

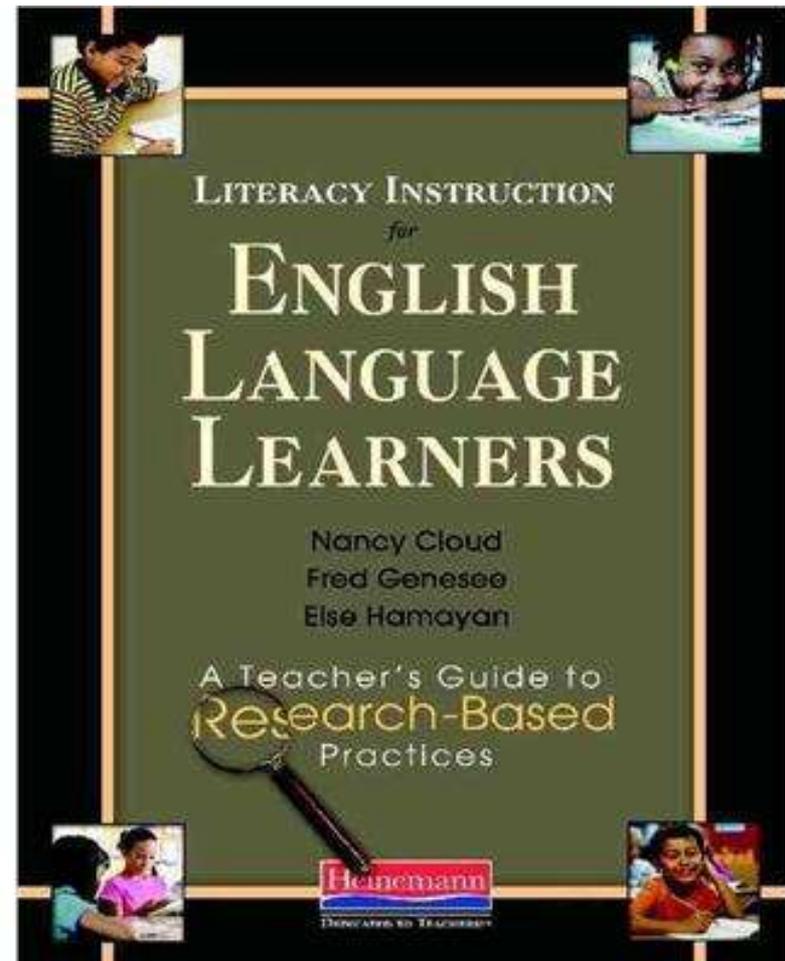


Using Literature-based Approaches to Promote Literacy in Two Languages



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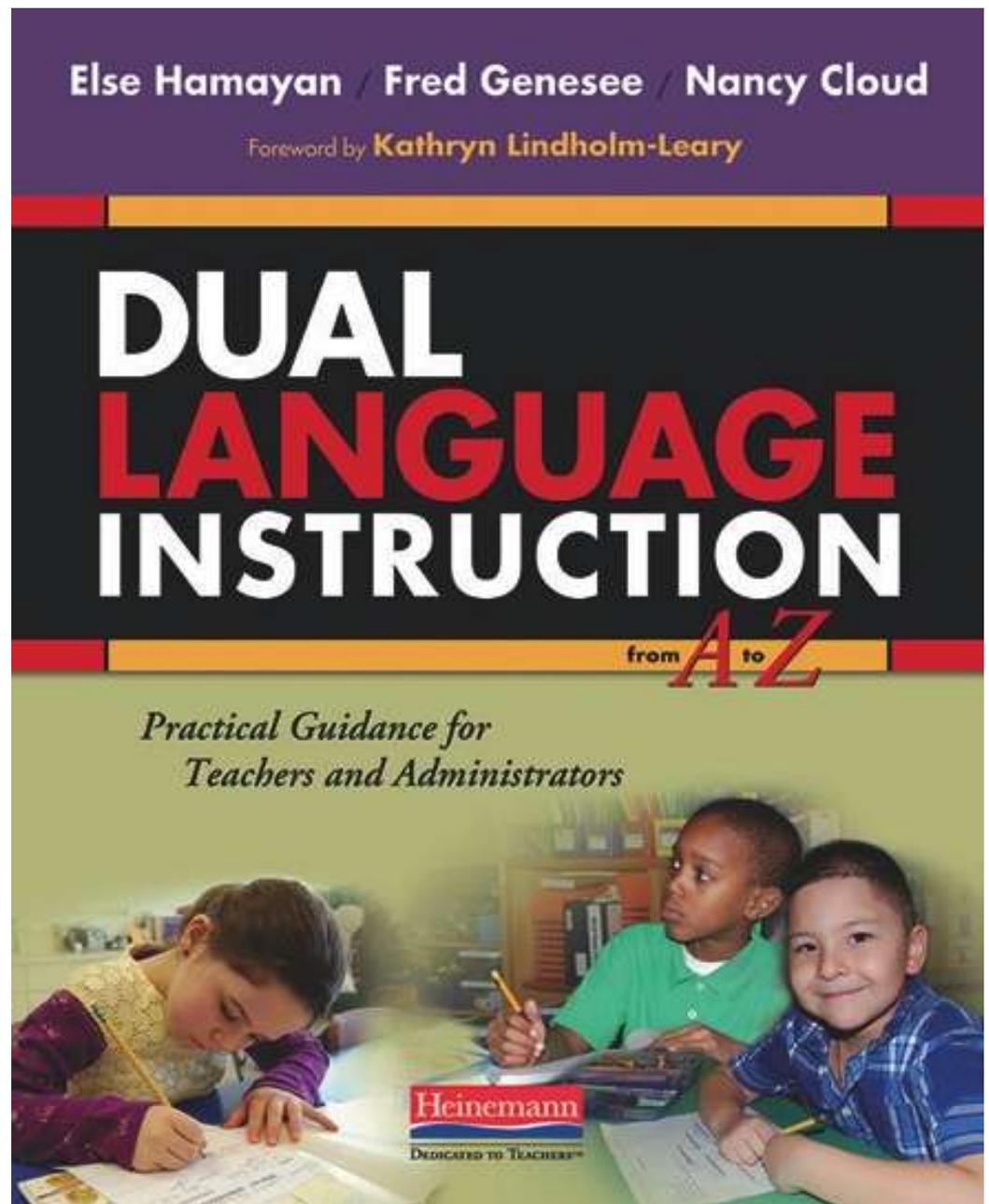
Primary
Resources for
this
Presentation

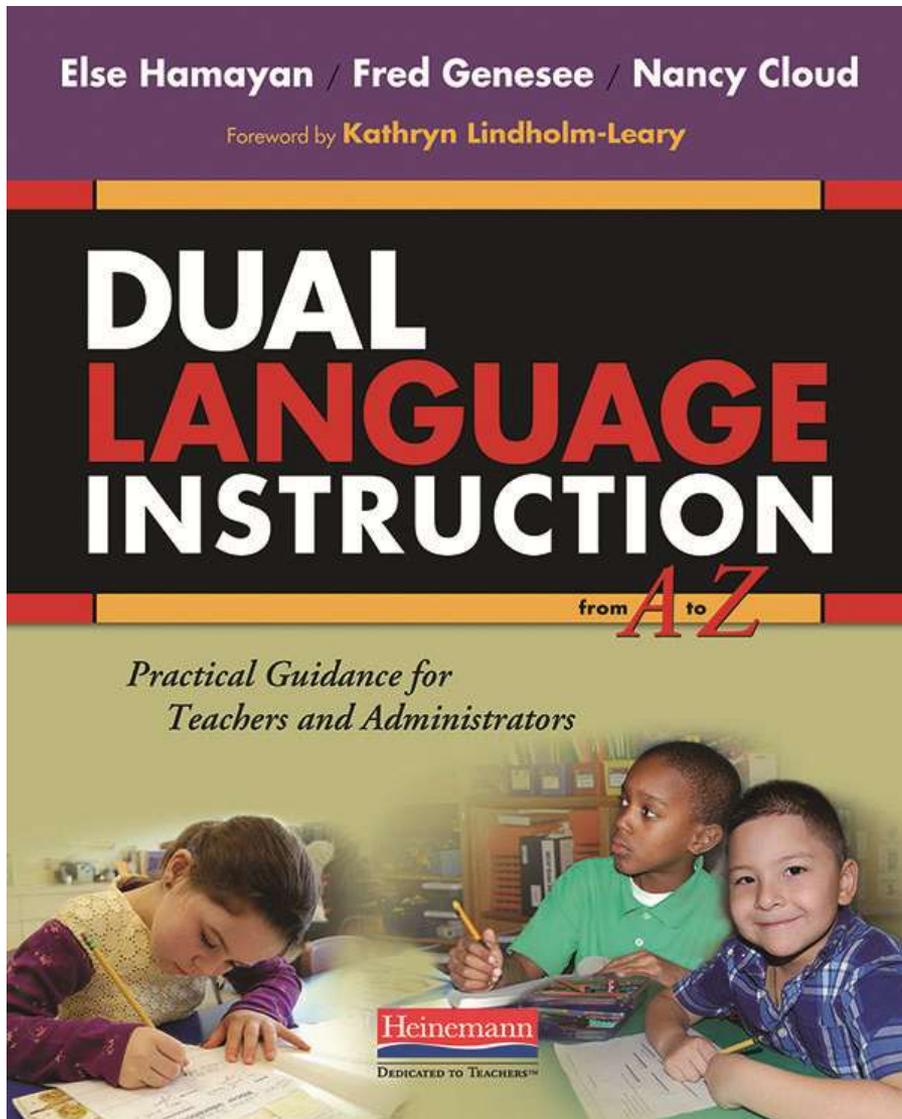


From Research to Practice

Heinemann, 2009

Forthcoming
Spring 2013
Heinemann





Focus:
Developing
Implementing
and Improving
Dual Language
Programs

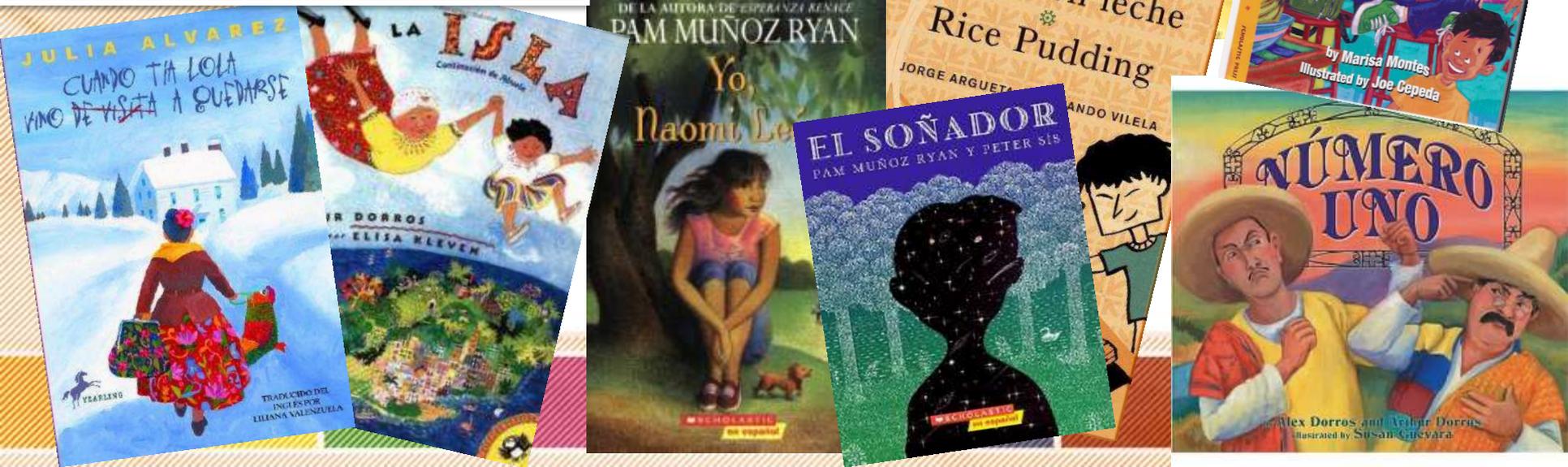
*Building on the Linguistic
and Cultural Resources
Children Bring to School*

Agenda

- Research **supporting literature-based approaches** to literacy development in two languages
- Explore a range of effective teaching strategies for teaching language and literacy through **authentic literature**
- Review **culturally-responsive texts** to use to promote biliteracy and biculturalism for dual language students



Why a Literature-Based Approach?



While we want to give readers “stage-appropriate” texts, we also need to ensure that these are authentic.

It is important that in all parts of the Language Arts block, students are exposed to authentic and rich models of language as used in grade-appropriate children’s/adolescent literature.

Hamayan, Genesee, Cloud, 2013



Making All The Possible Connections

Figure 5.1: The Continua of Language

Oral ↔ **Written:**

Oral and written language are interdependent in many ways: We write what we want to say (especially in a technology-rich environment); we read aloud what we have written; and we listen to stories being read.

Social ↔ **Academic:**

The distinction between social and academic language is neither definite nor clear. We often move subtly from one to the other. Both are indispensable to succeed in a school setting.

Formal ↔ **Informal:**

We use formal and informal language based on the setting, purpose, and audience of communication, often moving from one to the other even within the same setting.

Home language ↔ **Second language:**

In many situations, we move between our two languages and, as we develop proficiency in our two languages, we use what we know in one to help us learn and use the other.

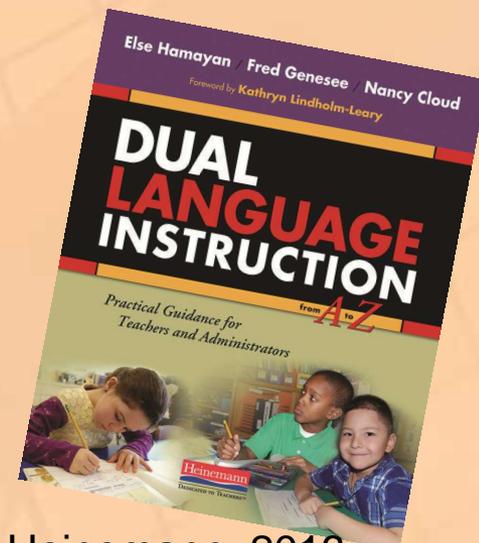
Home culture ↔ **Second culture:**

We learn and use our two languages interchangeably in the context of our two cultures, often moving from one cultural context to the other. Sometimes we behave according to an amalgam of norms from both cultures.



Chapter 5: Big Ideas: Principles that Guide the Development of Two Languages in a DL Program

1. The Status Principle
2. The Bridge Principle
3. The Balanced Literacy Principle
4. The Integrated Instruction Principle
5. The Oral Language Foundation Principle



Heinemann, 2013

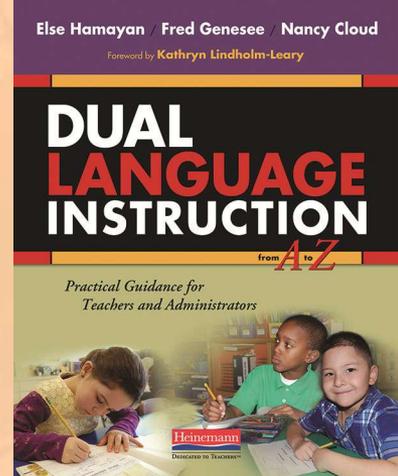


The Status Principle

The two languages in a dual language Program must have equal status to ensure that students attain full proficiency in both.

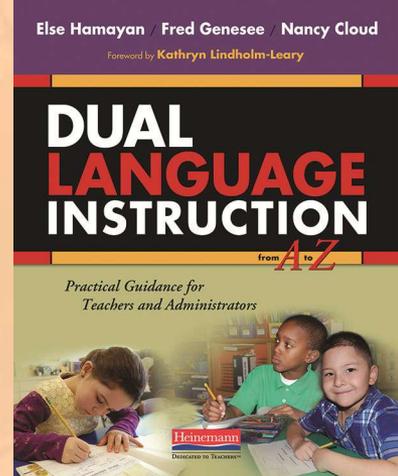
What evidence do you have in your curriculum that that is so?

In your classroom and school libraries?



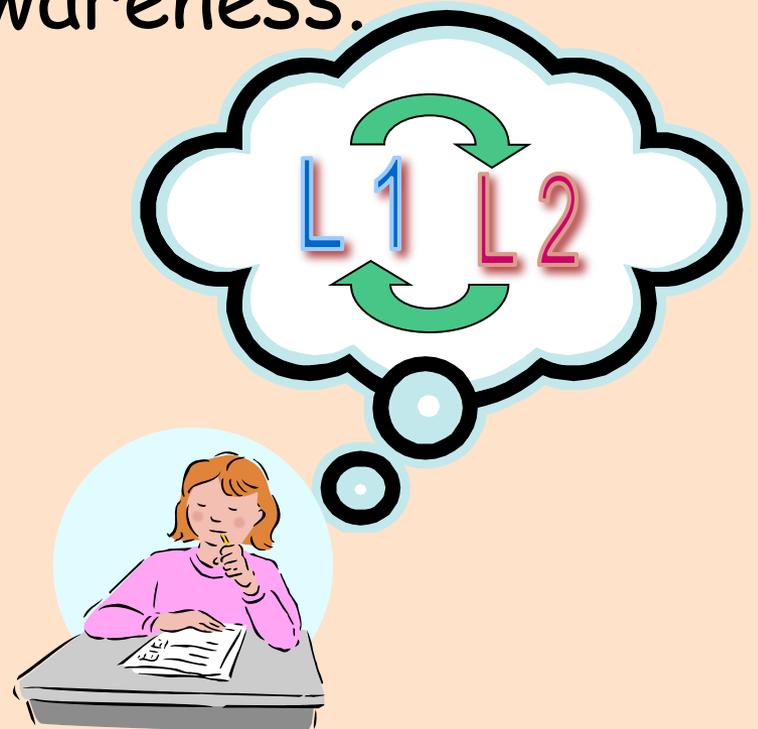
The Bridge Principle

Students need to access what they know
in their two languages at all times.



