

Programming for El día de los niños/El día de los libros

A Tool Kit for Texas Librarians

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by Jeanette Larson*

Audience for the Tool Kit

The purpose of this document is to increase the awareness and participation of the El día de los niños/El día de los libros celebration. The tool kit is designed as a "how to" manual for librarians/teachers, both experienced and new to their respective fields, wanting prepare such a celebration. Some librarians/teachers may use the ideas to supplement general bilingual, biliteracy, or El día de los niños celebrations in their communities. Others will use the programming suggestions for their own El día de los niños/El día de los libros celebrations focusing exclusively on children and their literacy.

Objectives of the Tool Kit

Although members of El día de los niños/El día de los libros Committee recognize that celebrations around Texas involve children from many countries and cultures who speak a variety of languages, this particular tool kit will focus primarily on As *El día de los niños/El día de los libros* has grown to incorporate languages other than Spanish, some options are provided to include those languages.

And although the Texas Library Association recognizes that El día de los niños/El día de los libros celebrations may well incorporate a number of non-book related activities, this guide will primarily present suggestions directly related to literacy and literature. Activities can be used alone, be grouped together, or function as a part of El día de los niños celebration that brings together many cultural interests.

This tool kit is provided for librarians and library staff, both those fluent in Spanish and English and those possessing only one language, working with children in both school and public libraries. Although this tool kit is aimed at non-Spanish Speaking librarians, the ideas and programs should also prove of interest to those fluent in both languages who are working with children in both school and public libraries.

Materials Cited in the Tool Kit

Most of the children's books and media, as well as professional references, are noted in the tool kit with only author and title. Complete citations can be found in the accompanying bibliography. Information contained in this tool kit is free of copyright restrictions for non-commercial use if the Texas Library Association is credited.

Committee Members

Members of an *ad hoc* committee appointed by the Texas Library Association created this tool kit and other materials to increase participation in El día de los niños/El día de los libros celebrations. Committee members brought ideas from their respective communities and integrated them into the tool kit. Committee members are: Dr. Barry M. Bishop, Administrator for Library Information Services, Spring Branch ISD, Houston, Texas (TLA Board Liaison); Betty Carter, Consultant, Coppell, Texas; Anna Cruz, Director of Libraries/Parental Involvement, San Benito Consolidated Independent School District, San Benito, Maribel Garza-Castro, Library Specialist, Houston ISD, Houston, Texas; Jan Gregory, Librarian, Austin Elementary School, San Angelo, Texas; Amanda Hernández, Assistant Librarian, Hondo Public Library, Hondo, TX; Patricia L. Hernández, Ysleta Library Branch Manager, El Paso, Texas; Jiun C. Kuo, Head of Cataloging, Rice University, Houston, Texas; Jeanette Larson, Youth Services Manager, Austin Public Library, Austin, Texas; Solina Kasten Marquis, Youth Services Librarian, Frisco Public Library, Frisco, Texas; John Sigwald, Librarian, Unger Memorial Library, Plainview, Texas; Rose Treviño (Chair), Youth Services Coordinator, Houston Public Library, Houston, Texas; Sylvia Vardell, Professor of Literature for Children and Young Adults, School of Library and Information Studies, Texas Woman's University, Denton, Texas.

Story time

One of the most traditional and beloved forms of programming is story time. Story times, whether in school or public library settings, typically involve reading aloud several books connected to a particular subject or theme. Particularly in school libraries, story time may simply involve the reading of a single book. However, whatever the length or complexity of the program, non-Spanish-speaking librarians are frequently inhibited by their limited linguistic abilities. The following suggestions have proven not only to be workable but also to be successful in many settings.

Select books that naturally include code-switching (alternating between two or more languages in a conversation) as a major portion of their texts. Many of Susan Middleton Elya's books, including *Eight Animals on the Town*; *Eight Animals Play Ball*; *Oh No, Gotta Go!*; *Say Hola to Spanish*; *Say Hola to Spanish at the Circus*; and *Say Hola to Spanish, Otra Vez (Again!)* provide excellent examples. Each book contains a glossary and a pronunciation guide for the Spanish language words, making it particularly painless for a limited speaker to practice and perform with great confidence. Other options include *Niño Wrestles the World* by Yuyi Morales, *Mango, Abuela, and Me* by Meg Medina, and *The Cazuela that the Farm Maiden Stirred* by Samantha R. Vamos

While reading a number of these books during a single story time would prove repetitive, inserting one during programming allows non-Spanish speakers to gain confidence, provides Spanish-speaking children a connection with the readings, and gives all listeners an oral treat.

Librarians can also create their own code-switching. For example, by learning just eleven words they can pull together a fine toddler program on colors. When planning other programs, look over the books and activities and determine the central vocabulary for that particular session in order to code switch at the most advantageous times. Suggestions for this process are included in a number of recommended programs below. Be aware that children in the audience may well have heard individuals translating for one another. Because of this background, children frequently feel free to help readers with their pronunciations and with unfamiliar words. Welcome their help; for some, this translating/correcting allows them active participation in story time.

At the beginning of each program, welcome children in both English and Spanish.

Welcome Rhyme

Hola niños

Hello, children.

Buenos dias, niños

Good morning, children

Bienvenido, niños

Welcome children

Explaining fingerplays or craft activities can be difficult when speaking in a language different from the audience. If you want children to join in the storybook reading or participate in action songs and fingerplays, show them what is expected. Then give them opportunities to join in with you before the activity begins. When covering the necessary steps for an activity, show them what you expect *before* the session begins. If you have a camera, you may want to take a series

of pictures of someone working on the project. Post those pictures in the area where the children will be working. Note that these code-switching ideas are also a great way to include languages other than Spanish in to a storytime and it can be easier to learn simple words like “hello” and “goodbye” when you sing them as a song.

Continuing the Pleasure

At every storytime, have a variety of books related to the subject or theme available for children to browse and borrow. The programs in this tool kit suggest a number of such related books. Whenever possible, have handouts with the words to songs and rhymes so that parents and caregivers can continue literacy and language experiences at home.

TODDLER/PRESCHOOL PROGRAM

COLORES/COLORS

The following words are used throughout this program:

<i>rojo</i>	red
<i>blanco</i>	white
<i>morado,violeta</i>	purple
<i>negro</i>	black
<i>verde</i>	green
<i>azul</i>	blue
<i>amarillo</i>	yellow
<i>naranja,</i>	orange
<i>gris</i>	gray
<i>rosa</i>	pink
<i>café</i>	brown

Suggested books

Ada, Alma Flor and Isabel Campoy, selectors. *¡Pío Peep!*. This collection of traditional Spanish nursery rhymes (with English adaptations by Alice Schertle) contains the familiar “De colores/Many Colors.”

Boynton, Sandra. *Azul el sombrero, verde el sombrero*. Spanish translation of *Blue Hat, Green Hat*, below.

Boynton, Sandra. *Blue Hat, Green Hat*. While a group of animals try to dress themselves, children join in naming the colors of their clothes, and exclaiming (“Oops!”/”Ah caramba!”) when one animal always makes a mistake.

