

Resource: Developing Biliteracy in Dual Language Classrooms through Culturally and Linguistically Sustaining Literature

Introduction

This unit provides an example of how to use short chapter books to build biliteracy in Dual Language (DL) classrooms. DL classrooms are often highly diverse and using culturally sustaining (Paris & Alim, 2017) literature promotes this diversity, encourages respect and acceptance of other cultures. This unit leverages that diversity to develop students' biliteracy experiences and nurture bilingual readers.

The unit design is based on Escamilla et al. (2014) "holistic biliteracy framework," which conceptualizes biliteracy instruction as a system that always supports the interaction of listening, speaking, reading, writing, and metalinguistic reflection. These five elements are intrinsically connected to one another during instruction.

The central text of this unit is *My Name is María Isabel/Me Llamo María Isabel* by Alma Flor Ada. The main character of the book, María Isabel Salazar López, is a Puerto Rican girl starting in a new school. On the first day at her new school, her teacher decides to call her Mary López instead of using her full name, María Isabel – for her two grandmothers – because there are two others "Marías" in the class. Throughout the book, María Isabel struggles with the change, while at the same time, she faces increasing responsibilities at home and has to adjust to a new school environment. This powerful book addresses themes such as personal identity, prejudice, responsibilities, and power differences. The book also speaks to the experience of many immigrant children. The book is available both in English and Spanish, so teachers can use it in the language of instruction, whether they are working in a side-by-side model or a self-contained model.¹

As a bilingual author, Alma Flor Ada uses *translanguaging* in her writing. Translanguaging is the norm in multilingual communities and families (García & Li Wei, 2014), and often manifests in members "mixing" different language practices fluidly as they communicate with one another. Though some might refer to this as "code switching" or "Spanglish," a translanguaging perspective maintains that it is actually just the use of multilingual speakers' full linguistic repertoire in ways that don't always align with monolingual practices. As students read the book, we suggest that the teacher guides them to pay attention to how the author uses language and begin to think about how authors use translanguaging as a literacy device (i.e.: why Alma Flor Ada might have chosen to keep certain words in Spanish in an English version of

¹ In a Dual language program with a side by side model, one teacher teaches exclusively in English and another teacher teaches exclusively in the LOTE. In a self-contained model, one teacher provides instruction in both languages to the same group of children, alternating the language of instruction.

the book). This is particularly important in DL classrooms for several reasons. First, it enables all students to access grade-level texts and content. For example, even if a student is emerging in her command of Spanish, a DL teacher can use a translanguaging approach to help her access a Spanish-language text by leveraging what she knows and can do in English. Second, helping students in DL classrooms to read texts using a translanguaging lens can help them develop their identities as bilingual readers and writers, which can in turn provide them with new insights and sophisticated understandings of texts and content. Lastly, taking up a translanguaging lens in DL classrooms honors the translanguaging that occurs in many students' homes and communities and sends the message that their ways of using language as bilingual people in the U.S. are not only welcome but necessary to their language and literacy learning. For more information on translanguaging in DL classrooms, see, CUNY-NYSIEB/BERSI's topic brief, "Translanguaging and Dual Language Bilingual Classrooms."

Though we have created this unit with fourth grade in mind, as reflected in our full notation of the standards, this unit could be adapted to fit any grade level.

What will I find in this resource?

The first section of the document, called the **Unit Overview**, sets up the unit as a whole. It describes the purpose and scope of the unit, as well as what students will learn and the culminating project they will create in order to assess that learning. Following the unit overview, we provide **Weekly Overviews** that include activities and assessments for each week within the unit. The elements of the unit plan have been adapted from García, Johnson, and Seltzer's (2017) book *Translanguaging Classrooms: Leveraging Students' Bilingualism for Learning* and from the publication [Translanguaging in Curriculum and Instruction: A CUNY NYSIEB guide for Educators](#) (Hesson, Seltzer, & Woodley, 2014).

Most of the elements of this DL unit parallel those used in monolingual instruction. However, some of them, such as content and language objectives, are particularly important in working in a DL setting. The five elements in this unit plan are: (1) essential questions, (2) content standards, (3) content objectives, (4) language objectives (general linguistic and language specific), and (5) culminating projects and assessments (García, Johnson & Seltzer, 2017). We define each of these elements below.

Essential Questions are the large questions that shape the unit. These are the questions students should ponder and offer possible answers to throughout the unit of study. These questions are used to stimulate thought and spark more questions (Wiggins & McTighe, 2005).

Content Standards are guidelines that help organize instruction and promote students' learning of content. In this document, we are including the New York State Next Generation Learning Standards. The Board of Regents adopted the newly revised English Language Arts and Mathematics Learning Standards on September 11, 2017. One of the significant changes from the Common Core Learning Standards was to add "Lifelong

Practices of Readers and Writers” to ensure students become lifelong learners who can effectively communicate (e.g. readers should make connections to self, other texts, ideas, cultures and eras; writers experiment with language.)