Understanding the relationship between L1 and L2 is linked to two key concepts:

“cross-linguistic transfer”
and
“metalinguistic awareness.”



When Bilingual Children Read:

- The language resources and background knowledge students bring differs greatly
- Bilingual learners draw on first language skills and experiences, particularly in the early stages of second-language literacy development, to break into English (*bootstrapping*)
- They continue to draw upon the home language when they need to, even at advanced stages of literacy development. This facilitates reading and writing in English.



Respect What They Bring; Value It; Develop It!

Help Students Make Connections Between Their L1 and English



Cross-linguistic transfer occurs when specific knowledge and skills in one language are used in another language.

Students also transfer general strategies to figure out the meanings of new words or to comprehend text.

**Build BRIDGES
between the two
Languages**

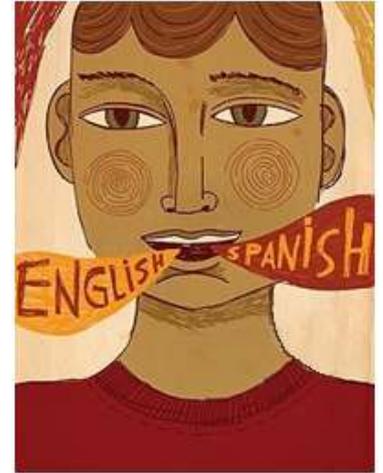
Aspects of word learning that depend on "metalinguistic awareness":

- Word consciousness—Awareness of and interest in words and their meanings; understanding why some words are used instead of others and the power of words.
- Using parts of words to unlock their meanings—Using word roots, prefixes, and suffixes to figure out the meaning of new words; for example, words that begin with *in* or *un* often refer to the lack of something, like *incomplete* or *unsure*. *Des-* *deshacer*, *descansar*
- Using *cognates* (words that are identical or almost identical in two languages and which have the same or highly similar meaning) to figure out word meanings.

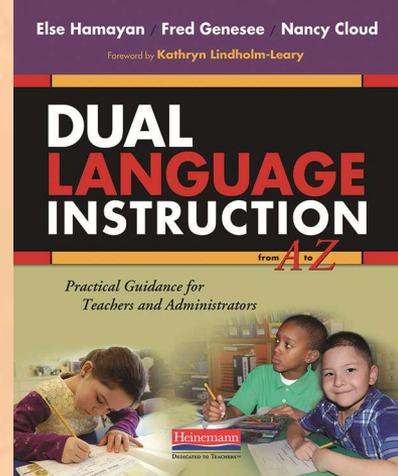
Frontloading With Cognates

Supporting Transfer from L1 to L2:

- Cognate Word Walls
- Cognate Notebooks
- Cognate Hunts



The Balanced Literacy Principle

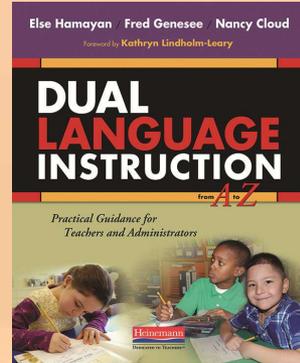


To develop literacy in two languages, use instructional strategies that begin with authentic and interesting text and then focus on specific aspects of written language.

Show them how language works; how each language does things



The Integrated Instruction Principle



It's easiest to learn language and to learn about language through another content area:

language arts

mathematics

science

social studies

art/music

technology/health

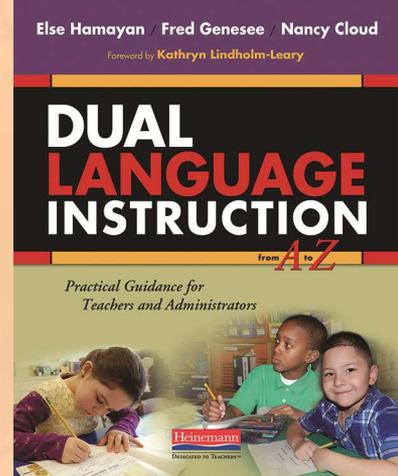


Plan for All Types of Learning to Meet the Goals of Your DL Program:

- 1. Identify language and content objectives for each lesson**
 - 2. Identify cross-linguistic and Cross-cultural objectives too!**
 - 3. Select learning skills & strategies objectives**
- 1. Don't forget social skills objectives**

*Integrate All
Into
Instruction!*

The Oral Language Foundation Principle



Literacy is developed on a foundation that is set in oral language.

Listening
Speaking
Language



Link to Standards After Establishing Quality Instruction Built Around these Principles



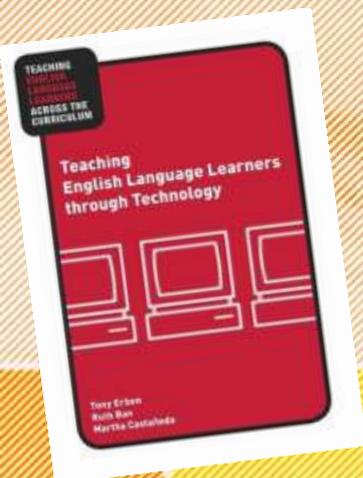
Give ELLs Many Opportunities to Read, to Write, to Listen to, and to Discuss Oral and Written English Texts Expressed in a Variety of Ways

Teaching English language Learners through Technology,
Tony Erben et al, 2007, Routledge

Currently there is much research to suggest that both the discussion of texts and the production of texts are important practices in the development of content-area literacy and learning.

Classroom practices that are found to improve academic literacy development include:

- Teachers improving reading comprehension through modeling
- Explicit strategy instruction in context
- Spending more time giving reading and writing instruction as well as having students spend more time with reading and writing assignments
- Providing more time for ELLs to talk explicitly about texts as they are trying to process and/or create them (Meltzer & Hamann, 2005)





To Promote Reading Enjoyment

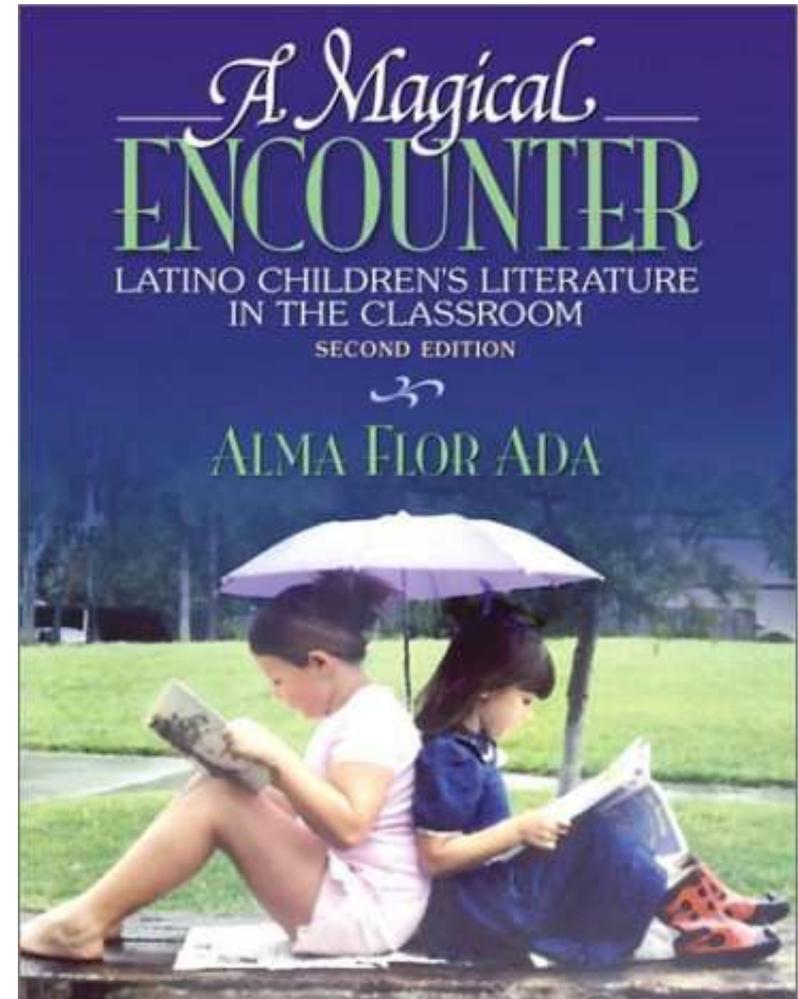
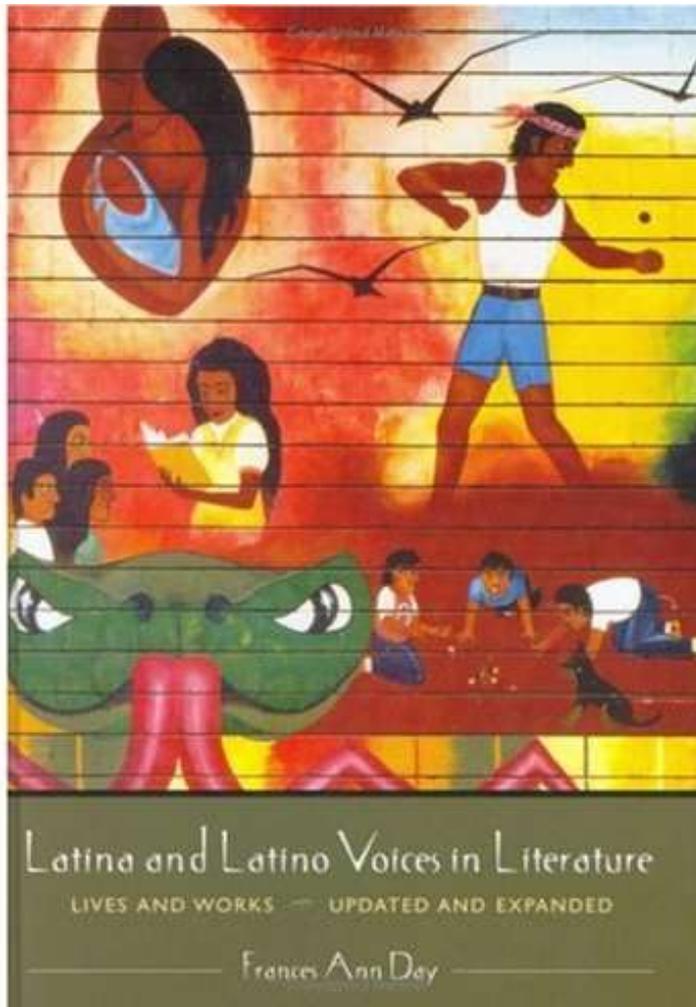
Choose Books That:

- Students can read and comprehend
- Students will enjoy
- Meet expectations in terms of the qualities of good literature

Also,

- Allow students to self-select some of the materials they will read (provide students choices)

Find Quality Culturally-Responsive Literature



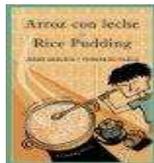
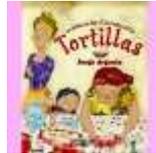
Provide Books from Across the Various Genres of Literature

- Fiction (picture books and traditional literature; novels; historical fiction; fantasy)
- Poetry
- Non-Fiction (biographies, informational books that provide factual information)

Culturally-Responsive Author Study; Culture-Specific Booklists



Author Study:
Jorge Argueta
An award winning
poet and children's
author from
El Salvador
Jennifer Banos
Rhode Island College
October 5, 2011
Grade 1-5



Korean Themed Book List

Grade Level Focus : PreK-Grade2



Eunyoung Jung

TESL 507, Rhode Island College

www.ritell.org

Check on Resources “Booklist Project”



Use the Lists to Create Culturally- Relevant Themes and Author studies

Tap Into Literacy Practices and
Traditions

Criteria for Selecting Books

- Age appropriateness and relevancy
- Cultural appropriateness and relevancy
- Genre appropriateness and relevancy
- Authenticity of simplified texts
- Wide enough for range of proficiency in a class
- Range and rigor of texts





Use Reader Response Journals to Judge Their Response to the Text

Difficulty Level of the Text

Emotional Response to the Text

Cultural Appropriateness of the Text

Why Use a Literature-Based Approach?

- Reading children's literature influences children's attitudes towards reading and increases their knowledge of the world and text patterns.
- Reading children's literature increases the likelihood that children will use literary elements in their writing
- Use of read-alouds of children's literature prepares students for literacy and to develop literacy skills, interest in reading, language development, reading achievement and opportunities for social interaction.
- There is some evidence that when a series of books are read there are positive effects on reading comprehension and story retelling.



Why Use a Literature-Based Approach?

- The reading aloud of informational text may increase children's intertextual connections.
- Discussion is probably the most single frequent venue for children to respond to what they are reading and hearing. It is an excellent activity for helping students construct meaning, but students need the discussion to be well structured and they need to be well supported so all participate.

Galda, Ash and Cullinan, 2000; Review of Research in the Handbook of Reading Research: Volume III



“The Standards require that students engage with appropriately complex literary and informational works; such complexity is best found in whole texts rather than passages from texts.”

Common Core State Standards for
English Language Arts & Literacy Appendix B



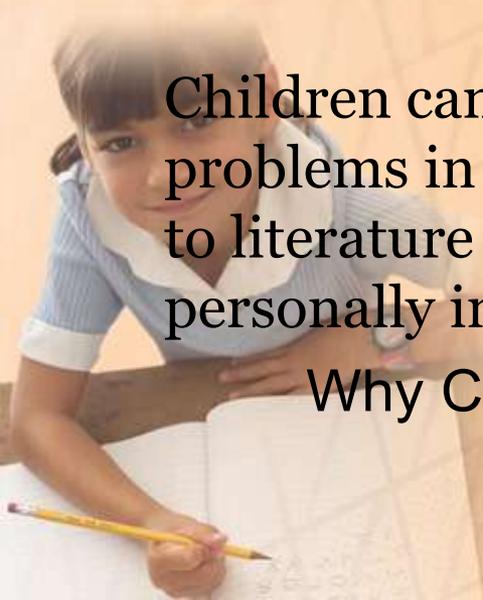
Children's literature is a powerful tool to teach children about the world, themselves, and others (Hancock, 2000).

Children's literature motivates readers to think, enhances language, and promotes cognitive development.

Quality literature takes children beyond their own lives, broadening their backgrounds, developing their imaginations, and enabling them to grow in understanding and respect for others.

Children can connect with the characters, events, places, and problems in literature on a personal level. Such affective responses to literature provide opportunities for students to become personally involved in reading and learning.

Why Children's Literature <http://www.devstu.org/why-we-use-childrens-literature>



- Almost every culture and people of diverse *linguistic, ethnic,* and *cultural* backgrounds are represented in the United States and Canada. This diversity is a true source of wealth.
- Multicultural, transcultural, and international children's literature reflects the various customs, beliefs, and experiences of people of differing nationalities and races. By exploring different cultures and worlds through books, we can learn to identify with our culture and appreciate other peoples.
- We learn cultural understanding and appreciation when we are invited to discover the uniqueness expressed in other cultures.
- We learn new factual and philosophical knowledge, but most importantly we learn about perspective. By opening our world to a new culture, we are given new eyes with which to see.

Pratt and Beatty (1999) make a distinction between multicultural and transcultural literature in that "multicultural children's literature helps children establish a sense of belonging and self-worth (Bishop, 1997) in the cultural region in which they live; transcultural children's literature... is to act as a key agent of change by providing children with book-bonding choices and experiences related to peoples, cultures, and geographic regions elsewhere in the world" (p. 4).

International children's literature brings us to the literary traditions, cultures, and histories of other countries through books with origins outside the United States (Tunnell & Jacobs, 2000).



Learning About Authors and Illustrators

- Realizing that their favorite books are written and illustrated by real people is a powerful experience for children of all ages. Learning about authors and illustrators provides a human connection between children and books (Hancock, 2000).
- In other words, by learning about authors and illustrators and their lives, experiences, and motivations to write and illustrate, children are able to appreciate, analyze, and relate to books on a deeper, more personal level.
- As children become more knowledgeable about how and why people write and illustrate, they are invited to see themselves as writers and illustrators as they work on their own stories, poems, and books.



TEACHING CHILDREN'S LITERATURE

IT'S CRITICAL!

CHRISTINE LELAND • MITZI LEWISOW • JEROME HARSTE



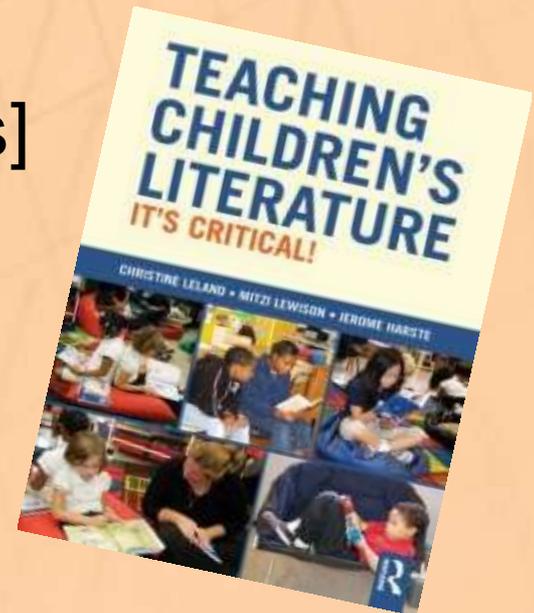
Teaching
Children's
Literature

It's Critical!