Elya, Susan Middleton. *La Madre Goose*. Context clues help young children learn Spanish.

Emberley, Rebecca. *My Colors/Mis colores*. Color words in both Spanish and English introduce bright, familiar objects that represent each color.

Johnston, Tony. *My Mexico/México mío*. The poem “Casa” from this collection describes the various colors of different houses in one neighborhood.

Martin, Bill. 1967. *Brown Bear, Brown Bear, What Do You See?* Listeners encounter an entire menagerie of animals, each with a signature color.

Martin, Bill. 1988. *Oso pardo, oso pardo, ¿qué ves ahí?* Spanish translation of above.

Medina, Meg. *Mango, Abuela, and Me*. When her grandmother comes to live with her, Mia discovers her abuela doesn’t know how to reach and so she sets out to teach her.

Orozco, José-Luis. “*De colores*” and *Other Latin-American Folk Songs*. Contains both words (in Spanish and English) and music for “De colores/Bright With Colors.”

Morales, Yuyi. *Niño Wrestles the World*. A little boy imagines that he is the world champion lucha libre competitor!

Walsh, Ellen Stoll. *Mouse Paint*. Mischief-making mice play around in blue, red, and yellow paint cans and thus create new colors.

Walsh, Ellen Stoll. *Pinta ratones*. Spanish translation of above.

Librarians who are more proficient in speaking Spanish might try these books:

Larreula, Enric. *Los colores*. In this tale, colors combine to make other colors.

Sanchez, Isidro. *Mis primeros colores*. Listeners can see & identify colors in their world.

Suggested audio recordings

Barchas, Sarah. *Get Ready, Get Set, Sing!: Songs for Early Childhood and ESL*. Contains thirty-one familiar songs, including “Balloons, Balloons” recommended for this program.

Barchas, Sarah. *¡Todos, listos, canten!*. Spanish language renditions of the above music.

Orozco, José-Luis. “*De colores*” and *Other Latin American Folk Songs for Children*. Audio recording of songs found in the book of the same title listed above.

Spanish Wrangler. *Spanglish Sing-Along*. Each song tells a story, primarily in English with Spanish words and phrases mixed in.

Check out Putumayo Kids, <http://www.putumayo.com>, for recordings of songs in many different languages,

Overview of program

Develop a program around colors by reading aloud (from the English versions) one or all of the following: *Brown Bear, Brown Bear, What Do You See?*; *My Colors/Mis colores*; or *Blue Hat, Green Hat*. Each book emphasizes color words, so either substitute the Spanish words for the English or give the Spanish words as appositives or asides. (Librarians reading Spanish language editions of the English language books or *Los colores* or *Mis primeros colores* will either read the text or code switch with English language color words.) Follow this pattern for the first book; have the children repeat the color words after you in the remaining books.

All of the suggested books in the first section are also available in Spanish language editions, with the exception of *My Colors/Mis colores*, which is a dual language publication. Non-Spanish-speaking librarians can easily read these with a Spanish-speaking partner, switching from one language to another on every page. Although the books are simple, it may be necessary to practice the reading one time before the children arrive so the two readers can synchronize their pacing.

Welcome Rhyme

Begin the session with the following traditional rhyme or with “De colores/Many Colors” from *¡Pío Peep!* or “De colores” and *Other Latin-American Folk Songs*.

Colores

*Colores y más colores,
Colores te doy, mi niña,
Para que pintes el jugo
De la naranja y la piña.*

Colors

*Colors and more colors,
I’ll give you colors, my child,
So you can paint the juice
Of the orange and the pineapple.*

Reading and sharing books

Introduce *My Colors/Mis colores* and read it aloud. Encourage the children to join in when they can. Then read *Brown Bear, Brown, Bear, Where Are You/ Oso pardo, oso pardo, ¿qué ves ahí?*, again encouraging the children to join in the reading. Continue this pattern with *Blue Hat, Green Hat/ Azul el sombrero, verde el sombrero*. Librarians reading *Los colores* or *Mis primeros colores* should follow a similar pattern. Another good book that deals with colors is Pat Mora’s *Rainbow Tulip*.

Note: The following activity only works with seven or more children. You must have at least seven children but can have any number above that.

Read the book *Mouse Paint/ Pinta ratones*. Divide the children into seven groups. Give each child in the group the same color placards (directions for making placards follow). Be sure each child knows the color of the card he or she is holding. Tell the children to raise their cards in unison when you call their colors. Practice performing this action a few times. Then tell the children every time you read the word for their color they are to hold their cards up. Reread *Mouse Paint* in one language, code-switching on each color. Be prepared to point to the appropriate group and signal them to hold up their cards. It may be necessary to read the first couple of pages before the children understand the concept and process. If that happens, go back to the beginning so they can enjoy the story and activity simultaneously.

Conclude the session by reading the poem “Casa” from Tony Johnston’s *My Mexico/México mío* or the book *The Cucuy Stole My Cascarones / El Coco me robó los cascarones* by Spelile Rivas.

Music and fingerplay

Include a song, such as “De colores/Bright With Colors” from José-Luis Orozco’s book or CD, or “Balloons, Balloons” from *Ready Set Sing/¡Todos, listos, canten!* to break up the reading.

You may also want to present this fingerplay:

CINCO RATONCITOS

Cinco ratoncitos

De colita gris,

Mueven las orejas,

Mueven la nariz.

Uno, dos, tres, cuatro, cinco!

Corren al rincón!

Porque viene el gato,

A comer el ratón...

FIVE LITTLE RATS

Five little rats (*Wave five fingers*)

With little gray tails (*Wave five fingers behind you*)

Move their ears, (*Grab your ears and move up and down*)

And move their nose. (*Pinch end of your nose and move around*)

One, two, three, four, five! (*Count off on five fingers*)

They run to a corner! (*Put fingers behind your back*)

Because here comes the cat,

To eat the rat...

Craft activities

MOUSE PAINT PLACARDS

Materials:

- Poster board (white, blue, red, green, yellow, purple, and orange, the heavier better)
- Scissors or Exacto™ knife

Directions:

Cut poster board into pieces that are about 8" x 10" in size.

COLOR WHEELS

Materials:

- White construction paper; one piece for each child
- Tissue paper squares in red, green, yellow, blue, orange, and purple.
- Glue Sticks

Directions:

A number of craft activities involve colors. One of the easiest is to draw a circle (prepare in advance for younger children), as large as possible, on a white piece of construction paper. Divide the circle into six equal parts, labeling each section in Spanish and English with the colors used in *Mouse Paint* except for white. Have tissue paper squares (about an inch square) for each color. Let the children use glue sticks to create a collage of the squares in the appropriate sections.