Content and Language objectives align with the standards and help organize the unit and individual lessons. From a holistic biliteracy framework, the language objectives must be informed by students’ dynamic language performances and language specific performances. Therefore, we distinguish between **general linguistic performance objectives** (in which students use their entire linguistic repertoire) and **language-specific performance objectives** (that focus the use of a particular language, either English or the home language). In this unit, we include language-specific objectives in Spanish and English with the understanding that depending on the target language for a particular lesson, teachers can choose one or the other. Teachers can also refer to the [The Bilingual Common Core Initiative](#) as a guide for how to provide instruction that makes the standards accessible to students at various language proficiency and literacy levels.

Culminating Projects are rigorous, creative, and authentic assessments that challenge students to show their deep understandings of the content and their development of language and literacy practices.

In addition to the unit plan, we provide a similar template that lays out the **Weekly Overviews** that address the different topics within the unit plan. At the beginning of each weekly plan, we include:

- The **Summary of the Week** with a list of themes and an overview of the week’s activities. In this weekly summary we also include several suggestions for scaffolds and/or differentiation techniques that might be relevant to students who have varying command of both English and Spanish.
- **Chapter Summaries and Questions for Discussion**, which provide questions that can be used before reading a chapter, during a turn and talk, or as prompts for students’ reader’s notebooks. It is essential that when students respond to these prompts, whether by turning and talking to a partner or by writing in their notebooks, they are encouraged to use their full linguistic repertoire. Reading notebooks are key tools to engage students in capturing their thinking as they read a book closely. The students can find relevant parts in the book and draw connections to their personal experiences. In addition, the written reflections can be used as scaffolds for the culminating writing project.
- **Resources and Supplemental Texts** provide more options for differentiating and expanding the work within the unit. We suggest that teachers interested in implementing this unit look at this section at the end of each week before teaching *My Name is María Isabel/Me Llamo María Isabel* so that they can order supplemental books ahead of time.

Unit overview

This unit uses *My Name is María Isabel/Me Llamo María Isabel* as the central text. We have broken the unit into three weeks of instruction. For each week, we also recommend some texts that can be used to compare the experiences of the characters in the books with María Isabel’s experience, or to provide a platform to explore common issues in the texts. Each week is centered around a theme and focuses on essential questions:

Week 1: *What’s in a Name?* focuses on exploring how names connect to family history and cultural traditions. It also asks, how does the author use Spanish and English in the book to connect to the main character?

Week 2: *Exploring Social Groups and Power Relations* looks into how the identities and experiences of the characters in the book affect their perspectives and motivations. In what ways do social groups get to make decisions (or not)? How does the author use Spanish and English in the book to show how characters belong to different social groups and to convey their feelings and emotions?

Week 3: *Standing up and Speaking Out* focuses on how people can share their ideas to make change. How can we tell powerful stories about people’s experiences? How does the author use Spanish and English to show a character’s evolving thinking and emotions as that character decides whether or not to stand up and speak out?

Unit Plan: *My Name is María Isabel/Me Llamo María Isabel*

Essential Questions	<ul style="list-style-type: none"> • How do authors make choices about language to impact their readers? • How does your name connect to your family's history and cultural traditions? In what ways do people get to make decisions (or not)? • How can people share their ideas to make change?
Content Standards (Also, see Bilingual Common Core Progressions)	<p>4R1: Locate and refer to relevant details and evidence when explaining what a text says explicitly/implicitly and make logical inferences. (RI&RL)</p> <p>4R2: Determine a theme or central idea of text and explain how it is supported by key details; summarize a text. (RI&RL)</p> <p>4R9: Recognize genres and make connections to other texts, ideas, cultural perspectives, eras, personal events, and situations. (RI&RL)</p> <p>4W3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</p> <p>4W4: Create a poem, story, play, art work, or other response to a text, author, theme, or personal experience.</p>

	<p>4W6: Conduct research to answer questions, including self-generated questions, and to build knowledge through investigating multiple aspects of a topic.</p> <p>4SL1: Engage effectively in a range of collaborative discussions with diverse partners, expressing ideas clearly, and building on those of others.</p>
<p>Content Objectives</p>	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Demonstrate their understanding of a fictional text, using evidence from the text. • Identify how language shapes the social groups to which they belong. • Explain the concept of social groups and how it shapes characters' actions. • Create and present a text or dramatization in response to a short chapter book.
<p>General Linguistic Objectives</p>	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Use their full linguistic repertoire to gather information through research. • Draw on their home languages to use narrative techniques, such as dialogue or description, to develop experiences and events in their writing. • Use their full linguistic repertoire to act out scenes from the book. • Compare/contrast how the texts in Spanish and English are constructed.
<p>Language Specific Objectives</p>	<p>Both in English and in Spanish, students will be able to:</p> <ul style="list-style-type: none"> • Create questions and conduct an interview with a family member in order to gather information about their names. • Present their findings orally. • Create a chart, summarizing the information that they gathered in the interviews. • Use a variety of transitional words, phrases, and clauses to manage the sequence of events. • Use descriptive language to convey sensory details, experiences, and events precisely
<p>Culminating Project</p>	<p>Students write a personal narrative about a time they had to decide whether or not to stand up for their ideas. They will draw on their home languages for narrative techniques, such as dialogue and description, to develop experiences and events in their writing.</p> <p>While the narrative might be written primarily in either English or their home language, it is important to encourage students to use <i>all</i> their languages strategically as a literary device (i.e.: to include words in the</p>

	<p>students' home language a mostly English narrative with purpose and creativity).</p> <p>They will present their stories bilingually to an audience of parents and fellow students at a publishing celebration. (See full culminating project description on page 20.)</p>
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Week 1: What's in a Name?