Teaching Reading With Literature Principle 1

Not All Emergent Literacy Practices Are Equal:
Focusing on sounds and words **instead of** meaning
and appreciation for literature; the role that literature
can play in creating a culture of reading to make
meaning.

[Meeting Cambourne's Conditions]



What Good Readers Do

- Understand what they read
- Have books of their own and go to the library for more
- Don't like to stop reading
- Like the classroom quiet when they read
- Take care of their books
- Imagine they are in their book
- Finish their book most of the time
- Read to others
- Can talk about what they have read
- Write about what they have learned

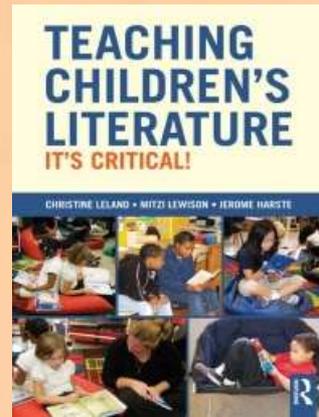


TABLE 3.2. Social Practices We Recommend

Readers insist that their reading makes sense. ←

Readers see reading as time well spent.

Readers have a range of strategies to use when they come to something unknown. ←

Readers vary the strategies they use depending on what they are reading. (For example, reading poetry is not the same as reading a textbook.)

Readers read when they have extra time. ←

Readers love to talk about books.

Readers ask questions.

Readers believe reading isn't done until they have talked about the book with someone.

Readers question authors.

Readers often do research to find answers to their lingering questions after reading.

Readers know they don't have to finish every book they start. ←

Readers often go through stages where they read a lot of a certain genre, but this is not a concern as reading tastes almost always change over time. ←

Readers rethink, if not reread, books as a result of further reading or after talking with others about what they read.

When bombarded with print, readers know what is and is not important to read given their purposes at the time.

Principle 2: A Critical Transactional Model Explains How Reading Works: Cueing Systems: Graphophonemics, Syntax, Semantics and Pragmatics

44 Teaching Reading With Literature

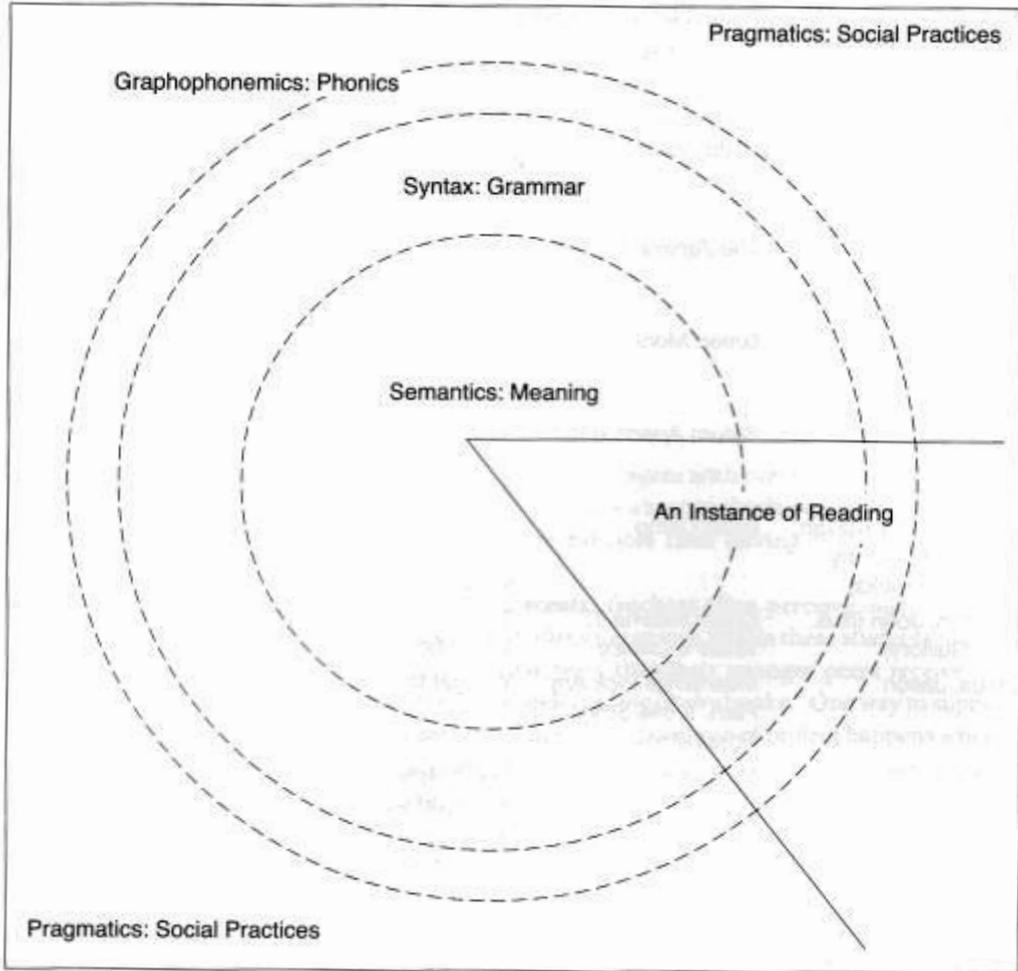


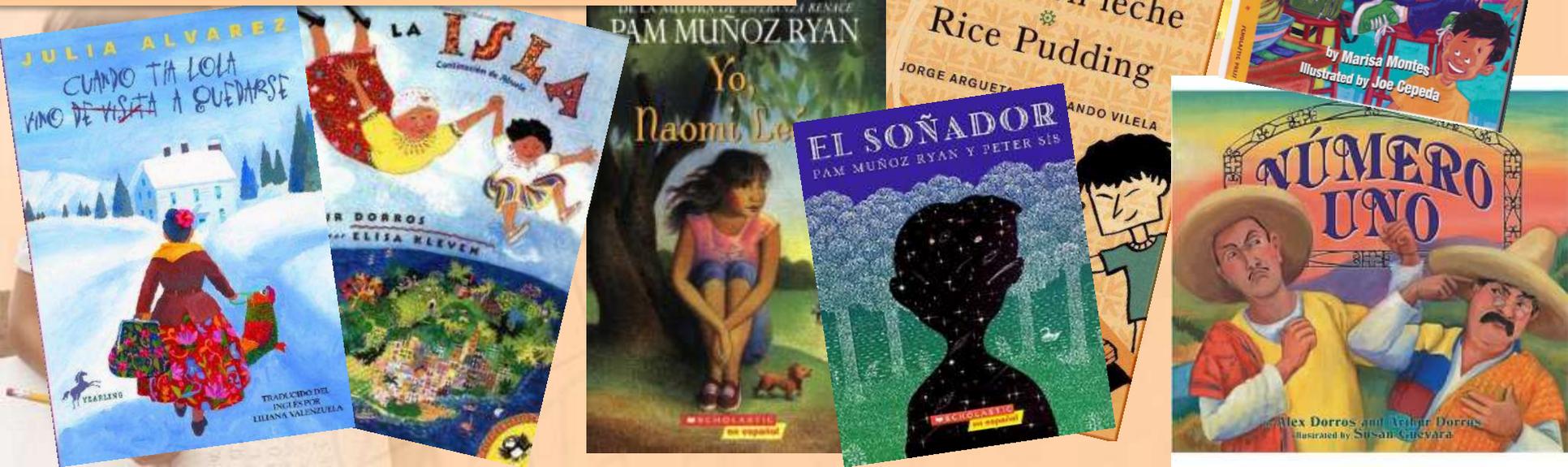
FIGURE 3.1. Reading as Meaning-Making.

Helping Students to Use
All of the Cuing
Systems

Taking advantage of
Language Development
Opportunities



Looking At Our Representative Collection



Author Study in Sampling

Adolescents

- Gary Soto
- Pam Muñoz Ryan
- Julia Alvarez
- Marisa Montes (4-6)

Children

- Arthur Dorros
- Jorge Argueta
- Pat Mora
- Diane Gonzales Bertrand
- Alma Flor Ada
- Monica Brown
- Lulu Delacre

**Genre
in
Sampling**

Fiction

Biographical Fiction

Folklore

Myths

Short Stories

Poetry

Poetic Nonfiction

Nonfiction

Proverbs

Comedy/Humor

Cultures in Sampling

- Mexican
- Dominican
- Chilean
- Peruvian
- Colombian
- Puerto Rican (NYC)
- Guatemalan
- Caribbean
- Multiple

Cultural Connections in Sampling

Traditions

- Quinceañera
- Carnival
- Fiesta
- Folklore
- Myths
- Dichos
- Values re:
family/language

Art, Dishes, Famous Persons

- Murals
- Arpilleras (Peruvian)
- Caldo
- Arroz con leche
- Tortillas
- Gabriel Garcia Marquez
- Pura Belpré



Audio- books

- Beisbol en abril/Baseball in April
- Becoming Naomi León/Yo, Naomi León
- El soñador/The Dreamer (Pablo Neruda)
- The Color of My Words/El color de mis palabras
- How tía Lola came to (visit) stay/ De como tía Lola vino (de visita) a quedarse
- The Storyteller's Candle/La velita de los cuentos
- Sip, Slurp, Soup, Soup/Caldo, Caldo, Caldo

Tip 5.4
For Teachers: Strategies for Active Listening Comprehension

- Focused viewing: Listening for specific information
- Cooperative Learning Activities (Turn and Talk; Share a line; etc.)
- Have students participate by raising their hands when they here key words or phrases (or thumbs up, down, sideways), holding up response cards, and so forth.
- Have children find pictures that correspond to the part of the story being told
- Have students preview and predict and then later check their predictions
- Have students retell the story or parts of the story to each other
- Have them complete story maps or graphic organizers as the story is read
- Read part of the story and then read it again and see what additional information they get on a second reading.
- Have pairs of students act out parts of the story and have other students tell them what was missing from their performances
- Give pairs of students word cards for words that are new to them and see if they can figure out the meaning of the words from the story.
- Hold-up response cards (yes/no; true/false; or specific answers) or write their responses on whiteboards to hold up for the teacher to see
- Have students share charts or note-taking templates completed in pairs.
- Use quick draws/writes, chalkboard splashes (all the students write their responses on assigned spots on the classroom whiteboard/blackboard or on chart paper; then students respond to similarities, differences and surprises), ranking activities, and so forth) (see [Himmele & Himmel, 2011](#))



Notice Awards and Prizes

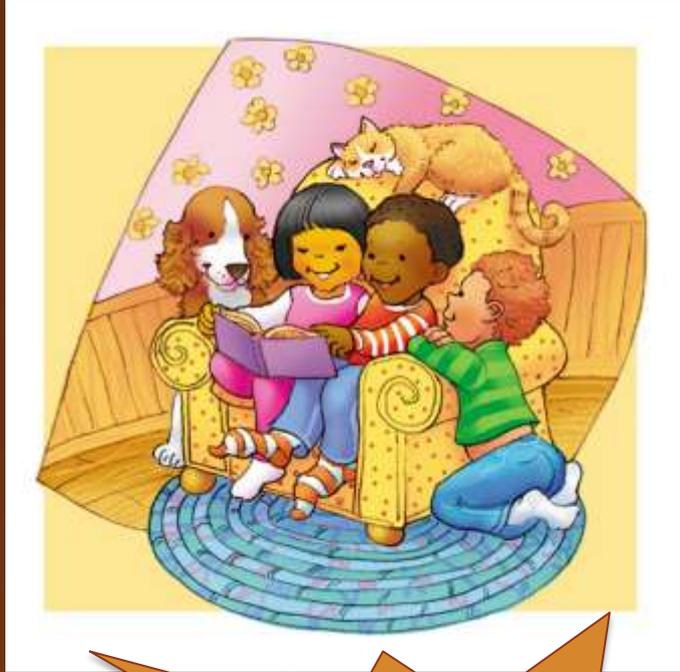


The image features a collection of colored pencils and a color calibration strip. At the top, there is a horizontal strip of ten color swatches: light blue, light beige, brown, dark blue, red, dark red, black, orange, and bright red. Below this, a group of colored pencils is arranged on a light-colored, textured surface. The pencils have dark grey or black barrels and are sharpened to various colors: orange, yellow, green, purple, pink, blue, and light pink. The pencils are fanned out, with some pointing towards the left and others towards the right. In the bottom right corner, the text "Multiple Intelligences" is written in a dark, serif font. At the bottom of the image, there is another horizontal strip of ten color swatches: orange, yellow, green, magenta, red, dark blue, brown, light beige, and light blue.

Art and Illustration

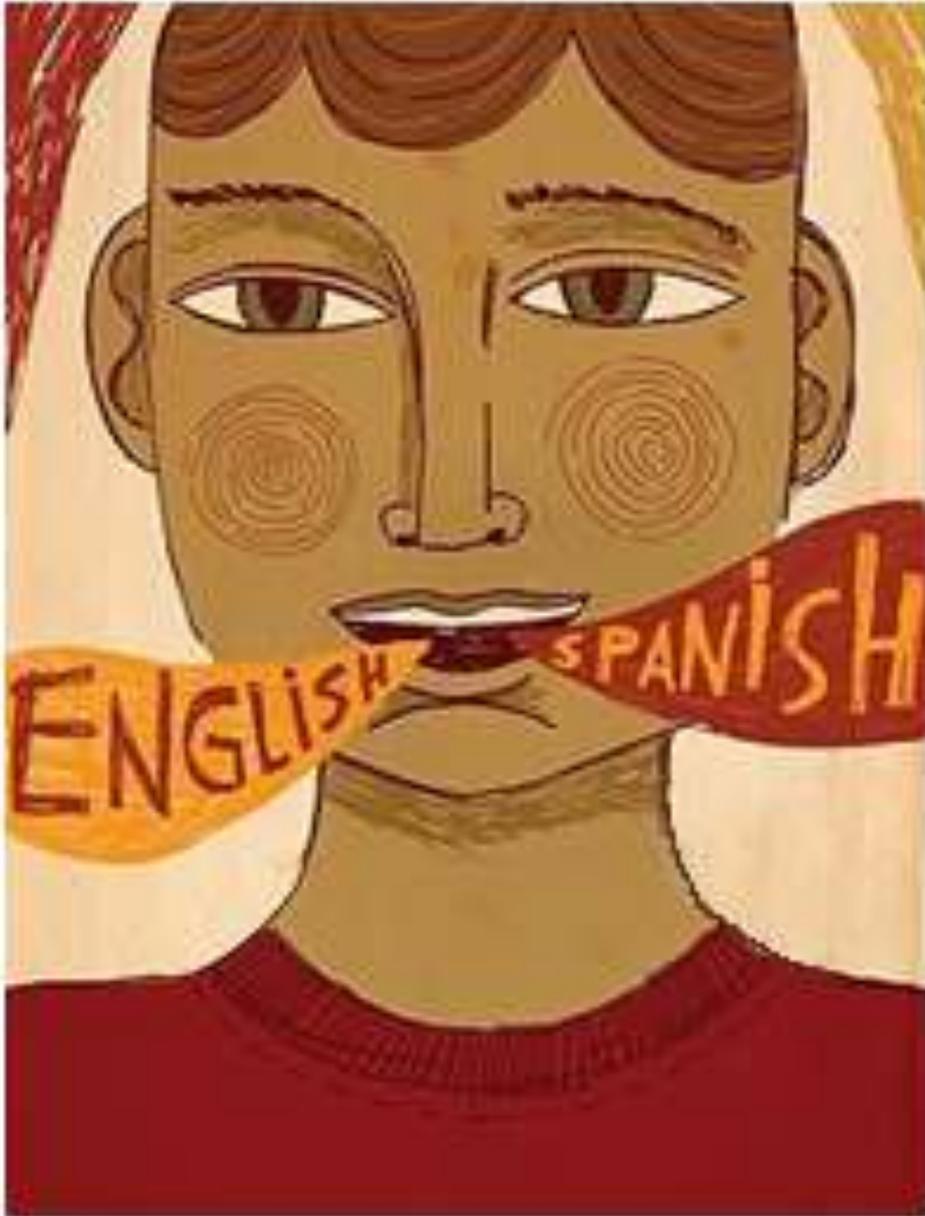
Multiple Intelligences

Use Culturally-Responsive Literature



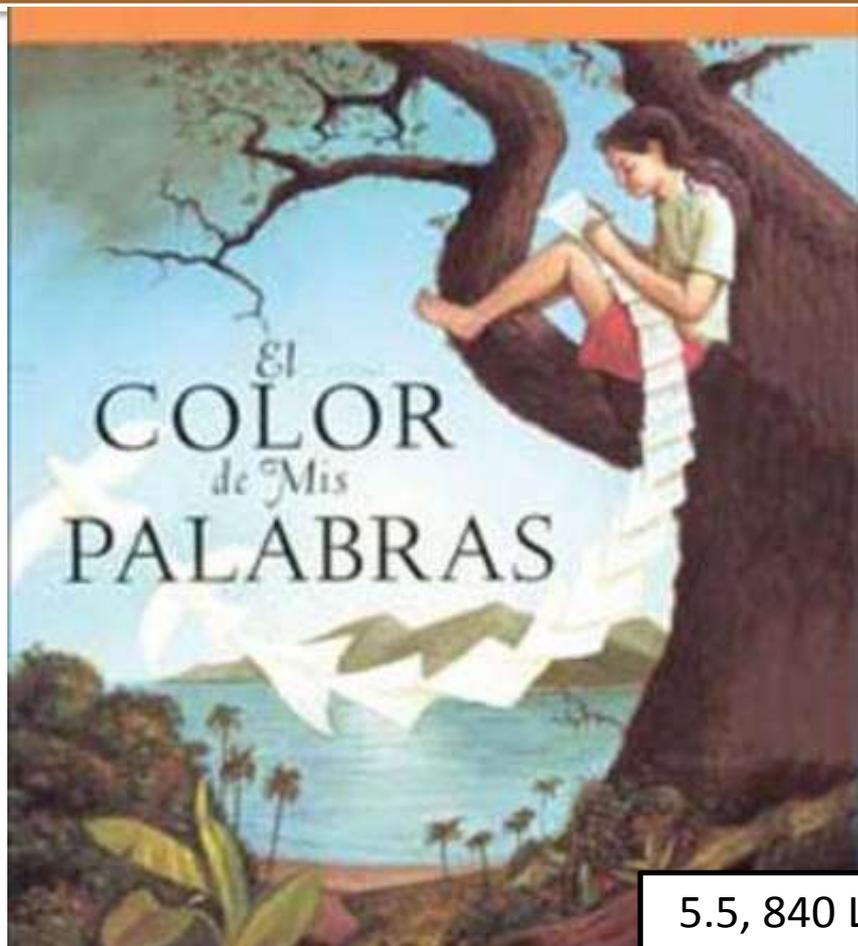
Don't Forget
Books on Tape!