CASCARONES

Make, or have art students in the school or community groups such as the Campfire Girls make, *cascarones* to give to the children. Around Easter they can also be purchased in many grocery stores or craft suppliers. *Cascaróne* is the Spanish word for eggshell and *cascarones* are festive party favors and decorations made from brightly decorated emptied eggshells that are filled with confetti. They are pretty easy to make but require that you collect enough emptied and cleaned eggshells. Directions are available, in differing degrees of difficulty, on the Internet at sources like Mom.me, <http://mom.me/holidays/6529-easter-craft-craziness-part-3-cascarones/>. Older children making *cascarones* may want to know more about this traditional art form. Sources such as Southern Arizona Folk Art, <http://www.library.arizona.edu/images/folkarts/cascarones.html>, will provide much background.

Dye the eggshells with the six colors introduced in *Mouse Paint* so that you will have some eggs that are red, blue, green, yellow, purple, and orange. Cut strips of paper, labeling each strip with the Spanish and English words for one of the colors above. Put the same number of strips as you have *cascarónes* in a bag (or be festive by using an unused paint can, available at many craft supply, paint, or container stores, or another container that resembles a paint can instead of a bag). Have children each pull out one of the strips, match the words with the appropriately colored *cascaróne*, and take their eggs home.

TODDLER/PRESCHOOL PROGRAM

MI CUERPO/PARTS OF THE BODY

One of the first interactions children have with parents, brothers, sisters, aunts, uncles, and caregivers is naming the parts of the body. Before they can talk, they are playing “Show me your nose or mouth or eye,” where an adult names a body part and children point to it. Story times that expand on this familiar topic typically begin with children’s competence in language – somewhat like meeting an old friend in a different setting.

Note that this is another program that is easy to create using other languages. Books like *My Face Book* by Star Bright Books are available in multiple languages, including Hebrew, Chinese, Arabic, Navajo, and more.

The following parts of the body will be mentioned in this program:

<i>el brazo</i>	arm
<i>las caderas</i>	hips
<i>la rodilla</i>	knee
<i>las piernas</i>	legs
<i>la oreja</i>	ear
<i>la boca</i>	mouth
<i>el codo</i>	elbow
<i>el ojo</i>	eye
<i>la nariz</i>	nose
<i>el dedo</i>	finger
<i>el pie</i>	foot
<i>el dedo del pie</i>	toe
<i>la mano</i>	hand
<i>la cabeza</i>	head

Suggested books

Martin, Jr., Bill and John Archambault. *Here Are My Hands*. After reading this descriptive verse aloud one time, librarians will have participants joining in on the second reading with phrases such as “Here is my head for knowing and thinking.”

Carle, Eric. *De la cabeza a los pies*. Spanish language edition of *From Head to Toe*.

Carle, Eric. *From Head to Toe*. Clapping hands, touching toes, and thumping chests are all part of the group challenges instigated by the repetitive question: “Can you do it?”

Orozco, José-Louis. *Diez deditos/Ten Little Fingers & Other Play Rhymes and Action Songs from Latin America*. Contains simple melodies and dual language refrains for the following recommended songs and rhymes for this program: “*Diez deditos/Ten Little Fingers*,” “*Pimpón*,” “*Juanito*,” and “*Pulgarcito/Where Is Thumbkin?*”.

Star Bright Books. *Mi libro de las caras / My Face Book*. Smiling, frowning, laughing, babies love to look at all these baby faces.

Suggested audio recording

Orozco, José-Luis. *Diez deditos/Ten Little Fingers & Other Play Rhymes and Action Songs from Latin America*. Audio accompaniment for above book.

Overview of the program

The mantra here is “Keep it simple; keep it short.” Rather than introduce a number of books, these action stories and songs and fingerplays should be repeated. Toddlers are pleased when they know what to do, whether it is joining in with the reading or singing a song or participating in a fingerplay. There is a lot of movement, and lots of repetition with names and actions for parts of the body.

Welcome

Sing *Cabeza, hombros, piernas, y pies/Head, Shoulders, Legs and Feet* and lead the fingerplay for *Pulgarcito/Thumbkin* (music and hand motions are available in *Diez deditos/Ten Little Fingers & Other Play Rhymes and Action Songs from Latin America*.)

<i>CABEZA, HOMBROS, PIERNAS, Y PIES</i>	HEAD, SHOULDERS, LEGS, AND FEET
<i>Cabeza, hombros, piernas, y pies</i>	Head, shoulders, legs, and feet
<i>Piernas y pies</i>	Legs, and feet
<i>Cabeza, hombros, piernas, y pies</i>	Head, shoulders, legs, and feet
<i>Piernas y pies</i>	Legs, and feet
<i>Ojos, orejas, boca y nariz</i>	Eyes and ears and mouth and nose
<i>Cabeza, hombros, piernas, y pies</i>	Head, shoulders, legs, and feet
<i>Piernas y pies</i>	Legs, and feet
 <i>PULGARCITO</i>	 THUMBKIN
<i>Pulgarcito</i>	Where is thumbkin?
<i>¿Dónde estás?</i>	Where is thumbkin?
<i>Aquí estoy</i>	Here I am
<i>Quiero saludarte</i>	How are you today sir?

Quiero saludarte
Ya me voy
Yo también

Very well I thank you
Run and hide
Run and hide.

El que indica
¿Dónde estás?
Aquí estoy
Quiero saludarte
Quiero saludarte
Ya me voy
Yo también

Where is pointer?
Where is pointer
Here I am
How are you today sir?
Very well I thank you
Run and hide
Run and hide.

El de en medio
¿Dónde estás?
Aquí estoy
Quiero saludarte
Quiero saludarte
Ya me voy
Yo también

Where is tall man?
Where is tall man?
Here I am
How are you today sir?
Very well I thank you
Run and hide
Run and hide.

Anular
¿Dónde estás?
Aquí estoy
Quiero saludarte
Quiero saludarte
Ya me voy
Yo también

Where is ring man?
Where is ring man?
Here I am
How are you today sir?
Very well I thank you
Run and hide
Run and hide.

El meñique

Where is baby?

¿Dónde estás?

Where is baby?

Aquí estoy

Here I am

Quiero saludarte

How are you today sir?

Quiero saludarte

Very well I thank you

Ya me voy

Run and hide

Yo también

Run and hide.

Reading and sharing books

Read *Here Are My Hands*, having the children point at the parts of their bodies as you call them out. After hearing *Here Are My Hands*, children may want to participate in the song/fingerplay “*Diez dedos/Ten Fingers*” (from the Orozco book/CD) or “*¿Cuántos dedos?/How Many Fingers?*” (printed below).

A song, such as “*Pimpón*” (printed below and also found in the Orozco book/CD), makes an appropriate introduction to the next book, as does “*La tía Mónica/My Aunt Monica*,” which is also in the Orozco book/CD.

Read *From Head to Toe/De la cabeza a los pies*. Exaggerate your movement to encourage the children to join in the action. Have half of the group present the call (“*¿Puedes hacerlo tú también?*”) and the other half the response (“*¡Claro que sí!*”).

Conclude with “*Juanito/Little Johnny*” (printed below and also found in the Orozco book/CD), a song and dance that allows children to clap their hands and shake, jiggle, and twist different parts of their body as they sing.