Weekly Overview

In the first week, we suggest reading the first three chapters of the book. Teachers have a choice of doing the reading in whichever way works best for the classroom's context (i.e.: done individually by students themselves, as a guided reading by the teacher, or among students in small groups). Two main themes that can be explored through these three first chapters include:

- Moving and adapting to a new setting
- How names are connected to our sense of identity

As they read, ask students to pay attention to how author Alma Flor Ada uses Spanish and English in the book. Introduce them to the idea that bilingual authors often integrate different language practices as a literary device – for examples, to tell readers something about the characters or to communicate important themes.

This week, it is important to provide opportunities for students to think, write, speak, and listen to each other in order to deepen their understanding of the book and make connections to their experiences as they analyze the issues that emerge in the first three chapters. They can do this by:

- *Using multiple modalities:* Students will act out a scene, create a name plate, and conduct interviews with their own family members to learn about their names. The teacher can model by sharing details about his/her own name.
- *Partner talk:* Using the questions provided in the section below, students can discuss their ideas with a partner using their full linguistic repertoire (i.e.: the partner talk can occur in both Spanish and English, no matter what the official language of that day/time period might be). You can use the **template provided in Appendix I** (p. 22) to help structure this partner talk.
- *Writing about reading in the reading notebooks:* Students can draw personal connections to the reading, analyze the content of the book, or think about how the author makes choices about language to impact her readers. You can use the **template provided in Appendix II** (p. x) to help structure these reading notebooks.
- *Researching families' naming traditions:* Students research and share their findings with their peers. You can also present information about your own name to start your students' inquiry!

Chapter Summaries and Questions for Discussion²:

Chapter One: María Isabel is anxious as she gets ready to go to her new school. She puts on her best dress but falls on the way to the school bus, getting her dress dirty and bloodying her knee.

- *Personal Connection:* Think about your first day going to school. How did you feel? What were your expectations?
- *Reading Comprehension:* How do you think that María Isabel and Antonio felt on their first day at a new school? How do you know? Explain, using evidence from the text.

Chapter Two: When María Isabel walks into her new classroom, her teacher informs her that she is going to call her Mary Lopez “because there are already two Marías in the class.” When the teacher calls on her later in the day, María Isabel doesn’t respond because she doesn’t recognize her “new name.”

- *Personal Connection:* What do you know about your name? Where does it come from? What does it mean?
- *Reading Comprehension:* How do you think María Isabel feels about her teacher calling her Mary López? How do you know? Explain, using evidence from the text.
- *Language Analysis:* When the author describes María Isabel’s first time in her class, she writes that the teacher asked her name and she responded: “‘María Isabel Salazar Lopez’. In Spanish she would have added ‘para servirle’”. Why do you think that the author wrote the last phrase in Spanish?

Chapter Three: María Isabel makes new friends during recess.

- *Personal Connection:* How would you describe the connection between your name and your sense of who you are?
- *Reading Comprehension:* Why do you think that María Isabel doesn’t want to play in the schoolyard? How do you know? Explain, using evidence from the text.

Weekly Plan: What’s in a Name?


Essential Questions	<ul style="list-style-type: none"> • How does your name connect to your family's history and cultural traditions? • How do authors use specific language to make connections to characters’ cultural and linguistic backgrounds?
Content Standards	4R1: Locate and refer to relevant details and evidence when explaining what a text says explicitly/implicitly and make logical inferences. (RI&RL)

² You might find that some of the more “personal” questions offered here and throughout the unit are difficult for students to answer to a full class. If this is the case, you could have students discuss their answers in small groups or partnerships or writing about it in a journal without sharing aloud with the whole class.

	<p>4W4: Create a poem, story, play, art work, or other response to a text, author, theme, or personal experience.</p> <p>4W6: Conduct research to answer questions, including self-generated questions, and to build knowledge through investigating multiple aspects of a topic.</p> <p>4SL1: Engage effectively in a range of collaborative discussions with diverse partners, expressing ideas clearly, and building on those of others.</p>	
<p>Content Language and Objectives</p>	<p>Content Objectives:</p> <p>Students will be able to:</p> <ul style="list-style-type: none"> • Demonstrate their understanding of a fictional text, using evidence from the text. • Conduct an interview as a primary source of information. • Synthesize information from multiple sources on a topic. 	<p>General Linguistic Objectives:</p> <p>Students will be able to:</p> <ul style="list-style-type: none"> • Track and describe their connections to the book using all of their language practices. • Design interview questions for family members and conduct interviews using English, Spanish and/or other languages spoken by family members. <p>Language-specific Objectives (Spanish):</p> <p>Students will be able to:</p> <ul style="list-style-type: none"> • Present their findings orally about family naming practices, in Spanish. • Synthesize information that they gathered in the interviews, in Spanish and present it to the rest of the class. • Use text-based evidence in Spanish to support their analysis of the text. <p>Language-specific Objectives (English):</p> <p>Students will be able to:</p> <ul style="list-style-type: none"> • Present their findings about family naming practices orally, in English. • Synthesize information that they gathered in the interviews, in

