

California State University, San Bernardino

**CSUSB ScholarWorks**

---

Theses Digitization Project

John M. Pfau Library

---

1991

## Multicultural literature

Carole Zuloaga

Follow this and additional works at: <https://scholarworks.lib.csusb.edu/etd-project>



Part of the [Bilingual, Multilingual, and Multicultural Education Commons](#)

---

### Recommended Citation

Zuloaga, Carole, "Multicultural literature" (1991). *Theses Digitization Project*. 845.  
<https://scholarworks.lib.csusb.edu/etd-project/845>

This Project is brought to you for free and open access by the John M. Pfau Library at CSUSB ScholarWorks. It has been accepted for inclusion in Theses Digitization Project by an authorized administrator of CSUSB ScholarWorks. For more information, please contact [scholarworks@csusb.edu](mailto:scholarworks@csusb.edu).

California State University

San Bernardino

MULTICULTURAL LITERATURE

A Project Submitted to

The Faculty of the School of Education

In Partial Fulfillment of the Requirements of the

Degree of

Master of Arts

in

Education: Special Education Option

By

Carole Zuloaga, M.A.

San Bernardino, California

1991

APPROVED BY

[REDACTED]

Advisor: Dr. Barbara Flores

[REDACTED]

Second Reader: Dr. Patricia Tefft Cousin

## MULTICULTURAL LITERATURE

Carole Zuloaga, M.A.

California State University, San Bernardino, 1991

### Statement of the Problem

The purpose of this project was to develop a rationale for expanding the use of multicultural literature in elementary classrooms. The writer of this project showed that the study of multicultural literature can shape student attitudes and develop language and cognitive skills.

Multicultural literature is rich in content and imagery. Not only can the literature be used as a model of language but it can also be used to teach about likenesses and differences. The writer of this project demonstrated that multicultural literature can be used by all teachers to teach all children about the likenesses and differences among ethnic groups in our society.

## Procedure

The writer examined the demographic trends which point toward the need to teach multicultural literature in the classroom. In addition the writer demonstrated the benefits of using multicultural literature as a model for learning.

The writer used literary analysis to examine the elements of multicultural literature that can shape student attitudes. At the same time the writer used examples of specific books that can be used for shaping student attitudes and developing language and cognitive skills.

The writer also produced a unit for teachers of a study around a particular piece of multicultural literature using the model specified in the Model Curriculum Standards. The literature unit is divided into three groups of study including the CORE Program, the EXTENDED Program and the RECREATIONAL/MOTIVATIONAL Reading Program. The writer included an explanation of how to develop a unit around a piece of CORE Literature.

The focus of the curriculum is on listening, speaking, reading and writing in response to multicultural literature. Emphasis is on the use of the students' own language and experiences as an important function of writing. The intent of the project is twofold. In bringing together students and multicultural literature not only will the learners develop cognitive abilities and improve their writing but they will learn more about themselves and the characters in the books as well as learn more about others.

A review of the literature includes demographic data and statistics, the minority viewpoint, strengths of multicultural education and the literary benefits of using multicultural literature. The trends in teaching methodologies include literary analysis and insights into the theories of response to literature.

### Results

The results of this project indicated that there continues to be a need to expand the use of multicultural literature in elementary classrooms. It showed that multicultural literature can be used to shape student attitudes and develop language and cognitive skills.

## Conclusions and Implications

This writer found that it is necessary for elementary curriculum to include a multicultural emphasis in order for students to grow up learning about likenesses and differences. Classroom teachers have the opportunity to read and discuss literature from the viewpoint of each student. Teachers need literature that presents the varying viewpoints of the ethnic groups in our society.

Teachers are going to have to look for examples of multicultural literature in school and public libraries. It may be necessary for teachers to purchase literature through book clubs, book stores and companies that sell educational supplies.

There seems to be a trend on the market to publish more childrens' literature with a multicultural emphasis. Teachers need to evaluate the new materials on the market and search for quality literature. This is important in order to expand the use of multicultural literature in the schools.

## Acknowledgements

The writer would like to thank the family and friends who helped her to finish this project:

Mr. Harold Hunt, the writer's father.

Mr. Raul Zuloaga, the writer's husband.

Tania and Lis Zuloaga, the writer's children.

Marsha Garrett and Sandra Rodgers, the writer's sisters.

Nancy Walsack, the writer's mentor.

Lois Quattlebaum and Rebecca Kallinger, fellow teachers.

Dr. Flores and Dr. Tefft Cousin, the readers.

To all the wonderful writers and illustrators of multicultural children's books without whom the writer would not have had the literature from which to teach.

Carole Zuloaga

June 1991

# MULTICULTURAL LITERATURE

## Table of Contents

<u>Contents</u>	<u>Page</u>
Title Page.....	i
Signature Page.....	ii
Abstract.....	iii- vi
Acknowledgements.....	vii
Table of Contents.....	viii
List of Figures.....	ix
Main Text.....	1- 89
Rationale.....	1- 14
Literature as a Model for Learning.....	14- 54
Core Literature Unit.....	55- 89
Appendices.....	90-118
References.....	119-129

## List of Figures

<u>Figure</u>	<u>Page</u>
Figure 1.....	28
Figure 2.....	28
Figure 3.....	69
Figure 4.....	69
Figure 5.....	73

## MULTICULTURAL LITERATURE

Current student populations in California are composed of people from diverse cultural backgrounds. Classrooms with one or two ethnic groups no longer represent the cultural diversity of American society. In order to prepare students to function in a multicultural world, schools need to develop a quality literature program that reflects the cultural diversity and complexity of the human experience in America. A multicultural emphasis in the study of literature provides meaningful experiences with literature that shapes student attitudes and also develops language and cognitive skills.

### RATIONALE

This paper is organized in order to better help the reader understand the need to teach multicultural literature. It is therefore necessary to examine several aspects of the past which will inform our view of the future of American society. The first section includes a discussion of a rationale for multicultural education based on projections from demographic and statistical information. The second section examines the minority viewpoint and the need to change the way

history is taught from a Western viewpoint to a crosscultural viewpoint. In addition there is a discussion of the problems which result from the lack of multicultural education. The third section examines the aims, methods and needs of multicultural education. The fourth section is a discussion of the strengths of the literary experience that uses multicultural literature to teach about cultural diversity.

#### Demographic Data and Statistics

Projections from demographic information show the need for multicultural education. Nationwide ethnic minority populations constitute one fourth of the population (Simonson, 1981). Immigration contributes to the largest growth in population (United Way of America, 1989). The children of immigrants enter American classrooms and bring with them their language and culture. The nationwide trend of a changing population is especially evident in California schools.

The composition of the student population in California continues to become more culturally diverse. By the year 2,000 it is projected that California's schools will have a majority of minority populations (United Way of America, 1989). The implications from

these figures represent a need for change in the schools in order to accommodate linguistic and cultural diversity. A positive value needs to be placed on the culture and diversity of not only immigrant children, but also the native children of ethnic minority groups. Statistics show that unless diversity is addressed, students without strong home-school connections have trouble in the school system. Without a support system students tend to drop out of school. Minority students tend to drop out of school at a high rate.

Statistics show that native children of ethnic minority groups lag behind other groups and that there is a high drop out rate among Hispanics from the educational system (Eskey, 1991). Eskey reports that the socio-economic status of Hispanics and other minorities continues to affect the educational experience of these groups. Not only do minority students drop out of school at a high rate, but they are over represented in classes for the handicapped, and more regularly become juvenile delinquents. In addition some groups are more unemployed or underemployed and have the poorest housing and health care (Phillips, 1988). There is sufficient need for

minority students to overcome obstacles without having to lose ties with their language and culture.

#### Minority Viewpoint

The minority viewpoint focuses on the need of minorities to become a part of the mainstream and yet retain important ties with the language and culture. Cultural identity provides support for individuals to function and be productive in a diverse society. In America, human experiences need to take place in a pluralistic society. Pine (1990) states that in a pluralistic society all people have power over their own lives and equal access to economic opportunities. Part of the problem facing ethnic minorities is how to succeed in the mainstream and preserve their own language and culture (Simonson, 1988).

Dorothy Broderick (1972) states that Blacks, Chicanos and Native Americans want to be accepted for what they are. Each group wants to live in its own way and have control over its destiny. In the past, crossing the cultural barrier has brought a gain in economic success and a loss in cultural identity (Ogbu, 1990). The minority viewpoint points toward a change in viewpoint of "American" History from a Western

viewpoint to a cross-cultural viewpoint that stresses the contributions of all ethnic groups. A cross-cultural approach provides a broader range of viewpoints needed to identify and solve problems (Arvizu, 1990).

Traditionally school textbooks have favored the teaching of Western Civilization or a view of cultural development from one viewpoint (Pine, 1990). Since the schools are established and are the leaders in the study of History, they are referred to as "institutions." Pine (1990) states that the viewpoint of History has been to leave out the contributions of ethnic minority groups. This practice is described as "institutional racism." History was rewritten to reflect the vision of the majority population (Simonson, 1988). Though writers such as James Banks (1979) and Carlos Cortes (1976) write about the contributions of ethnic minorities, writers who attack diversity such as A. Bloom (1987), E. D. Hirsch (1987) and R. Rodriguez (1983) receive wide public attention. The narrow viewpoint of these authors does not support the values of maintaining cultural identity. Cultural identity can be enhanced through a study of the contributions of various cultural groups throughout history.

An American Indian, Paula Gunn Allen, reminds us to look at History (Simonson, 1988). She states that a sense of identity comes from looking back at family history. In the 1920's immigrants were expected to assimilate and become American. Those who did not assimilate such as the Native American and African American did not receive an equal part of the educational and economic resources (Schensul, 1990). Their history and culture was not considered part of the curriculum. In the 1960's and 1970's multicultural curriculum took on new importance in an attempt to regain what had been lost through assimilation. In the 1980's there was less support for multicultural education (Mitchell, 1987).

Schensul (1990) states that in the 1980's there was an emphasis on the assimilation of the Western tradition of language and culture. But with the continued change in the composition of the population in the 1990's, elements of cultural pride and diversity need to be promoted and conserved at the same time the English language and customs are being acquired. There is a need to implement a multicultural curriculum that combines the western story with the nonwestern story of the world by using literature that is

representative of the contributions and experiences of minority groups (Pine, 1990).

In summary, the minority viewpoint stresses an equal participation in a society that includes the preservation of language and culture as an enrichment of personal lives. It also calls for changes in printed textbooks to represent a crosscultural viewpoint. This will help bring about a change in people's attitudes toward people of the minority population. The following is a brief look at some problems which the writer will address as a support for multicultural education.

### Problems

Several problems exist because of the lack of multicultural education. The main problem concerns the way people respond to differences and cultural diversity. Blackness is responded to negatively. Spanish speakers are thought of as uneducable. People have racial bias against skin color (Phillips, 1988). These are the issues that need to be discussed in classrooms. James Baldwin believes that the country is in search of an identity (Simonson, 1988). He believes that we need to find a way to use the energy from the children and show them that they do not have

to accept things the way they are but have the power to affect changes. Changes can come about by accepting a commitment to multicultural education which allows students to explore many cultural systems and many cultural groups.

#### Strengths/ Objectives/ Aims

In order to change the historical viewpoint toward ethnic minorities, it is necessary to promote the aims of multicultural education that are understanding yourself and others, knowledge of different cultures and appreciation and worth of all people. Changes in school populations should create a demand for quality multicultural literature in schools that can be used to address the aims of multicultural education. Rudman (1984) states the following:

Members of a particular group should be able to see themselves mirrored in literature with as many facets of their heritage as possible presented and developed. This can occur only if the shelves of a classroom, home or library contain many books about many heritages. (p. 162)

It is hard to find quality literature books to represent all cultures and certain guidelines are needed to select books (Nauman, 1990). In order to provide a quality multicultural program it is necessary to search for appropriate literature.

The aims and strengths of multicultural education discussed in this section include the need of all schools to develop curriculum that explores diversity in the society. There is also a discussion of the need for teachers to learn how to teach using the crosscultural viewpoint. The final discussion includes a description of how a good multicultural program uses model literature to promote understanding between cultures.

All schools need to address the subject of diversity. Teachers in schools with a dominant minority group need to learn about the history and culture of that group. In addition, Broderick (1972) says that all-white schools should develop curriculum that prepares the students to live in a society composed of many groups. In addition, Cortes (1976) stresses the importance of exploring the diversity within each group. He also points out the importance of teaching multicultural concepts in all areas of the curriculum.

Multicultural concepts can be acquired through teaching activities that compare likenesses and differences. In a classroom setting students can discuss an activity which they may all have in common in their lives but which each student may experience differently such as a holiday or kind of food. Each person in the group can share something with the group that reflects individual variations in customs or experiences about the topic. What makes their sharing multicultural is that each child brings in a personal viewpoint. Thus, through the group experience the topic or theme is viewed from many viewpoints and the students can begin to develop a multicultural perspective or a cross-cultural viewpoint. Arvizu (1990) states that the development of a cross-cultural viewpoint is one of the strengths of multicultural education (see Appendix A for Multicultural Curriculum).

A cross-cultural viewpoint can be developed around literature themes. Multicultural literature provides models of culture that can be used for discussion and study in order to promote understanding between cultures. Acceptance and understanding can be the results of a close study that allows all students to experience samples of literature which represents

varying aspects of many different cultures. Cultural expression promotes the importance of literature and the feeling of power (Schensul, 1981). By emphasizing the multicultural aspect it means that all cultural backgrounds have the same value (Tractenberg, 1990).

In order to find the value of each culture, Guillermo Gomez-Pena states that it is necessary to destroy the stereotypes of each culture toward the other in order to establish intercultural communication (Simonson, 1988). David Mura observes that minorities need to heal their hurt feelings and unlock their anger and grief and express their rage (Simonson, 1988). Part of the healing is for minorities to have models of literature that are not "white European." In addition, Mura states that whites need to speak less and listen more. By listening more, Simonson (1988) states, whites might learn more about what minorities think of them. According to Michele Wallace what is needed is a Black perspective of growing up and getting an education in a white world (Simonson, 1988). Multicultural literature can provide the models for educators to use to teach how to view experiences multiculturally (see Appendix B for Bibliography of Multicultural Literature).

Literary Benefits/ Basic Needs

Through their experiences with multicultural literature students can begin to develop the "...ability to see the world as others see it" (Wood, 1987, p. 2). According to Rosenblatt (1983) the reader can change socially and psychologically at the time of his or her experience with literature. The reader's concepts are changed after reading a story, poem or drama. The readers bring their worlds into what they read and as they grow they change their insights and satisfactions. Response to literature is different in each reader since each one brings their personal, social and cultural reactions to the interpretation. In the act of reading the person changes as he or she reflects on what has been read.

As the reader identifies with the characters in a fictional story he or she can become emotionally involved in the actions, feelings and motivations of the characters in the story. The reader gets the picture of the cultural and social context of the story and compares the story with his or her own values and customs thus developing sensitivity toward intercultural communication (Mirriam, 1988).

The act of experiencing literature brings with it a personal, social and cultural context. In the act of experiencing multicultural literature, a student's attitudes can be changed (Rosenblatt, 1983). It is important to consider using these experiences to promote pride in ethnic roots and develop a sense of community with Americans of different ethnic heritage. In order for minority students to gain a feeling of power over their lives, teachers need to teach all students how to treat each other as members of the same human family who need to satisfy the same basic human needs.

To study literature, it is necessary to consider how literature can help children satisfy their basic needs. May Hill Arbuthnot (1972) considers some of the most important needs to be the need for physical well being, the need to love and be loved, the need to belong, the need to achieve, the need to change, the need for beauty and order and the need for good books. Arbuthnot explains how children's needs begin with a personal emphasis and expand to social awareness. She states that variations exist in how families provide the support for personal happiness and social approval.

Arbuthnot believes that books may provide the help children need to maintain the balance between the fulfillment of basic needs and the development of social approval. A multicultural emphasis in a literature program may provide opportunities for children to understand themselves and others better.

In summary, a strong multicultural program involves students and teachers in an exploration of multicultural literature. The literature should represent the ethnic groups of our pluralistic society. All students should have the opportunity to see themselves in the literature and to develop insights and understandings about their own lives and the lives of people from different ethnic groups. Individual differences should be viewed cross-culturally to promote the understanding that understanding diversity contributes to the strength of the society.