For:
Shared Reading
Guided Reading
Self-Selected or Silent
Sustained Reading
Independent Reading

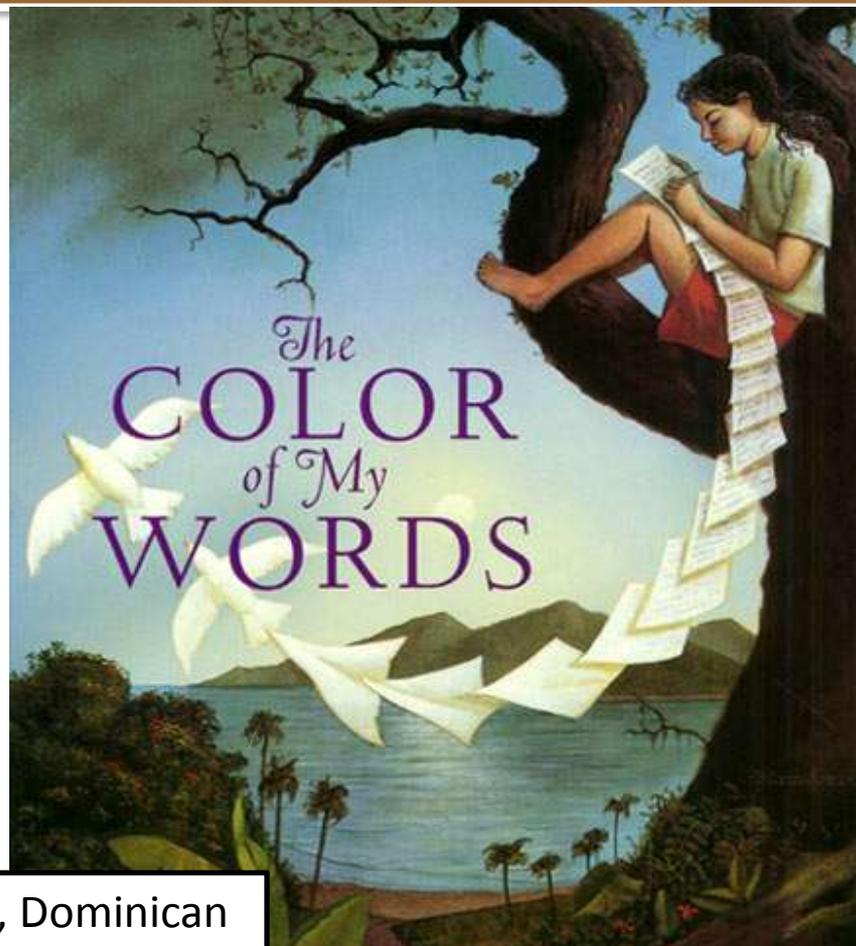


**Single or Dual
Language Version?**

Single Language Version



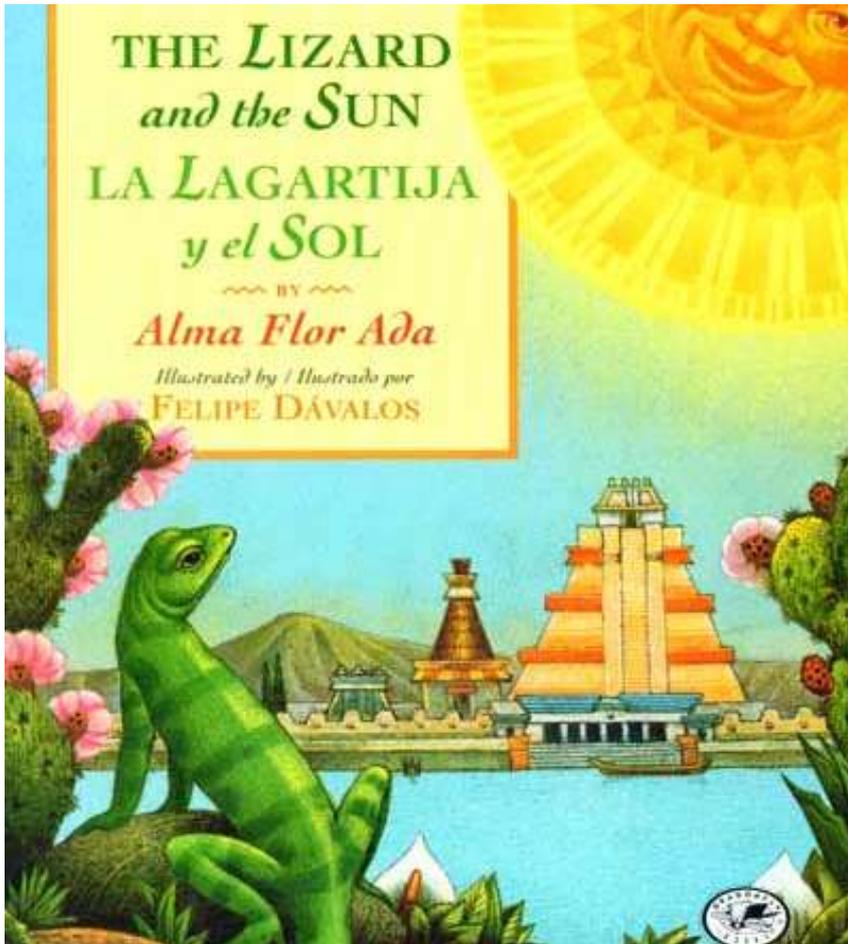
5.5, 840 Lexile, Dominican



ADVANTAGE: Keep focus on one language at a time
Other language can be read as back up to confirm and extend comprehension

Notice direction of translation; quality of translation

Dual Language Version



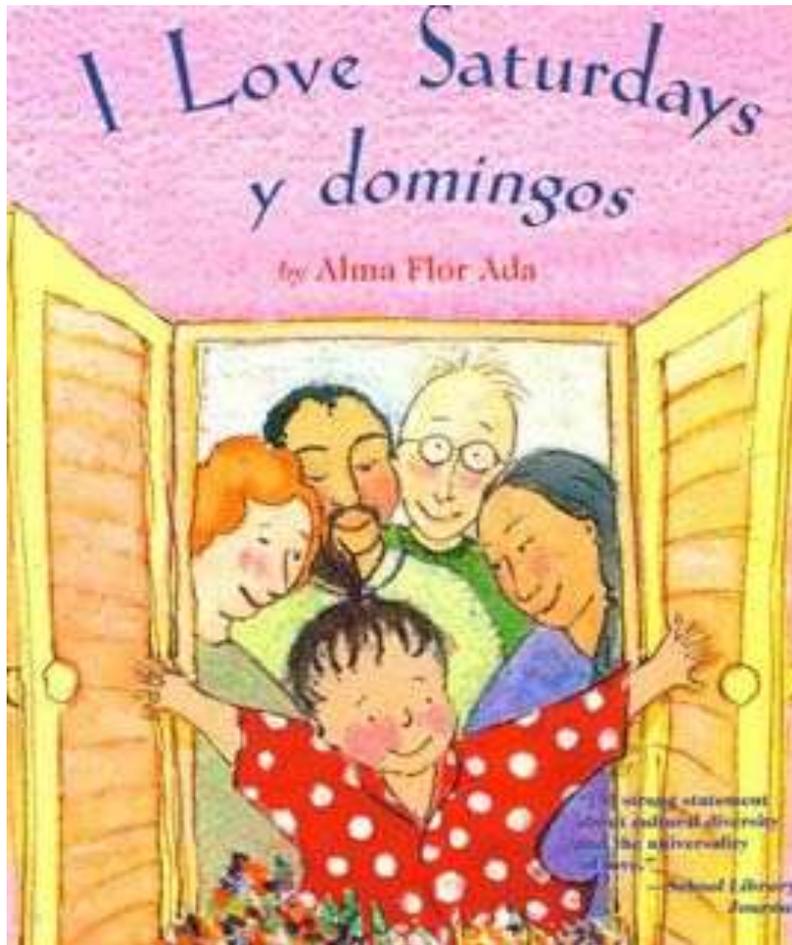
- Can make cross-lingual comparisons in vocabulary usage, syntax, phrasing
- Need to ensure that English is not always first
- Discuss how language affects mood and tone

Equal Status of Languages/Cultures?

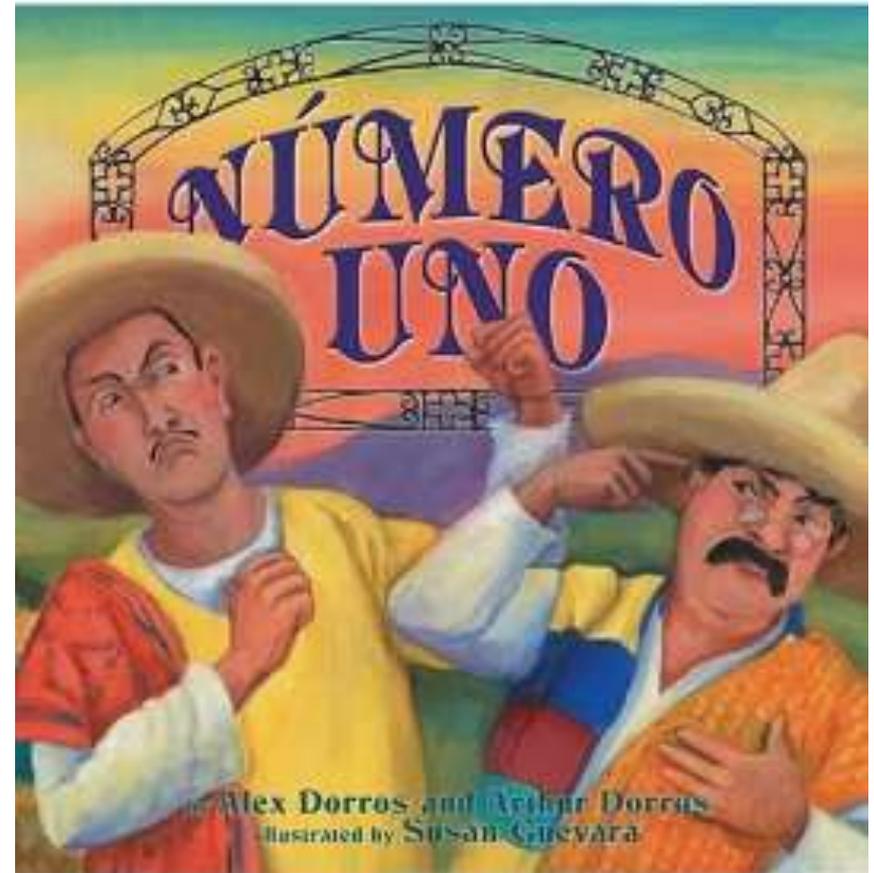
- Location of Spanish and English on page
 - Top/bottom
 - Left/right
- Which comes first?
- Which culture is reflected in the characters, events, settings?
- What about the art/illustrations?
- Is bilingualism valued?
- Is the bilingual/bicultural experience reflected?



Interspersed L1 as Dialogue; Names; Sayings



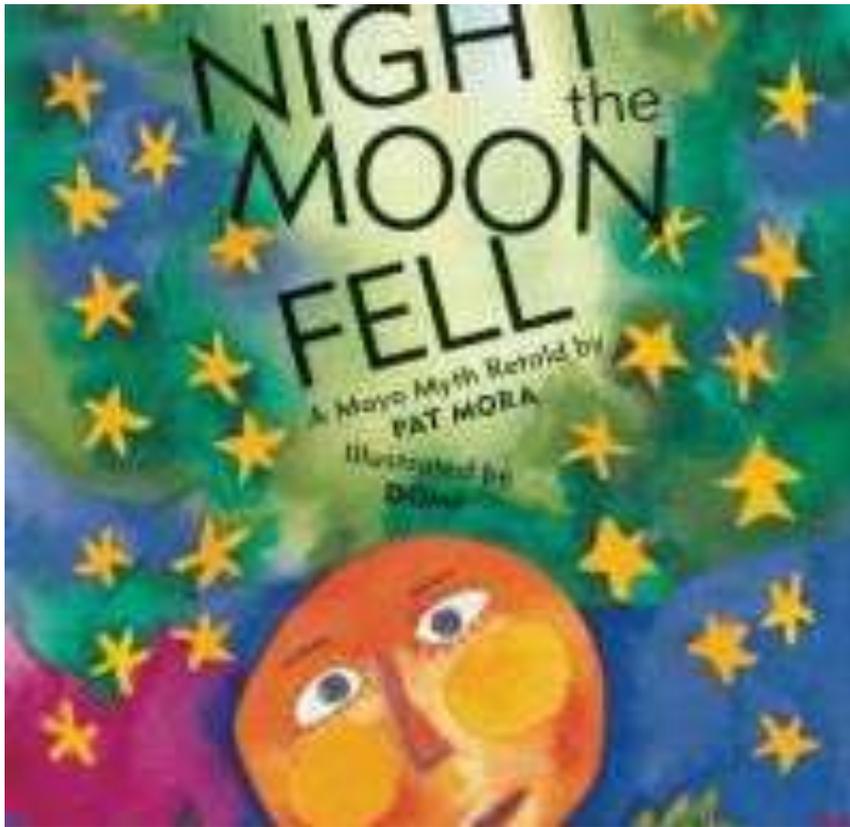
3.1, DRA 38; Mexican



2.7; Mexican

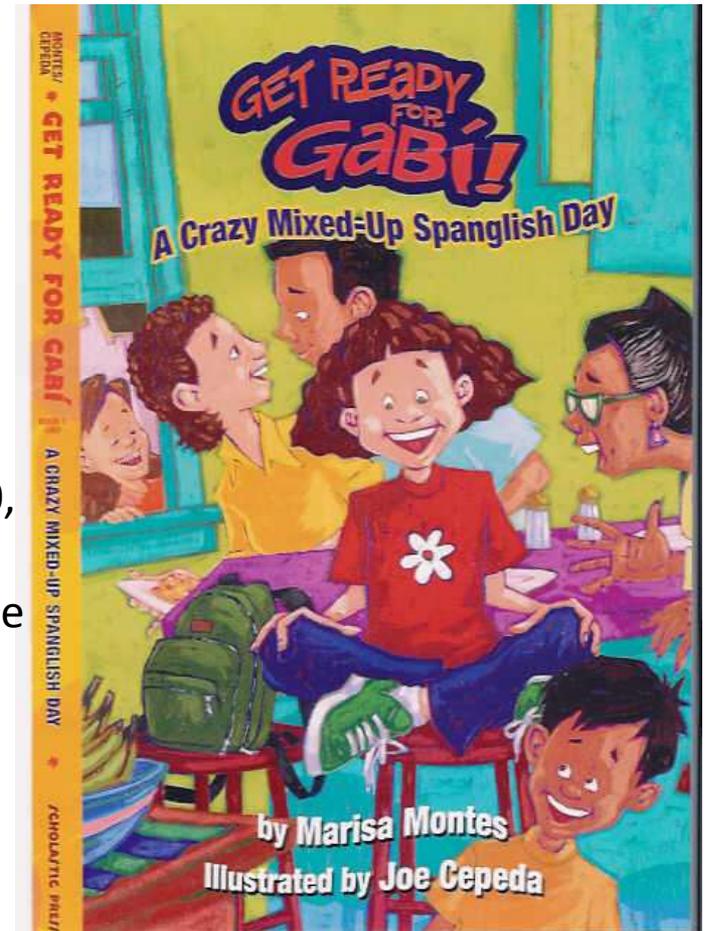
Other Schemes

Single Word; Limited L1



3.4; Mayan/Guatemalan

Code-Switching Modeled



3.9,
DRA 40,
GRL Q
Multiple

Use bilingual books

Published books:

- Choose books carefully
- Be strategic when using bilingual books or when reading single language versions (in both languages)
- Help students use one language to read and write in the other.



Books written by students:

- Have students write books in both languages. Using both languages permits them to be maximally engaged because they are drawing on all of their language skills.
- Have students create a home-language version of a book in the second language.

Looking Inside Our Books



The Color of My Words (English/InZone)

I loved and hated these fiestas. I loved them because everyone was happy and called me *mi amor, linda*, and *cariño* for the rest of the day. It was as if **God's angels were hovering low over the Island**. On fiesta days, people forgot their roofs that leaked rain, and the jobs that were **closing down**, and the tourists that didn't come this year, and how much they missed husbands and brothers who worked hard in *Nueva York* and sent money home by Western Union. On fiesta days, there were no *problemas!*

The reason I hated the fiestas was because I was the only person on this Island who couldn't dance. Believe me, I tried. Sometimes I spun the wrong way, sometimes too fast, and almost fell, sometimes I turned and couldn't find my partner, who was looking for me in another direction.