		<p>English and present it to the rest of the class.</p> <ul style="list-style-type: none"> • Use text-based evidence in English to support their analysis of the text.
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<p>Activities and Assessments</p>	<p>Dramatizing a Scene – Chapter 2:</p> <p>Chapter two sets the stage for the main plot of the book. The scene in which the teacher changes María Isabel’s name is powerful and needs to be analyzed with the students. After reading this chapter, ask student volunteers to act out the scene in front of the class. You could have students improvise the scene or have small groups of students write up a short script of the scene and then perform it for the class. When they are finished, use the questions for discussion for chapter two to debrief and make connections to how the actors decided to perform the characters of María Isabel and the teacher. (To learn more about using Readers Theatre see Escamilla et al., 2014.)</p> <p>Understanding Why Authors Use Translanguaging:</p> <p>After the students dramatize the scene, ask the students: How does the author use both English and Spanish in this scene? Why do you think she does it? Ask students to turn and talk to a partner about other books that use more than one language. As they share, record a list of reasons for why authors might use more than one language in a text as a literary device and continue to add to it during the following weeks.</p> <p>Reading Notebooks:</p> <p>Have students answer the following questions in their notebooks:</p> <ul style="list-style-type: none"> • How would you have reacted in María Isabel’s place? Have you ever had a similar experience? • Can you show how you were feeling by using dialogue or internal thoughts in your writing? (This can help students begin to use narrative devices in order to prepare for the culminating narrative writing project.)
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	<p>Creating Individual Name Plates:</p> <p>Each student creates a name plate with their name in the center. They can create a collage or include drawings or words that address the following questions: Where does your name come from? What does it mean? How did your parents choose it? How does your name connect to your family's history? What images/pictures come to mind as you think about your name? Have people ever pronounced your name differently? How do you prefer your name to be pronounced?</p>  <p>Researching and Sharing Family Names</p> <p>Students choose a family member to interview about family names. They create questions in class and do the interview at home. In small groups, they share their interviews and prepare to share their findings, as a group, with the class: How do different families choose names based on their traditions? What are some similarities and differences between the families?</p> <p>This can also be an opportunity to leverage metalinguistic awareness, for example, by comparing how questions are constructed in both languages (punctuation, word order, signal words).</p>
<p>Possible scaffolds and ideas for differentiation</p>	<ul style="list-style-type: none"> • Provide students with sentence starters/prompts in the language of instruction (Spanish or English) so they can more successfully present their family naming practices orally to the class. • Have students conduct their interviews in either English or Spanish and then work with a partner to summarize and/or translate specific parts of the interview into the language of instruction. • Tell students that partner talk and reading journals can be completed in <u>either/both</u> English and Spanish, but embed a short language-specific task in each of these activities (see the Partner Talk Template in Appendix I for an example).

Resources and Supplemental Texts

In chapter two, the teacher changes María Isabel's name to Mary Lopez. After reading chapter two, you could divide the students into groups and give each group one of the short children's books below, all of which tell the stories of characters who are embarrassed or insecure about how their peers react to their names. This can help students compare the experiences of the characters in these books with María Isabel's. Provide each group with a list of roles for the discussion (e.g. facilitator, time keeper, note taker), then:

1. Ask the students to read the books.
2. Discuss: How are the issues that the main characters face similar/different from María Isabel's?
3. Share with the class a summary of the the book and one or two key ideas from their discussion.

You can also ask students to pay attention to the languages that the author uses in the book. If reading during a designated "English time," you might ask how and why does he/she incorporate languages other than English? If you are reading during a designated "Spanish time," you might ask a similar question as well as ask students to find Spanish/English cognates or have students write about the English-language books they read in Spanish.

My Name Is Yoon by Helen Recorvits: Yoon's name means Shining Wisdom, and when she writes it in Korean, it looks happy. When her father tells her that she must learn to write it in English, Yoon isn't sure that she wants to be Yoon at her new school, so she tries out different names.

Chrysanthemum by Keven Henkes: This is a story about a girl who thinks that her name is absolutely perfect until her first day of school, when she gets teased by other children.

The Name Jar by Yangsook Choi: Unhei just moved from Korea and is anxious to get American kids to like her. So when she introduces herself on the first day of school, she tells the class that she will choose a name by the following week.

René Has Two Last Names by René Colato Laínez: This is a bilingual picture book about a boy from El Salvador who helps his classmates understand a Latinx cultural tradition of using two last names through a class project to create a family tree.

Week 2: Exploring Social groups and Power Relations

Weekly Overview

We all identify with different groups; sometimes people put us in a group and sometimes we put ourselves in a group. Group identity shapes who we are and how we think. It is important for readers to consider who María Isabel identifies with, and to analyze how this impacts her perspective. For example, María Isabel identifies with a number of groups: she is Puerto Rican, she is a student, she is bilingual, and she is a child. Identifying with these groups shapes her experiences and places her in particular relationships of power with her teacher, parents, and peers. If understanding power relationships feels like an advanced concept for your students, you might start by having them make a connection to their own relationships with people in positions of authority, like a police officer, school principal, or parent.