#### LITERATURE AS A MODEL FOR LEARNING

##### Purpose

The purpose of the next part of this paper is to show how student attitudes can be changed by using multicultural literature to teach language development.

The first section discusses how multicultural literature can help shape student attitudes toward an understanding of likenesses and differences in ethnic groups. The second section discusses how multicultural literature can help in the development of social values. The third section discusses an awareness of self and the fourth section discusses pride in cultural heritage. The fifth section provides information on the enjoyment of language and the sixth section provides information on the development of language skills. Section seven is a discussion of how the use of multicultural literature promotes the development of cognitive abilities.

### Shaping Children's Attitudes

#### Through Literary Analysis

The types of literary analysis that shape children's attitudes are (a) analyzing characters, (b) engaging children in comparison and contrast, (c) reading stories in own ethnicity, (d) reading as a theme with universal understanding and (e) developing positive attitudes about reading literature through stories that emphasize the value of reading. These will be discussed in the following section.

### Analyzing Characters

In order to shape childrens' attitudes in the early grades, students need to be able to identify with the character in the story. The teacher guides the students through a comparison of similarities and differences of their own experiences with those of the character in the story. If the characters discussed always represent one ethnic group, then students from differing ethnic groups are robbed of the opportunity to identify with the character on a more personal basis. A study of multicultural literature will focus on characters from a variety of cultural backgrounds. Together the teacher and the students can explore likenesses and differences between the readers and the characters in the stories. Positive self concept is enhanced as students gradually grasp an understanding of how each has had experiences similar to those of the character.

Specific multicultural books can be chosen for study because they represent characters who may serve as models for study. In choosing books teachers should ask themselves if the characters in the books remind us of who we are as people, who we are as individuals, and

who we are as a part of a group. The books should have characters who represent a variety of character traits from various ethnic groups.

The writer has chosen five books with characters who represent five ethnic groups. Each book was chosen for its theme and character development. *ARROW TO THE SUN* by Gerald McDermott is a Native American story about a boy who does not find acceptance among his people and goes in search of his identity. It is a story that can be used with students of all ages to compare the character with the search for identity in their own lives. *HARRIET AND THE PROMISED LAND* by Jacob Lawrence is a Black American story about Harriet Tubman who escapes from slavery and then leads other slaves to freedom. It is an excellent example of the theme of persistence even in times of doubt or discouragement.

*CROW BOY* by Taro Yashima is the story about a Japanese boy who gains acceptance with his classmates because of a unique ability. It demonstrates the theme of the responsibility of a community to its citizens. *GILBERTO AND THE WIND* by Marie Hall Ets is a story about a Mexican American boy whose character represents the theme of perseverance as he keeps trying to fly things in the wind. *MOY MOY* by Leo Politi is about the

experiences of a Chinese American girl during Chinese New Year. It represents the theme of the importance of family and traditions. After students compare their experiences with those of each character in the five books, the characters can be used as models for further study. Through literary comparison the students can discuss or write about similarities or differences between the model and the characters in further literature study.

#### Engaging Children in Comparison and Contrast

By engaging the children in the process of comparison and contrast, the multicultural literature provides the stimulus for shaping students' attitudes (Norton, 1985). A child never forgets the pleasure of listening to the sounds of a folktale from an African country. After listening to ANANSI THE SPIDER by Gerald McDermott, the children can compare their own understanding of how the moon got into the sky with the description in the story. Byrd Baylor uses a similar poetic form in BEFORE YOU CAME THIS WAY to describe what it was like to live on this continent before the arrival of the European immigrants. Both books provide

the students with an experience that according to Livingston (1979) may have a powerful effect on the child, "...for they can become, within the heart and imagination of a single child, an answer to his dreams, and even, perhaps, to our own" (p.53).

#### Reading Stories in Own Ethnicity

Student attitudes can be shaped by acquainting them with books which, in turn, helps them develop pride in their cultural heritage. Arbuthnot (1972) believes that all ethnic groups have contributed to our national life. She states that children should have the opportunity to meet diverse peoples that have made contributions to the fabric of this country. Students learn through the vicarious experience of learning about others in books. The characters, according to Arbuthnot, should be pictured as people who behave in the same ways as the reader. Stories that present familiar everyday experiences such as THE SNOWY DAY by Ezra Jack Keats, EVANS CORNER by Elizabeth Hill and GILBERTO AND THE WIND by Marie Hall Ets are stories with represent universal problems and joys. Students' concepts about children from all ethnic groups are influenced as they read and experience multicultural literature with characters and themes that are similar to their own lives.

Reading as a Theme of Universal Understanding

Themes which provide universal understandings and that allow children to develop positive attitudes toward all children are "families and friends".

Carolyn Carmichael (1977) describes several books.

WILL I HAVE A FRIEND? by Miriam Cohen is a book which includes children from various cultural backgrounds working together at school. BLACK IS BROWN IS TAN by Arnold Adoff represents positive behavior in a family situation that is made of families from both black and anglo ethnic groups. In the book SANTIAGO by Pura Belpre, students learn about the importance of friendship. These books represent friendships and positive family relationships.

Developing Positive Attitudes About Reading

Literature Through Stories That Emphasize

The Value of Reading

Students' attitudes toward reading are also important. Parker (1979) advocates the use of the theme of reading as a way to organize a school wide literature program. Books can portray the various aspects of the importance of reading in life. Students

can identify with the characters in the books who are learning to read or whose families place an importance on learning to read. In *BAD BOY, GOOD BOY* by Marie Hall Ets, a recently arrived Spanish speaking family is shown struggling to find a better life. Ets describes the importance the family places on learning how to read and write. In *THE STORY OF MARY MCLEOD BETHUNE: SHE WANTED TO READ* by Kaiser Carruth, the author points out the importance of reading. Reading was not only important for Bethune's own life but it was part of her life to help others of her race to get a better education. Parker provides an extensive list of books that contain the theme of reading and that portray the importance of reading among all ethnic groups.

In summary, literary analysis can be used to shape student attitudes. Character analysis allows students to explore the likenesses and differences between the characters and themselves. Comparison and contrast provides the opportunity for children to compare and contrast their understandings about the world with the ideas presented in the literature. By reading stories in their own ethnicity students develop pride in their cultural heritage. Universal understanding is promoted

by reading about common everyday things that happen to people in all ethnic groups. The value of reading is a theme that needs to be promoted as important for all people. Attitudes of children can be changed by using multicultural literature as the model for learning.

### Social Values

In choosing multicultural books, it is important to consider the social value as well as the literary merit. Literature presents the universality of human experience and can be used to teach values (Huck, 1968). Literature has the power to make us more human. The goal is to provide experiences through multicultural literature that help the child to grow up and become a productive member of society. Books that show how a character changes over a period of time provide an example of how society changes. Characters who represent multicultural viewpoints stimulate children's social development as students learn that all people have the same human needs and are individuals.

The story of CROW BOY by Taro Yashima is an excellent example of how a character changes yet maintains integrity over a period of time. The story

takes place in Japan. The main character Chibi starts out as a child from the countryside who becomes confused and lonely at school. He changes only after his new teacher finds Chibi can imitate the sound of crows. The teacher encourages his talent and has him perform for the school. Chibi develops pride in himself and the rest of the school comes to realize Chibi's worth because he has something special to share. At first they are very sad to have treated Chibi poorly for so many years. Then they change his name to Crow Boy as a symbol of respect for his special talent and they treat him with respect.

The reasons for the change in the way Chibi's classmates treat him provides the opportunity for a class discussion of how Chibi's school years might have been if his class and schoolmates would have accepted him in the beginning instead of isolating him. A study of this book can help children learn about the relationship of the group to the individual. It can serve also as an example of the responsibility of a community to its citizens. It also shows how the character of Chibi changes into Crow Boy and yet maintains his individualism as he develops

responsibilities in adulthood.

In summary, social values can be taught through multicultural literature by analyzing how a character in a group situation changes over a period of time. By using literary analysis it is possible to study the social influence of the group on the individual. This analysis can be compared to the individual in society.

#### Awareness of Self

A study of literature can provide an awareness of self. Huck (1979) states, "Literature can add a new dimension to life and create a new awareness, a greater sensitivity to people and surroundings. It can educate the heart as well as the head" (p. 36). The question, according to Livingston (1979), is how to find the passages which will help each child look at life and identify with the individual character or situation. The question is also how to find the words or phrases which create those special moments when the reader envisions a passage so deeply that it becomes implanted in his or her heart or brain. Children from various cultural backgrounds should have an equal opportunity to identify with characters and situations that are familiar to them.

Gillian Klein (1986) reaffirms the belief that folktales and fiction stories can provide experiences that will deepen understanding. When students become the character in the book and see the world through the eyes of the character, they have the opportunity to see the world in a different way. Many times they can experience the world in a completely new perspective. Anglo children who read only about Anglo children would be deprived of that opportunity. According to Klein (1986), it is necessary to teach children who live in a pluralistic society about the values of traditional stories though the values are not the same as those held by the media.

The following example shows how to use a traditional story from the Native Americans, *ARROW TO THE SUN* by Gerald McDermott, to teach about values. The main character, who has no father on earth, is searching for his identity. The boy cannot find any answers from the people in his pueblo until he meets Arrow-Maker who makes him into the shape of an arrow and sends him to the sun. Then the boy meets the sun in the shape of a man who has the boy go through several trials or kivas in order to find the answers to his questions. The boy passes all the obstacles and

is filled with the power of the sun. The enlightened boy is sent back to the earth in the shape of an arrow and is able to live with the people now that he has found his origins. The study of the story provides an excellent opportunity to use literature to teach about the hurdles in our own lives that we must overcome as we live and grow (see Appendix C for sample lesson).

In summary, the story teaches that an awareness of self can be enriched through a study of multicultural literature that provides examples of situations and experiences that students can use as a comparison with their own lives. Literature can touch the reader and help the reader develop insights and understandings.

#### Richness of Cultural Heritage

According to Blanche Gelfant (1981), by teaching ethnic fiction, our students acquire added dimension. We recover the richness of our heritage. Ethnic literature alters our minds. By looking at things through the viewpoint of the character we can understand things in a different way. It changes the way we perceive landscape, healing, food, interiors and stories. We can learn about old people teaching young

people. We can enjoy the humor and understand the irony of the struggle of the ethnic character to overcome. Our visions of beauty can be changed as well as our understanding of language. Even the way we hear the sounds in poems and songs can be changed.

When teaching MOY MOY by Leo Politi, the students delight in learning about traditional family and community activities associated with Chinese New Year celebrations. Activities are integrated throughout the curriculum.

Students make lion and dragon masks and participate in the Lion and Dragon Parade. During language time the students talk about the traditions of Chinese New Year and learn to make comparisons with New Year celebrations of other cultures. For handwriting they copy a Chinese proverb and practice writing Chinese characters with a brush. For story writing they draw a picture about a custom or tradition and write a story about it. For cooking and math they make Chinese noodle cookies and use weighing and measuring. During art they color, cut and paste a paper dragon, a paper lantern and paint a New Years' scroll. For math they count the feet under the dragon and make a graph of the signs of the Chinese zodiac of each student in the class.

Figure 1. Example of a group cluster done with Kindergarten students around the theme of Chinese New Year.

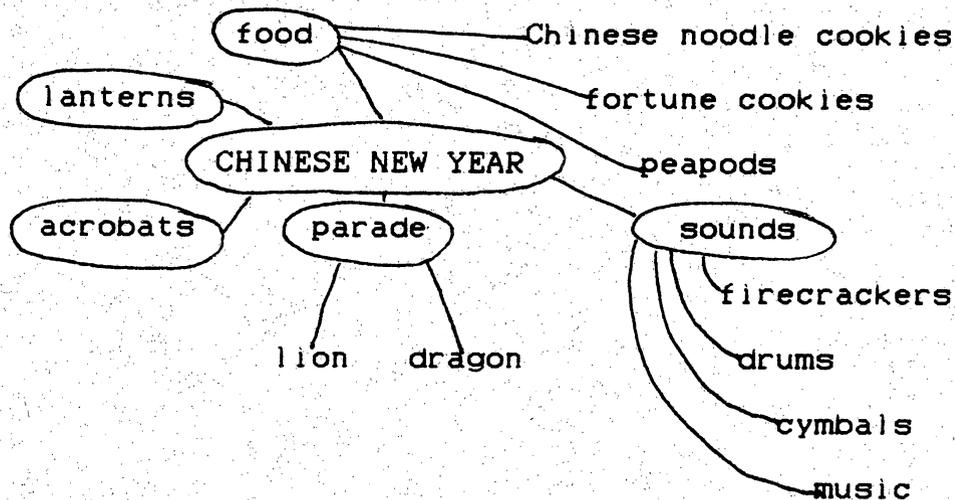


Figure 2. Example of a story from the cluster.

Many things happen at Chinese New Year. People eat special food such as noodle cookies and peapods. We are going to have a Dragon parade. There will be lanterns, a dragon, drums, cymbals and acrobats. We will feel happy when we parade the dragon. It will be fun.

In summary, a study of ethnic fiction can promote pride by emphasizing the richness of cultural heritage. It promotes the opportunity to compare and contrast similar elements of cultural richness in all ethnic groups. The understanding of likenesses and

differences promotes the strengthening of understanding between cultures.

#### Enjoyment of Language

Children develop a common joy in language as they are allowed to experience rhymes, poetry, story plots, characterizations, settings and themes through a variety of multicultural literature. Poetry and stories provide children with the opportunity to hear the sounds of language and enhance oral expression abilities. Sims (1977) emphasizes the importance of reading aloud to children. As students hear the language they interact and appreciate the sounds and joy of diverse language and experiences. It is important for language development for students to hear and interact with traditional rhymes. Similarly important are Griego's Hispanic story, TORTILLAS PARA MAMA, or the African story, JAMBO MEANS HELLO, by Muriel and Tom Feelings.

In addition to developing language, a study of literature provides an opportunity for the teacher and student to enjoy stories and poems together. Also they can look at the experiences of the characters through the eyes of the author. The selection of literary works should incorporate books written by minority

authors and include books which portray the minority experience in America. Childrens' first experiences with literature should be satisfying and geared to developing an appreciation for a variety of literary works.

A study of HARRIET AND THE PROMISED LAND by Jacob Lawrence can be used for the enjoyment of the sounds of language as well as to teach concepts. It is written as a poem. The sounds of the language and the vibrantly portrayed scenes in the hardbound book enliven the retelling of the story of Harriet Tubman's personal contribution to the fight against slavery in America. It provides an excellent opportunity to discuss persistence even in times of doubt or discouragement. After hearing the story read aloud, students can retell the story through their pictures and writing. They can continue to enjoy the sound of the language by rereading the story to the class in the form of reader's theater.

In summary, the enjoyment of language can be enhanced by listening to a variety of multicultural

literature. It is by listening to the variety in the sounds of the language that students enjoy literature. The enjoyment of various kinds of literature such as poems, stories and songs is important to promote an appreciation of all kinds of literature.

### Response to Literature

#### Theories of Response

Response to literature can be an exciting experience between the reader and the text if the teacher is willing to try out the various methods discussed in the following section. The theories of response to be discussed are (a) dynamic theory, (b) discovery method, (c) critical thinking and experience with text and (d) transactional theory.

#### Dynamic Theory

In the dynamic theory of response, children see many variations in a poem or story. Response is dynamic and open as readers anticipate, infer, remember, reflect, interpret and connect (Huck, 1987). Students' responses will change with reflection, discussion and repeated readings.

Discovery Method

In the discovery method the teacher guides the students in their discovery of information rather than giving information. The teacher models a reaction to the text and uses ideas from the text to support it. When the child gives a reaction to the text, the teacher finds passages to support it. The teacher supports creativity by supporting unique interpretations and various viewpoints. In so doing, the teacher supports personality development by reinforcing self concept and self image (Huck, 1987).

Critical Thinking and Experience With Text

According to Karen Smith (1990), critical thinking involves an understanding of themes and symbols in a text and involves being able to compare one story to another. Students should be able to look for various meanings in a text which includes an understanding of symbolic meanings. In order to teach critical thinking teachers should not try to draw out a preconceived meaning of the text from the students. Instead teachers need to learn how to teach students to respond reflectively and critically to the text.