Music and fingerplay

¿CUÁNTOS DEDITOS?

HOW MANY FINGERS?

¿ Cuántos dedos?

How Many Fingers?

¿Cuántos dedos tengo aquí?

How many fingers do I have here?

Uno, dos, tres.

One, two, and three.

¿Cuántos dedos tengo aquí?

How many fingers do I have here?

Uno y dos.

One and two.

Tres y dos son cinco

Three plus two are five.

Tres y dos son cinco.

Three plus two are five.

¿Cuántos dedos tengo aquí?

How many fingers do I have here?

Uno, dos, tres, cuatro, cinco

One, two, three, four, five.

Sing *Pimpón* using hand motions. Pretend you are washing your face and hands, combing your hair, wiping away tears, and shaking hands. Open and close your fingers to show the twinkling stars. Form a pillow with your hands on the last line.

PIMPÓN

PIMPÓN

Pimpón es un muñeco

Pimpón is a nice puppet

Con manos de cartón

with hands made out of paper

Se lava la carita

He likes to wash his face

Con agua y con jabón

with soap and lots of water.

Pimpón es un muñeco

Pimpón is a nice puppet

Con manos de cartón

with hands made out of paper

Se lava la carita

He likes to wash his face

Con agua y con jabón

with soap and lots of water.

Se desenreda el pelo

Pimpón fixes his hair

Con peine de marfil

with a comb or with a brush

Y aunque no le gusta

Although he doesn't like it,

No llora, ni hace así.

He doesn't make a fuss.

Pimpón, dame la mano

Pimpón shake hands with me

Con un fuerte apretón

with a big happy smile.

Que quiero ser tu amigo

He likes to be my friend

Pimpón, Pimpón, Pimpón.

Pimpón, Pimpón, Pimpón.

Y cuando las estrellas

And when the stars are blinking

Comienzan a salir,

up in the pretty sky,

Pimpón se va a la cama

Pimpón closes his eyes,

Pimpón se va a dormir.

And he whispers, "Good night."

JUANITO

*Juanito cuando baila,
baila, baila, baila,
Juanito cuando baila,
baila con el dedito,
con el dedito, ito, ito.
Así baila Juanito.*

*Juanito cuando baila,
baila, baila, baila,
Juanito cuando baila,
baila con el pie,
con el pie, pie, pie,
con el didito, ito, ito.
Así baila Juanito.*

*Juanito cuando baila,
la rodilla, dilla, dilla . . .
la cadera, dera, dera . . .
la mano, mano, mano . . .
el codo, codo, codo
el hombro, hombro, hombro
la cabeza, eza, eza . . .*

LITTLE JOHNNY

When little Johnny dances,
he dances, dances, dances,
when little Johnny dances,
he dances with his pinkie,
with his pinkie, pinkie, pinkie.
That's how Johnny dances.

When little Johnny dances,
he dances, dances, dances,
when little Johnny dances,
he dances with his foot,
with his foot, foot, foot,
with his pinkie, pinkie, pinkie.
That's how Johny dances.

When little Johnny dances,
knee . . .
hip . . .
hand
elbow
shoulder
head

Note that if you want to use languages other than English or Spanish, lyrics are available on sites like Mama Lisa's World, <http://www.mamalisa.com> and on YouTube.

Craft activity

BODY COLLAGE

Materials:

- Butcher paper
- Heavy black magic marker

- Crayons
- Colored pencils
- Glue sticks
- Craft scissors
- Construction paper (small pieces are fine)
- A number of items of different textures (colored cotton balls, yarn, feathers, straw, twigs, dried flowers, small pieces of fabric scraps cut into 1-2 inches shapes such as squares, circles, triangles)
- Large sequins shaped like stars and circles and crescents
- Fabric trim (such as rick-rack, lace, or other decorative scraps)
- Masking tape
- Paper/plastic disposable bowls or empty plastic “butter” containers

Directions:

Make the patterns beforehand. Ask an average size four-year-old child to lie on the butcher paper with his/her hands and arms at about a 30-degree angle from the shoulders and the legs apart and not touching each other. Use a pencil to trace a broad outline around the child. The finished product should look like a large gingerbread cookie. Have the child move so that there is about a foot of space between his feet and the pattern head and make another pattern. Follow this procedure until you have as many body patterns as you need (one pattern for every three or four children participating in the program). Go over the outline on each pattern with a heavy magic marker. Separate the patterns by cutting in the space between the head and feet for each pattern (do not cut out the pattern however). Attach the patterns to the floor with masking tape, leaving at least six feet between each pattern.

Divide the children into groups of 3 to 4 with one group per body pattern. Place about twenty scraps of fabric and twenty pieces of trim and other items, such as pieces of yarn, that are less likely to scatter, on each pattern. You may want to start the process by arranging, but not gluing, some of these items on the pattern so children get an idea of what they will be doing. Tell the children that they will decorate each body as they please. Let each child get several crayons or colored pencils and any other materials she/he might want for decoration. Give them the sequins and glitter and cotton balls and feathers in small amounts in individual bowls. Don't give them all the items at once, but have them select a couple, work with those, and then come back for more. If they seem unsure, start the process by suggesting items, perhaps cutting paper shapes, and showing them how to glue items on the patterns – any items they wish in any position. Suggest that they might want to color sections. Write each child's name (or let them write their names; those who can't write can make some kind of mark with a crayon next to their names) on the appropriate pattern. Attach the completed patterns to the wall and leave them up for several days so the children can show them to others.

PRESCHOOL/PRIMARY PROGRAM

ANIMALES DE LA GRANJA/FARM ANIMALS

Librarians preparing a preschool program on farm animals can invent their own code-switching (as detailed in the program on colors) by learning the appropriate names for animals they will encounter in their planned stories and activities. Some of the books use different words than those provided here.

<i>el perro</i>	dog
<i>la vaca</i>	cow
<i>el gato</i>	cat
<i>la rana</i>	frog
<i>el pájaro</i>	bird
<i>el ratón</i>	mouse
<i>la gallina</i>	hen
<i>el burro</i>	donkey
<i>el gallo</i>	rooster
<i>el cerdo, el marrano, el cochino, el puerco</i>	pig
<i>el pollito</i>	chick
<i>el chivo, la cabra (kid: el cabrito)</i>	goat
<i>el pato</i>	duck
<i>el borreguito</i>	lamb

Not only do animals have different names in different languages, but they also have different speech sounds. Sounds from different countries can be found at Bow Wow Meow <https://vimeo.com/25215616>, ESL-Languages, <https://www.esl-languages.com/en/study-abroad/coffee-time/animal-sounds/index.htm>, and other web sites. A Buzz Feed article has illustrations with the sounds made by various animals in other languages, <http://www.buzzfeed.com/robinedds/what-noises-do-animals-make-in-other-languages-here-is-an-im#.qwJ2PeX6j>.

Suggested books

Aardema, Verna. *Borreguita and the Coyote*. In this trickster tale, a little lamb named Borreguita outwits Coyote and sends him howling underneath the moon. The English edition contains a few Spanish words.