For the second week, we suggest reading chapters 4-7 of the book. During this week, students will explore how identifying with different social groups shapes characters' experiences by:

- *Using multiple modalities:* Students will act out a scene and create visual concept maps of social groups.
- *Partner talk:* Use the questions provided in the section below to give students an opportunity to discuss their ideas with a partner using their full linguistic repertoire.
- *Writing about reading in the reading notebooks:* Students should draw personal connections to the reading, analyze the content of the book, and think about how the author makes language choices to impact her readers.

Chapter Summaries and Questions for Discussion:

Chapter Four: María Isabel visits the library for the first time and the librarian gives her the book *Charlotte's Web*. María Isabel's mother starts to work to make ends meet and María Isabel takes more responsibilities at home.

- *Reading Comprehension:*
 - What are the different social groups in the book?
 - Who seems to have power in this text? Who seems powerless?
 - What are some of the struggles that María Isabel's family is facing?
- *Language Analysis:* How does the author use dialogue in this chapter?

Chapter Five: When María Isabel doesn't answer her teacher after she calls her Mary Lopez, the teacher takes her out of the school's Winter Pageant. The class is doing *Amahl and the Night Visitors* and María Isabel wishes that she could be in it.

- *Personal Connection:* Do you agree or disagree with the teacher's decision that Mary should not participate in the pageant? Why? Have you ever faced a similar situation or know someone who went through something similar?
- *Language Analysis:* How does the author describe María Isabel's view of the first snowfall at the beginning on the book? What kinds of words does she use and why? How does she describe it at the end of the chapter? What changed?

Chapter Six: María Isabel and her family visit friends in their old neighborhood for Thanksgiving. She plays with her friends but doesn't tell them about her troubles with the teacher at school.

- *Reading Comprehension:* Why do you think María Isabel didn't share her school troubles with her friends? After having a conversation with students about how an author develops a character's voice, ask students to describe María Isabel's "voice"? Why would they describe her voice in that way?
- *Personal Connection:* Have you ever wanted to share your feelings with someone but decided not to? Why?

Chapter Seven: Everyone in María Isabel's class shares their holiday traditions. The class learns a Hanukkah song that becomes María Isabel's favorite. The teacher decides that after the play, all the actors will sing holiday songs, including María Isabel's favorite. María Isabel feels sad that she won't be able to participate.

- *Reading Comprehension:* How does María Isabel's perspective differ from that of her teacher? Why?
- *Personal Connection:* Have you ever felt left out as María Isabel did in this chapter? When? Why? What do you think you would do in this situation?

Weekly Plan: Exploring Social Groups and Power Relations

Essential Questions	<ul style="list-style-type: none"> • How do the groups with which the characters identify affect their perspectives and motivations? • In what ways do different social groups get to make decisions and others do not? • What specific language in this chapter shows how characters belong to different groups and conveys their feelings and emotions? 	
Content Standards	<p>4R1: Locate and refer to relevant details and evidence when explaining what a text says explicitly/implicitly and make logical inferences. (RI&RL)</p> <p>4W4: Create a poem, story, play, art work, or other response to a text, author, theme, or personal experience.</p> <p>4SL1: Engage effectively in a range of collaborative discussions with diverse partners, expressing ideas clearly, and building on those of others.</p>	
Content and Language Objectives	Content Objectives Students will be able to: <ul style="list-style-type: none"> • Analyze and interpret a book using textual 	General Linguistic Objectives: Students will be able to: <ul style="list-style-type: none"> • Track and describe their connections to the book using all of their language practices.

	<p>evidence to support their thinking.</p> <ul style="list-style-type: none"> • Demonstrate their understanding of the concept of social groups and analyze how they shape characters' actions.ew 	<ul style="list-style-type: none"> • Discuss how language shapes the social groups to which they belong. <p>Language-specific Objectives (Spanish):</p> <p>Students will be able to:</p> <ul style="list-style-type: none"> • Use language structures in Spanish to express comparisons and connect discourse. • Provide supporting details using complete and varied sentences in Spanish. <p>Language-specific Objectives (English):</p> <p>Students will be able to:</p> <ul style="list-style-type: none"> • Use language structures in English to express comparisons and connect discourse. • Provide supporting details using complete and varied sentences in English.
<p>Activities and Assessments</p>	<p>Mapping Social Groups:</p> <ul style="list-style-type: none"> • Begin by explaining that we all identify with different social groups. To make it more concrete, use yourself as an example. As you share, create a concept map with yourself at the center and connect it to the groups with which you identify. Explain how this might shape your ideas. For example, being a bilingual teacher shapes how you think about the importance of learning in more than one language. • With the students, create a concept map of the social groups with which María Isabel identifies and ask them to reflect on how those groups influence her actions and relationships. • Ask students to choose a book that they are reading independently and to map two different social groups that are represented in it. How do those groups shape characters' experiences? Are there differences in power between groups? <p>Dramatizing a Scene from the Book:</p>	