In order to teach critical, reflective responses the teacher needs to read the story several times in preparation for the lesson (Smith, 1990). The first reading is necessary in order to refresh the memory with the structure and elements that make up the story. The main structures are (a) character, as revealed by the author, (b) conflict, (c) setting, where and when, and (d) theme and symbol, the various layers of meaning.

Then as the teacher rereads the story it is necessary to write down feelings and words that come to mind. Then read the story again and note how the author made these feelings occur. Look at tensions and situations of how the character is handling feelings. Think about time and place. Create a theme based on personal experiences to use as illustration for students when reading and responding to the story in a group.

### Transactional Theory

Reflection and criticism are higher level thinking skills which can be taught using the transactional theory (Smith, 1990). In guiding students in their discovery of information in the text, the students are allowed to respond personally to the text (Huck, 1987).

In transactional theory, personal responses are then tied back to the text.

After reading the text, students respond to the text by sharing experiences from their own lives through association with the text. To encourage reflective responses the teacher goes back to the text to read examples that support these responses. To model the method the teacher shares something from the text and uses text to support the response. Instead of questioning, the teacher and students are sharing a text. The students are learning how to confirm an insight by going back to the text (see Appendix D for a sample lesson on Transactional Theory).

#### Insights From Response Theory

By reflecting on the theories of response, the teacher can gain insights into how to better teach response to literature. It is important to provide meaningful transactions between the reader and the pieces of literature. A meaningful transaction between the reader and a piece of literature includes three main elements. The first is the human element in literature. The second are the formal and technical elements. The third is the relevance or value to the

reader in his or her on going life (Rosenblatt, 1983). Included in this section is a discussion regarding the human elements in a study of literature and the relevance of the literature to the life of the reader.

### Human Element in Literature

A meaningful transaction occurs between the reader and the pieces of literature when the classroom setting is arranged to take into account the human element of the students. It is a coming together of the organic nature of text, the reader as an individual and member of society, and the opportunity provided by the teacher in a classroom that allows the reader to change and grow during the experience of reading and discussing a piece of literature (Rosenblatt, 1983). It is the human basis of literary sensitivity that Rosenblatt describes as the relationship between the student, the teacher, the classroom procedure and the choice of books to be read.

Age and experience affects the choice of books. Age affects the transaction between the reader and the text as readers project their world into what they read. The more experience in life the quality of the response will be richer. Emotional readiness for a

piece of literature is also important. Past experience need not be the same but there must be some experience to compare with the text in order to build understandings from the personal lives of readers. What the student brings to literature can be compared to the reactions of other students, the teacher and the established critics. The fruits of dynamic interactions provides the opportunity to compare different viewpoints.

A meaningful interaction with literature allows the students to identify with the human element or character in the story. Identification with the character can offer an escape and allow the reader to come back changed. As the readers experience with the character, they can experience the background elements of a story, the times, the places or the events which could not be experienced in their own lives. According to Charlotte Huck (1987), literature provides the model to develop the imagination and give us vicarious experiences. "Reading gets us out of our own time and place, out of ourselves: but in the end it will return us to ourselves, a little different, a little changed by the experience" (p. 9).

The challenge of literature is to find what motivates the character and relate those elements to the personal life of the reader (Rosenblatt, 1983). Teachers should help students understand how the behavior of the character grew out of the community or situation from the story. Then students need to be shown how the behavior of the character is affected by the relationship between human behavior and the environmental and psychological factors in a story. In addition, readers can be taught to search for underlying ethical attitudes and social philosophy. Students can compare and contrast attitudes and philosophy across characters and with their own personal lives.

The human element of the story is also affected by the culture of the reader and the culture of the character in the story. It is necessary to consider how varying cultural patterns and individual differences affect the transaction between reader and text. Meaningful transactions allow the readers to respond to the text within their own cultural patterns and to understand the background and culture of character.

Relevance to the Life of the Reader

Meaningful transactions affect the personal life of the reader. Students need to be encouraged to reflect on what they have read. Reflective thinking encourages the reader to build the mind to reflect upon personal attitudes toward people. Through reflection students can understand how social conditions affect behavior. As students formulate ideas and raise questions, they can arrive at understandings of personal significance that affect their lives.

Through response to literature, students can try out different modes of behavior and work out possible effects. Students can vicariously live different kinds of lives, anticipate future periods in their own lives, participate in different social settings and try out solutions to personal problems. Through reflection, students should be able to look at other personalities and to imagine the effect of their actions on the lives of others (Rosenblatt, 1983). By connecting their own experiences with the events and characters in the story, the student responds to the story and through varying types of response finds his or her own voice for speaking, writing or extending the story.

Insights From Other AreasExtending Literature Through Art and Media

The child plays an active role in extending an understanding of literature. According to Piaget (cited in Huck, 1987), "The child needs to manipulate the elements of literature in a concrete form" (p. 678). Children need to recreate story characters and scenes in their own drawings and paintings. They need to reconstruct plot through drama and puppetry. They need to make a story of their own that incorporates the original author's theme or style. They need to talk about the story with other readers. They need to engage in a serious kind of play to learn how a story is put together and achieve a fuller grasp of its meaning.

The artistic media and design elements of multicultural children's literature contribute to the excitement of "entertaining" a work of literature (Huck, 1987). Students can see the ideas illustrated and can create meaning from the text by connecting something from the story with their own lives. By reading aloud children's literature, all students can connect with the story (Trelease, 1985). Varied materials are used in illustrations of children's

books. As students explore the books they can recreate pictures and visual forms of many varieties.

Printing and paper folding are used to illustrate some children's books. In the Indian fable *ONCE A MOUSE* by Marcia Brown woodcuts are printed in changing colors to depict a change in the mood and events of the story. In the Japanese story *THE PAPER CRANE*, by Molly Bang, folded paper is used to depict the characters and setting in the story.

Other media used in the illustration of children's books include various kinds of paint. Ezra Jack Keats uses a collage of painted and folded papers as a background to tell the story of *THE SNOWY DAY*. Yukio Tsuchiya uses watercolor to recount the true story of what happened to the elephants in the zoo in Tokyo, Japan, in 1943, in his story of the *FAITHFUL ELEPHANTS*. Watercolors are also used effectively in *KNOTS ON A COUNTING ROPE* by Bill Martin and John Archambault. Tempera is used in Pete Seeger's *Storysong*, *ABIYOYO* in a story about a monster that eats people, a story taken from a South African Lullaby and Folk Story. By mixing white with tempera Alice and Martin Provensen create gouache paintings in *THE GLORIOUS FLIGHT*, the story of

how Louis Bleriot developed a plane to fly across the English Channel.

Drawings using pencils and chalk are also used to illustrate children's books. LORD OF THE DANCE, an African retelling by Veronique Tadjo, uses colored pen and ink to illustrate the poem of the Senufo people of the Ivory Coast. Eloise Greenfield uses soft pencil drawings in AFRICA DREAM to depict a girl who travels to far off Africa in her dreams. Pastels and chalk are used to portray vibrant colors and softness in EYES OF THE DRAGON by Margaret Leaf. These are a few examples of how media is used in multicultural literature to enhance the meaning of the stories.

As students interact with the multicultural literature they can reinterpret the stories using a variety of media. Response is more than just cognitive understanding. It is art, music, drama, talk, writing and crafts. These activities encourage greater satisfaction with books by providing an outlet and encouragement for personal response (Huck, 1987). To interpret a book is to know it, to make it a memorable experience, to increase enjoyment and understanding.

Expanding Language in Response to Multicultural Literature

In response to multicultural literature, children develop and expand their language as they learn about people and environments. They can retell stories about multicultural families. In the story BENJI by Joan Lexau, a small black child learns how to talk openly because he has to ask people to help him find his grandmother's earring. As students respond to the story, they also learn that all children have similar feelings, regardless of sex, race or ethnic origin (Carmichael, 1977). What better way to develop language about putting on rain gear than to have children listen and repeat Taro Yashima's UMBRELLA. Ezra Jack Keats' THE SNOWY DAY can be used to further expand the concept of dressing correctly for the weather and at the same time teach sentence expansion as students use their own language to act out the story in dramatic play. Older students can learn to develop more complex and alternative syntax in sentence structures as they read or listen to such stories as Scott O'Dell's, ISLAND OF THE BLUE DOLPHINS, Joseph Krumgold's, AND NOW MIGUEL, or Lawrence Yep's, DRAGONWINGS (Norton, 1985).

to tie together the personal experiences of the student with the text. Student response can be oral, written, performed, and expressed in art or music. Response can be taught using multicultural literature.

#### Development of Cognitive Abilities

A study of multicultural literature can develop cognitive abilities in reading and writing. At the same time that students are comparing their own experiences with those of the characters in multicultural books, students can be developing cognitive abilities related to reading and writing (Norton, 1985). In addition to developing language by listening and responding to stories representing various ethnic groups, students can develop cognitive skills. Classroom experiences can involve contributions from all cultural groups and students can speak, draw, write and read using multicultural experiences. Norton (1985) suggests that the study of literature provides one of the best opportunities for students to develop thought processes.

A study of multicultural literature provides a window for students to learn about the commonalities between groups. It also provides the opportunity to learn about the values and diversity of other groups. Multicultural literature provides the vicarious experience of learning about struggles, perplexities, achievements, strange environments and emotions (Rosenblatt, 1983).

In summary, the response to multicultural literature can be as varied as the methods which can be used to teach interaction with the literature. In the dynamic theory, we study how childrens' responses can vary and change with maturity. In the discovery method, the teacher models a personal reaction to the text and guides the students into their own personal reactions to the text. In critical thinking, students are taught to use the structure and elements of a story to understand themes, symbols, and various meanings in a text to make comparisons between texts. In transactional theory, students respond personally to a text and the response is tied back to the text.

In order for response to be meaningful, it needs

The types of literary analysis that develop cognitive abilities that are discussed are:

- a. hypothesizing and predicting outcomes,
- b. observing details, facts and information,
- c. organizing and telling the sequence of events,
- d. comparing and contrasting,
- e. summarizing and
- f. criticizing.

#### Hypothesizing and Predicting Outcomes

Cognitive development takes place as students learn to hypothesize about the titles of books in order to predict what the story is about. Then they learn to relate the title to the characterization and plot development in the story. Jacob Lawrence's HARRIET AND THE PROMISED LAND or Gerald McDermott's ARROW TO THE SUN provide students with the opportunity to think of ways, real and fantasy characters from different ethnic groups, Journey into unknown areas. Students hypothesize about the characters in the stories according to the titles of the books. As students read or listen to the stories, they can organize the events of the story, develop concepts of time, describe the plot development in a story map, and compare their predictions to the actual developments in the story.

Observing Details Facts and Information

Students from varying ethnic groups have the opportunity to develop observational skills as well as identify with their heritage. An adult led discussion of Margaret Musgrove's *ASHANTI TO ZULU* can stimulate students' descriptive ability as they learn about the important customs of 16 African peoples. After listening to Byrd Baylor's *THEY PUT ON MASKS*, students can develop an understanding of history and culture. They can also describe the different masks worn by American Indian tribes. Alike Brandenburg's *CORN IS MAIZE: THE GIFT OF THE INDIANS* allows students to note details from science and culture about the importance of growing corn. The power of the narrative form captures the essence of complex knowledge in culture and allows the reader to reexperience the cultural and historical moment.

Organizing and Telling the Sequence of Events

Organizing and telling the sequence of events takes place as students illustrate their ideas of a story and retell their favorite parts of the story. As the teacher turns the pages of the book for the students to see, they can retell the story sequence.

Then after students draw out their favorite part of the story, they can arrange their pictures on the bulletin board to reflect the story sequence.

Missing elements of the story can be assigned to students who finish first. Then each student can write about their illustration or tell about the part of the story they have represented. As in the story GILBERTO AND THE WIND by Marie Hall Ets, students can retell the story sequence by illustrating the problems Gilberto has with the wind and then tell the good things that happen with the wind. Organizing the elements of the story helps students understand story sequence.

#### Comparing and Contrasting

Young children respond emotionally and cognitively to fiction stories based on familiar feelings and experiences. Stories such as ON CHRISTMAS EVE by Margaret Wise Brown have students listen for items they can see, hear, taste, touch or smell which remind them of their own experiences of waiting for Christmas. Students from cultural backgrounds that are different from that of the story, may not be able to identify with Brown's particular description of Christmas.

Instead, for example, students from Mexican backgrounds may be able to identify with Ceci in *NINE DAYS TO CHRISTMAS BY MARIE HALL ETS*, as Ceci waits for the night of her first posada. A conscientious teacher will find ways to compare and contrast the experiences of the characters of each story to those of each child. The teacher will guide the students to compare the commonalities between the students' experiences and those of the character in the story.

A cross-cultural look at folk tales allows students to develop cognitive abilities by comparing and contrasting similarities and differences across cultures. Catherine Storr (1986) discusses the importance of values in folktales. When compared across cultures, students see that values are a part of all folktales. Some values are rewarded such as generosity, courage, and respect for elders. Others such as greed and dishonesty and disrespect are punished. In Suyeoka's *ISSUNBOSHI*, the hero, who is no bigger than a thumb, perseveres and through dedication is able to overcome the evil Oni. Other stories of little people such as *TOM THUMB* or *LOUIE THE LEPRECHAUN* provide the teacher with literary examples which are useful for comparison and contrast. Other stories

which are useful for teaching about likenesses and differences are found in books which describe Christmas customs around the world. The use of comparison and contrast allows the teacher and students to develop cross-cultural lessons.

### Summarizing

One of the best ways to teach summarizing is to work as a whole class to find the main story elements and develop a summary together. Teach that a summary contains the main story elements. The main story elements are (a) plot, the plan of action, what the characters do, (b) setting, the place or time, past, present or future, (c) theme, the author's purpose for writing the story, convey a message, (d) characterization, a person's true nature, strengths, weaknesses, (e) style, the arrangement of words in presenting a story, (f) point of view, the story telling voice, first or third person, and (g) format, the size, shape or design of the pages (Huck, 1987). Together use these elements to develop a summary on the overhead. Students illustrate parts and rewrite the story elements to match each picture and put them on the bulletin board (see Appendix E for a sample summary of KNOTTS ON A COUNTING ROPE).

Criticizing

Critical judgment can be taught as students judge the merits and faults of books. It could be a way of looking at the quality of books in the school library in the category of contemporary realistic fiction. The purpose could be to evaluate the portrayal of minorities in contemporary realistic literature in order to evaluate the image of the minority group presented in the writing and the pictures. The class could brainstorm ideas based on the following guidelines:

Diversity and range of representation.

Represent people from all walks of life in each ethnic group.

Avoidance of stereotyping. Show a range of family types, kind of work and style of living.

Language considerations. Avoid derogatory terms, dialects and native words used to enhance English.

Perspective of the book. Provide experiences that could be real for each ethnic group.

A brief example of a personal criticism of ABIYOYO is that, though it is a great story for making predictions about what the monster looks like, the pictures of the people in the book are somewhat stereotyped. The people are made up of people from all minority groups but they are all dressed in native costume. At a festival or celebration this would be fine. Though this is a retelling of a folktale and not contemporary fiction the author must have had some purpose behind his idea. Perhaps it was to present a theme showing people who are all different coming together for a common cause--to get rid of the monster. Through further study, other layers of meaning could be uncovered.

In summary, cognitive abilities can be developed through a study of multicultural literature. Students hypothesize and predict about multicultural books. By observing details, facts and information in multicultural literature, students augment their understanding of culture past and present. By using comparison and contrast, readers learn about similarities and differences in characters and story

types across cultures. Summarizing can be taught as a whole class activity as a model for students to use in their self selected reading. Criticizing literature can be a positive experience and students can be taught to evaluate the quality of multicultural literature.

#### Summary

A balanced literature program should present an assortment of works from a variety of cultural backgrounds. Works should include an assortment which represents the cultures present in most schools including African-American, Mexican-American, Native-American, Japanese-American and Chinese-American. Students should have the opportunity to interact with literature in meaningful and enjoyable language activities. Multicultural literature becomes the model for learning.

