

NARRATIVE TEXT WRITING: JUAN AND THE CHUPACABRAS

GRADE LEVEL: Third grade

KS WRITING STANDARD 1:

The student writes effectively for a variety of audiences, purposes, and contexts.

BENCHMARK 1:

The student writes narrative text using the writing process.

INDICATOR 1:

The student writes about a narrowed and focused idea, and occasionally writes about a given prompt. (*The student uses narrative picture books to model how authors develop ideas and content, organization, etc.).

OBJECTIVE:

Given a partner activity, each partner/ student will tell a story and identify the story elements (setting, characters, problem, and solution) in one another's narrative text.

MATERIALS:

Juan and the Chupacabras/Juan y el Chupacabras (Garza, 2006); photocopied illustrations of the storybook cut into puzzle pieces to represent a complete rectangle; chart paper; student graphic organizer; students' pencils

Lesson Procedures:

1. Following the read aloud event of *Juan and the Chupacabras/Juan y el Chupacabras*, the students will regroup on the floor.

2. The teacher will prompt the students to recall the making of menudo (Mexican soup) by asking children to supply ingredients for the soup. As the teacher and the children creatively dramatize the making of menudo, the teacher will relate the making of a story to the making of a tasty cup of soup—each piece of the story is needed for a complete story.

3. The teacher will ask the children to recall the story, *Juan and the Chupacabras/Juan y el Chupacabras*. As the children recall the story elements, the teacher will label the element by showing a visual illustration (cut into the shape of a puzzle piece) from the storybook and then associate that illustration with a vocabulary label (like SETTING, CHARACTERS, PROBLEM, and RESOLUTION). The children will attach the puzzle pieces to the chart paper until the complete rectangular 'story' is represented. The children and teacher will identify together the story elements (vocabulary).

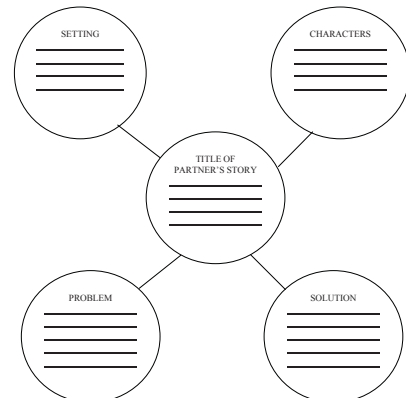
4. The teacher will ask for a student volunteer to TELL a personal story to the whole group. As the student is TELLING his/her story, the teacher will ask the other children to LISTEN and IDENTIFY story elements. The teacher will MODEL the identification of story elements by pointing to the story elements labels

5. The teacher will assign partner writing groups. Each partner writing group will be asked to TELL a story to his or her reading partner. As the STORYTELLER tells a story, the partner will be looking for story elements and writing those elements on a graphic organizer. Students will be asked to share orally with each other so that both partners are able to TELL stories and IDENTIFY story elements

ASSESSMENT:

Given a partner storytelling-listening event, the student will identify (by writing) story elements of a peer's created story by writing them on a given graphic organizer.

Directions: Listen to your partner TELL a STORY. Write the STORY ELEMENTS as you hear them.



EXPOSITORY TEXT STRUCTURE: BENITO'S SOPAIPILLAS

GRADE LEVEL: Second grade

KS READING STANDARD 1:

The student reads and comprehends texts across the curriculum.

BENCHMARK 4:

The student comprehends a variety of texts (narrative, expository, technical and persuasive)

INDICATOR 6:

The student identifies text structure (e.g., sequence, problem-solution, comparison-contrast, description, cause-effect)

OBJECTIVE:

Given a recipe or other text, the student will identify clues (words or symbols) to show sequence text structure.

MATERIALS:

Benito's Sopaipillas/Las sopaipillas de Benito (Baca, 2006) or *The Empanadas the Abuela Made/Las empanadas que hacia la abuela* (Bertrand, 2003); photocopies of recipes in picture books; pocket chart; sentence strips of the numbered steps of the selected recipe; writing tools and paper

Lesson Procedures:

1. Following the read aloud event of *Benito's Sopaipillas/Las sopaipillas de Benito*, the teacher will share sopaipillas with the students. As the children eat, the teacher will prompt the children to think about how sopaipillas are made—do they really catch rain and bring it back to Earth?