	<p>Ask students to discuss a scene from the book and reenact it. You could also give them the opportunity to modify the scene, for example, they could change the dialogue between characters. To build students’ metalinguistic awareness, ask the students to also think about which characters would use what language and why?</p> <ul style="list-style-type: none"> • After they act out the scene, students should have a chance to debrief: How do the characters react to the situations in these scenes? • How did you choose to represent it? What evidence from the text did you use? <p>You can model the process by reading the excerpt in chapter 4 in which the teacher calls on María Isabel to tell what she knows about the pilgrims and María Isabel doesn’t respond because she calls her ‘Mary López’. This is an opportunity to discuss:</p> <ul style="list-style-type: none"> • How do you think María Isabel felt? • How did the author use language in the text to show it? (Think about the dialogue and how she shows María’s inner thinking.) • How would you act out this scene to convey the characters’ feelings? <p>Reading Journal Reflection: What social groups do you identify with? How do those groups shape who you are and how you think? You can use the template provided in Appendix II(p. 23)</p> <p>Extension: Using the book <i>Yo Soy Muslim</i> (See reading list below), ask students to write their own version of an identity poem, including all the groups to which they belong. Encourage students to practice using both English and Spanish in their poems purposefully, as well as a variety of narrative devices. You might even ask that they write a short reflection on how they used their two languages in the poem and for what reasons.</p>
<p>Possible scaffolds and ideas for differentiation</p>	<ul style="list-style-type: none"> • Students can create concept maps for their independent reading books in partnerships/small groups, rather than individually, using both English and Spanish. • No matter what the language of the day, encourage students to use both English and Spanish in their dramatizations of their scenes from the book and ask them to explain their own linguistic choices. • Tell students that partner talk and reading journals can be completed in <u>either/both</u> English and Spanish, but embed a short language-specific task in each of these activities (see the Partner Talk Template in Appendix I for an example).

Resources and Supplemental Texts

The following books can be used to extend this week's plan. The first book, *Yo Soy Muslim: A Father's Letter to His Daughter* can help students think about the groups that they identify with. The second book, *When I Was Eight*, can be used to explore the power relations between two different groups. Below is a summary of the books and some suggested activities.

Yo Soy Muslim: A Father's Letter to His Daughter by Mark Gonzales: This is a poetic picture book about a father who encourages his child to find joy and pride in all aspects of their identity. This book can be used to model how to write about identity and belonging to different groups:

1. Before you read the book, ask students to turn and talk and discuss: Why do you think that of the title of this book is in Spanish and English? What is the author trying to say?
2. Read this book to the whole class and pause to talk about all the different social groups that the author and his child belong to. As you read, you might ask:
 - How do the pictures and the words in the book represent different aspects of the characters' identities?
 - What is the message that the author tries to convey in this book?
3. Have students reflect on and write about how they identify with different social groups.
4. Have the students write a poem in the style of the book.

When I Was Eight by Christy Jordan-Fenton and Margaret Pokiak-Fenton: Olemaun is eight and knows a lot of things. But she does not know how to read. Ignoring her father's warnings, she travels far from her Arctic home to the outsiders' school to learn. She endures harsh treatment by the nuns who run the school. Despite the challenges that she faces, she stays and learns to read. This book is based on the true story of the author, Margaret Pokiak-Fenton. This book can be used as a read aloud after reading chapter seven to prompt students to think about power relations between different groups:

1. Read the book aloud.
2. As you read, stop and ask students to think about:
 - What groups are represented in the story?
 - What are the power differences between the groups and the characters who belong to these groups?
 - How do the differences in power affect what characters are able to do in the story?
3. After reading the book, ask students to discuss in small groups:
 - How is Olemaun's story similar to and/or different from María Isabel's?
 - How does being part of different social groups affect the characters' experiences in school?
4. Have students write a creative dialogue between María Isabel and Olemaun in which they talk about their experiences in school.

Week 3: Standing up and Speaking Out

Weekly Overview:

This week explores the theme of standing up and speaking out through the experiences of María Isabel. We recommend reading the last three chapters of the book. In order to deepen their analysis of the text and help them create their own narratives, students will engage in the following:

- *Analyzing illustrations:* Students will make connections between what they observe in the illustrations of the book and the text itself.
- *Partner talk:* Use the questions provided in the section below to give students an opportunity to discuss their ideas with a partner using their full linguistic repertoire.
- *Writing about reading in the reading notebooks:* Students should draw personal connections to the reading, analyze the content of the book, and think about how the author makes language choices to impact her readers.
- *Write a personal narrative* (See page 20 for more details.)

Chapter Summaries and Questions for Discussion:

Chapter Eight: María Isabel’s parents announce that they are taking time off work to go see the Winter Pageant. María Isabel doesn’t tell them that she is not participating in it. As she continues to read *Charlotte’s Web*, “she feels caught in a sticky troublesome web of her own.”

- *Personal Connection:* Have you, like María Isabel, ever felt that you were caught in a ‘spider web’?
- *Reading Comprehension:* Why do you think that María Isabel is making a connection between her situation and the book that she is reading (*Charlotte’s Web*)?
- *Language Analysis:* When María Isabel says, “Papá is also going to go leave work early.” Why do you think that she uses the word ‘Papá’?