In my dreams I could dance like a fairy, smooth and beautiful, with dresses that floated around my knees. But on our front porch I was like a fish washed up on the sand. No matter how hard I flipped and flapped, I wasn't going anywhere.

The worst part was that people would say, "But you

can't be *la hija* of Señor Hernández. He dances like the wind. What is wrong with you?"

Instead of dancing I would hide behind the wooden table, which teetered under the tremendous weight of Mami's *sancocho* and our neighbors' pots full of *arroz con pollo*. I served food to everyone who stopped by. I poured glasses of juice. I changed cassettes in the radio. I held the babies on my lap and sang the songs to them. And I watched. To see if I could learn the secret to dancing.

I watched closely as Papi tucked a red hibiscus behind Mami's ear and whirled her around and around the porch. Mami's feet flew in between Papi's legs, never seeming to touch the porch. They slid in then out, then around, then to the left and to the right and around in twirls, flying across the porch as if **weaving starlight from musical dust**.

And Papi—he was a **different person completely**. He was no longer the loud voice in a porch chair. He was the angel of dance. He was the blue moon shimmering in the night sky. He was a laughing, handsome man, almost as handsome as Guarío. Everyone stared at him as if they

la hija the daughter (in Spanish)

as if **weaving starlight from musical dust** beautifully, magically

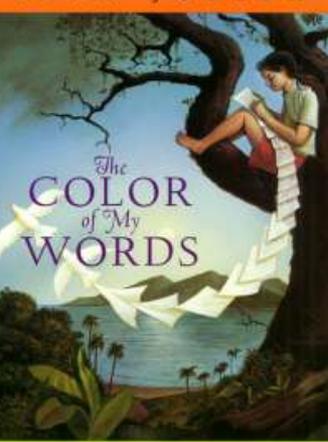
he was a different person completely he acted different than usual

God's angels were hovering low over the Island everything was good in our village

closing down ending

Nueva York New York

LYNN JOSEPH

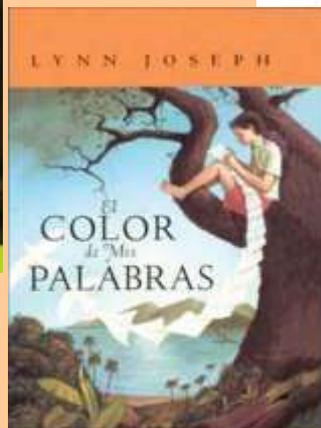


"An achingly beautiful story" — Kirkus Reviews (starred review)

Supports for ELLs; On-page glossing
Writing Journal Downloadable from Website

The Color of My Words

Which language version is stronger?



UN DOMINGO

*Un domingo soplaban una tormenta
con olas verde oro
tocando el cielo,
y doblando los cocoteros, haciéndolos
bailar con nubes fantasmas
que susurraban mentiras.*

*Y la lluvia, fuerte y blanca
pintaba palabras en la arena
que cambiaron mi vida.
Ni estrellas, ni luna,
ni canciones, ni cuentos
para hallarme y esconderme
ni hermanos ni hermana
ni mami ni papi
para abrazarme y calmarme.*

Ana Rosa learns she has another father. She feels alone, but then realizes that she can decide who her real family is.



ONE SUNDAY

*One Sunday, a storm blew in
with green-gold waves
touching the sky
and coconut trees flinging about
dancing with ghost clouds
whispering lies.*

*And the rain—sharp and white
painting words on the sand
that change my life.
No stars, no moon,
no songs, or stories
to find me and hide me.
No brothers or sister
or Mami or Papi*

Celebrate Literacy!



Using Responsive Children's Books To Promote
Language and Literacy Development

BOOK FIESTA!

A Book Day/Book Day Celebration • Una celebración de El día de los libros/El día de los libros



2.0
Mexican

A BILINGUAL Picture Book by Pat Mora
Illustrated by Rafael López



COMMON CORE

STATE STANDARDS INITIATIVE

PREPARING AMERICA'S STUDENTS FOR COLLEGE & CAREER

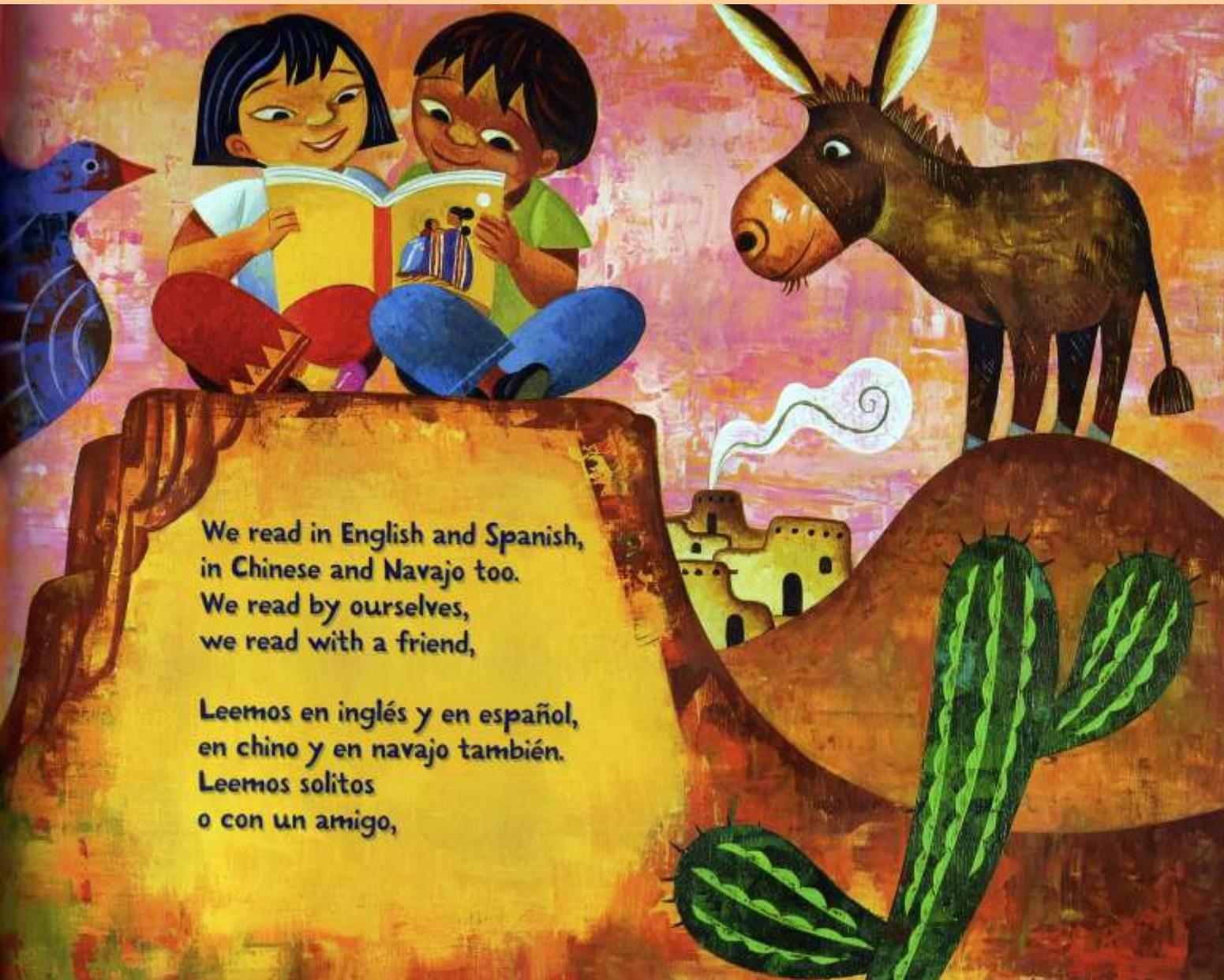
[HTTP://WWW.OCDE.US/COMM
ONCORECA/PAGES/DEFAULT.
ASPX](http://www.ocde.us/comm
oncoreca/pages/default.
aspx)

[http://www.youtube.com/watch?v=IN33N_zPB4
k](http://www.youtube.com/watch?v=IN33N_zPB4k)

What about standards?

Easy to infuse in quality children's literature, while.....





We read in English and Spanish,
in Chinese and Navajo too.
We read by ourselves,
we read with a friend,

Leemos en inglés y en español,
en chino y en navajo también.
Leemos solitos
o con un amigo,

Celebrating
Bilingualism
And
Biliteracy

For example.....

CCSS3.L.2: Conventions of Standard English

Capitalize appropriate words in titles;

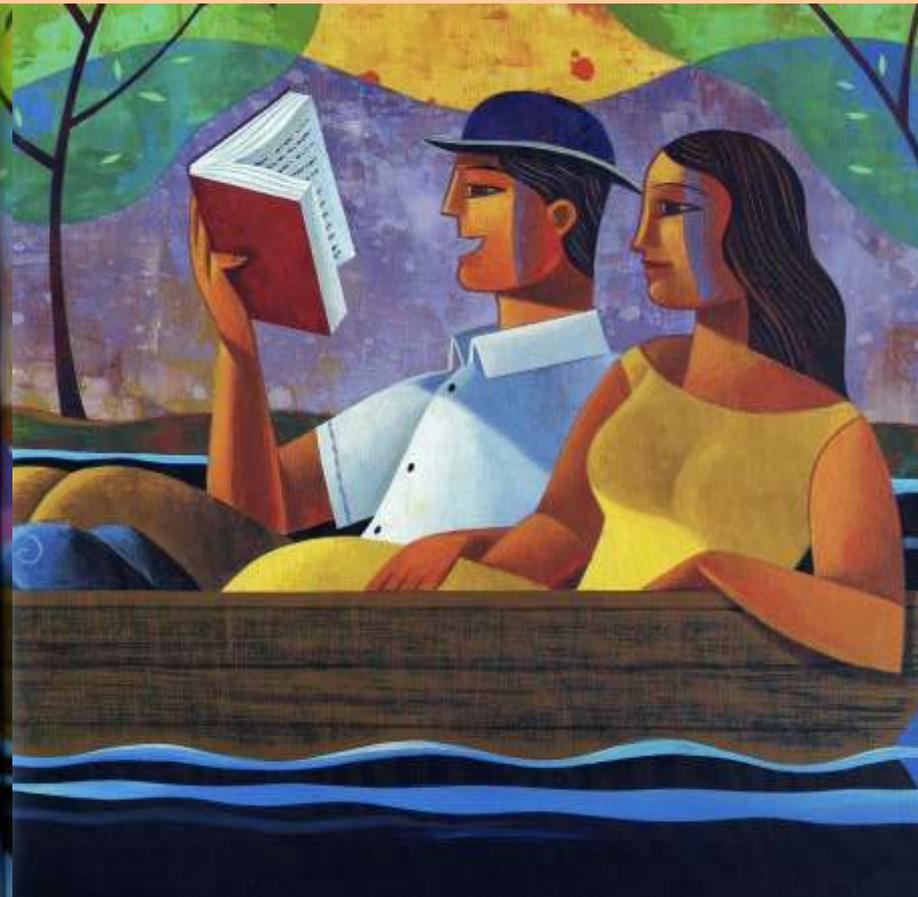
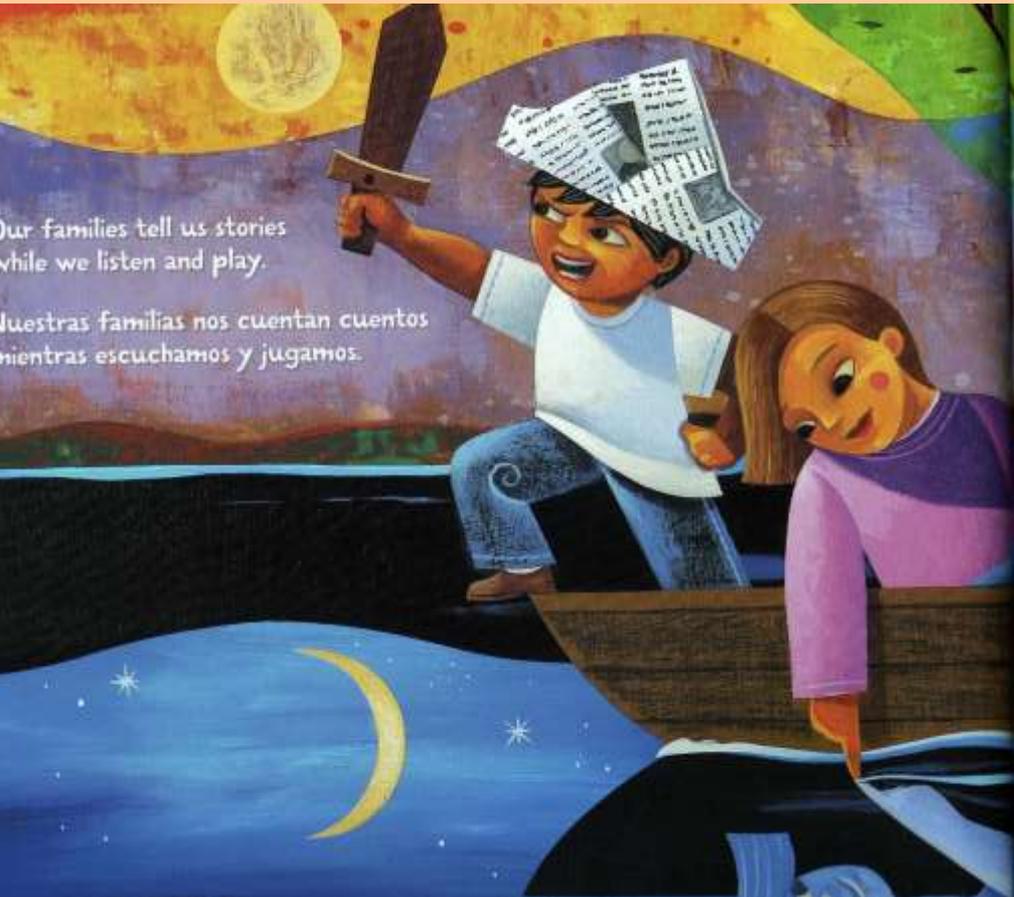
Use of commas and quotation marks;

Use conventional spelling for high frequency and other studied words and for adding suffixes to base words

**Comparing English and Spanish
on all of these elements (last slide)**

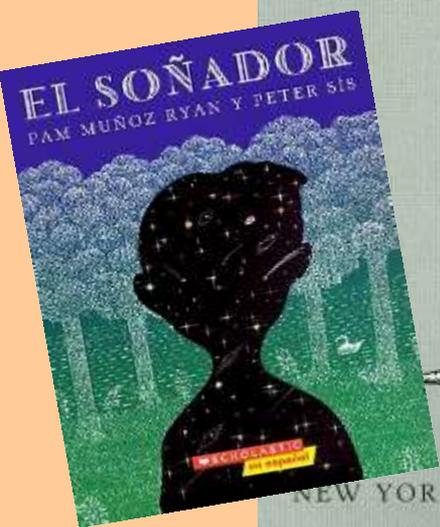
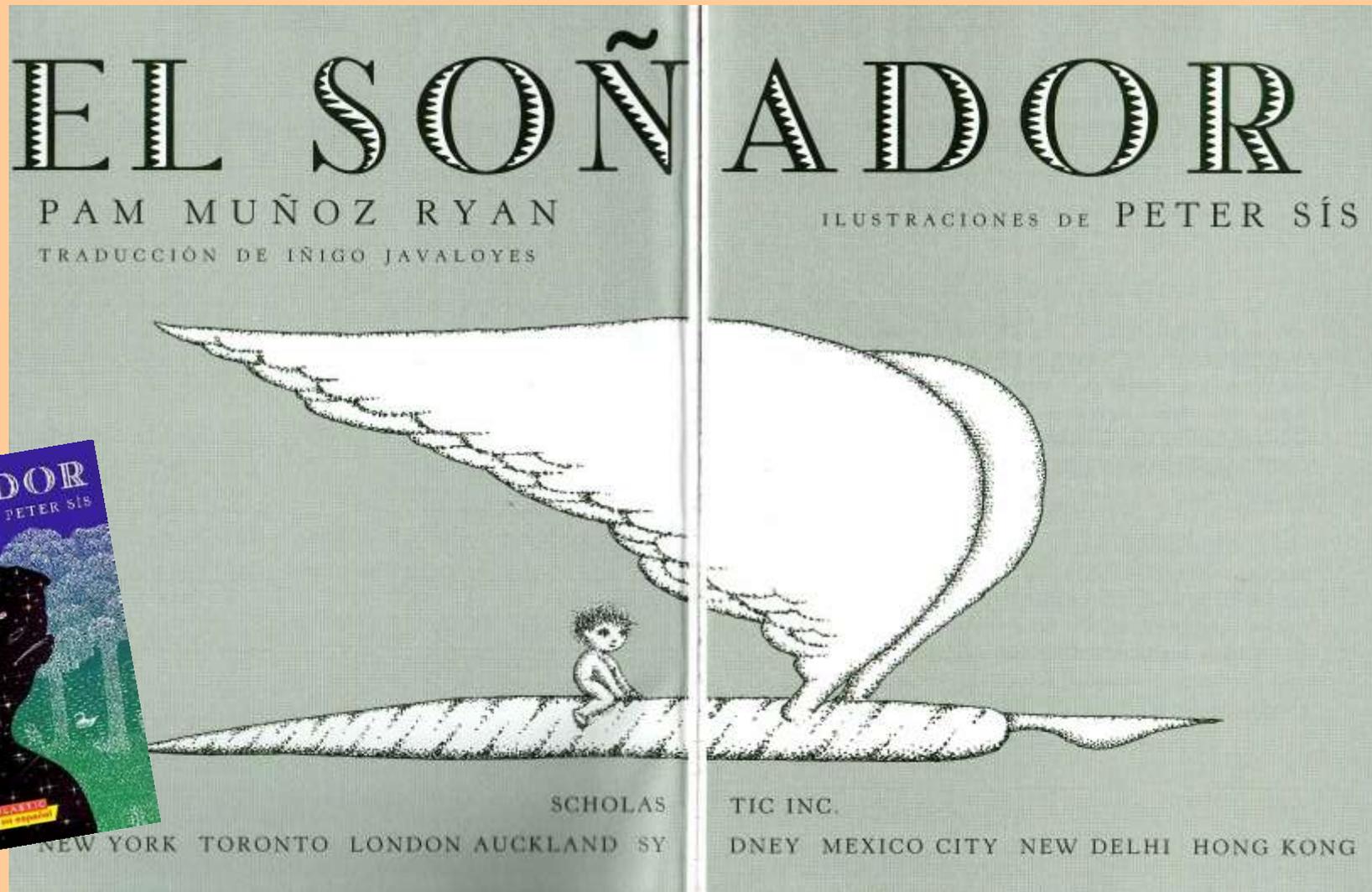