By emphasizing multicultural literature, students can develop positive attitudes through character analysis. Students analyze characters and engage in the comparison and contrast of characters in multicultural books. They learn about likenesses and differences between themselves and the characters in the books. By emphasizing multicultural literature in

the classroom, students have the opportunity to read stories in their own ethnicity and develop positive attitudes about the value of reading.

Multicultural literature provides the opportunity for students to develop social values and self awareness. The themes and characters in the books become examples of the richness of the variety of cultures represented in our society. Students can identify with the similarities and differences of their own lives with the wants and needs of the characters in the stories.

At the same time that students are developing social awareness they can develop skills in language. Listening, speaking, reading, writing and thinking can be enhanced as well as pride in cultural heritage. Critical thinking can be taught through varied kinds of response to literature including discussion, writing, art and drama. Cognitive development occurs as students experience multicultural literature. Students learn to hypothesize, observe details, sequence events, compare and contrast, summarize, criticize and apply concepts from the literature.

Multicultural literature can be used to strengthen the understanding of diversities in our society so that some day pluralism can be realized with each person participating equally in economic opportunities and having power over their own lives. Our aim should be to educate children for a pluralistic society where each one has equal opportunity to participate fully. Academic success depends on the belief of teachers that all students can succeed academically. Strong success can develop as students develop positive self image and pride in their cultural heritage.

## CORE LITERATURE UNIT

## Introduction

The following section contains a model of a Core Literature Unit developed around the award winning multicultural book NINE DAYS TO CHRISTMAS by Marie Hall Ets. The plan of the model includes an introduction with the teacher's comments, an overview, general objectives, evaluation and a bibliography of materials and resources. The body of the unit includes daily lesson plans and ideas for experiences with literature. In order to understand the rationale behind the model used to write the literature unit, the writer has included an overview of how to write a core literature unit that includes an explanation of key vocabulary.

## How To Write a Core Literature Unit

Under the new Model Curriculum Standards for English Language Arts, certain guidelines and specific suggestions are presented for the study of literature. The writer has used the model specified in the Model Curriculum Standards to develop the unit of study included in this paper. The following is a brief description of the model which can be applied to writing a literature unit.

The literature unit is divided into three groups of study: (a) Core Program, (b) Extended Program and (c) Recreational/Motivational Reading Program. The following is an explanation of each program.

### Core Program

The core literature provides the basis for the unit. Core literature should be a work which is recognized for its literary merit. It should contain the values in literature that reflect the real dilemmas faced by all human beings. It should demonstrate the power and beauty in literature. The quality should be based on an excellent use of language and a compelling intellectual, social and moral content. Not only should the core literature be a model of language but it should contain ideas of surpassing importance. It should appeal to both the students and the teacher.

The core literature will be available to all students to read or hear and discuss. The study will include a close reading and intensive consideration by all students and will be a stimulus for writing and discussion. Various forms of extension of the core literature text will include story telling, art, drama,

choral reading or speaking and oral reading. The core literature will support other curricular areas and allow all students to learn about values, ethics, customs and beliefs (See Appendix F for descriptions of Kinds of Reading).

#### Extended Program/Small Groups

The extended program is designed to extend or enhance the classroom study of core works. The class is divided into three small groups and each group studies a different book on the same theme. The books are chosen from literature that appeals to students and contains emotional, intellectual and aesthetic substance. At the end of the literature study each group chooses a way to share or present the extended literature with the whole group through art, drama or writing.

#### Recreational/Motivational Reading Program

The goal of the reading program is to motivate students to read books of their own choice. Books are provided that extend the theme and that students can read for recreational purposes. It is the part of the program in which the students exercise choice based on the enjoyment of literature.

Core Literature Unit:

NINE DAYS TO CHRISTMAS

Teacher's Comments

This unit grew out of the many experiences I have had in which I used a children's book in order to teach a concept. I found that young children could learn about individual differences if we at first discussed the likenesses and then the differences. After listening to a story about a Mexican-American child, a black child, a Native American child, a child from a circus family, or a child from a family with no father, we discussed how we were like the family in the story. We would discuss how many of us had been to similar places or had had similar experiences as those of the character. Together we would talk over the joys and sorrows, the love of their families, friends and pets, the goodness and naughtiness, and the wonder and excitement of the character in the story. I found that I could make the experiences of the character in the book more real by comparing the students' experiences with those of the characters.

I learned that in bringing the students and literature together not only would the students learn more about themselves and the character but they would also learn more about others. Because we would work in large or small groups, the students could learn more because each student would bring something to the study. Each student's response to the literature would be a contribution to the whole class or whole group experience. I could see that students could respond to literature and, in so doing, were developing an enjoyment of speaking, reading, and writing, as well as developing an understanding of themselves. They were probably unaware that my plan was to help them develop a growing appreciation of literature and, in so doing, I was hooking them into wanting to read more and eventually to read on their own.

I decided that I needed books which would be exciting for them and for me. For this unit I chose books of modern realistic fiction which, besides being exciting and interesting, give an exemplary literary portrayal of familiar experiences. In reading these books, children are presented with real life dilemmas of growing up in the family. In addition, I chose

these books because I knew that a study of the family appeals to children and teachers and supports other curriculum areas such as social studies. I feel it is important to mention this because I hope teachers will use a unit like this to add on to what students are already learning and will adapt the ideas for younger or older students to fit into existing curriculum.

#### Overview

This unit was designed to enrich the experiences of K-3 students by giving the opportunity to respond to pieces of modern realistic fiction. It gives students the opportunity to compare and contrast their own experiences with the experiences of the characters in the books. It exposes students to varied teaching styles such as large group, small group and individualized learning. The teacher reads the core literature NINE DAYS TO CHRISTMAS by Marie Hall Ets to the large group. The theme is further examined in three books which are read respectively to three small groups. The books are ROSA by Leo Politi, PEDRO, THE ANGEL OF OLVERA STREET by Leo Politi and LUCINDA'S GIFT by Tomie DePaola. The unit attempts to develop language arts skills through listening, speaking, reading and

writing. It includes an examination of the stories by looking at certain literary concepts such as setting, characterization, details, sequencing, conflict, imagery, and comparison and contrast. It provides writing experiences that are an extension of the text and incorporates writing as a process of various stages.

#### General Objectives

The student improves the ability to explore general impressions of the selection prior to reading the selection and to compare and contrast the experiences of the character in the story with his or her own experiences. The student becomes aware of passages and transformations that all people have in common as the result of the changing situations in daily life and of how families may celebrate special days with customs that are a part of their cultural heritage. The student develops the ability to illustrate an idea from the story and write about it, to focus on the details needed to develop the topic of a paragraph and to retell details of a story in sequence.

Evaluation

The general objectives of this unit may be evaluated by (a) the teacher evaluation of the class discussion about the core literature, (b) the teacher evaluation of the discussion about the small group readings and (c) through portfolio assessment (See Appendix G for Performance Assessment).

Materials

Core Reading

Brown, M. W. (1965) On Christmas eve. New York: Young Scott Books.

Ets, M. H. (1959). Nine days to Christmas. New York: Viking.

Small Group Reading

DePaola, T. (1983, December) Lucinda's gift. Family Circle, pp. 59-62.

Politi, L. (1946) Pedro, the angel of Olvera Street. New York: Charles Scribner's Sons.

Politi, L. (1963) Rosa. New York: Charles Scribner's Sons.

Individual Reading

Adoff, A. (1973) Black is brown is tan. New York: Harper.

- Baker, L. N. (1957) The friendly beasts. Berkeley: Parnassus.
- Baylor, B. (1972) When clay sings. New York: Charles Scribner's Sons.
- Bolognese, D. (1970) A new day. New York: Delacorte.
- Clark, A. N. (1955) Little Indian pottery maker. Eau Claire, WI: E. M. Hale.
- Fraser, K., & Levey, M. (1971) Adam's world: San Francisco. Chicago: Whitman.
- Greenfield, E. (1975) Me and Nessie. New York: Harper and Row.
- Haas, D. (1966) Maria: Everybody has a name. Racine, WI: Whitman.
- Hall, G. (1971) Kee's home. Flagstaff: Northland.
- Hitte, K., & Hayes, W. (1970) Mexicali soup. New York: Parent's Magazine Press.
- Hood, F. (1966) One luminaria for Antonio. New York: G. P. Putnam's Sons.
- Keats, E. (1967) Peter's chair. New York: Harper and Row.
- Miles, M. (1971) Annie and the old one. Boston: Little Brown.

Shannon, T. (1955) Tyee's totem pole. Racine, WI:  
Whitman Western.

Simon, N. (1976) All kinds of families. Chicago:  
Whitman.

Zolotow, C. (1963) The sky was blue. New York:  
Harper and Row.

Zolotow, C. (1974) My grandson Lew. New York: Harper  
and Row.

Supplementary Materials

Baker, L. N. (1959) The friendly beasts. [Song]  
Berkeley: Parnassus.

Christmas in Mexico. Seasons and holidays around the  
world. [Filmstrip/Cassette Recording] Spoken Arts.

Five families. [Filmstrip/Cassette Recording]  
Scholastic.

Hamilton, M. (1960, December) Legend of poinsettia.  
Instructor, pp. 32 [Poem].

Middleton, J. E. Twas in the moon of wintertime.  
Exploring music. Book 3, p. 85 [Song].

Peters, F. C. (1960, December) Christmas in many  
lands. Instructor, pp.37 [Program].

Professional References

- Books for equity. (1983) Interracial books for children bulletin, 14, 7-8.
- Brody, J. J. (1960) Newberry and Caldecott awards, 1960. American library association bulletin, 54, 324-325.
- Children's catalog. (1981) Bronx, NY: H. W. Wilson.
- Cullinan, F. E., & Carmichael, C. W. (1977) Literature and young children. Urbana, IL: National Council of Teachers of English.
- Goodwin, P. (1959) A review of Nine days to Christmas. Chicago Sunday Tribune, 30, 29.
- Handbook for planning an effective literature program, K-12. (1985) Language Arts/ Fine Arts Unit, California State Department of Education: Sacramento.
- Johnson, S. J. (1959) A review of Nine days to Christmas. Library Journal, 84, 3,919.
- Model curriculum standards: English language arts, 9-12. (1985) California State Department of Education: Sacramento.
- Rudman, M. K. (1976) Children's literature: An issues Approach. Lexington, MA: D. C. Heath.
- US: A cultural mosaic, Level C. (1975) Office of Materials Development: San Diego City Schools.

V. H. (1959) A review of Nine days to Christmas.  
Horn book, 35, 469.

Wagoner, S. A. (1982) Mexican Americans in children's  
literature since 1970. The reading teacher, 36,  
274-279.

#### Additional Sources

The Caldecott medal and honor books, 1938-1981.

(1982) Boston: Horn Book Inc.

Carlson, R. K. (1970) Literature for children:

Enrichment ideas. Dubuque, IA: William C. Brown.

Multi-Ethnic literature for children and adolescents.

(1972) Dubuque, IA: William C. Brown.

Handbook for planning an effective writing program.

(1982) California State Department of Education:  
Sacramento.

Hendricks, W. C., & Vogel, C. (1978) Handbook of

Christmas Programs. Grand Rapids, MI: Baker Book.

Hollowell, L. (1966) A book of children's literature.

New York: Holt, Rinehart and Winston.

Meier, T. R., & Cazden, C. B. (1982) Focus on oral

language and writing from a multicultural

perspective. Language arts, 59, 504-512.

Ramsey, P. G. (1982) Multicultural education in

early childhood. Young children, 37, 13-24.

Reasoner, C. (1968) Releasing children to literature.

New York: Dell.

Schon, I. (1981) Recent notorious and noteworthy books about Mexico, Mexicans and Mexican Americans.

Journal of reading, 24, 293-299.

### Daily Lesson Plans

#### Advance Preparation

Prepare students to create pictures in their minds about Christmas celebrations in their own families. A week before beginning the unit arrange Christmas media and applicable art objects for students to explore. Use materials that will help develop the sights and sounds of Christmas: collections of picture books, music, displays and bulletin boards of Christmas symbols including nativity scene, poinsettias and pictures or photographs of Christmas from around the world.

#### Lesson One- Exploring Students' Background

What do you do while waiting for a special day?

1. Tell students that they are going to be studying about a little girl who is waiting for something to happen on a special day.

2. Read ON CHRISTMAS EVE by Margaret Wise Brown (See Appendix G for rationale for Sharing a Picture Book in Depth).
3. Tell the students to listen for items they can see, hear, taste, touch or smell that remind them of their own experiences of waiting for Christmas.
4. After reading the story to the class, write one or two word responses from the students on the board in the form of a cluster. Teach students that all responses are acceptable because everyone has had different experiences.
5. After the cluster has been developed, have student volunteers take turns discussing what a word or words suggests to them.

Prewriting Task-Clustering for ON CHRISTMAS EVE

by Margaret Wise Brown.

1. Ask students to tell you things they heard in the story with remind them of waiting for Christmas Eve.
2. As each child responds, write a word on the board as an additional spoke around the central idea.
3. Save the words on word cards. Cards can be used later to categorize the words according to sight, hearing, taste, touch or smell.

4. Older students can be taught to make their own clusters after having several examples of modeling with the whole class and small groups. When words are categorized as the cluster develops, it is referred to as mapping (see Appendix H and I for suggestions on the process of writing).

Figure 3. An example of a cluster from On Christmas Eve.



Figure 4. An example of semantic mapping from the cluster for On Christmas Eve.



Lesson Two- Building Student's Background

What do you know about the tradition of Las Posadas?

1. Teacher reads about Las Posadas in preparation for class discussion.
2. Survey the students to find out what they know about Las Posadas. Use the following discussion questions as a guide.

Discussion Questions: What do you know about Las Posadas?

1. Who brought the custom to America?
2. What does the word posada mean?
3. How is the custom of Las Posadas performed?
4. When does it happen?
5. How long does it last?
6. What do the people carry?
7. How do the people dress?
8. What do the people do as they walk along?
9. Where does the procession go?
10. Who answers the door?
11. What do the people say?
12. What happens inside the house?
13. What happens on the last night of the posada?

These questions can be used for survey questions, discussion questions after viewing the filmstrip or as a pre-post test. They can also be used as a guide for what to look for in the filmstrip or as a guide for discussion for writing.

3. Show the filmstrip, Christmas in Mexico. Preface the filmstrip by explaining that families may celebrate special days with customs that are a part of their cultural heritage.
4. Have the students describe what they have seen. Cluster their words on the board. Discuss the pinata.

Teacher Information: The pinata originated in Italy and was taken to Spain by travelers. It was taken to Mexico by Spanish explorers nearly 400 years ago. The people of Mexico have used it as a colorful symbol of warmth, happiness and festivity. It has undergone some changes in construction and, as we know it today, is made of papier mache instead of the original clay pot. It can be made in many shapes and figures including animals and birds (US: A Cultural Mosaic, Level C).

Ask students if they have ever seen a pinata used in a different way such as on a birthday.

Extended activity.

Show the filmstrip The Andrade Family from the set Five Families. Discuss the similarities and differences in the way the Andrades celebrate birthdays in comparison to way children celebrate in different homes.

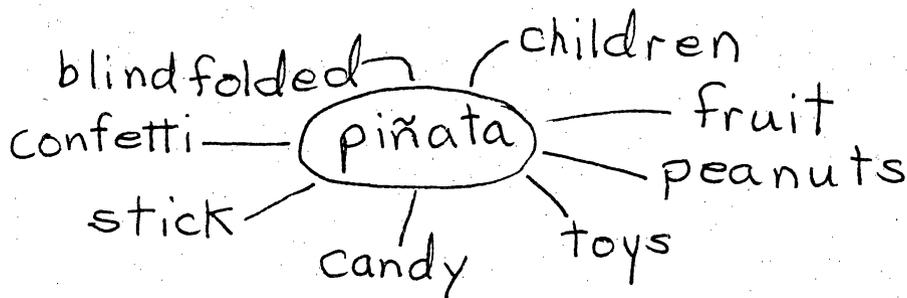
5. Younger students illustrate their favorite scene from the filmstrip. Students dictate a story or write sentences using words developed in the cluster. Older students illustrate a favorite scene and write a paragraph that describes what they have illustrated.