Aardema, Verna. *Borreguita y el coyote*. Spanish language edition of the above book.

Belpré, Pura. 1969. *Santiago*. More than anything else, Santiago wants Ernie to believe his stories about the beautiful pet hen he had to leave behind in Puerto Rico.

Belpré, Pura 1971 *Santiago*. Spanish edition of the above book.

Brown, Margaret Wise. 1989. *The Big Red Barn*. What do the animals that live in the Big Red Barn do all day? They play together “in the grass and the hay,” as Brown’s simple text reminds young listeners and provides many opportunities to name the various farm animals.

Brown, Margaret Wise. 1996. *El gran granero rojo*. (Note: This edition will work best for reading aloud.) Spanish language edition of *The Big Red Barn*.

Cronin, Doreen. *Clic, Clac, Muu: Vacas escritoras*. Spanish language edition of *Click, Clack, Moo: Cows that Type*.

Cronin, Doreen. *Click, Clack, Moo: Cows that Type*. The animals on Farmer Brown’s farm negotiate for better living conditions.

Cronin, Doreen. *Giggle, Giggle, Quack*. Brother Bob is in charge of the farm when Farmer Brown decides to go on vacation. The literate animals trick him into providing a life of luxury as they outline the perfect stay-at-home treats for themselves.

Cronin, Doreen. *Jajá, jijí, cuac*. Spanish language edition the above book.

Elya, Susan Middleton. *Eight Animals on the Town*. In this zany adventure, eight animals, *ocho animales*, go to market, *el mercado*, to find dinner. Elya smoothly code switches on the numbers, names of the animals, and food.

Finch, Mary. *La gallinita roja y las espiga de trigo/The Little Red Hen and the Ear of Wheat*. Strong colors mark this edition of a favorite tale of teamwork.

González, Lucía M. *El romance de Don Gato y otros cuentos populares de America Latina*. Spanish language edition of the book below.

González, Lucía M. *Señor Cat’s Romance and Other Stories From Latin America*. This collection of six familiar tales includes “Medio-Pollito/Little Chick,” which provides opportunities for listeners to join in the telling of this story about a chicken with one leg, going “tap, tap, tap,” on his way to see the king.

Hinojosa, Tish. *Cada niño/Every Child: A Bilingual Songbook for Kids*. Contains the song “The Barnyard Dance/*El baile vegetal*” recommended below.

McQueen, Lucinda. *La gallinita roja/The Little Red Hen*. A dual language version of the classic story.

Orozco, José-Luis. “*De colores*” and *Other Latin-American Folk Songs*. Contains both words (in Spanish and English) and music for “Buenos dias/Good Morning,” “La granja/The Farm,” and “Los pollitos/The Baby Chicks.”

Shannon, David. *Un Pato en tractor/ Duck on a Tractor*. Duck is back and he’s turning the farm upside down.

Sierra, Judy. *Multicultural Folktales: Stories to Tell Young Children*. Contains an English and Spanish version of “The Goat in the Chile Patch” complete with felt board patterns.

Williams, Sue. *I Went Walking*. Children will join in the stroll of a young girl who meets a variety of animals in this predictable story.

Williams, Sue. *Salí de paseo*. Spanish language edition of the book above.

Zemach, Margot. *La gallinita roja: Un viejocuento*. Spanish language version of Zemach's retelling of the classic story, in English below.

Zemach, Margot. *The Little Red Hen: And Old Story*. English language companion to the above book.

Suggested audio recordings

Barchas, Sarah. *Get Ready, Get Set, Sing!: Songs for Early Childhood and ESL*. Contains thirty-one familiar songs, including "Old MacDonald Had a Farm" recommended for this program.

Barchas, Sarah. *¡Todos, listos, canten!*. Spanish language renditions of the songs in *Get Set, Sing!: Songs for Early Childhood and ESL*.

Hinojosa, Tish. *Cada niño/Every Child*. Audio recording of songs in the book of the same title.

Orozco, José-Luis. *"De colores" and Other Latin-American Folk Songs*. Audio recording of songs found in the book of the same title.

Overview of the program

The following program includes activities for librarians with limited Spanish, as well as for those more fluent in the language. The two central pieces of the program involve reading aloud *Eight Animals on the Town*, a book that takes listeners on a trip to market to find dinner. Although the book is written in English, facile code-switching adds to the tempo of the tale. Animal names, numbers, and food items are given in Spanish. The second part of the program is a felt board telling of a selected version of *La gallinita roja (The Little Red Hen)*. Here, librarians are asked to either invent their own code-switching or to read (either alone or with a partner) Spanish/English versions of the same tale. If using a partner, practice the reading beforehand in order to synchronize your pacing. Follow up stories include folktales, a farm story for the youngest of preschoolers, and a contemporary tale for older listeners. Songs and fingerplays are suggested to provide a break in the reading. A craft activity follows.

Welcome

Begin by singing "Buenos dias/Good Morning" from *De colores and other Latin American Folk Songs for Children*. Then introduce the following traditional fingerplay:

<i>EL GATO</i>	THE CAT
<i>Cuatro patas</i>	Four legs (hold up four fingers)
<i>Tiene un gato</i>	Has a cat.
<i>Uno, dos, tres, cuatro</i>	One, two, three, four (count four fingers)

Reading and sharing books

Ask children if they are familiar with cats, *los gatos*. Then ask if they've ever seen a cat go to the store to buy dinner. Tell them that in the story you are about to read a cat will do just that, and the cat will go with seven other animals. You may want to recite the names of the animals at this

point (in both English and Spanish) or post a picture dictionary of each animal (directions follow). If you have a mini-picture dictionary, give each child (you'll need eight in the group) a "page" for each animal. Have them come up one at the time and put their "pages" in alphabetical order. Encourage the other children to help them find their places. Then read *Eight Animals on the Town*.

Introduce *La gallinita roja/The Little Red Hen*. Ask the children if they have heard this story before and encourage them to join in with you. Each child may take the part of an animal that refuses to help the Little Red Hen by shouting "*¡Yo, no!*" ("Not me!") whenever the hen asks for help. Using one of the versions of this tale above, present the story as a felt board telling, either in English with code-switching or in Spanish or in both languages. Patterns for felt board characters can be found at: <http://www.enchantedlearning.com/coloring/farm.shtml> (patterns are available for Spanish as well as several other languages). Note that each version of the story may use different animals (the Finch version, for example uses a mouse and a rooster, while the Zemach version uses a pig, cat, and goose), so prepare felt characters accordingly.

Conclude the tale with this traditional ending: *Colorín colorado/Este cuento se ha acabado*.

Select from the suggestions above for additional readings. Select appropriate songs to go with the stories. As always, display extra books for circulation following the program.

Music and fingerplay

"*Los pollitos/Baby Chicks*" is a terrific song to use in conjunction with the story "*Medio-Pollito/Little Chick*." The song is included in "*De colores*" & *Other Latin American Folk Songs for Children* and both lyrics and pronunciation help is provided on Kidsongs, <http://www.kidsongs.com/lyrics/los-pollitos.html>. Several video versions are also available on Youtube. Try the one by Welcome Baby, <http://welcomebabyuc.blogspot.com/2012/07/los-pollitos.html>.