Celebrating Family Literacy



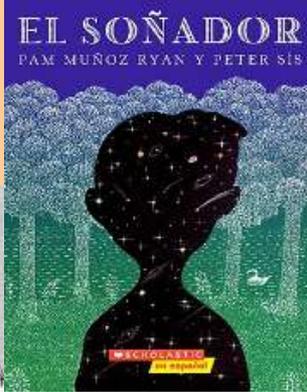
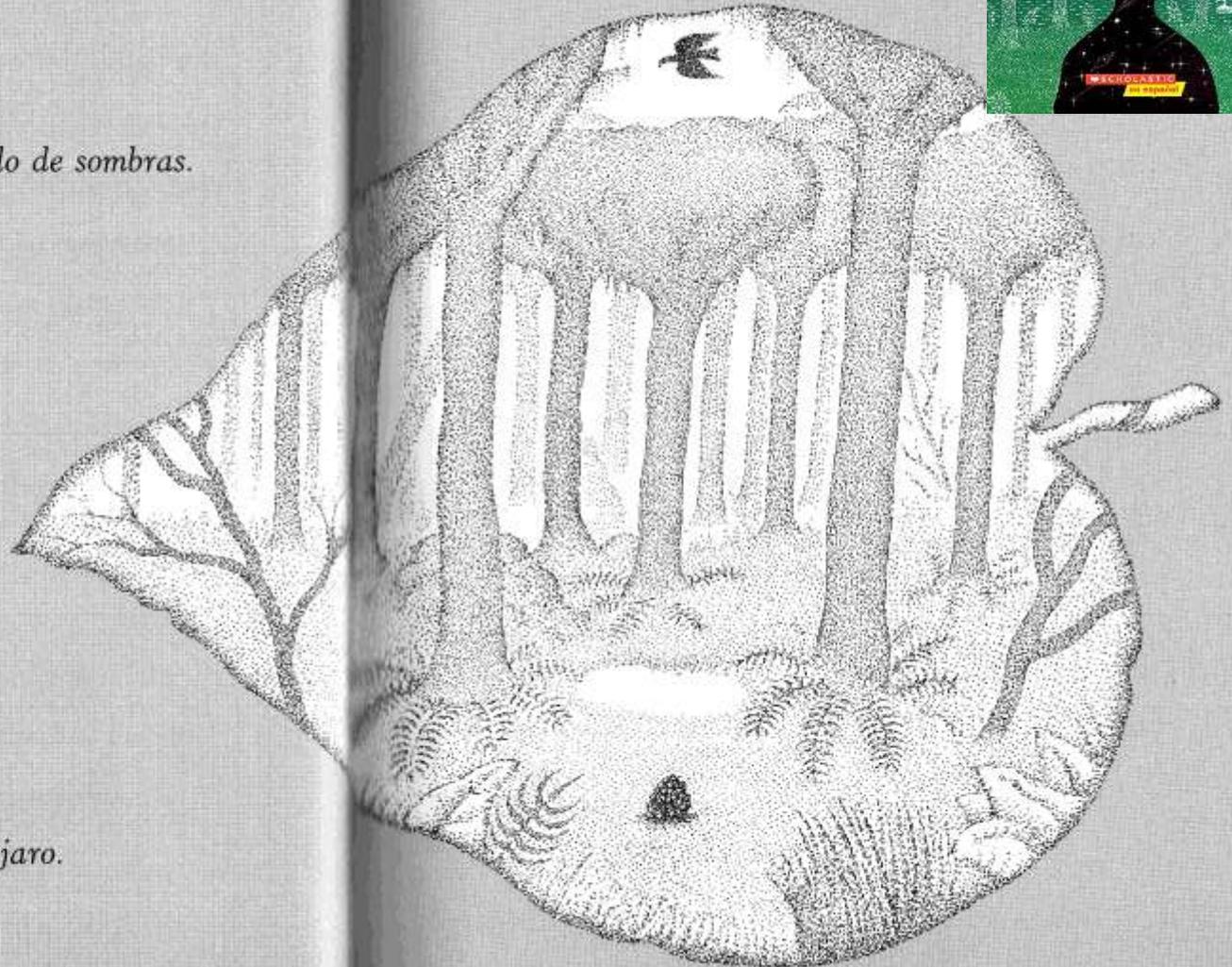
Celebrating the Joys of Reading

The Collaboration of Author, Illustrator, Translator in Quality Literature—WHAT IS TEXT?



Drawings and Poetry

*Soy poesía,
acechando entre un empedrado de sombras.
Soy la confusión
de la raíz
y del nudo de la rama.
Soy la simetría
del insecto,
de la hoja,
y la envergadura toda del pájaro.*

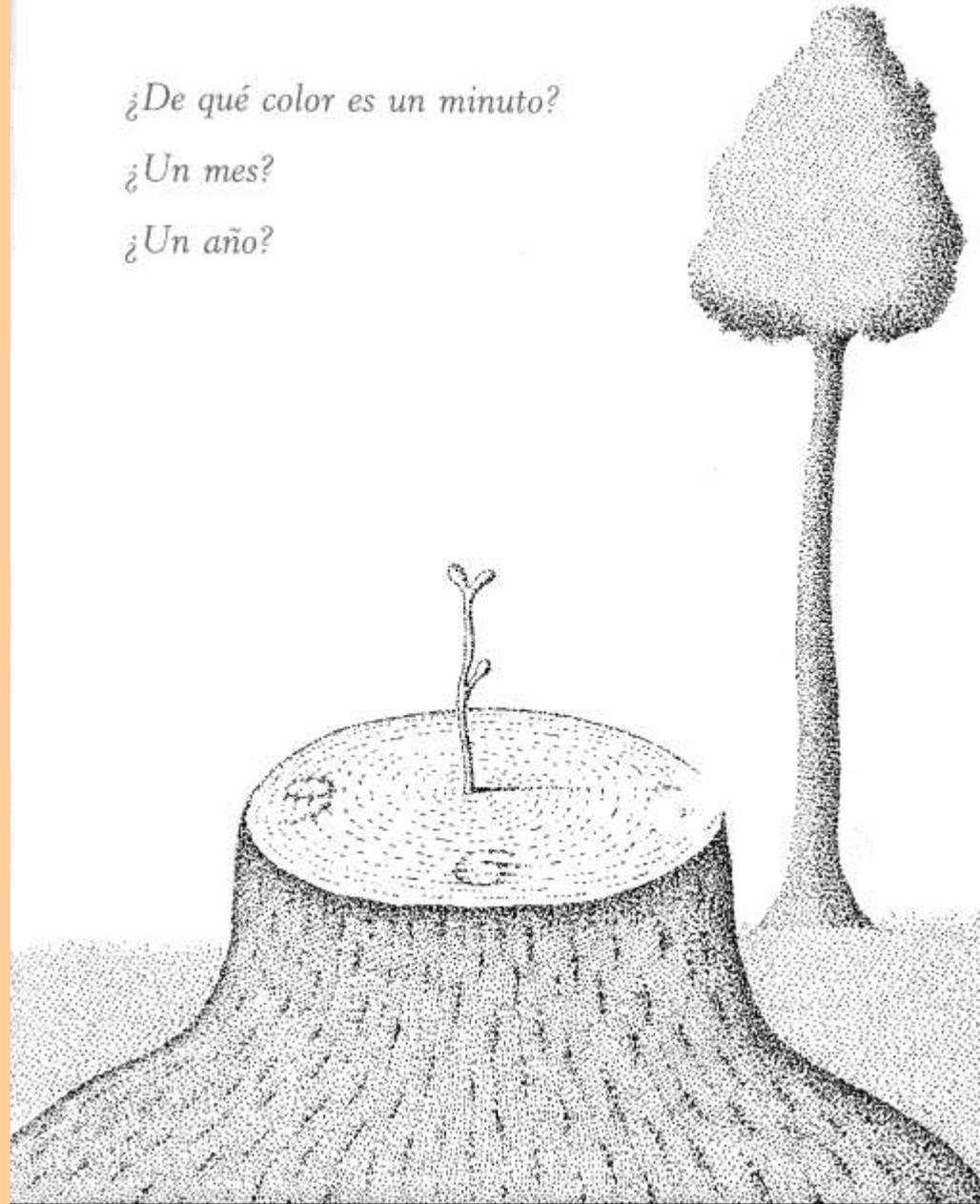


Color & Words Lines & Shapes

¿De qué color es un minuto?

¿Un mes?

¿Un año?

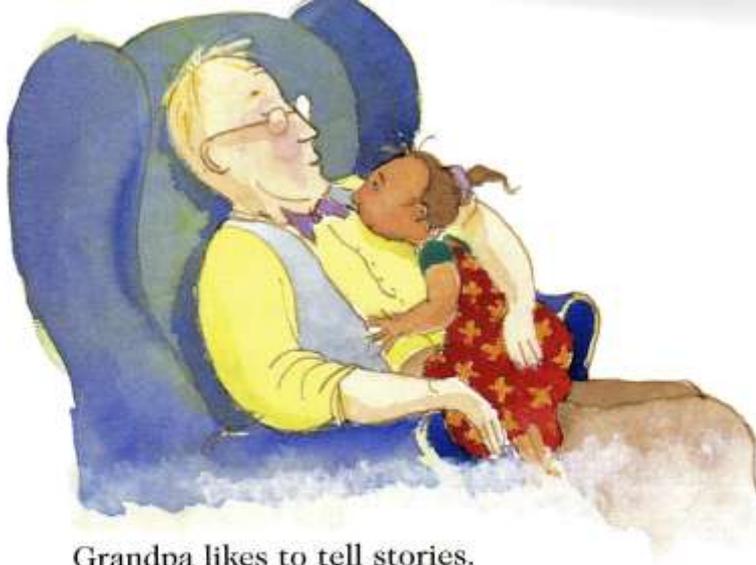


CCSS3.RL.4: Craft and Structure.

Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language

Interpret words and phrases as they are used in a text, including determining technical, connotative and figurative meanings, and analyze how specific word choices shape meaning or tone.





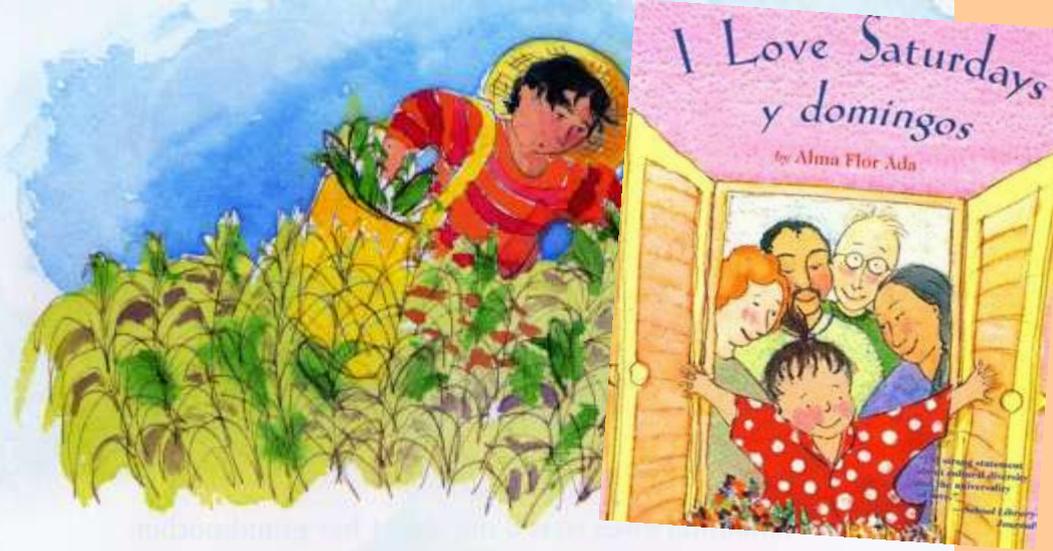
Grandpa likes to tell stories.

He tells me about how his mother, his father, and his older brother came to America in a big ship from Europe.

He also tells me about growing up in New York City. When he was a young boy, he delivered papers early in the morning, before school, to help his family.



3.2, DRA 28
Mexican



Abuelito also likes to tell stories.

He tells me about the times when he was growing up on a *rancho* in Mexico. He worked in the fields when he was very young.

He also tells me how his father went to Texas, looking for work, and *Abuelito* was left in charge of his family. And he was only twelve!



CCSS3.W.3: Types and Texts

Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

a. Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.

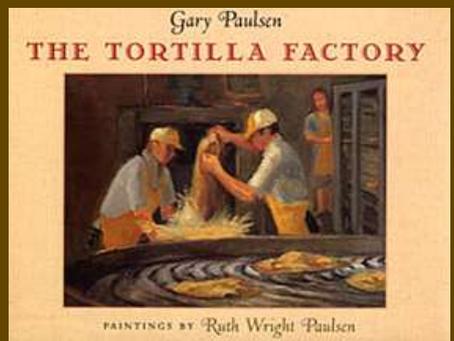
b. Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.

c. Use temporal words and phrases to signal event order.

d. Provide a sense of closure.



Choose the best language



y producen el maíz dorado que se seca
al sol caliente para moler en harina

**and make golden corn to dry in
hot sun and be ground into flour**

2.7.
Mexican

CCSS3.RL.7: Integration of Knowledge and Ideas.

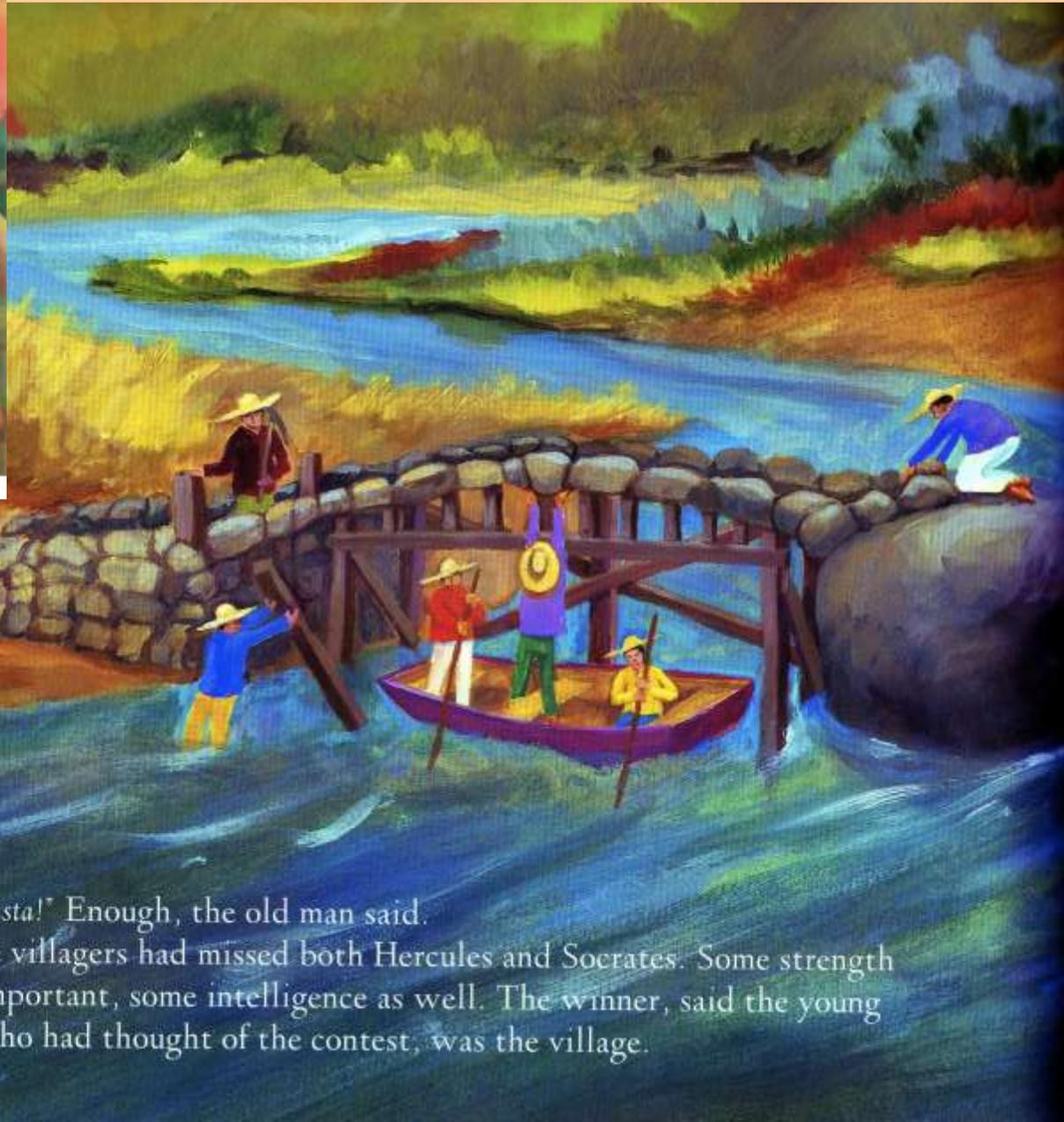
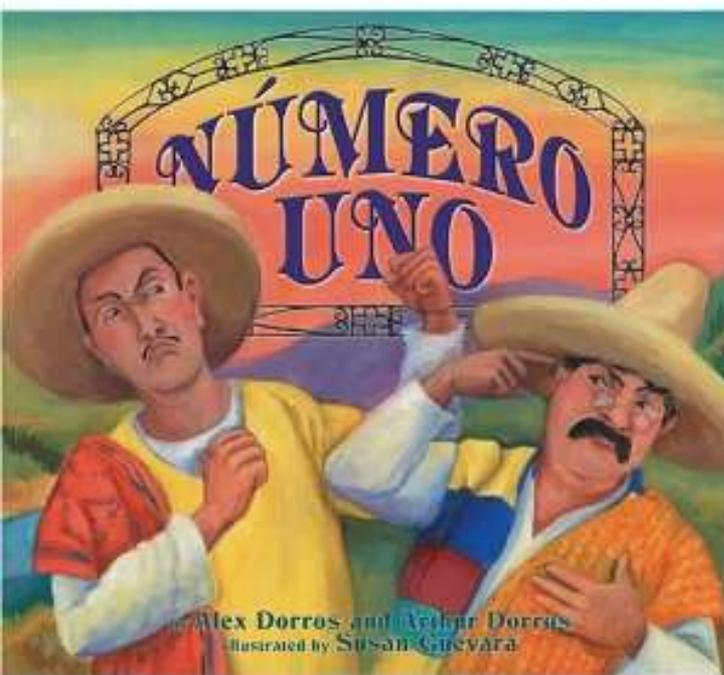
Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g. create mood, emphasize aspects of a character or setting).