Prewriting/writing task to illustrate an idea, develop a cluster, and write a paragraph from the cluster.

1. The purpose will be for students to focus on a limited number of items for writing a paragraph.
2. The method will be for students to illustrate one part of the Posadas. It is important to limit the number of items illustrated so the

student can focus on the writing. Students develop the vocabulary about the illustration in a cluster. Then students use the vocabulary to organize and write a paragraph about their illustration.

Figure 5. An example of a cluster from an illustration of part of Las Posadas.



4. An example of paragraph organization includes:
  1. Topic sentence- pinata party,
  2. Three body sentences- children blindfolded  
hit the pinata  
breaks and spills toys,
  3. And a concluding sentence-fun for everyone.
5. In writing, the students develop the ideas into sentences. Give them examples of how to add additional details. A student handout may be helpful in organizing ideas (see Appendix L).
6. Example of a paragraph developed from the cluster.
 

After everyone said hello, they went outside for the pinata party. All the children were very excited. Each child put on a blindfold and took turns swinging blindly at the moving pinata.

Sometimes pieces of the pinata would fall off as a result of a hit. Then when one child made a direct hit, the pinata broke and spilled its contents all over the ground. Everyone scrambled to pick up toys, candy, fruit and peanuts. Afterwards everyone agreed that it had been fun.

### Lesson Three-Core Reading-Nine Days To Christmas

1. Teacher reads the story in preparation for reading it outloud to the children.
2. Say to the children: "We are going to meet a five year old girl who lives in Mexico City with her family." (Locate Mexico City on a map.) "School is almost out for the Christmas holidays. This family has a mother and father, three children, Salvador, Ceci, and a baby brother, and a servant, Maria. Ceci can hardly wait for her Christmas posada. The story tells what she does while she waits for her first posada and what happens at the posada."
3. Read aloud the story, Nine Days To Christmas.
4. Stop at the end of page 43 and have the students predict how the story will end.
5. Finish reading the story.

6. Compare the predictions about the ending to the actual ending. Ask students which ending they liked better and why.

Lesson Four-Discussion of Text

1. After reading the story ask:
  1. In what city does the story occur?
  2. What time of year is it?
  3. Where are the people in the story?
2. Discuss Ceci as a character in the story.
  1. If you were drawing a picture of Ceci now, what things would you include? Ask students to describe physical appearance and speech.
  2. Ceci is waiting for a special day. What does she do while she is waiting? Turn the pages of the book so students can get reminders of the details. Record responses on a chart which can be cut into sentence strips later for sequencing. The following is an example of possible details in a retelling sequence:

Ceci waits for the special day.

Kindergarten is over for the holidays.

Ceci goes with Maria to buy tortilla dough and a newspaper for her father.

She watches her mother bathe the baby.

Ceci plays with her doll Gabina.

Ceci watches through the gate to see what is  
happening outside.

She sees cars go by and a poor man with no  
shoes and a heavy load.

She sees two women with babies on their backs  
on their way to market to sell their flowers.

Maria comes out to buy milk from the milkman.

She sees men selling baskets, brooms and birds.

In the patio she scares away the cat that is  
after her bird.

Ceci goes to the park and feeds the ducks.

She plays she is a duck in the bathtub.

Ceci and Maria take out the garbage.

3. Ask, "Have you ever done anything like Ceci?"  
State, "Children everywhere go places and do  
things just like you. Think of something you  
have done like Ceci in the story. Illustrate  
your experience. Share your picture with the  
class or a small group and tell about what you  
did and where you went." Older students may  
describe their experience in writing.

4. Ask, "What do you think Ceci is thinking about all the time, even when she is playing or watching the people?" Discuss their ideas.
5. Reread to the students the sections which show the attitudes and reactions of the other characters toward Ceci.
  1. Salvador-p. 10, 34, 36, 37, 43.
  2. Mother-p. 12, 13, 20, 24, 30.
  3. Ask, "What reasons does Ceci's mother give for not taking her to market? Why does Ceci disagree with her brother?"
6. Reread p. 24-33 to the students. Have students discuss the sights, the sounds, the smells, and the tastes in the market. Make a cluster and record the words on cards for use later.

Lesson Five-Extension of Text

1. Ask, "Do you remember going to a public place for the first time when you felt very small and there was so much to see and do that you did not know what to do first? See if you can remember how you felt and compare it to how Ceci feels as she walks in the market. Illustrate the idea. Describe the feeling."

2. Younger students illustrate the idea and dictate their sentences.
3. Older students free write in their journal or writing folder whatever comes into their heads.
4. Divide the students into read-around groups with five or six students in each group. Have each student share his or her ideas in the small group, either by talking or reading what they have written.
5. Students can then revise and peer edit their writing before copying it over for final draft.
6. Display illustrations and final copies of their writing on the bulletin board or a class book.

#### Lesson Six-Extended Activities

1. Group projects:
  1. Students practice sequence by reordering the sentence strips they developed which describe Ceci's activities while she waits for her special day.
  2. Using word cards developed from On Christmas Eve and Nine Days To Christmas, have students classify words according to taste, touch, smell, sight and sound.

3. Each student illustrates one of the main events of the story. Then the parts are reassembled in sequence in mural fashion.
2. Have students draw a map of the places where Ceci goes. The map may include the following:
  - home, bedroom, gate near street in front patio, birds in interior patio, pinata in the garden, procession in the street, kindergarten, newspaper stand, park with ducks, bathtub, garbage truck on corner, Old Mexican market, pinata stand, kitchen.
3. Have students make a diorama of the market scene with the various pinatas hanging down.
4. Portray the characters in the books through role-playing or pantomime.
5. Write about a day that was special for them.
6. Legend says that the animals have the power of speech on Christmas Eve. Have the students recreate the scene in the market in which the pinata animals talk. Students may use puppets or make masks.

Lesson Seven-Small Group Reading-Lucinda's Gift

1. Exploring background. Before reading the story ask:
  1. How do you know what to give someone as a special gift?
  2. How do you get the gift?
  3. How does it make you feel to give someone a special gift?
2. Building background. Say to the children,

"We are going to meet a family that lived some time ago somewhere in Mexico. (Locate Mexico on a map.) The family is poor but they have a house and enough to eat. The father has gone to the city to look for work and the mother has become very ill. There is a daughter Lucinda and her baby brother. Lucinda wants to carry a special gift for the Christ Child in the posadas procession on Christmas Eve and there is no money for a gift. This story tells how Lucinda was able to give a gift."
3. Reading the selection. Read the story Lucinda's Gift.

4. Discussion of text. After reading the story ask:
  1. Why was it so important to Lucinda to give the Christ Child a gift?
  2. Why could she not afford to buy a gift?
  3. How do you think Lucinda felt as Christmas Eve approached? Compare the likenesses and differences that Ceci and Lucinda felt as Christmas Eve approached. Put students' words on the board in the form of a cluster. Older students can write a comparison and contrast.
  4. What happened to the weeds?
  5. What would have happened if there had not been a miracle to change the weeds into poinsettias? Think of different endings and discuss them or write them.
  6. Explain how you feel about Lucinda's Christmas.
5. Extension of text. Writing.
  1. Say, "Think of the magical, miraculous things that happened in the three books On Christmas Eve, Nine Days To Christmas, and Lucinda's Gift." Discuss the miraculous aspects of the endings of each book. Record student language in a cluster. Have students

choose one passage to illustrate. Provide enough interest so that something from each of the three readings has been chosen by a member of the group. Younger students dictate a description of the event they have chosen to illustrate. Older students write one or more descriptive paragraphs. Share the drawings and writings with the whole class. Younger students can describe their picture orally. Older students can read to the class what they have written. After sharing their writing, older students can revise and edit their work. Work can be displayed on the bulletin board, bound together in a class book entitled Miracles at Christmas or typed up for the class or school newsletter.

2. Group projects.

- a. Using puppets, masks, role playing, or drama, have students retell the story of Lucinda's Gift and present it to class.
- b. Prepare a choral reading of the poem Legend of the Poinsettia. Some students could act out portions that others read. Present to the class or in a school program.

- c. Prepare a presentation for the class or school using the song The Friendly Beasts (p.4).

Lesson Eight-Small Group Reading-Rosa

1. Exploring background. Before reading the story ask:
  1. What did Ceci do while waiting for her first posada? Was she hoping for something?
  2. How do you feel when you are hoping for a gift and get something even better than you hoped you would get and which money can not buy?Discuss student responses.
2. Building background. Say to the children,  
"We are going to meet a family that lived in the village of San Felipe in Baja California.  
(Locate Baja California and San Felipe on the map.)  
There is a mother and father, and two children, Jose and Rosa. Rosa is wishing for a special doll for Christmas. The doll is too expensive for her family to buy. This story tells how her wish comes true."
3. Read the story Rosa.

4. Discussion of text. Ask and discuss:

1. Why was it so important to Rosa to have a baby doll?
2. When was Rosa the loneliest?
3. How did she and Jose have fun on Christmas?
4. How do you think Rosa felt when she saw the baby in her mother's arms?
5. What do you think about Rosa's Christmas?

5. Extension of text. Writing.

1. Compare the market scenes in Rosa and Nine Days To Christmas. Show the pictures in the book and discuss the likenesses and differences in the two stories. Have the students compare the experiences of the children in the books with their own experiences of going to an open air market such as a swap meet or auction. Include in the discussion likenesses and differences of shopping in a store and an open market. Ask the students to compare how the appearance of markets changes around Christmas time. Have students illustrate and describe a delightful day in the market before Christmas. Students may use ideas from the stories, their own experiences or their own imagination.

2. Illustrate and describe in writing how students think Rosa and Antonio spent Christmas Day.
6. Extension of text. Group projects.
  1. Use puppets, role playing, masks, or drama to retell the story of Rosa. Some students may want to write or develop a dialog which could be read or actually acted.
  2. Make a version of a valero using a handle, string, bead and a paper cup.

Lesson Nine-Small Group Reading-Pedro, the Angel

Of Olvera Street

1. Exploring background. Before reading the story ask and discuss:
  1. Is Christmas celebrated anywhere in the United States with a tradition that has come from Mexico?
  2. Tell me what you know about Las Posadas here where you live.
2. Building background. Say to the children,  
"Some Christmas customs were observed in California, New Mexico, Arizona, and Texas long before these states were territories of

the United States. We are going to learn about a tradition that takes place every year in Los Angeles and various parts of California and the Southwest. (Locate California, Los Angeles and the southwestern states of Arizona, New Mexico and Texas on a map.) In this story Pedro and his grandfather participate in a posada on Olvera Street in Los Angeles. This is a story about why Pedro is called the Angel of Olvera Street."

3. Read the story Pedro, The Angel Of Olvera Street.
4. Discussion of text. After reading the story, ask: "Think of something in the story that reminds you of something that happened in Nine Days To Christmas." Record student responses in a cluster labeled likenesses. Continue the discussion and ask students if they can think of things that happened which were different in the two stories. Record student responses in a cluster labeled differences. Reinforce the concept that Las Posadas is a traditional part of Christmas in many communities.
5. Extension of text. Writing. Tell the students that both Pedro and Ceci take part each year in a beautiful, solemn pageant of Las Posadas. It is a

tradition in their families. Have students think of a tradition in their own family that is performed each year at Christmas on a special occasion. Have students illustrate something from that tradition. Younger students dictate a description. Older students can write sentences, a descriptive paragraph or a short story.

6. Group project. Extension of text. Have students retell the story of Pedro using puppets, drama or role playing. Present it to the rest of the class.

### Lesson Ten-Additional Extensions of the Texts

#### 1. Activities

1. Stage a posada. Have students plan what must be included by asking them what they have learned about the important parts from the study of all the books. Look for appropriate recorded music in the library or materials center. Present the posada to another classroom or for the school Christmas program.
2. Prepare bunuelos for the class. Parents or bilingual teachers are a good source for a recipe from scratch. An easy substitute is to

fry flour tortillas and then sprinkle cinnamon and sugar on them when they come out of the pan.

3. Have the class make a pinata.

2. Writing. Ask:

1. Of all the characters you have read about, which one would you like most to be a member of your family. Explain why to your classmates.
2. Remember the family tradition you wrote about. Suppose you have grown up and gone away to live far from your family. Would you still carry on the tradition that you learned from your family? Write a letter to one of your classmates and explain why you would or would not carry on this tradition.
3. All of the characters in the stories were waiting for something special to happen. In each story there was something magical or special that happened because Christmas is a special time of year. Illustrate and write about something that is magical or special to you at Christmas time.

4. The star appears in all the stories. Describe what the star symbolizes at Christmas. Refer to the symbolism from each story.

Note: Remember to discuss and develop writing ideas with a group of students and develop a cluster of words which can be used as a bank of words for writing. Anytime students write, they need a prewriting time to discuss and develop ideas before they begin to write.

Additional information on the writing process can be found in the publications listed in the materials section.

# Multicultural Literature

90

## Appendix A

### MULTICULTURAL CONCEPTS FOR A 9-MONTH CURRICULUM

Method: Comparison of Ideas Cross-Cultural

Significant Days  
in Culture

Concepts/Art

---

#### SEPTEMBER

September 16 Mexican Independence Day  
Relate it to U.S. Independence Day.  
Independence Days are celebrated in order to remember the day people declared themselves free.  
Make American and Mexican flags.  
Make a class mural.  
Put on a mask and role play the characters in a play relating to independence.

---

#### OCTOBER

Native Americans were the first Americans.  
Make clay pottery using the pinch-pot and coil method.  
Practice weaving using paper and yarn.

October 11 Columbus Day  
Columbus brought the beginning of change in the life of the Native American.

October 31 Halloween  
The origins of Halloween have come from many cultures. See what celebrations your students know about.  
Introduce masks. Masks of our society: sports, work, fun. Masks around the world.

---

#### NOVEMBER

November 1,2 Dia de los Muertos.  
The Day of the Dead in Mexico and Halloween in the U.S. Have students compare and contrast the similarities and differences of the two celebrations. Make a skeleton mask.

Thanksgiving and Harvest  
Throughout history, people of many cultures have celebrated the harvest. Make corn-husk dolls. Make Iroquoise and Kachina masks.

---

DECEMBER

December 25 Christmas  
Christmas is celebrated in many ways around the world.  
Christmas art from around the world.

December 16-25 Las Posadas  
A religious celebration takes place in Mexico in December.  
Make a Pinata.

Chanukah  
A Jewish Independence Day is celebrated in December.

---

JANUARY

January  
New Year-Chinese, Vietnamese, Jewish, Native American, American, Eskimo  
Compare similarities and differences among New Year celebrations around the world. For Japanese New Year play the game FuKu Warai-Pin the features on the face.  
Make a Chinese Lion Mask or perform a dragon parade.  
Eskimo life is changing. Find similarities and differences with life on the continent. Make an Eskimo finger mask.

January 15 Dr. Martin Luther King and Civil Rights.  
We remember Dr. King for the things he did for people of all colors.  
Role play and use masks to act out Rosa Parks and the Montgomery bus boycott.

---

FEBRUARY

- February            Black History/Brotherhood Week  
There are many contributions from each culture.  
National Heroes  
Lincoln and Benito Juarez were famous presidents.  
Washington and Miguel Hidalgo are considered the father of their country.  
Make masks and role play the lives of famous people.
- February 14        Valentine's Day  
Valentine customs originated from many cultures.  
Make Valentines from many cultures.

---

MARCH

- March 3            Japanese Girl's Day  
The festival of the dolls is celebrated in Japan.  
Kites  
Many kinds of kites are made by people around the world.
- March 4-10        Women's History Week  
Many women made contributions in developing our country.
- March 17          St. Patrick's Day  
Little people exist in the folklore of many countries.
- March 25          Greek Independence  
Many countries have myths like those of the Greeks.  
Make masks for a Greek play.

---

APRIL

Religious Days. Easter, Christmas, and Passover are special religious days.  
Easter Eggs. Eggs are decorated in many ways by the people of many cultures.

---

MAY

May 5                      Cinco de Mayo  
Special customs are a part of special  
days celebrating victories.  
Masks of the old men and noble tiger.  
Weaving: God's Eye

May 5                      Japanese Boys' Day  
Make fish kites.

---

JUNE

Island Cultures  
Every culture has a history and special  
customs.