Chapter Nine: The teacher asks María Isabel’s class to write about their greatest wish. María Isabel writes how, even though she thought that her wish was to be in the Winter Pageant, she realized, as she was writing, that her greatest wish is to be called María Isabel.

- *Reading Comprehension:* Why do you think that María Isabel chose to be called María Isabel as her “greatest wish”? How do you think the teacher reacted when she read María Isabel’s writing?
- *Personal Connection:* Was there ever a time when you wanted to speak up about something that you believe strongly about? Were you speaking/thinking in one language or bilingually? Practice using both languages purposefully in your journal entry today as Alma Flor Ada does in her writing.
- *Language Analysis:* How does the author show María Isabel’s internal thinking?

Chapter Ten: María Isabel’s teacher announces that there is a change in the program in the winter pageant and that María Isabel Salazar López (not Mary Lopez) will be leading the song about Hanukkah.

- *Reading Comprehension:* How did the teacher changed her attitude towards María Isabel? Why? How do you think María Isabel felt when she called her María Isabel Salazar López?
- *Personal Connection:* Have you ever spoken up to change someone’s ideas?

Weekly Plan: Standing up and Speaking Out

Essential Questions	<ul style="list-style-type: none"> • How can people share their ideas to make change? • How can we tell powerful stories about people’s experiences? • How do authors use specific language to show a character’s evolving thinking and emotions? 	
Content Standards	<p>4R1: Locate and refer to relevant details and evidence when explaining what a text says explicitly/implicitly and make logical inferences. (RI&RL)</p> <p>4W3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</p> <p>4W4: Create a poem, story, play, art work, or other response to a text, author, theme, or personal experience.</p> <p>4SL1: Engage effectively in a range of collaborative discussions with diverse partners, expressing ideas clearly, and building on those of others.</p>	
Content Language and Objectives	<p>Content Objectives</p> <p>Students will be able to:</p> <ul style="list-style-type: none"> • Demonstrate their understanding of a fictional text, using evidence from the text. • Write a personal narrative about a time when they wanted to speak up. • Create and present a text or dramatization in response to a literary work. 	<p>General linguistic Objectives:</p> <p>Students will be able to:</p> <ul style="list-style-type: none"> • Use narrative techniques, such as dialogue, description, and pacing, in any language to develop experiences and events in their writing. • Integrate their language practices in purposeful ways and reflect on those practices when writing a personal narrative. <p>Language-specific Objectives (Spanish):</p> <p>Students will be able to:</p> <ul style="list-style-type: none"> • Use a variety of transitional words, phrases, and clauses to manage the sequence of events.

	<ul style="list-style-type: none"> Use descriptive language to convey sensory details, experiences, and events precisely. <p>Language-specific Objectives (English):</p> <p>Students will be able to:</p> <ul style="list-style-type: none"> Use a variety of transitional words, phrases, and clauses to manage the sequence of events. Use descriptive language to convey sensory details, experiences, and events precisely.
<p>Activities and Assessments</p>	<p>Reading Journals: Ask students to write in their reading journals, using the personal connection questions for each chapter.</p> <p>Image Analysis: Show the students the illustration in chapter 8. Ask students to discuss in small groups: What do you notice about the image? How did the illustrator portray María Isabel’s feelings through her drawings?</p> <p>Culminating Project: Students should draft, revise, and publish a personal narrative about a time when they had to decide whether or not to stand up to someone with more power. (See detailed final project description on page 21 and appendices III, IV and V.)</p>
<p>Possible scaffolds and ideas for differentiation</p>	<ul style="list-style-type: none"> Tell students that partner talk and reading journals can be completed in <u>either/both</u> English and Spanish, but embed a short language-specific task in each of these activities (see the Partner Talk Template in Appendix I for an example). For the culminating project: <ul style="list-style-type: none"> Encourage students to use any language to brainstorm and pre-write their narratives (even if that narrative is mainly written in one or the other language). Allow students to draft their narratives in any language and then partner them/put them in small groups to negotiate how that piece could be translated/re-written in the assigned language. Have students create a representation of the moment they decided whether or not to stand up for their ideas/beliefs in a different modality (collage, short video, drawing, song, etc.).

Resources and Supplemental Texts

Below is a list of books based on stories of children who stood up for an issue that they felt strongly about. Before asking students to write a personal narrative about a time when they decided to stand up to someone with more power, you can read one of these stories or ask them to read them in small groups and discuss:

- What was the issue that the character in this book faced?
- How did she decide to face it?
- What narrative devices did the author use to show how the character felt?
- How do the issues brought up in this story compare to María Isabel's story? How do they compare to your own story?

The Youngest Marcher: The Story of Audrey Faye Hendricks, a Young Civil Rights Activist by Cynthia Levinson: This book tells the story of Audrey Faye Hendricks, the youngest known child to be arrested for a civil rights protest in Birmingham, Alabama, 1963.

Brave Girl: Clara and the Shirtwaist Makers' Strike of 1909 by Michelle Markel: This book tells the true story of the young immigrant who led the largest strike of women workers in U.S. history.

Drum Dream Girl: How One Girl's Courage Changed Music by Margarita Engle: This book was inspired by the childhood of Millo Castro Zaldarriaga, a Chinese-African-Cuban girl who broke Cuba's traditional taboo against female drummers.