CCSS3.L.3: Knowledge of Language: Use knowledge of language and its conventions when writing, speaking, reading, or listening.

a. Choose words and phrases for effect.





"¡Basta!" Enough, the old man said.
The villagers had missed both Hercules and Socrates. Some strength was important, some intelligence as well. The winner, said the young boy who had thought of the contest, was the village.

CCSS3.RL.2. Key Ideas and Details

Recount stories, including fables, folktales, and myths from diverse cultures, determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

CCSS3.RL.9 Integration of Knowledge and Ideas

Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters



Illustrations and their effects

Culturally-valued illustration techniques



Luna then said,

“Gracias mis amigos, thank you.
Thank you for your silvery glue.”

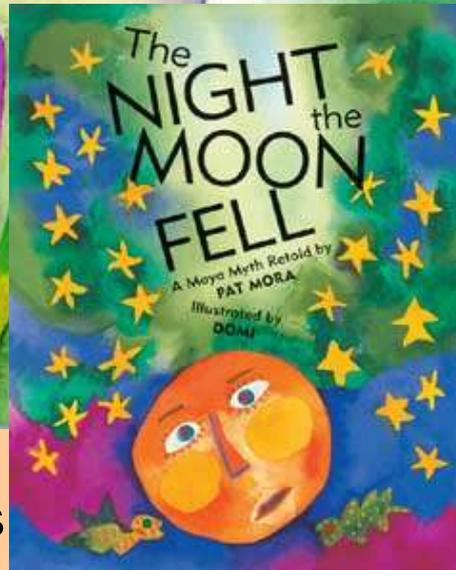
“You’re so happy, you’re like a balloon,” said the
littlest fish, watching the moon begin to float.

Luna laughed,

“Now round and whole am I,
And can float home to my sky.”

The fish watched Luna float slowly up from the
bottom of the sea. They whispered, “Pppzzz, pppzzz.
Pppzzz, pppzzz.” And then they knew what to do.
Holding on to one another’s tails, the tiny fish wove
themselves into a silvery net around Luna.

“That tickles, friends, but I agree.
Come swim the sky. Accompany me.”



Murals. Lines. Colors. Forms

3.4, Mayan/Guatemalan

Line drawings, shading, mood

Tío Julio was holding Miguelito upside down and tickling his tummy. Miguelito was shrieking. “¡No, no, Tío Julio! ¡No me haga cosquillas! Don’t tickle!”

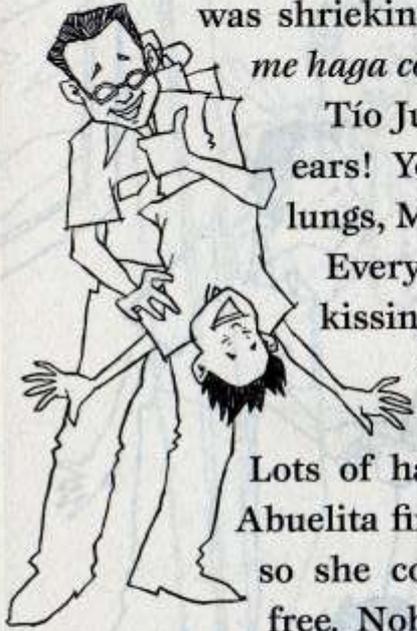
Tío Julio made a face. “¡Ay! My ears! You’ve got a strong pair of lungs, Miguelito!”

Everyone else was hugging and kissing and laughing and talking at the same time.

Lots of loud Spanish. Lots of hands flying while talking. Abuelita finally had to put me down, so she could talk with her hands free. Nobody could hear what the

other person was saying, but that didn’t matter. That’s the way it always is when Mami’s family gets together.

While the grown-ups were all huddled together, Miguelito and I started a conga line around them. I was in the front and Miguelito was behind me, hanging on to my waist.



He and I sang: “La-la, la-la — ooo, ah!” all the way into the family room.

Then things got even louder.

“¡Tío! ¡Tío! ¡Tío!” Miguelito swung on Tío Julio’s arm, trying to get his attention again. But Tío was talking to Papi about where to put all the bags.

I wanted Abuelita to know how much I liked *Brave Women in History*. I ran to my room to get it and waved it in the air.

“Abuelita! Abuelita, ¡Mira, mira! The book you sent. I looove it!”

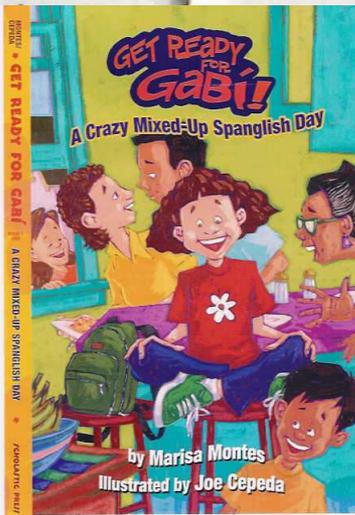
Mami, Abuelita, and Tití Alicia smiled and nodded at me, but everyone kept talking. I knew they heard me, though.

At last, Tío Julio and Papi took Miguelito to help carry the bags upstairs.

When things got quiet, we all sat on the couch. I snuggled between Tití Alicia and Abuelita.

Abuelita told us how Tío Julio came up with the idea to surprise us. “Julio paid me

3.9, DRA 40, GRL Q; Multiple





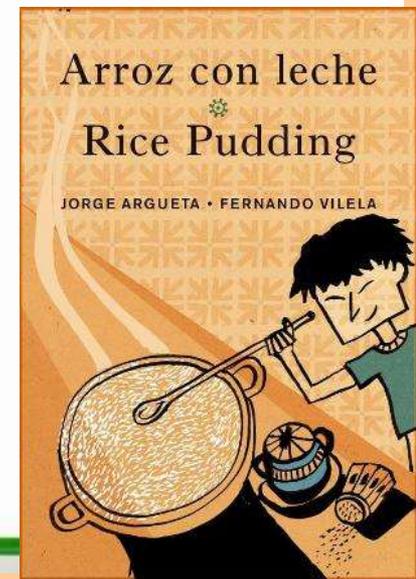
Pon la olla en la estufa*
y comienza a cocinar el arroz
a fuego lento.
Las llamas calentando la olla
son manos de arco iris.
En la cocina hay un arco iris
abrazando la olla.

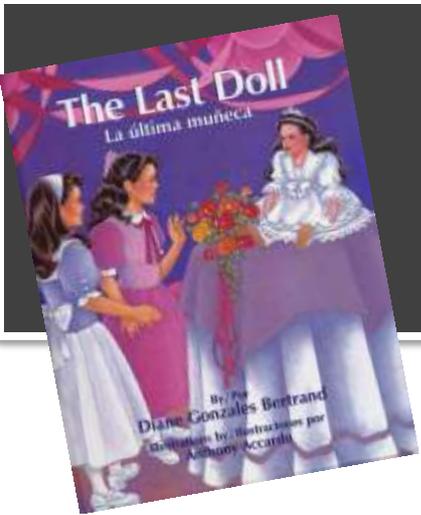


Put the pot on the stove*
and start to cook the rice
at a low temperature.
The flames heating the pot
are rainbow hands.
In the kitchen there is a rainbow
hugging the pot.

Color, design, pattern

3.0; Multiple





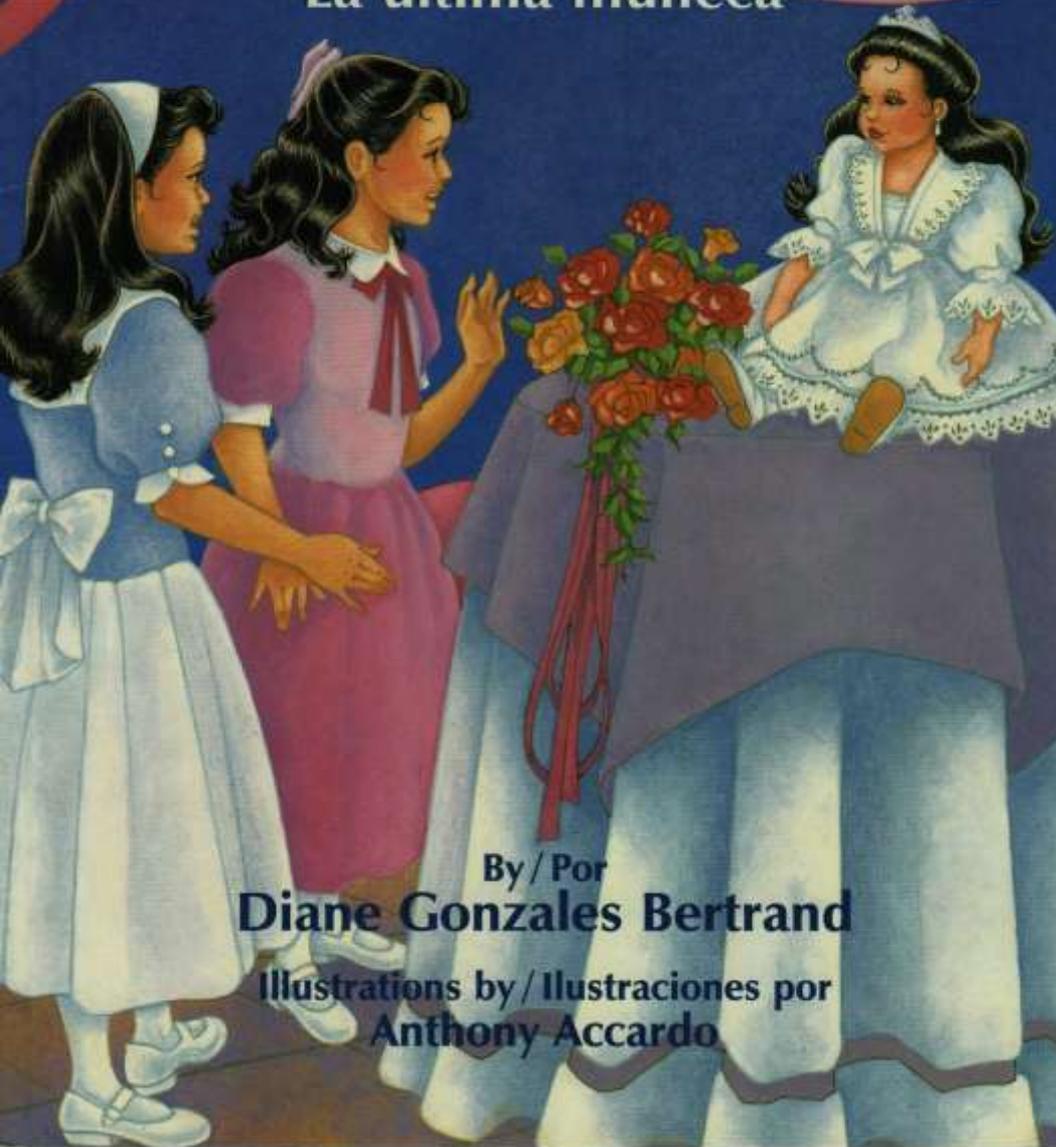
USE THE BOOKLIST TO SUPPORT BALANCED LITERACY PRACTICES

1. Word Study
2. Read Aloud
3. Guided Reading
4. Independent Reading
5. Writer's Workshop
6. Extension to Home and Community

Author Study: Diane Gonzales Bertrand

The Last Doll

La última muñeca



By / Por

Diane Gonzales Bertrand

Illustrations by / Ilustraciones por
Anthony Accardo

Pull Out New
Vocabulary
When
Reading

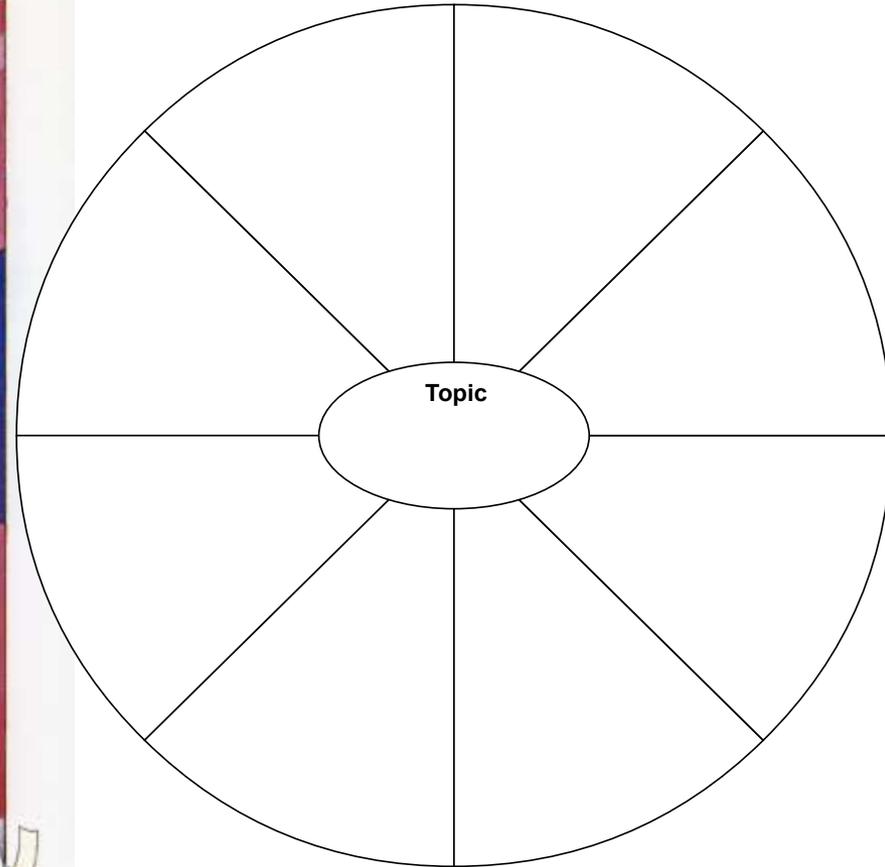
4.2; Mexican

Use Word Learning Tools to Teach Words

Name _____ Date _____

Describing Wheel

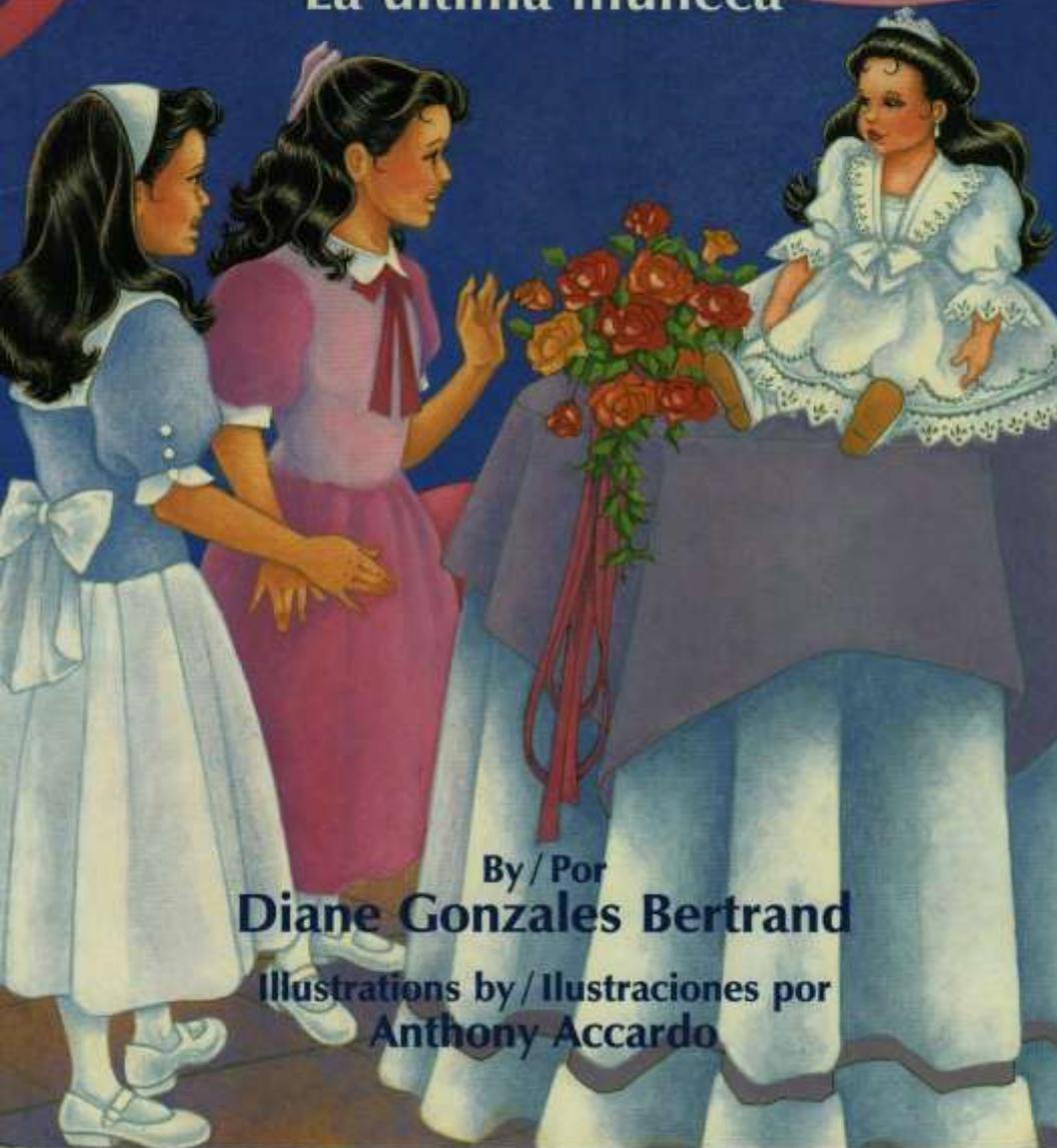
Add describing words about your topic between the spokes.