## Appendix B

## MULTICULTURAL BOOKS

Compiled by Carole Zuloaga

- Adoff, Arnold. ALL THE COLORS OF THE RACE. Lothrop, 1982.
- Adoff, Arnold. BLACK IS BROWN IS TAN. Harper and Row, 1973.
- Belting, Natalia. CALENDAR MOON. Holt, Rinehart and Winston, 1964.
- \_\_\_\_\_. THE STARS ARE SILVER REINDEER. Holt, Rinehart and Winston, 1966.
- Gray, Nigel. A COUNTRY FAR AWAY. Orchard Books, 1989.
- Harrison, David L. CHILDREN EVERYWHERE. Rand McNally, 1973.
- International Mask Research Foundation. MASKS OF PEOPLE AROUND THE WORLD. International Mask Research Foundation, 1979.
- LeSieg, Theo. COME OVER TO MY HOUSE. Random House, 1966.
- Martin Jr., Bill and Archambault, John. HERE ARE MY HANDS. Henry Holt and Company, 1987.
- Martin Jr., Bill. I REACH OUT TO THE MORNING. BOWMAR, 1970.
- McClure, Herbert. CHILDREN OF THE WORLD SAY "GOOD MORNING". Holt, Rinehart and Winston, Inc., 1963.
- Myers, Ruth, Banfield, Beryle and Colon, Jamila. EMBERS-STORIES FOR A CHANGING WORLD. Council on Interracial Books for Children. New York, 1983.
- Parin d' Aulaire, Ingri and Edgar. EAST OF THE SUN AND WEST OF THE MOON. The Viking Press, 1969.
- Rogow, Zack. ORANGES. Orchard Books, 1988.
- Scholes, Katherine. PEACE BEGINS WITH YOU. Little Brown, 1990.
- Seeger, Pete. ABIYOYO. Scholastic, 1986.
- Spier, Peter. PEOPLE. Doubleday, The Trumpet Club, 1980.
- U. N. Women's Guild. RIDE WITH THE SUN. Foltales and Stories from the United Nations. McGraw-Hill, 1955.
- Yee, Sylvia and Kokin, Lisa. GOT ME A STORY TO TELL. Cal Central Press, 1987.

## NATIVE AMERICAN BOOKS

Compiled by Carole Zuloaga

- Aliki. CORN IS MAIZE-The Gift of the Indians. Thomas Y. Crowell Company, 1976.
- Bains, Rae. INDIANS OF THE PLAINS. Troll Associates, 1985.
- Baylor, Byrd. AND IT IS STILL THAT WAY. Charles Scribner's Sons, 1976.
- \_\_\_\_\_. BEFORE YOU CAME THIS WAY. Charles Scribner's & Sons, 1969.
- \_\_\_\_\_. HAWK, I'M YOUR BROTHER. Aladdin Books, Macmillan, 1976.
- \_\_\_\_\_. I'M IN CHARGE OF CELEBRATIONS. Charles Scribner's & Sons, 1986.
- \_\_\_\_\_. THEY PUT ON MASKS, Charles Scribner's & Sons, 1974.
- \_\_\_\_\_. WHEN CLAY SINGS, Aladdin Books, Macmillan, 1972.
- Belting, Natalia M. THE LONG-TAILED BEAR AND OTHER INDIAN LEGENDS. The Bobbs-Merrill Co, Inc., 1961.
- Blood, Charles THE GOAT IN THE RUG. Parents Magazine Press, 1976.
- Cerew, Jan. CHILDREN OF THE SUN. Little, Brown, 1976.
- Clark, Ann Nolan. LITTLE INDIAN POTTERY MAKER. E.M.Hale, 1955.
- \_\_\_\_\_. LITTLE INDIAN BASKET MAKER. Hale, 1956.
- Cleaver, Elizabeth. THE LOON'S NECKLACE. Oxford University Press, 1977.
- Cohlene, Terri. CLAMSHELL BOY-A MAKAH LEGEND. Watermill Press, 1990.
- \_\_\_\_\_. DANCING DRUM-A CHEROKEE LEGEND. Watermill Press, 1990.
- \_\_\_\_\_. KAHASI AND THE LOON-AN ESKIMO LEGEND. Watermill Press, 1990.
- \_\_\_\_\_. LITTLE FIREFLY-AN ALGONQUIAN LEGEND. Watermill Press, 1990.
- Crowder, Jack. STEPHANIE AND THE COYOTE. Author, 1969.
- Curry, Jane L. DOWN FROM THE LONELY MOUNTAIN California Indian Tales. Harcourt Brace & World, Inc., 1965.
- De Paola, Tomie. THE LEGEND OF THE BLUEBONNET. Scholastic, 1983.
- \_\_\_\_\_. THE POPCORN BOOK. Scholastic, 1978.
- Glubok, Shirley. THE ART OF THE ESKIMO. Harper & Row, 1964.
- \_\_\_\_\_. THE ART OF THE SOUTHWEST INDIANS. Macmillan, 1971.

Carole Zuloaga

NATIVE AMERICAN BOOKS (continued)

- Goble, Paul. DREAM WOLF. Macmillan, 1990.  
\_\_\_\_\_. THE GIRL WHO LOVED WILD HORSES. Branbury Press,  
1978.  
\_\_\_\_\_. THE GREAT RACE OF THE BIRDS AND THE ANIMALS.  
Branbury Press, 1985.  
Hall, G. KEE'S HOME. Northland Press,  
Hubbard, Fran. A DAY WITH TUPI-AN INDIAN BOY OF YOSEMITE.  
Awani Press, 1978.  
Jones, Hettie. COYOTE TALES. Holt, Rinehard & Winston, 1974.  
\_\_\_\_\_, THE TREES STAND SHINING Poetry of the North  
American Indians. Dial, 1971.  
Luenn, Nancy. NESSA'S FISH. Macmillan, 1990.  
Martin Jr., Bill and Archambault, John. KNOTS ON A COUNTING  
ROPE. Henry Holt and Company, 1985.  
McDermott, Gerald. ARROW TO THE SUN-A PUEBLO INDIAN TALE.  
The Viking Press, 1974.  
Miles, Miska. ANNIE AND THE OLD ONE. Little, Brown and  
Company, 1971.  
Pine, Tillie. THE INDIANS KNEW. Scholastic, 1957.  
Seator, William. THE ANGRY. Little, Brown and Co., 1970.  
Shannon, T. TYEE'S TOTEM POLE. Whitman Western, 1955.

## MEXICAN BOOKS

Compiled by Carole Zuloaga

- Adams, Ruth. FIDELIA. Lothrop, Lee & Shepard, 1970.
- Atkinson, Mary MARIA TERESA. Lollipop Power, 1979..
- Baylor, Byrd. AMIGO. Aladdin Books, Macmillan, 1989.
- Beim, Lorraine and Jerrold. THE BURRO THAT HAD A NAME. Harcourt, Brace and World, Inc., 1939.
- Bierhorst, John. DOCTOR COYOTE-A NATIVE AMERICAN AESOP'S FABLES. Macmillan, 1987.
- Bolognese, Don. A NEW DAY. Delacorte Press, 1970.
- Campbell, Camilla. STAR MOUNTAIN AND OTHER LEGENDS OF MEXICO. McGraw Hill, 1968.
- DePaola, Tomie. LUCINDA'S GIFT. Family Circle, Dec. 1983.
- Ets, Marie Hall. NINE DAYS TO CHRISTMAS. Viking, 1959.
- Galbraith, Claire K. VICTOR. Little, Brown, 1971.
- Glubok, Shirley. THE ART OF ANCIENT MEXICO. Harper & Row, 1968.
- Haas, D. MARIA: EVERYBODY HAS A NAME. Whitman, 1966.
- Hader, Berta and Elmer. PANCHO. The Macmillan Company, 1942.
- Hewett, Joan. HECTOR LIVES IN THE UNITED STATES NOW. J. B. Lippincott, 1990.
- Hitte, Kathryn and Hayes, William D. MEXICALI SOUP. Parents' Magazine Press, 1970.
- Hood, F. ONE LUMINARIA FOR ANTONIO. Putnam's Sons, 1966.
- Kurusa. LA CALLE ES LIBRE. Ediciones Ekare-Banco Del Libro, 1983.
- Lattimore, Deborah Nourse. THE FLAME OF PEACE-A Tale of the Aztecs. Harper & Row, 1987.
- \_\_\_\_\_. WHY THERE IS NO ARGUING IN HEAVEN: A MAYAN MYTH. Harper Junior Trophy, 1989.
- Lattimore, Eleanor. THE MEXICAN BIRD. 1965.
- Lazarus, Keo. THE BILLY GOAT IN THE CHILE PATCH. Steck-Vaughn, 1970.
- Lewis, Thomas. HILL OF FIRE. Harper Junior Trophy, 1983.
- Lexau, Joan. M. MARIA. Dial, 1964.
- Lindsey, David. THE WONDERFUL CHIRRIONERA and Other Tales from Mexican Folklore. Heidelberg Publishers, Inc., 1974.

## MEXICAN BOOKS (continued)

- Lyons, Grant. TALES PEOPLE TELL IN MEXICO. Simon & Schuster, 1972.
- Molnar, Joe. GRACIELA: A Mexican-American Child Tells Her Story. Franklin Watts, Inc., 1972.
- Ormsby, Virginia. WHAT'S WRONG WITH JULIO?. J.B. LIPPINCOTT, 1965.
- Polito, Leo. JUANITA. Charles Scribner's Sons, 1948.
- \_\_\_\_\_. LITO AND THE CLOWN. Charles Scribner's Sons, 1964.
- \_\_\_\_\_. PEDRO THE ANGEL OF OLVERA STREET. Charles Scribner's Sons, 1946.
- \_\_\_\_\_. ROSA. Charles Scribner's Sons, 1963.
- \_\_\_\_\_. SONG OF THE SWALLOWS. Alladin Books, Macmillan, 1987.
- \_\_\_\_\_. THREE STALKS OF CORN. Charles Scribner's Sons, 1976.
- Rohmer, Harriet. THE LEGEND OF FOOD MOUNTAIN. Children's Book Press, 1982.
- Rosario, Idalia. IDALIA'S PROJECT, ABC: An Urban Alphabet Book in English and Spanish. Holt, Rinehart and Winston, 1981.
- Simon, Norma. WHAT DO I DO? QUE HAGO?. Whitman, 1969.
- \_\_\_\_\_. WHAT DO I SAY? Whitman, 1987.
- Soto, Gary. BASEBALL IN APRIL AND OTHER STORIES. Harcourt Brace Jovanovich, 1990.
- Storm, Dan. PICTURE TALES FROM MEXICO. J.B. Lippincott Co., 1941.
- Taylor, Theodore. THE MALDONADO MIRACLE. Avon Camelot, 1986.
- Todd, Barbara. JUAN PATRICIO. Putnam and Sons, 1972.

## BLACK AMERICAN BOOKS

Compiled by Carole Zuloaga

- Aliki. A WEED IS A FLOWER-Story of George Washington Carver. Simon & Schuster, 1988.
- Breinburg, Petronella. SHAWN GOES TO SCHOOL. Harper & Row, 1973.
- Carew, Jan. CHILDREN OF THE SUN. Little Brown, 1976.
- Childress, Alice. WHEN THE RATTLESNAKE SOUNDS: A Play About Harriet Tubman. Coward, 1975.
- Church, Vivian. COLORS AROUND ME. 1971.
- Clifton, Lucille. ALL OF US COME CROSS THE WATER. Holt, 1973.
- \_\_\_\_\_. AMIFIKA. Dutton, 1977.
- \_\_\_\_\_. EVERETT ANDERSON'S GOODBYE. The Trumpet Club, 1983.
- \_\_\_\_\_. EVERETT ANDERSON'S NINE MONTH LONG. The Trumpet Club, 1978.
- \_\_\_\_\_. My Friend Jacob. Dutton, 1980.
- \_\_\_\_\_. THE BOY WHO DIDN'T BELIEVE IN SPRING. Dutton, 1973.
- Dragonwagon, Crescent. HALFA MOON AND ONE WHOLE STAR. Macmillan, 1986.
- Feelings, Tom. BLACK PILGRIMAGE. Lothrop, Lee & Shepard Co., 1972.
- \_\_\_\_\_. SOMETHING ON MY MIND. Dial, 1978.
- Flournoy, Valerie. THE PATCHWORK QUILT. Dial, 1985.
- ✓ Fraser, K. and Levey, M. ADAM'S WORLD: San Francisco. Albert Whitman & Co., 1971.
- Giovanni, Nikki. SPIN A SOFT BLACK SONG. Hill & Wang, 1971.
- Goldin, Augusta. STRAIGHT HAIR, CURLY HAIR. Harper & Row, 1972.
- Greenfield, Eloise. AFRICA DREAM. The John Day Co., 1977.
- \_\_\_\_\_. DARLENE. Methuen, 1980.
- \_\_\_\_\_. HONEY, I LOVE. Harper and Row, 1978.
- \_\_\_\_\_. ME AND NESSIE. Harper and Row, 1975.
- Hamilton, Virginia. THE PEOPLE COULD FLY-AMERICAN BLACK FOLKTALES. Knopf, 1985.
- Hill, Elizabeth. S. EVAN'S CORNER. Holt, Rinehart & Winston, 1967.
- Hopkins, Lee B. DON'T YOU TURN BACK, Poems by LANGSTON HUGHES. Knopf, 1969.

Carole Zuloaga

## BLACK AMERICAN BOOKS (continued)

- Keats, Ezra Jack. JOHN HENRY: AN AMERICAN LEGEND. Knopf, 1987.
- \_\_\_\_\_. LOUIE. Scholastic, 1975.
- \_\_\_\_\_. MAGGIE AND THE PIRATE. Scholastic, 1979.
- \_\_\_\_\_. PETER'S CHAIR. Harper & Row, 1967.
- \_\_\_\_\_. THE SNOWY DAY. Scholastic, 1962.
- \_\_\_\_\_. THE TRIP. Scholastic, 1978.
- \_\_\_\_\_. WHISTLE FOR WILLIE. Scholastic, 1964.
- Lawrence, Jacob. HARRIET AND THE PROMISED LAND. Simon & Schuster, 1968.
- Levine, Ellen. IF YOU LIVED IN THE TIME OF MARTIN LUTHER KING. Scholastic, 1990.
- Little, Lessie and Greenfield, Eloise. I CAN DO IT MYSELF. Harper & Row, 1978.
- ✓ Lloyd, Errol. NINI AT CARNIVAL. Thomas Y. Crowell, N.Y. 1978.
- McGovern, Ann. BLACK IS BEAUTIFUL. Four Winds Press, 1969.
- Mendez, Phil. THE BLACK SNOWMAN. Scholastic, 1989.
- Ness, Evaline. SAM, BANGS AND MOONSHINE. Holt, 1966.
- Monjo, F.N. THE DRINKING GOURD. Harper & Row, 1970.
- Pratt, Ellen. AMY AND THE CLOUD BASKET. Lollipop Power, 1975.
- Steptoe, John. STEVIE. Harper & Row, 1969.
- Udry, Janice May. WHAT MARY JO SHARED. Scholastic, 1966.
- ✓ Walker, Alice. LANGSTON HUGHES, AMERICAN POET. Crowell, 1974.
- Williams, Vera B. A CHAIR FOR MY MOTHER. Greenwillow, 1982.
- \_\_\_\_\_. SOMETHING SPECIAL FOR ME. Greenwillow, 1983.
- Yarbrough, Camille. CORNROWS. Coward-McCann, Inc., 1979.
- Young, Margaret B. MARTIN LUTHER KING, JR. Bowmar, 1968.