After the children share personal experiences about the baking of sopaipillas, the teacher will distribute copies of the sopaipilla recipe found in the end pages of the picture book.

2. The teacher will ask the children to view the recipe and talk to their shoulder partners about what they notice about the text. The children may notice that the recipe shows numbers and amounts and that there are different parts to the recipe (for example, the ingredients and the steps to making sopaipillas). As the children notice the numbered steps to making the sopaipillas, the teacher will ask, "What does that mean? Why would the recipe show the numbers, 1, 2, 3 and so on?" The teacher will ask the children if this reminds them of math and how? (numbers are sequenced in ascending order). What does that tell us about HOW to read a recipe? Why are the numbers clues?

3. The teacher will tell the children that such CLUES are in the text to help good readers understand the sequence of the text.

4. Using unison reading, the teacher and the children will read aloud the recipe. The teacher will ask the children to circle/highlight words or symbols in the recipe that TELL about sequencing or putting things in order.

5. As the children share their clue words or symbols, the teacher will point out other time words, like gradually and let sit and then, and ask the children, "What does that mean?" "How do those words TELL about sequence?"

6. The teacher will present sentence strips with the numbered steps to the recipe and ask the students to SEQUENCE the steps by placing the strips in the pocket chart.

ASSESSMENT:

The student will brainstorm and write or draw how to do something (three-step) and use NUMBERS as CLUES to show sequence. The student will circle the sequence clue words.



PUNCTUATION & SEQUENCING: FOR YOU ARE A KENYAN CHILD

GRADE LEVEL: First grade

KS READING STANDARD 1:

The student reads and comprehends text across the curriculum.

BENCHMARK 2:

The student reads fluently

INDICATOR 2:

The student uses punctuation at instructional or independent reading levels while reading.

BENCHMARK 4:

The student comprehends a variety of text (narrative, expository, technical, and persuasive.)

INDICATOR 7:

The student sequences events according to basic story structure of beginning, middle, and end.

OBJECTIVE:

Students will identify punctuation marks (question and exclamation marks) in text and read text with expression. Students will identify beginning (problem), middle (sequence of plot), and end (solution) of narrative text.

MATERIALS:

For You are a Kenyan Child, by Kelly Cunneane; chart paper or marker board/markers; 3x5 cards with ? and !; character cards.

Lesson Procedures:

1. Gathering students at reading area ask what types of chores/jobs they are expected to do at home? Share with them that children in other parts of the world may be asked to do chores- but those might be different from the ones we do here. Many children in parts of Africa are asked to take care of animals for their families. (show pictures)

2. Ask children to put themselves in this book as a Kenyan child...they will find out what type of day they might have as a child doing chores in Kenya. Tell children that the young boy in the story knows that it is polite to greet people and "say" hi to them. In Kenya that is done by the Swahili words Hodi- meaning Anybody home? and Karibu! which means the same as Welcome! Prior to reading show the word cards for Hodi? and Karibu! State that "anybody home" is the same as asking someone if they are home- therefore there is a question mark (show card) explaining that a question uses the question mark- and causes our voice to go up. Practice saying Hodi? Show the card for Karibu! and tell students that it means "welcome" and you would be happy to see your friends so you would be excited- so you would use an exclamation mark when you read that. Practice reading the word Karibu!

3. Read *For You are a Kenyan Child*. As the book is read encourage children to join in as Hodi? and Karibu! are read.- with voices going up at the end of question/ volume increasing for exclamation mark.

4. Upon completion of the story, the teacher will ask the children to recall the story, *For You are a Kenyan Child*, and have them identify what the problem is in this story? (you were to take care of the cows- but you found other things to do). Show pictures of the characters and have students recall who was met first in the story. Check by referring to the text "as good readers do". As students recall the plot of the story stick character cards on markerboard/chart paper and write name of character next to picture. (Bashir, black monkey, village chief, grandmother, Wini, Kiptoo, grandfather). Review and reflect: What was the problem...what was the solution? How did the story end? If you were the boy in the story- how do you think you felt when you saw grandfather? What might you have done differently in the story? Have you ever had a job to do and forgot to get it done?