Culminating Project

For the final performance task, students will be asked to write a personal narrative about a time when they had to decide whether or not to stand up for their ideas.

Throughout this unit, the children have made personal connections to María Isabel's story through class discussions, reader's notebook entries and dramatizations to analyze key scenes in the story. They also extended the book to explore family histories and cultural traditions. They discussed how people identify with different social groups and how that affects their motivations and ability to act in the world. In the last week, based on María Isabel's experience, they will share their ideas about a time when they wanted to stand up for their ideas and use those for inspiration to write their own personal narratives.

To scaffold the writing process, students should use their full linguistic repertoire. While the final project might be produced mainly in one of the languages of instruction (Spanish or English), it is important to encourage students to make their translanguageing explicit in writing as a literary device. Here is an outline of the process:

- Discuss with students how María Isabel's speaking up changed her teacher's attitude.
- Brainstorm other examples of characters in books or real people who have stood up for their ideas. **(See appendix III, p. 24)**
- Ask students to brainstorm a list of times they had to decide whether or not to speak up for their ideas. Remind them to go back to their reading notebooks. **(See appendix IV, p. 25)**
- When they finish the list, ask them to share it with a partner. They should first listen to each other's lists. Each partner should pick one idea that the other person shared with them and ask questions about their classmate's story.
- Ask students to create an outline of their narrative, using the following questions:
 - What was the main issue or conflict? What were your thoughts and feelings?
 - Did you stand up for your ideas? Why? Why not?
 - What were your thoughts and feelings afterwards?

(See appendix V, p. 26)

- Using their outline, each student should draft their personal narrative.
- Each student should share with a partner and provide peer feedback
- Each student should revise and edit.
- Each student should publish their work and celebrate!

Appendix I Partner Talk Template

You can use this template to structure “partner talk” for your students as they discuss the book *My Name is María Isabel/Me Llamo María Isabel* by Alma Flor Ada. Because we encourage a translanguaging perspective in this unit, we suggest that you explicitly tell students that partner talk can occur in *both* English and Spanish. However, we have also included a “main take-aways” section at where students should collaboratively summarize their partner talk in *either* Spanish or English, depending on the structure of your DL program (i.e.: this section would be written in Spanish if partner talk is occurring on a Spanish day).

Question	Partner’s Comments	Your Ideas
<i>Here, you can include your own questions and/or the questions provided in each week’s “Chapter Summaries and Questions for Discussion” section. These questions can be in <u>either</u> English or Spanish depending on the structure of your DL program (i.e.: if partner talk is occurring on an English day, the questions can be posed in English).</i>	<i>Students should take notes on how their partner answers the question, in <u>either/both</u> English or Spanish.</i>	<i>Students should respond to their partner’s answers with their own thoughts in <u>either/both</u> English or Spanish.</i>
1.		
2.		
3.		
4.		
5.		

Main take-aways
<i>Students should collaboratively summarize their partner talk in <u>either</u> English or Spanish, depending on the structure of your DL program.</i>

Appendix II Reading Journal Template

You can use this template to structure students' responses in their reading journals as they write about the book *My Name is María Isabel/Me Llamo María Isabel* by Alma Flor Ada. Because we encourage a translanguaging perspective in this unit, we suggest that you explicitly tell students that their reading journals can be written in *both* English and Spanish (i.e.: students can cite a moment from the Spanish version of the book and respond to it in their reading journals in Spanish and/or English).

Moment from the text	Summary of what is going on	Personal connections	Observations about author's use of language (English, Spanish, or other language choices)
<i>Students can include their own moments from the text AND/OR you can provide them with a moment that you'd like them to analyze.</i>	<i>Students should include a short summary of this moment (what's going on, why it's important, etc.) in their own words.</i>	<i>Students should include any personal connections they might have to this moment.</i>	<i>Students should include their observations about how/why the author uses English, Spanish, and/or makes other language choices in this moment.</i>

Appendix III

Making Connections to Characters' Experiences

This template can be used to structure students' brainstorming of examples of characters in books who have stood up for their ideas. Because we encourage a translanguaging perspective in this unit, we suggest that you explicitly tell students that they can choose from books written in *both* English and the LOTE.

Name of the Character and text	What challenge(s) did the character face?	How did he/she stand up for his/her ideas?



Appendix IV Brainstorming Ideas for Personal Narrative

Think about times when you had to decide whether or not to speak up for your ideas. Begin by reading reflections in your reading notebooks to find some ideas that you recorded earlier in this unit.

A time that I wanted to speak up was...
I decided to speak up because... / I decided to not speak up because....

A time that I wanted to speak up was...
I decided to speak up because... / I decided to not speak up because....

Discuss your ideas with a partner. Choose one idea and record your partner's questions or suggestions:
<i>Each student summarizes their discussion in English and/or the LOTE, depending on the structure of your DL program.</i>

Appendix V
Creating an Outline for Personal Narrative Template

What was the main issue or conflict?



What were your thoughts and feelings?



Did you stand up for your ideas? Why? Why not?



What were your thoughts and feelings afterwards?

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