## AFRICAN BOOKS

Compiled by Carole Zuloaga

- Aardema, Verna. BRINGING THE RAIN TO KAPITI PLAIN. A Nandi Tale. Dial Books, 1981.
- \_\_\_\_\_. WHY MOSQUITOES BUZZ IN PEOPLE'S EARS: A West African Tale. The Dial Press, 1975.
- Appiah, Peggy. ANANSE THE SPIDER-Tales From an Ashanti Village. Pantheon Books, 1966.
- Arkhurst, Joyce C. THE ADVENTURES OF SPIDER: West African Folktales. Scholastic, 1970.
- Brown, Marcia. SHADOW. Scribner, 1982.
- Bryan, Ashley. BEAT THE STORY DRUM-PUM PUM. Atheneum, 1980.
- Dayrell, Elphinstone. WHY THE SUN AND THE MOOD LIVE IN THE SKY-An African Folktale. Houghton Mifflin Co., 1986.
- Feelings, Muriel. JAMBO MEANS HELLO-Swahili Alphabet Book. Dial, 1974.
- \_\_\_\_\_. MOJA MEANS ONE. Dial, 1976.
- Gerson, Mary Joan. WHY THE SKY IS FAR AWAY. Harcourt Brace Jovanovich, Inc., 1974.
- Glubok, Shirley. THE ART OF AFRICA. Harper & Row, 1965.
- Haley, Gail. A STORY, A STORY-An African Tale Retold. Atheneum, 1974.
- Lottridge, Celia Barker. THE NAME OF THE TREE. Macmillan, 1989.
- McDermott, Gerald. ANANSI THE SPIDER-A Tale from the Ashanti. Holt, Rinehart and Winston, 1975.
- \_\_\_\_\_. THE MAGIC TREE-A Tale of the Congo. Holt, Rinehart & Winston, 1973.
- Musgrove, Margaret. ASHANTI TO ZULU. Dial, 1976.
- Opoku, Kofi Asare. SPEAK TO THE WINDS-Proverbs From Africa. Lothrop, Lee & Shepard, 1975.
- Price, Christine. DANCING MASKS OF AFRICA. Charles Scribner's Sons, 1973.
- \_\_\_\_\_. SINGING TALES OF AFRICA. Charles Scribner's Sons, 1974.
- \_\_\_\_\_. TALKING DRUMS OF AFRICA. Charles Scribner's Sons, 1973.
- Rose, Anne. AKIMBA AND THE MAGIC COW-A Folktale from Africa. Scholastic, 1976.
- Steptoe, John. MUFARO'S BEAUTIFUL DAUGHTERS- An African Tale. Lothrop, Lee & Shepard, N.Y., 1987.
- Tadjo, Veronique. LORD OF THE DANCE-An African Retelling From the Senufo Culture. J.B.Lippincott, 1988.

## JAPANESE BOOKS

Compiled by Carole Zuloaga

- Bang, Molly. THE PAPER CRANE. Mulberry Books, 1987.
- Bartoli, Jennifer. THE STORY OF THE GREATFUL CRANE.  
Albert Whitman and Company, 1977.
- ✓ Coerr, Eleanor SADAKO AND A THOUSAND PAPER CRANES. *N. York*  
Putnam, 1977.
- Friedman, Ina R. HOW MY PARENTS LEARNED TO EAT. Houghton  
Mifflin Company, 1984.
- Garrison, Christian. THE DREAM EATER. Aladdin Books, 1986.
- Glubok, Shirley. THE ART OF JAPAN. MacMillan Co., 1970.
- Ishii, Momoko. THE TONGUE CUT SPARROW. Lodestar, Dutton,  
1987.
- Kalman, Maira. SAYONARA, MRS. KACKLEMAN. Viking Kestrel,  
1989.
- Laurin, Anne. PERFECT CRANE. Harper and Row, 1981.
- Lewis, Richard. IN A SPRING GARDEN. Dial, 1965.
- Matsutani, Miyoko. THE CRANE MAIDEN. Parent's Magazine  
Press, 1968.
- Morimoto, Junko. THE INCH BOY. Viking Kestrel, 1984.
- Mosel, Arlene. THE FUNNY LITTLE WOMAN. E. P. Dutton, 1972.
- Politi, Leo. MEIKO. Golden Gate Junior Books, 1969.
- Pratt, Davis. MAGIC ANIMALS OF JAPAN. Parnassus Press,  
1967.
- Say, Allen. THE BICYCLE MAN. Houghton Mifflin, 1982.
- \_\_\_\_\_. THE BOY OF THE THREE YEAR NAP. Houghton  
Mifflin, 1988.
- \_\_\_\_\_. ONCE UNDER THE CHERRY BLOSSOM TREE.  
Harper & Row, 1974.
- Snyder, Dianne. THE BOY OF THE THREE YEAR NAP. Houghton  
Mifflin, 1988.
- Suyeoka, George. ISSUNBOSHI. Island Heritage, 1974.
- \_\_\_\_\_. KAGUYA HIME. Island Heritage, 1974.
- Tsuchiya, Yukio. FAITHFUL ELEPHANTS, A True Story of  
Animals, People and War. The Trumpet Club, 1988.
- Uchida, Yoshiko. SUMI'S PRIZE. Charles Scribner's Sons,  
1964.
- Wakana, Kei. THE MAGIC HAT. Scroll Press, 1970.
- Wise, Winifred. THE REVOLT OF THE DARUMAS. Parents'  
Magazine Press, 1970.
- Wisniewski, David. THE WARRIOR AND THE WISEMAN. Lothrop,  
1989.
- Yashima, Taro. CROW BOY. The Viking Press, 1972.
- \_\_\_\_\_. UMBRELLA. The Viking Press, 1958.

## CHINESE BOOKS

Compiled by Carole Zuloaga

- Bishop, Claire H. THE FIVE CHINESE BROTHERS. The Trumpet Club, 1989.
- Chang, Kathleen. THE IRON MOON HUNTER. Children's Book Press, 1977.
- Coerr, Eleanor. CHANG'S PAPER PONY. Harper and Row, 1988.
- Demi. DEMI'S REFLECTIVE FABLES. Grosset & Dunlap, 1988.
- \_\_\_\_\_. DRAGON KITES & DRAGONFLIES: A Collection of Chinese Nursery Rhymes. Harcourt Brace Jovanovich, 1986.
- \_\_\_\_\_. THE EMPTY POT. Holt, 1990.
- Flack, Marjorie. THE STORY ABOUT PING. Scholastic, 1961.
- Flores, Rosa. ANO NUEVO DE CHINA. The Economy Co., 1979.
- Gerstein, Mordicai. THE MOUNTAINS OF TIBET. Harper & Row, 1989.
- Herrmanns, Ralph. LEE LAN FLIES THE DRAGON KITE. Harcourt, Brace & World, Inc., 1962.
- Hou-tien, Cheng. THE CHINESE NEW YEAR. Holt, Rinehart & Winston, 1976.
- Lattimore, Deborah N. THE DRAGON'S ROBE. Harper and Row, 1990.
- Leaf, Margaret. EYES OF THE DRAGON. Lothrop, Lee & Shepard Books, 1987.
- Lobel, Arnold. MING LO MOVES THE MOUNTAIN. Scholastic, 1982.
- Lord, Bette Bao. IN THE YEAR OF THE BOAR AND JACKIE ROBINSON. Harper & Row, 1984.
- Louie, Ai-Ling. YEH SHEN: A Cinderella Story from China. Philomel Books, N.Y., 1982.
- Luenn, Nancy. THE DRAGON KITE. Harcourt Brace Jovanovich, 1982.
- Martin, Patricia M. THE RICE BOWL PET. Thomas Y. Crowell Company, 1962.
- Mosel, Arlene. TIKKI TIKKI TEMBO. Scholastic, 1968.
- Politi, Leo. MOY MOY. Charles Scribner's Sons, 1960.
- Smaridge, Nora. THE TOY THAT FLEW. Western Publishing Co., 1974.
- Wiese, Kurt. YOU CAN WRITE CHINESE. Viking, 1945.
- Wikly, Michelle. THE EMPEROR'S PLUM TREE. Greenwillow-Books, 1982.
- Williams, Jay. EVERYONE KNOWS WHAT A DRAGON LOOKS LIKE. Macmillan, 1976.
- Wong, Kat. DON'T PUT THE VINEGAR IN THE COPPER. Children's Book Press, 1978.
- Yep, Laurence. DRAGONWINGS. Harper & Row, 1975.
- Yolen, Jane. THE EMPEROR AND THE KITE. World, 1967.

Carole Zuloaga

CHINESE BOOKS (continued)

Young, Ed. LON PO PO: A Red Riding Hood Story from China.  
Little, Brown & Co., 1989.

\_\_\_\_\_. THE ROOSTER'S HORNS: A Chinese Puppet Play to Make  
and Perform.

\_\_\_\_\_ and Becket, Hilary. THE TERRIBLE NUNG BWAMA: A  
Chinese Folk Tale.

Zolotow, C. MY GRANDSON LEW. Harper & Row, 1974.

Appendix C

ARROW TO THE SUN

Overview

This unit was designed as an exploration between students and teacher of a Pueblo Indian Tale-ARROW TO THE SUN by Gerald McDermott. It gives students the opportunity to understand the character in a social and psychological context in comparison with their own psychological experiences. It allows time for the student to reflect on the story and to share those reflections with the group.

General Objectives

The student improves the ability to explore ideas about the theme before reading the selection, improves the ability to understand how the elements of the story affect the character, and improves the ability to identify, organize and interpret elements of the story.

Evaluation

Students will be able to explain why and how they categorize their ideas about the theme, to describe the elements of the story which affect the character, and to identify, organize and interpret elements of the story.

Advance Preparation

Read the story ARROW TO THE SUN. Look for important elements which would affect the behavior of the character. Think about the story and how it ties with your personal experiences of passages and transformations.

## ARROW TO THE SUN

## LESSON PLANS AND ACTIVITIES

Exploring Background

Activity 1. Categorizing. Ask a student who arrives early to disappear into the office. When the rest of the class is together tell them that the student has left. Have them write down where they think the student has gone. Collect the answers and have the students tell if they are possible or not possible answers. When the student returns have him or her tell where he or she has been. Discuss the predictions and how they were made.

Activity 2. Free Writing. Discuss passages and transformations. As a class, discuss characters and situations they have experienced personally in which changes have happened. Have students choose a situation and tell how they feel after a change has taken place such as coming to a new school. Students share their writing with the class.

Building Student's Background

The teacher reads about the Pueblo Indians in preparation for class discussion. Then the teacher surveys the students to find out what the students know about Pueblo Indian legends and folktales. The teacher provides input about the time and setting of the story such as pictures or models of Pueblo houses, the customs and some of the handcrafts as well as masks and their uses.

Core Reading

Say to the students "We are going to meet a young man who lived a long time ago in a Pueblo Indian Village. The young man is going to be going through some changes in his life." Read the story ARROW TO THE SUN. Read to the page where the father tells him he must pass through the four chambers of ceremony. Have students predict what will happen. Finish reading the story.

### ARROW TO THE SUN

Compare the predictions to the actual ending. Talk about the story according to student's questions. Allow time for reflection about the story and to go through the book on their own. Have them draw or write about the story.

#### Group Discussion of the Story

For the discussion have students share their individual reactions to the story using their drawings and writings. Together formulate all the elements present in the text including time, place, setting, theme, content and imagery. Talk about the character as he evolved sequentially in the story. Discuss how and why he decides to leave the village and go on a journey in terms of the reactions of the other characters in the story toward him.

#### Individual Reactions

Students draw and write their reactions to the story by choosing their favorite part to illustrate and write about.

#### Extended Activities

Some extended activities can include (a) making a mask which represents the young man filled with the power of the sun, (b) having students put on masks and role playing or acting out the retelling of the story, (c) making a model of a Pueblo Indian village, (d) trying out an Indian recipe using corn meal, (e) reading other books about the Pueblo culture and (f) students writing and illustrating their own tale about passages and transformations.

## Appendix D

## SAMPLE LESSON OF TRANSACTIONAL THEORY-RECIPROCAL PROCESS

A Read Aloud Study of CROW BOY by Taro Yashima 1955.

A Japanese story in which a very shy boy, under the influence of an understanding teacher, surprises everyone with his talent.

Method.

1. Teacher reads the story ahead and prepares personal responses as described in the section on Critical Thinking/Transactional Theory.
2. Students share their thoughts and feelings. Teacher listens for quality responses which would allow her to return to the text and read aloud parts from the book to reinforce the statement from the student.
3. Teacher shares thoughts and feelings about the responsibility of a community to its citizens.

Family Community. In the family community the student is a part of the family group which is made up of family members who live under one roof. Adult members teach children basic values of life and help them begin their education. Children depend on the family for love, affection and encouragement.

School Community. The school community is made up of children from many families. At school a person acquires knowledge and skills that make life more interesting and enjoyable. It offers the opportunity to learn how to get along with other people and how to adjust to change. Everyone who forms a part of the school community has an obligation to each one of its members. Children learn about moral values and the rights and duties of citizenship.

4. Discuss how Chibi's classmates might have seen him differently if they had focused on what he could do rather than on what he couldn't do.
5. Students share personal experiences of when they felt like outsiders.

## Appendix E

Knots on a Counting Rope by Bill Martin Jr. and John Archambault.

1. Plot. Grandfather is retelling his grandson the story of how the boy was born and what has happened in the boy's life since his birth. Each time he retells the story a knot is added to the counting rope.
2. Setting. The place is Arizona or New Mexico on an Indian reservation. The characters are shown outside and inside the hogan. The story is a retelling from the time the boy was born. It is being told in the present.
3. Theme. The author's purpose for writing the story is to demonstrate that grandparents can provide a link to the future of their grandchildren by helping them look at their past to find themselves. It is also the purpose of the author to show that the grandfather must die sometime and he is preparing his grandson to live in the future without him.
4. Style. A narrative between the grandfather and the grandson.
5. Point of View. The grandfather and boy speak in the first person about themselves.
6. Format. The pictures fill the center of two pages. The narrative is on one side of the central picture. Sometimes there is only a picture for special effect.

Appendix F

KINDS OF READING

In order for all students to experience core literature it is necessary to point out alternate methods to enjoy and appreciate literature.

Teacher Reads. The teacher reads the story outloud to the whole class or a small group.

Shared Reading in Pairs. Students read together in groups of two or four. Each student takes a turn. Students can read aloud to those who are learning to read.

Guided Reading. Students form a small group with the teacher and students take turns reading parts of the story.

Independent Reading. Students read alone.

With a Tape. Students individually or in a group read along with a tape at a listening center.

Video Tape. A video tape of a story can be shown before or after students have read the story.

Choral Reading. Students read aloud together as if they had one voice.

Reader's Theater. Students are assigned parts that they read aloud to the group.

Drama. Students act out the story as a narrator reads the story or they retell the story in their own words.

Appendix G

PERFORMANCE ASSESSMENT FOR LANGUAGE ARTS

Portfolios can contain

- Reading /Writing Tasks
- Free Writing (drafts and notes)
- Response to Literature
- Reading/Writing Logs
- Interview Notes-Student and Teacher
- Student Organization Scheme-Student decides how to organize papers together, makes a table of contents.
- Parent Stuff

Scoring Portfolios

- Volume-compared to what teacher expects and to others in the class.
- Attitude and interest-how does a student feel about own reading, writing, growth and development.

Performance Assessment -Reading, Writing, Thinking

Select a story for a Reading, Writing, Thinking Activity.

- Good character development, high interest.
- Long enough to develop ideas.
- Interesting familiar setting.
- Appeals to students.
- Interesting enough to push students back into story.

Method-Introduce story and explain that students will write the ending. Stress the use of the writing process and that the writing may take up to three days.

Writing Process

1. Focus
2. Pre-writing, recursive, continues during writing.
3. Draft
4. Respond, read it.
5. Revise
6. Edit/Proofread

Scoring- Three features of the General Scoring Rubric

1. Response to literature
2. Management of content
3. Command of language

PERFORMANCE ASSESSMENT (continued)

Scale- 1,2,3,4.

Steps to Scoring

1. Read the literature.
2. Review scoring.
3. Review sample papers- 1,2,3,4.

Allow students time to work through the writing process. Help them when they ask for help.

## Appendix H

## RATIONALE FOR SHARING A PICTURE BOOK IN DEPTH

Students will develop a greater appreciation for it after an in depth study. They will value the language and unique expressions. They will appreciate and experience the art. They will also learn how the text and illustrations work together to create a story. Students will appreciate quality made books and develop visual and verbal imaginations.

Repeated readings will open up new meanings and add to experiences as the literature extends experiences and helps the reader see the world in a fresh new way.

Picture books help children to see through the eyes of the artist.