ASSESSMENT:

Students are given a large piece of drawing paper folded into three sections. On left third they are to draw a picture of what happened at the beginning of the story (mama telling him to herd cows); in middle of page identify one thing that happened in the middle of the story (one character, they can label from chart); on right side of paper students will draw how the story ended. Students will share their drawings with class upon completion.

In days following the lesson- greet your students with Karibu! at the beginning of the school day.

FIGURATIVE LANGUAGE: BEYOND THE GREAT MOUNTAINS

GRADE LEVEL: Third Grade

KS READING STANDARD 1:

The student reads and comprehends text across the curriculum.

BENCHMARK 3:

The student expands vocabulary

INDICATOR 6:

The student identifies the difference between literal and figurative language when reading similes, metaphors, and idioms

KS LITERATURE STANDARD 2:

The student responds to a variety of text.

BENCHMARK 2:

The student understands the significance of literature and its contributions to human understandings and culture.

INDICATOR 2:

The student compares and contrasts various languages, traditions, and cultures found in literature.

OBJECTIVE:

Students identify examples of figurative language (especially personification) and share how interpretation of this assists in comprehension of poem.

Students will compare and contrast illustrations, English words, and Chinese symbols to increase cultural understanding readers gain from pictures and written text.

MATERIALS:

Beyond the Great Mountains: A Visual Poem About China by Ed Young, chart paper; large white circle; large candle; NIKE "swoosh". Chinese character cards from story (enlarge the individual end paper characters on index cards. Website for additional information: <http://www.chroniclebooks.com/Chronicle/excerpt/0811843432-e0.html>)

Lesson Procedures:

1. Introduce the book *Beyond the Great Mountains* to children. Read the poem without showing children the illustrations. Ask them to close their eyes and see if they can make their own pictures in their minds. Read the poem slowly and with expression.

2. Show the book and note the way it opens from top to bottom, pointing out that while you can see all the poem's words from the first page- the illustrations are revealed as the poem is read. Go slowly commenting/questioning. Ask the students why the author has subtitled his work "a visual poem about China". What is meant by "visual poem"? Explain that while the beautiful painted/ paper collage illustrations are elegant and done on rice paper...word choice also allows us to paint pictures with our words.

3. Define personification – giving attributes of living things to inanimate objects. Re-read and encourage children to listen for examples of this. (in its sky, sun, moon kept watch, earth gave birth, stone embraced, etc.) Do you see examples of personification? If so, where? What do they mean by "sun and moon kept watch" "earth gave birth"? We know the earth doesn't really "give birth"- but we can understand that it really means that new life comes from it. What other word choice helps us get a picture in our mind? Word choice helps us "see" the story. Drooping leaves, sprawling vines, fuzzy stems.

4. In this very brief poem- what have you learned about China? Write down on chart paper what was learned. (May want to write in web design) They have natural resources metal, jade, etc. ; they have agriculture- rice, bamboo, etc. They have geographic diversity- mountains, rivers, etc. When words and symbols/illustrations work together we can learn a lot!

5. Explain that aside from illustrations, sometimes there are languages, such as Chinese, that use pictures or symbols, instead of letters to write the text. English letters don't form a picture of the words we write- but in Chinese writing ,that is done. Show the illustrations in the book again, drawing the students' attention to the characters on each page- and the end papers of the book. Show character cards. Ask children to share what "pictures" they see in the characters. The Chinese characters are mountain peaks, tree, east, water, rain, river, boulder, through, sun, moon, many plants, metal, rice, hanging grain, ice, bamboo, hanging leaves, leek, fruit on a vine, hemp, west, salt, wine, jade, kingdom, center or middle and fire.