Individual words
Descriptive phrases
Similes

The Last Doll

La última muñeca



By / Por

Diane Gonzales Bertrand

Illustrations by / Ilustraciones por
Anthony Accardo

Use As a
Mentor Book
to Model
Oral and/or
Written
Language
Use for Your
ELLs

Sarita was a pretty doll with silky black hair that curled down her back. She had large brown eyes with long black lashes. Her nose was small. Her lips were painted a rosy red. She wore a white lace dress trimmed with delicate pearls.

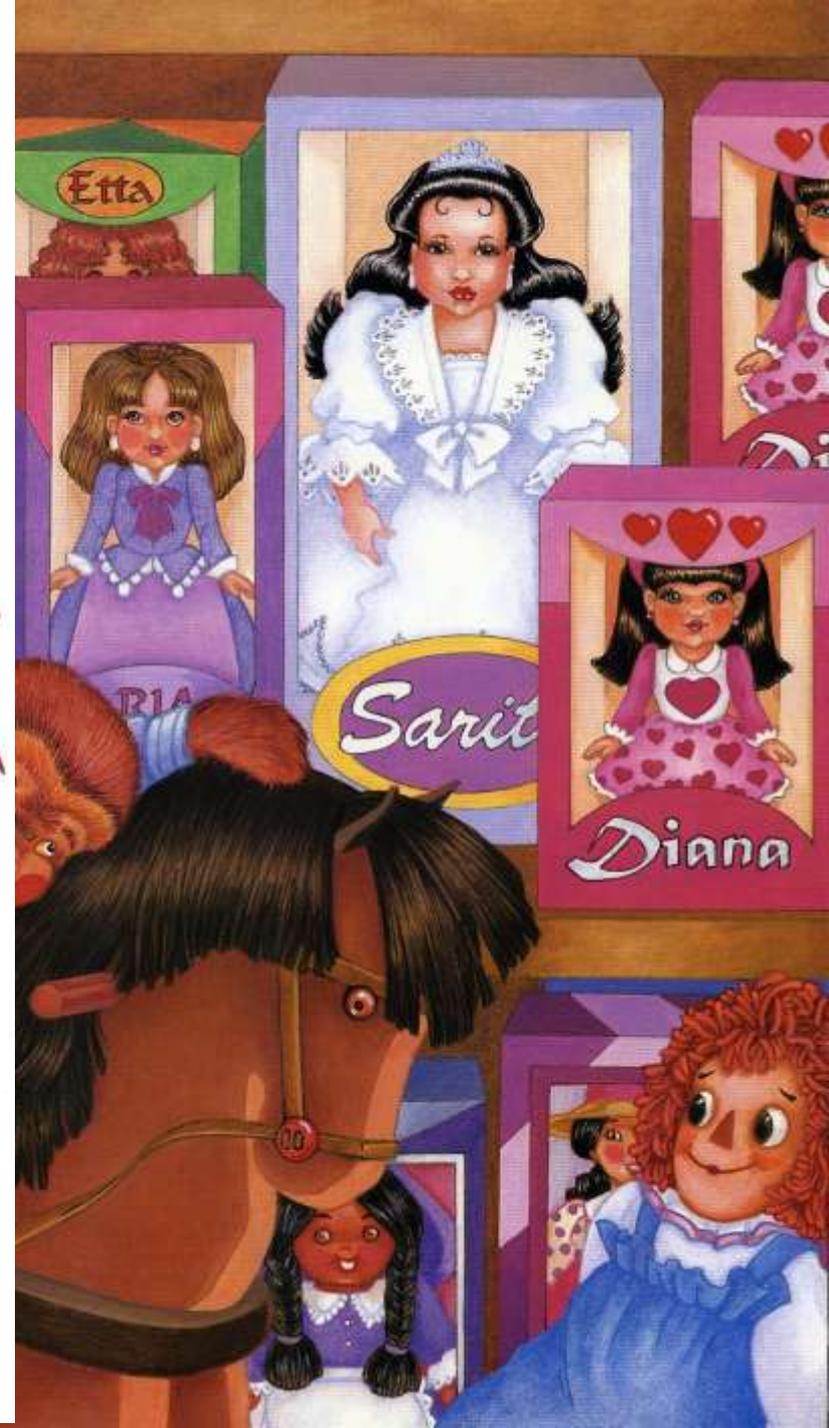
But Sarita was different from all the modern dolls. The fashion dolls, the talking dolls, and the dolls that move all came and went quickly at the toy store. Sarita hardly even had the chance to make friends with them. Sarita was as beautiful as any other doll on the shelf, but no one bought her—not for a little girl's party, or to wrap up as a Christmas present. Sometimes she was afraid of being the last doll left all alone on the shelf.

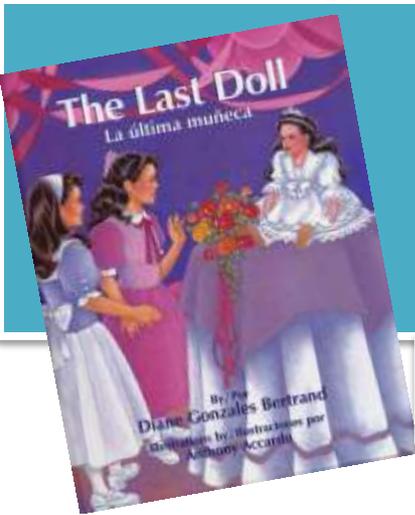
Descriptive Language

Compare to the other language

Sarita era una linda muñeca con el pelo sedoso y negro que caía en ondas sobre su espalda. Tenía grandes ojos cafés con largas pestañas negras. Su nariz era pequeña. Sus labios estaban pintados del color rojo de las rosas. Usaba un vestido blanco de encaje adornado con perlas delicadas.

Pero Sarita era diferente a todas las muñecas modernas. Las muñecas a la moda, las muñecas que hablan y las muñecas que se mueven llegaron y se fueron rápidamente de la juguetería. Sarita ni siquiera tuvo la oportunidad de hacerse amiga de ellas. Sarita era tan bonita como cualquier otra muñeca que estaba en el estante de la juguetería, pero nadie la compraba—ni para la fiesta de una niñita, ni para envolverla como regalo de Navidad. A veces tenía miedo de quedarse sola, ser la última muñeca en el estante.





USE THE BOOKLIST TO SUPPORT BALANCED LITERACY PRACTICES

Author Study: Diane Gonzales Bertrand

1. Word Study
2. Read Aloud
3. Guided Reading
4. Independent Reading
4. **Writer's Workshop**
4. Extension to Home and Community

- Content/Ideas
- Formats/Organizational Strategies
- Voice
- Language Use (phrasing; sentence fluency)
- Word Choice/Word consciousness
- Conventions of print



Use Quality Literature as
Model for Writing

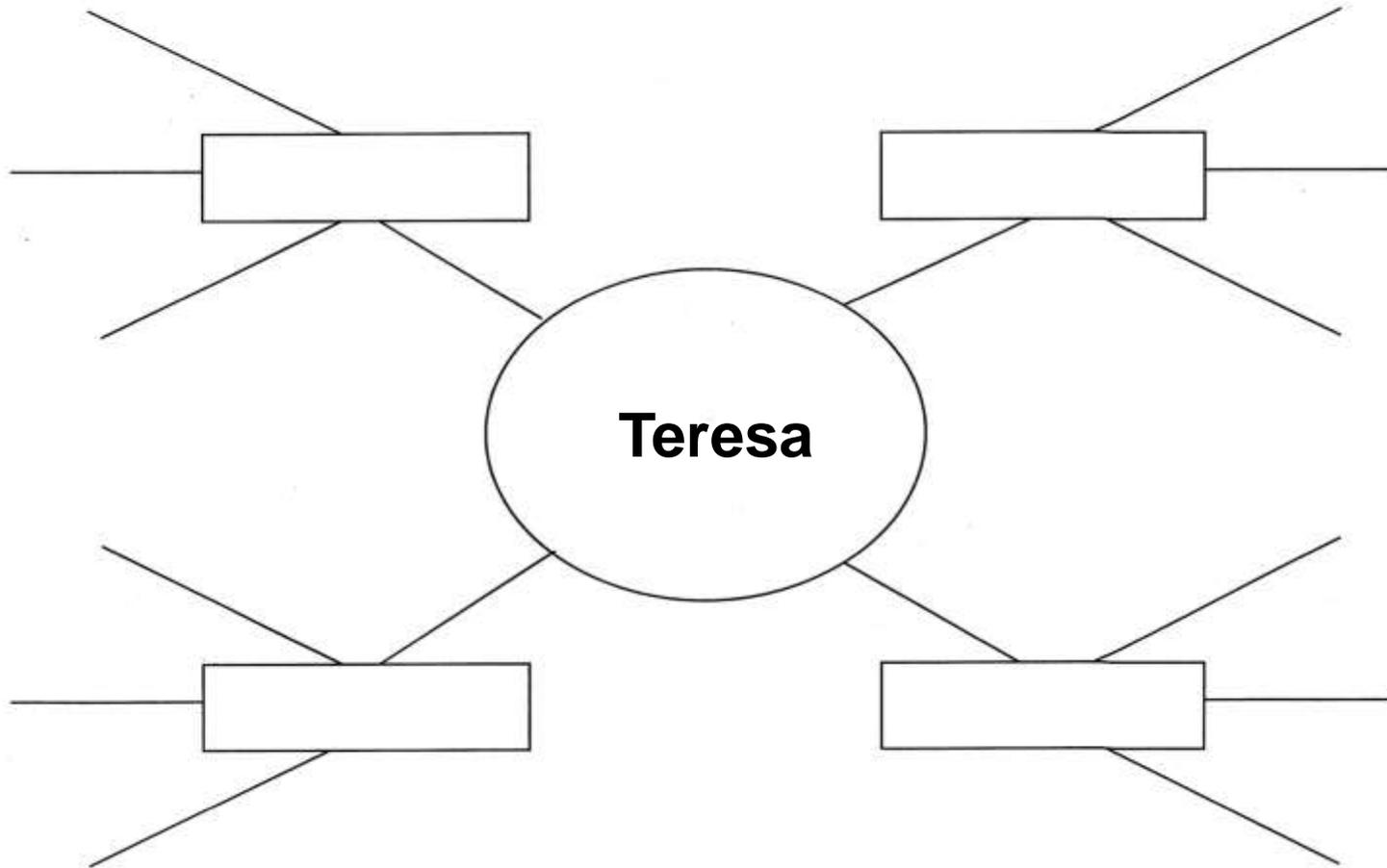
Modifying Writing: The Five Mores



Modifying the Writer's Workshop for ELLs

- More time
 - More time to work on and conference about assignments
 - More time to revise and edit with support
- More Models
- More Focused Editing
- More Welcoming, Flexible Publication
 - Sharing a “golden line”
 - A favorite passage or paragraph
 - The entire piece

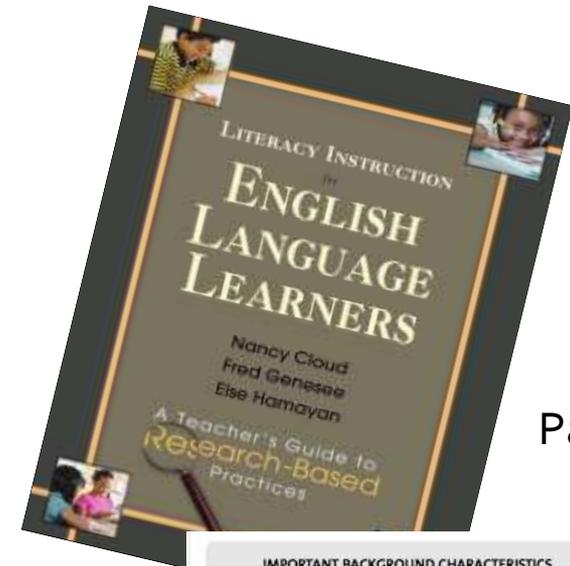
Character or Event Description Chart



Valuable Early Literacy Practices



- Storytelling
- Sharing traditional rhymes
- Sharing traditional sayings
- Singing
- Reciting poetry
- Writing letters home
- Writing notes for family purposes



Page 38

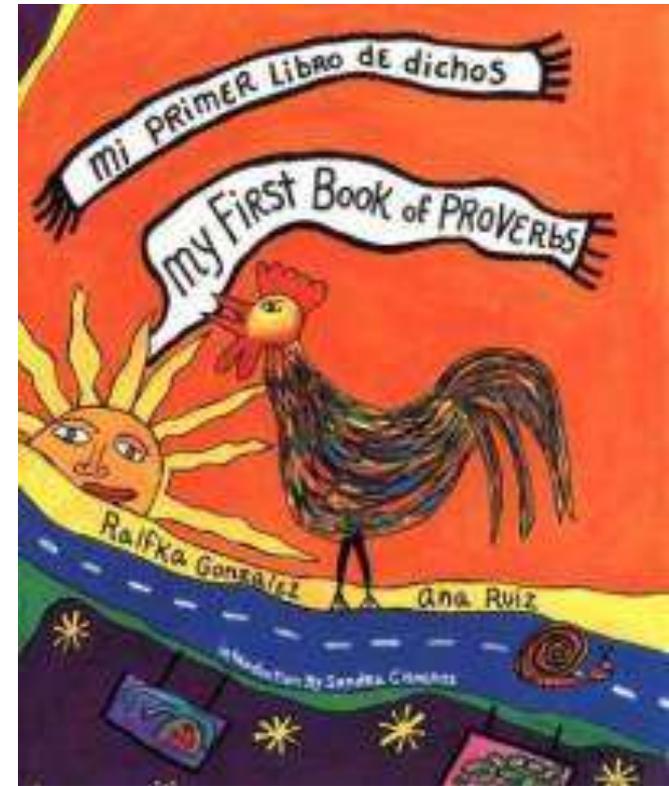
IMPORTANT BACKGROUND CHARACTERISTICS OF LEARNERS

1. Previous schooling experiences and whether they were in English or the primary language, or both (e.g., day care, preschool, early grade educational experiences)
2. Extent of literacy skills in the home language(s)
3. Extent of oral language proficiency and literacy in English
4. Literacy skills of the parents and the languages in which they are literate
5. Literacy environment in the home (access to print in any form and language, range of materials found in the home)
6. Literacy practices in the home and community (purposes for which people read and write; literary experiences such as oral storytelling and sharing of other oral traditions, such as well-known poems, sayings, rhymes, tales, and the like)
7. Home language literacy instruction provided in institutions other than school (e.g., church, community centers, private programs, or tutoring programs)

*Investigate Your Students'
Home Language Skills*

My First Book of Proverbs/Dichos

*When Readers Bring Strong Background
Knowledge It Enhances Enjoyment;
Encourages Language Use;
Promotes Reading Comprehension
and
Prepares Children For Writing Activities*



Ralfka Gonzalez
And Ana Ruiz
Children's Book Press,
2002



Provide Plenty Of Bilingual Books and Books in the L1 For Parents

- Send books home for the students to read alone or with family members (including recorded books)
- Use high quality books that are originally written in the home language; not translations
- Use books that invite story telling in any language (wordless picture books; simple picture books)
- Purchase many books for the school library and encourage students and families to use L1 collections in community libraries.



BIG IDEAS:

- Children's Literature is Essential!
- L1 and L2 are Interdependent; Mutually Supportive
- Literature supports Language Development
- Culturally-Responsive Practices and Materials Facilitate Literacy Development
- Extending Literacy in Meaningful Ways to Children's Homes and Communities is Essential



THANK YOU!

Nancy Cloud

**Feinstein School of Education and Human
Development, Rhode Island College**

ncloud@ric.edu