"The Barnyard Dance/*El baile vegetal*," from Tish Hinojosa's songbook and accompanying audio recording, or "*La granja/The Farm*," found in both the print and audio versions of *De colores & Other Latin American Folk Songs for Children*, work well with *The Big Red Barn/El gran granero rojo* or *Click, Clack, Moo: Cows That Type/Clic, Clac, Muu: Vacas escritoras*.

Also consider creating a version of "Old MacDonald Had a Farm," using the Spanish and English models in *Get Ready, Get Set Sing!/¡Todos, listos, canten!* cited above. Use the animals, and their corresponding sounds, from *Eight Animals on the Town* as well as those from other readings.

The following action rhyme could easily accompany a number of the stories:

LOS ANIMALITOS

Detrás de Doña Pata

Corren los patitos;

Por allí, por allá

THE LITTLE ANIMALS

After Mrs. Duck (Shake your shoulders up and down)

Run the little ducklings; (Put your heels together and make running motions)

This way and that way,

Cuá, cuá, cuá.

Quack, quack, quack. (*Put your hands together and make a quacking motion*)

Detrás de Doña Gallina

After Mrs. Chicken

Siguen los pollitos;

The little chicks follow;

Por allí, por allá

This way and that way,

Pío, pío, pío.

Cheep, cheep, cheep.

Incorporate other languages into your program with poetry and rhymes that are from other cultures. Poet Janet Wong wrote this one especially for Día (used with permission). Check out her poetry collections for other poems that reflect Asian cultures and languages.

TRILINGUAL BY JANET WONG

My grandmother's dog Angel
understands English and Korean.
(And he speaks Dog too.)

Grandma says *mogo!*
And Angel sits near the table,
ready to *eat*.

Grandma says *ka jaa!*
And Angel grabs his leash,
running to the door.

While I struggle with my coat,
Grandma shouts *Palli-wah!*
And Angel barks, *A-a-a-rrr-ff!*

Hurry-up!
Hu-rr-y up!
(sigh)

I like to pretend sometimes
that I just can't understand
what they're saying.

Craft activities

EIGHT ANIMALS MINI- Pictionary

Materials:

- A multi-color pack of construction paper
- Appropriate animal patterns from:
<http://www.enchantedlearning.com/coloring/farm.shtml> for each of the animals (frog/la rana; mouse/el ratón; pig/el cerdo; cow/ la vaca; cat/el gato; orse/el caballo; dog/el perro; bird/el pájaro).

Directions:

Make animal cutouts (following directions on the Enchanted Learning Web site) or cut out photographs (large enough to see) for each animal. Make an individual construction paper “page” for each animal. (These “pages” can be used in other activities.) Label each animal with its Spanish language name and its English language name.

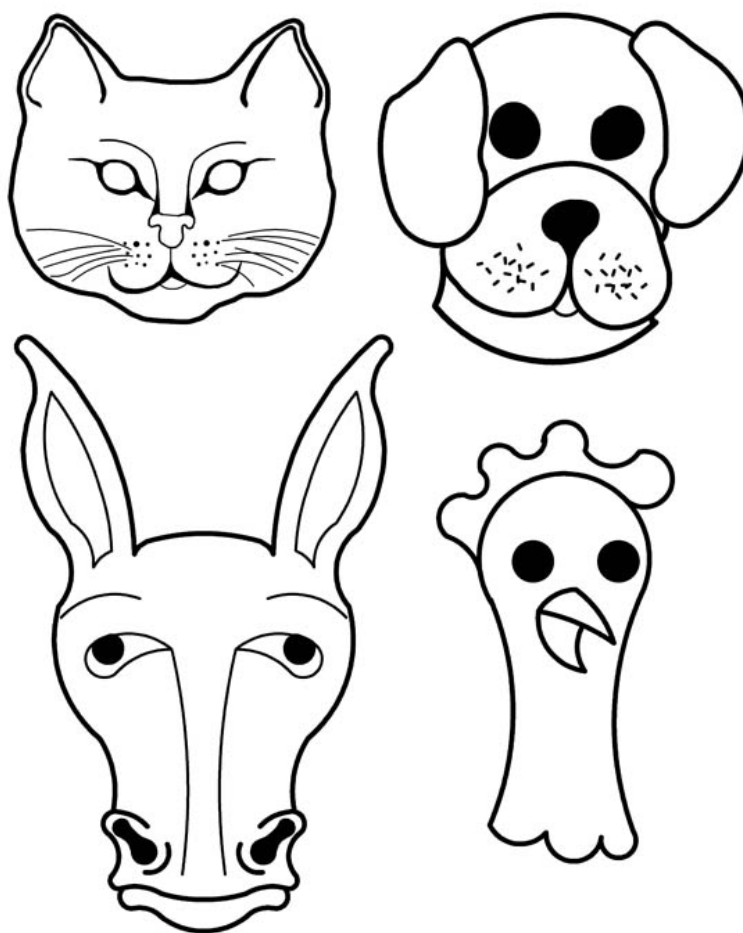
ANIMAL PUPPETS

Materials:

- Animal patterns provided (rooster, cat, dog, and horse) in this tool kit or any other available patterns photocopied onto paper
- Crayons or colored pencils
- Light tagboard or heavy paper
- Craft scissors
- Craft sticks
- Glue

Directions:

Provide an animal pattern for each child. After the child colors the animal, glue it to a piece of light tagboard. For older children, allow them to cut out their animal; for younger children have an adult do the cutting. Glue to a craft stick. As you sing “La granja/The Farm” or a similar song, ask the children to hold up their puppet while making the appropriate sound. The patterns can also be enlarged to make facemasks for creative dramatics.



PRIMARY PROGRAM

CUENTOS FOLKLÓRICOS DE LATINOAMÉRICA/LATIN AMERICAN FOLKTALES

Suggested books

Ada, Alma Flor. *El gallo que fue a la boda de su Tío*. Spanish language edition of *The Rooster Who Went to His Uncle's Wedding*, listed below.

Ada, Alma Flor. *The Rooster Who Went to His Uncle's Wedding: a Latin American Folktale*. This cumulative tale follows Rooster as he journeys to his uncle's wedding. Along the way, he succumbs to temptation, eats a grain of corn, and gets his beak dirty, allowing Sun to set off a chain of events that clean hi up and make him presentable.

Alvarez, Julia. *The Secret Footprints*. This folktale from the Dominican Republic is about a group called the Ciguapas, whose feet are on backwards.

Belpré, Pura. *Perez and Martina: a Puerto Rican Folktale*. An elegant cockroach named Martina goes out looking for love.

Belpré, Pura. *Perez y Martina: un cuento folklórico puertorriqueño*. Spanish language edition of the above book.