6. Review that words and pictures work together in all languages to help communicate.

ASSESSMENT:

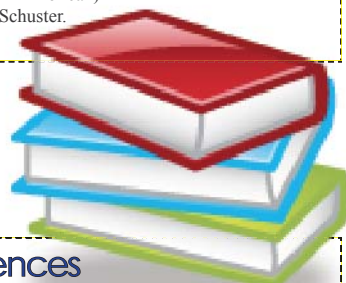
Students pick a Chinese word from the end papers and write a sentence that includes personification using 1 Chinese character within the sentence. You may want to have them illustrate the sentence with watercolor painting or torn paper collage. The river cried into the sea...

Bibliography of Selected Multicultural Literature

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Suggested Lessons for Picture Books

- Poetic devices (*Diego: Bigger than Life*)
- Comparing/contrasting folklore from differing countries (*Once Upon a Time: Traditional Latin American Tales/Había una vez cuentos tradicionales Latinoamericanos and Pea Boy and Other Stories from Iran*)
- Biographies (*Sonia Sotomayor: A Judge Grows up in the Bronx/la juez que creció en el Bronx*)
- Response to literature (*A Kid's Guide to Latino History: More than 50 Activities*)
- Punctuation and sequencing (*For you are a Kenyan child*)
- Figurative language/ Cultural symbolism (*Beyond the great mountains*)



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Theoretical Frameworks for Using Culturally-relevant Strategies and Materials

- Research in the field of multicultural education reflects the positive value of multicultural literature on students' literacy development (Banks, 1994)
- Research in the field of English learning reflects the critical influence a child's literature understanding in his/her first language has on his/her literacy learning in a second language (Eschevarria, Vogt, & Short, 2004)
- Research in the field culturally-relevant pedagogy reflects that CLD students learn best through instructional approaches that take into account their languages and cultural practices (Moll, Amanti, Neff, & Gonzalez, 1992; Gay, 2002; Ladson-Billings, 1995)
- Research in the field of reader response that reflects how readers' stances shape their transactions with a text in such a way that the reading of a text becomes a meaning-making process (Rosenblatt, 1978)

What are Culturally-relevant Strategies and Materials?

- Multicultural literature whereby children see reflections of themselves, their communities, and their relationships to other persons and groups
- Materials that consider social and cultural contexts by relating characters and situations drawn from children's own culture
- Textbooks and trade books that reflect historical and cultural heritage of a given cultural group by referencing customs and traditions, immigration, family, food,
- Strategies that consider the intra- and interpersonal communication patterns of a given culture or group

CRITERIA for Evaluating Multicultural Literature

- Portray cultural accuracy and authenticity of character – 'insiders' as authors/illustrators of literature
- Rich in cultural details
- Honor and celebrate diversity
- Provide in-depth treatment of cultural issues
- Include characters within a cultural group or between two or more cultural groups who interact substantively and authentically
- Include members of a 'minority' group for a purpose other than filling a 'quota'
- Invite reflection, critical analysis, and response
- Demonstrate unique language or style
- Meet generally accepted criteria for the genre
- Have an appealing format and be of endearing quality – be a 'good story' for children



RESULTS of Research Study

Summary of percentages of oral and written responses "before-, during-, and after-reading" in whole group book talks: Evidence of efferent (story) responses versus aesthetic responses

Phase and nature of whole group book talk responses	Level Two presence of story experiences or efferent connections to story	Levels Three, Four, Five presence of aesthetic connections to story
1. "Before reading in whole group books talks" <u>oral</u> responses to Mexican-American culturally-relevant picture books N=179 (before)	93 oral responses or 52%	86 oral responses or 48%
2. "During and after reading in whole group book talks" <u>oral</u> responses to Mexican-American culturally-relevant picture books N=594 (during)	346 oral responses or 58%	248 oral responses or 42%
3. "After reading in whole group book talks" <u>written</u> responses to Mexican-American culturally-relevant picture books N=197 (after)	79 written responses or 40%	118 written responses or 60%
Average percentage of <u>oral</u> and <u>written</u> responses "before-, during-, and after-reading in whole group book talks" to Mexican-American culturally-relevant picture books N=970 (total)	518 oral and written responses or 53%	452 oral and written responses or 47%

*N=number of oral or written or oral and written responses for phase (before, during, and after-reading)