## STEPS FOR SHARING A PICTURE BOOK IN DEPTH FOR K-3RD.

1. Read book aloud showing the pictures as you read.
2. Review the story and talk about the pictures.
3. Ask where and when the story takes place.
4. Ask for words or phrases students liked.
5. Allow children to read the book on their own.
6. Provide for a hands on experience which relates to the theme of the book.
7. Prepare to reread the book a week later. Ask the children why they think they are rereading it. (Record their statements on a paper or on the board.)
8. List their favorite words and phrases on the board.
9. Students should be allowed to read the book on their own.
10. Next day talk about how the illustrator had made the pictures.
11. Give children materials so they can depict their favorite part of the book or something it reminds them of.
12. Allow several days for art projects and have them refer to the book.
13. Children can then write about their art.
14. They can also write their feelings about the book.

Huck, C. (1987) Children's literature in the elementary school. Ft. Worth, TX: Holt, Rinehart and Winston.

## Appendix I

## WRITING

What is writing? Writing can be described as a process. The process should not be thought of as sequential or linear in nature but rather as an activity in which the parts are interrelated and can go forwards or backwards.

## WRITING PROCESS

Prewriting. It is participating in the process of getting ready for writing. Such a process includes informal discussions, clustering, sharing literature read aloud, experiences, visual and auditory presentations and free writing.

Writing. Write a rough draft which is not a finished copy. Use notes and ideas from prewriting, writing from a journal or learning log or free writing.

Responding. Read the writing to someone or have someone read it and respond to the general idea. Response can be verbal or written. Peer response can use individuals or part of a read-around group.

Revising. Look at the writing in terms of changes. Add sentences, combine sentences, change sentence order or change idea or viewpoint. Have others read it for clarity and need for more information.

Editing. Check for errors in capitals, periods, spelling and noun-verb agreement. Use peer editing, checklists and conferencing with the teacher.

Skill Development. In learning the skills of writing it is necessary to teach directed lessons on sentence expansion and sentence combining. Students need individual word lists for spelling and use of the dictionary. Use examples of good writing as models for examples. Develop models together as a class. Find the good things about individual student work. Teach for understanding of editing marks.

## WRITING (continued)

Evaluation. Use constructive judging or scoring. Students need to know ahead what is being checked such as main idea, clearness of thought, capitals or periods. Double scores can reflect holistic and then analytical scoring.

Post Writing. Publish the finished pieces. Display it on the bulleting board, include it in the class or school newsletter, make it into a book or read it aloud to the class.

## IDEAS TO IMPROVE STUDENT WRITING

Pre-writing. Demonstrate for a whole month at the beginning of the year by developing clusters, sentences and paragraphs. Teach the students how to develop their own clusters or plan for writing and write sentences or paragraphs from those clusters.

Responding. Collect the papers and read them aloud to the group or divide the class into small read-around groups. Students in the group can read their own paper aloud, someone else's paper aloud or students can read one or all of the papers and respond in writing. Take time to establish the behavior you are looking for in the response groups. Set time limits and circulate among the groups to check on progress. Reward good group behavior based on staying on task.

Editing. Allow students to work together. Also use conferencing between the teacher and student. Teacher can model two ways to say the same thing and student can choose the way they like best. Use a pencil and eraser not a red pen. Stamp DRAFT on the paper if it has been read by the teacher but needs rewriting. Inform parents that not all writing will be edited and published. Students can choose from the portfolio what they wish to edit and publish.

Appendix J

EDITING WRITING

Writing. Let students know ahead of time when you wish them to do some writing which they will take through the writing process. Otherwise have them choose a piece of writing from their portfolio.

After Writing After students have finished writing have them read it to themselves. Tell them they can take it home to practice reading or read it with a friend. Let them know that they should be preparing to read it aloud to a small group. Let them know that as they read it they should check it for spelling, punctuation and clearness of ideas.

Read Aloud in Small Groups. After students have read their papers to the group have them stamp them with a DRAFT stamp. Have students discuss points of good writing by responding to the papers they like because of ideas or clearness. You may want to reread these papers or parts of them to demonstrate examples of good writing.

Revising. Students can be given suggestions for improvement from other students and the teacher. Then students should go back and rework any difficult areas.

Student Editors. The teacher needs to demonstrate to the whole group how to edit. A check off sheet may be helpful or students can write their comments at the bottom and sign their name. Editing sheets are included in many language arts series but sometimes it is better to make your own.

Teaching Editing. Prepare a sample of student writing that contains the samples of the kinds of errors you are encountering in your students' writing such as a lack of capitals, ending marks, spelling or lack of paragraphs. It is best to edit for one skill at a time. As a group, correct from examples on the board or an overhead projector. Then proceed to edit student copies using the board or overhead projector. Students can be given colored pencils so their marks can be seen. Point out that everyone needs help with editing and that it is a necessary part of publishing.

EDITING WRITING (continued)

Conferencing with the Teacher. After the student has had the chance to rework their writing and worked together with student editors, then it is time for the student to meet with the teacher. Students should know that they are going through the final editing before the final copy is made. Check for human error after the final copy is made.

Appendix K

PARAGRAPH DEVELOPMENT

Student Handout

Main Idea \_\_\_\_\_

Subtopics \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Conclusion \_\_\_\_\_

become

body

sentences

Topic sentence

\_\_\_\_\_

Subtopic

\_\_\_\_\_

\_\_\_\_\_

Subtopic

\_\_\_\_\_

\_\_\_\_\_

Subtopic

\_\_\_\_\_

\_\_\_\_\_

Concluding sentence

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## References

- Altwerger, B., Edelsky, C., & Flores, B. (1987, November) Whole language: What's new? The Reading Teacher, pp. 144-154.
- American Association of Colleges for Teacher Education. (1972) No one model American: A statement of multicultural education. (Position paper of the Multicultural Commission of AACTE). Washington, D.C.
- Anderson, W. & Groff, P. (1972) A new look at children's literature. Belmont, CA: Wadsworth Publishing Co.
- Applebee, A. N. (1978) The child's concept of story: Ages two to seventeen. Chicago: University of Chicago Press.
- Arbuthnot, M. H. & Sutherland, Z. (1972) Children and books. Chicago: Scott, Foresman and Co.
- Arvizu, S. & Garavia-Shore, M. (1990) Cross cultural literacy: An anthropological approach to dealing diversity. Education and Urban Society, 22, 364-376.
- Backer, G. (1983) Planning and organizing for multicultural instruction. Reading, MA: Addison-Wesley.

- Banks, J. (1979) Teaching strategies for ethnic studies. Boston: Allyn and Bacon.
- Beaver, J. (1982) Say it! Over and over. In C. Huck, Children's literature in the elementary school (pp. 196-197). Fort Worth, TX: Holt, Rinehart and Winston.
- Bedrosian, M. (1975) Multiethnic literature: Mining the diversity. The Journal of Ethnic Studies, 15, 125-134.
- Bettleheim, B. (1976) The uses of enchantment. New York: Knopf.
- Bloom, A. (1978) The closing of the American mind. New York: Simon and Schuster.
- Borba, M. & Ungaro, D. (1982) Bookends. Chicago: Good Apple.
- Books for equity. (1983) Interracial Books for Children Bulletin, 14, 27-29.
- Broderick, D.M. (1972) Pressure for pluralism: The blacks, the native Americans and women. In Z. Sutherland, (Ed.), Children and books, (pp. 734-741). Chicago: Scott, Foresman and Co.
- Butler, A. (1986) Shared book experience. New Zealand: Rigby.

- Butler, A. & Turbill, J. (1986) Towards a reading writing classroom. Primary English Teaching Association.
- Calkins, L. (1986) The art of teaching writing. Portsmouth, N.H.: Heinemann.
- Carmichael, C. W. (1977) Avoiding sex and race stereotypes in children's books. In B. C. Cullinan & C.W. Carmichael (Eds.), Literature and Young Children (pp. 99-107). Illinois: National Council of Teachers of English.
- Carrol, T. & Schensul, J. (1990) Cultural diversity and American education: Visions of the future. Education and Urban Society, 22, 20-21.
- Clemens, S. G. (1988) A Dr. Martin Luther King, Jr. curriculum: Playing the dream. Young Children, 43, 6-11.
- Cortes, C., Metcalf, F. & Haske, S. (1976) Understanding you and them. Boulder, CO: Social Science Education Consortium.
- Cullinan, B.E. & Carmichael, C.W., Eds. (1977) Literature and young children. Chicago: National Council of Teachers of English.

- Cummins, J. (1984) Bilingualism and special education: Issues in assessment and pedagogy.  
San Diego, CA: College Hill Press.
- Dimidjian, V. (1989) Holidays, holy days and wholly dazed. Young Children, 44, 70-75.
- Eskey, K. (1991, January) Hispanics lag behind in school, report finds. Press Enterprise, p. 83.
- Fiorotta, P. & N. (1976) The you and me heritage tree. New York: Workman.
- Frank, M. (1979) If you are trying to teach kids how to write you have got to have this book.  
Nashville, TN: Incentive Publications.
- Gardner, J. C. (1978) On moral fiction. New York: Basic Books, Inc.
- Gelfant, B.H. (1981) Mingling and sharing in American Literature: Teaching ethnic fiction. College English, 43, 763-772.
- Goodman, K. (1986) What is whole in whole language?  
Portsmouth, NH: Heinemann.
- Graves, D. (1983, February) The author's chair. Language Arts. pp. 176-183.
- Graves, D. (1983) Writing: Teachers and children at work. Portsmouth, NH: Heinemann.

- Handbook for planning an effective writing program, K-12. (1982) California State Department of Education.
- Hirsch, E. D. (1987) Cultural literacy: What every American needs to know. Boston: Houghton Mifflin.
- Holdaway, D. (1979) The foundations of literacy. Portsmouth, NH: Heinemann.
- Holdaway, D. (1982, Autumn) Shared book experience: Teaching reading using favorite books. Theory Into Practice, pp. 293-300.
- Hunter, M. (1978, August) If you can read, part II. The Horn Book Magazine, p. 435.
- Huck, C. (1978) Children's literature in the elementary school. Ft. Worth, TX: Holt, Rinehart and Winston.
- Huck, C. (1979) No wider than the heart is wide. In Using literature and poetry affectively (pp. 26-36). Delaware: International Reading Association.
- Huck, C. (1987) Children's literature in the elementary school. Ft. Worth, TX: Holt, Rinehart and Windston.
- Klein, G. (1986) Is going two days now the pot turned down: Stories for all. Children's Literature in Education, 17, 53-61.

- Krashen, S. (1984) Writing, research, theory and applications. Oxford, England: Pergamon.
- Kutzer, M.D. (1981) Children's literature in the college classroom. College English, 43, 716-723.
- L.A. mask productions and mask theater. (1979) Santa Monica, CA.
- Lee, N. & Oldham, L. (1978) Hands on heritage Los Angeles: Children's Book and Music Center.
- Livingston, M. C. (1979) Children's literature: In chaos, a creative weapon. In J. E. Shapiro (Ed.), Using literature and poetry affectively. Delaware: International Reading Association.
- Marquevich, P. & Spiegel, S. (1975) Multiethnic studies in the elementary classroom. Pico Rivera, CA: Education in Motion Publications.
- Martin, A. (1990) Social Studies in kindergarten. The Elementary School Journal, 90, 305-317.
- Mirriam, A. H. (1988) Literature as window: Developing interracial understanding through fiction. Journal of Black Studies, 19, 61-69.
- Mitchell, B. (1987) Multicultural education: A second glance at the present American effort. Educational Research Quarterly, 11, 61-69.

- Mitchell, B. (1987) Multicultural education: A viable component of American education? Educational Research Quarterly, 11, 7-11.
- Nauman, A. (1990) School librarians and cultural pluralism. American Association of Colleges of Teacher Education, pp. 201-206.
- Newkirk, T. & Atwell, N. (1988) Understanding writing (2nd ed.). Portsmouth, NH: Heinemann.
- Norton, D. E. (1985) Language and cognitive development through multicultural literature. Childhood Education, 57, 102-108.
- Ogbu, J. (1990) Understanding diversity: Summary comments. Education and Urban Society, 22, 425-429.
- Pang, V. O. (1989) Teaching about ethnic heritage. Learning, pp. 56-57.
- Parker, L. D. (1979) Reading as an activity and theme in children's books. In J. E. Shapiro (Ed.), Using literature and poetry affectively (pp. 72-90). Delaware: International Reading Association.
- Phillips, C. B. (1988) Nurturing diversity for today's children and tomorrow's leaders. Young Children, 43, 42-47.

- Piaget, J. (1970) Science of education and the psychology of the child. In C. Huck, Children's literature in the elementary school (pp. 678). Fortworth, TX: Holt, Rinehart and Winston.
- Pine, G. & Hilliard, III, A. (1990, April) RX for racism: Imperatives for America's schools. Phi Delta Kappan, pp. 593-600.
- Rainbow activities: 50 multicultural/human relations activities. (1977) South El Monte, CA: Creative Teaching Press.
- Reed, I. (1988) America: The multinational society. The Greywolf Annual, pp. 155-160.
- Rhodes, L. K. & Dudley-Marling, C. (1988) Readers and writers with a difference. Portsmouth, NH: Heinemann.
- Rodriguez, R. (1983) Hunger of memory: An autobiography. New York: Bantam.
- Rosenblatt, L. M. (1983) Literature as exploration. New York: The Modern Language Association of America.
- Rosenthal, H. (1990, August 19) New Mexico program links generations. Press Enterprise, pp. C-8.

- Routman, R. (1989) Transitions-From literature to literacy. Portsmouth, NH: Heinemann.
- Rudman, M. K. (1984) Children's literature: An issues approach (2nd ed.). New York: Longman.
- Schensul, J. (1990) Organizing cultural diversity through the arts. Education and Urban Society, 22, 377-392.
- Schensul, J. & Carroll, T. G. (1990) Visions of America in the 1990's and beyond: Negotiating cultural diversity and educational change. Education and Urban Society, 22, 339-345.
- Shapiro, J. E., (Ed.) (1979) Using literature and poetry affectively. Newark, DE: International Reading Association.
- Short, K. & Mitchell Pierce, G. & K. (1990) Talking about books: Creating literate communities. Portsmouth, NH: Heinemann.
- Simonson, R. & Walker, S. (1988) Multicultural literacy: Opening the American mind. Saint Paul, MN: Graywolf Press.
- Sims, R. (1977) Reading literature aloud. In B. E. Cullinan & C. W. Carmichael (Eds.),

- Literature and Young Children, (pp. 108-119).  
Chicago, IL: National Council of Teachers of  
English.
- Smith, F. (1983) Essays into literacy. London:  
Heinemann.
- Smith, K. (1990) Entertaining a text. In K. Short  
& M. Pierce Talking about books (pp. 17-31).  
Portsmouth, NH: Heinemann.
- Stoddard, A. (1984, October) Teaching social studies  
in the primary grades with children's literature.  
Paper presented at the Annual Meeting of the Florida  
Reading Association, Jacksonville, FL.
- Sutherland, Z. (1972) Children and books. Illinois:  
Scott Foresman.
- Taxel, J. (1986) The black experience in children's  
fiction: Controversies surrounding award winning  
books. Curriculum Inquiry, 16, 245-281.
- Thompson, J. & Woodard, G. (1969, December) Black  
perspective in books for children. Wilson  
Library Bulletin, p. 422.
- Tiedt, P. L. & Tiedt, I. M. (1979) Multicultural  
teaching: A handbook of activities, information  
and resources. Boston: Allyn and Bacon.

- Trachtenberg, S. J. (1990, April) Multiculturalism can be taught only by multicultural people. Phi Delta Kappan, pp. 610-611.
- Trelease, J. (1985) The read aloud handbook. New York: Penguin.
- United Way of America (1989) What lies ahead: Countdown to the 21st. century. Alexandria, VA: United Way Strategic Institute.
- US-A cultural mosaic. (1976) San Diego, CA: San Diego City Schools.
- Wagoner, S. A. (1982, December) Mexican Americans in children's literature since 1970. The Reading Teacher, pp. 274-279.
- Williams, L. (1989) Diverse gifts: Multicultural education in kindergarten. Childhood Education, 66, 2-3.
- Wood, R. J. (1987) Seeing the world as others see it. Liberal Education, 73, 2-5.