Delacre, Lulu. *Golden Tales: Myths, Legends and Folktales From Latin America*. This is a collection of Latin American folktales and Indian mythology.

DeSpain, Pleasant. *The Dancing Turtle: a Folktale from Brazil*. A turtle that has been caught by a hunter uses her flute to escape.

Ehlert, Lois. *Cuckoo: a Mexican Folktale/Cucú: un cuento folklórico mexicano*. Mexican folk art is used in the telling of this traditional Mayan tale about the courage of the cuckoo.

Goldman, Judy. *Whiskers, Tails & Wings: Animal Folktales from Mexico*. Folktales from five indigenous groups in Mexico--the Tarahumara, Seri, Huichol, Triqui, and Tseltal--about animals are retold.

González, Lucia. *The Bossy Gallito/El gallo de bodas: a traditional Cuban folktale*. On the way to the wedding of his Tío Perico, a gallito spots two pieces of corn, much too tempting to pass up.

Larson, Jeanette and Adrienne Yorinks. *Hummingbirds: Facts and Folklore from the Americas*. In addition to facts about hummingbirds, nine folktales from the Americas are retold, including "Why the Hummingbird Migrates to Mexico."

Montes, Marisa. *Juan Bobo Goes to Work: a Puerto Rican Folktale*. Juan Bobo, or Simple John, follows directions with disastrous but hilarious results.

Moretón, Daniel. *La Cucaracha Martina: A Caribbean Folktale*. Martina, a cockroach, decides to search for the beautiful noise that makes her feel all funny inside, so she gets dressed and leaves the noise of the big city.

Moretón, Daniel. *La Cucaracha Martina: un cuento folklórico del Caribe*. Spanish language edition of above tale.

Ramirez, Michael Rose. *The Legend of the Hummingbird: a Tale From Puerto Rico*. A girl is changed into a red flower and a boy into a hummingbird because of the love they share and yet cannot continue because of warring tribes.

Suggested audio recordings

Loya, Olga. 1997. *Tío Conejo (Uncle Rabbit) and Other Latin American Trickster Tales*. August House Audio. Listen to “Tío Conejo/Uncle Rabbit.”

Overview of the Program

It is traditional in many Latin American countries to listen to stories told by parents, aunts, uncles, and grandparents. Children hear these stories and, in turn, when they are older, pass them on to their own children. Some of these tales have been recorded but, depending on the teller, the tales may be available in different versions and variants. Imagine an evening sitting on the porch listening to the story of the *gallito* who dirtied his beak on the way to his uncle’s wedding. You can hear crickets in the background and the light bugs can be seen flying close enough to catch a few. *Mamá* has made some hot chocolate and there is *pan dulce* to dip and eat. In addition, listen to the audio recording of *Tío Conejo*, try the *tortillita* rhyme while clapping out a rhythm, and engage the group in the craft activity, making a “sun face.”

Reading and Sharing Books

Talk a bit about folktales and how passing stories from one generation to the other is important. Start your program by providing examples of folktales from around the world. Then introduce and read aloud a few of the following stories:

- *The Bossy Ballito/El gallo de bodas: a Traditional Cuban Folktale*
- *Juan Bobo Goes to Work: a Puerto Rican Folktale*
- *La Cucaracha Martina: a Caribbean Folktale*

Action rhyme

In some of the folktales listed, food is an important part of the tale. Try this traditional rhyme with your group.

TORTILLITAS

Tortillitas para mamá.

Tortillitas para papá.

Las quemaditas para mamá.

Las bonitas para papá.

LITTLE TORTILLAS

Little tortillas for mama.

Little tortillas for papa.

The burned ones saved for mama.

The good ones saved for papa.

Craft Activity

SUN FACE

Since ancient times, the sun has been revered as one of the most important natural elements. Many folktales from Latin America focus on the sun and its importance.

Materials:

- Paper plates
- Pencils
- Construction paper in different colors
- Colored markers
- Tape
- Glue
- Scissors

Directions:

Trace a sun design onto the paper plate. Fold the paper plate gently in half and cut out a mouth. (Safety note: an adult should do the cutting of the mouth ahead of time to avoid the possibility of a child getting injured as he/she tries to “poke” a hole in the middle of the plate.) A gentle fold should make it easy to cut out the mouth and should not leave a very noticeable crease. Cut out the sun design. Cut out eyes, eyebrows, nose, etc. from construction paper and attach with glue or tape. The nose can be “raised” if the nosepiece is folded lengthwise. A loop of tape underneath should hold it in place. Decorate with markers.

Note that this is another program that can be replicated for other languages. Or use books like *Tooth Tales From Around the World* by Marlene Targ Brill or *Throw Your Tooth on the Roof: Tooth Traditions from Around the World* by Selby Beeler to look at folklore and traditions from several countries.

PRIMARY PROGRAM

MI FAMILIA/MY FAMILY

The following words are used in the suggested readings and activities:

<i>la tía</i>	aunt
<i>la abuela</i>	grandmother
<i>el hermano</i>	brother
<i>la madre</i>	mother
<i>la hija</i>	daughter
<i>el hijo</i>	son
<i>el padre</i>	father
<i>el tío</i>	uncle
<i>el abuelo</i>	grandfather

Suggested books

Ada, Alma Flor. *I Love Saturdays y domingos*. A bilingual youngster shares her love for visiting her paternal grandparents on Saturdays (and speaking only English) and her maternal grandparents, *Abuelito y Abuelita*, on *domingos*, with whom she speaks Spanish.

Baca, Ana. *Benito's Bizcochitos/Los biccochitos de Benito*. Christina's grandmother tells her to story of how a magical butterfly introduced the bizcochitos to her great grandmother.

Barbot, Daniel. *A Bicycle for Rosaura*. This Venezuelan tale gives readers a different kind of family: Senora Amelia and her beloved pets (including a dog; a talking parrot; and a beautiful hen, Rosaura).

Barbot, Daniel. *Rosaura en bicicleta/A Bicycle for Rosaura*. Dual language edition of above tale.

Bertrand, Diane Gonzales. *The Empanadas that Abuela Made/Las empanadas que hacía la abuela*. Told as a cumulative rhyme, the text begins, "These are the empanadas that Abuela made." The book concludes with Abuela's empanada recipe.

Bertrand, Diane Gonzales. *Uncle Chente's Picnic/El picnic de Tío Chente*. Plans change for Uncle Chente's picnic when a big rainstorm begins.

Castañeda, Omar S. *Abuela's Weave*. Esperanza's grandmother has taught her to weave traditional Mayan tapestries.

Cisneros, Sandra. *Hairs/Pelitos*. This vignette from *House on Mango Street* celebrates a family's love of their own diversity.

Delgado, María Isabel. *Chave's Memories/Los recuerdos de Chave*. Childhood visits to a grandparents' ranch are recounted.

Galindo, Mary Sue. *Icy Watermelon/Sandía fría*. Three generations gather to tell a story.

Garza, Carmen Lomas. *Family Pictures/Cuadros de familia*. Through a gentle text and powerful illustrations, Garza shares her experiences growing up in the Texas Valley.

Herrera, Juan Felipe. *Grandma and Me at the Flea/Los meros meros remateros*. Juanito and his grandmother, Esperanza, spend Sundays at an open air flea market where he learns the value of his grandmother's kindness towards everyone there.

Orozco, José-Luis. *Diez deditos/Ten Little Fingers and Other Play Rhymes and Action Songs from Latin America*. Contains the fingerplay *Mi familia/My Family* recommended in the program.

Pomerantz, Charlotte. *The Outside Dog*. Marisol wants a dog, but her Abuelo first says "no," then "sí."

Salinas-Norman, Bobbi. *The Three Pigs:Nacho, Tito, and Miguel/Los tres cerdos*. Meet three southwestern pigs as they go out to seek their fortune only to be in danger of becoming *carnitas* and *chicharrones* for Jose, the big bad wolf.

Torres, Leyla. *Las abuelas de Liliana*. Spanish language edition of the book below.

Torres, Leyla. *Liliana's Grandmothers*. Liliana has two grandmothers, one who lives down the street and one who lives in another country.

Suggested audio

Orozco, José-Luis. *Diez deditos/Ten Little Fingers and Other Play Rhymes and Action Songs from Latin America*. CD recording of the suggested book, contains "Mi familia/My Family".

Suggested film/videos

Dorros, Arthur. *Abuela*. Narrated in English and Spanish, Rosalba takes an imaginary flight over Manhattan as she explores her special relationship with her grandmother.

"My Family From..." series to show family life in Cuba, Brazil, Chile, or another country.

Overview of program

Family is important to all children. Use these readings and activities as a starting point for sharing family traditions, memories, and experiences. Include the immediate family, but also grandparents, aunts and uncles, cousins, and those who are "like family." Additional ideas for a program about families are available from the Texas State Library at <http://www.tsl.state.tx.us/ld/pubs/bilingual/families/nuestrasfamilias.html>.

Sharing books and reading

There are a variety of books suggested from which librarians can construct a program. Tie them together, by looking at similarities in families, by looking at differences, or by concentrating on the sense of family.

As an alternative, invite families to attend and bring photos, mementos, and/or stories of favorite family events. If possible, have an adult and child present the book together, each taking a turn reading aloud.

Intersperse readings with the most appropriate songs and fingerplays suggested below. The video of *Abuela* makes a fitting conclusion to this portion of the program.

Sharing music and fingerplay

This traditional fingerplay starts with the pinkie. At the last line, close your fist and bring it close to your heart.

MI FAMILIA

*Mi mamá, toda cariño,
Mi papá, todo bondad,
Nuestro encanto, el dulce niño,
Mi hermanito alto y formal,
Y yo, en la casa, aliño,
Vivimos en nuestro hogar.*

MY FAMILY

My mother's filled with love,
My father's filled with goodness,
Our baby's sweet and charming,
My brother's tall and reliable,
And with me, at home,
We live together.

The following version of this traditional fingerplay is found in both the book and the CD *Diez dedos/Ten Little Fingers and Other Play Rhymes and Action Songs from Latin America*. Hold up your fingers while reciting this rhyme.

MI FAMILIA

*Este chiquito es mi hermanito.
Ésta es mi mamá.
Éste es mi papá.
Ésta es mi hermana.
Y este(a) chiquito(a) y bonito(a) soy yo!*

MY FAMILY

This tiny one is my little brother
This one is my mother.
This tall one is my father.
This one is my sister.
And this one, little and pretty, is me!

Mi tío is a traditional rhyme from Colombia that recites the various items that an uncle brings back from each of the countries he visits. Use the vocabulary list provided in this section to change uncle to grandmother, brother, or another relative. Ask the children to add countries and items.

MI TÍO

*Mi tío, mi tío, llegó de Puerto Rico,
y me trajo un bonito abanico.
Mi tío, mi tío, se fue a tierra extranjera,
y me trajo de vuelta unas lindas tijeras.
Mi tío, mi tío, volvió desde Marruecos,
y me trajo de vuelta unos bonitos suecos.
Mi tío, mi tío, viajó hasta el Japón,*

*y me trajo de vuelta un jugueto de ping-pong.
Mi tío, mi tío, pasaba por Peking,
y me trajo de vuelta un lindo balancín.
Mi tío, mi tío, paseaba por Perú,
y me trajo de vuelta un amigo que eres tú!*

Tongue twister

Have the children say the following tongue twister both as a group and then let those individuals who wish to do so try it on their own.

Mi mamá me mimma mucho. (Translation: My mother spoils me a lot.)

Craft activities

FAMILY PICTURES

Materials:

- Craft sticks
- Glue sticks
- Old puzzle pieces
- Adhesive picture hangers

Directions:

Let each child use the craft sticks to create a picture frame. Decorate the picture frame by gluing old puzzle pieces around the edges. Tape a favorite family photo to the back of the frame. Add a hanger to hang the picture. The kids can give these as gifts or keep for themselves.



FAMILY PUPPETS

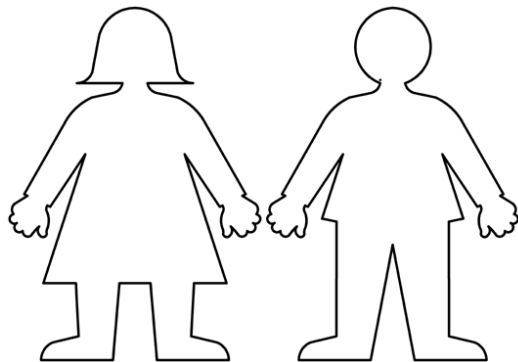
Materials:

- Multi-cultural construction paper (available from craft suppliers, this construction paper comes in a variety of skin tones)
- Crayons
- Scissors
- Yarn
- Fabric scraps and trim
- Craft sticks

Directions:

Each child should cut out the shape of a person and then color in features for a family member. Decorate with yarn for hair and pieces of fabric for clothing.

Enlarge the patterns provided and give to each child to cut out the shape of a person or allow the



children to draw their own. Attach the puppet to a craft stick. Alternatively, children can bring in a small photograph of a family member and glue the face in place on the puppet.

FAMILY TREE

Materials:

- Family tree templates (these are used by genealogists and are available from many historical associations and can be easily found on the Internet or you can create your own)
- Crayons
- Pencils

Directions:

Ask each child to fill out the tree for his or her family, adding names they know. The children should ask parents, grandparents, aunts, and uncles for help filling in more names. After the family tree is completed, the children can decorate with photographs, if desired.

PLACEMATS (*MANTELITOS*)

This activity is appropriate for programs in which family members have been asked to participate.

Materials:

- White construction paper
- Crayons
- Colored pencils
- Laminating machine and laminating film

Directions:

Encourage adults to share memories of growing up or memories of a favorite relative or friend. Children can draw a picture to capture a scene from one of these experiences, to which the parent or family member can then add a caption. Laminate these to create keepsake placemats (*mantelitos*) that the families can take home.

Additional activities

FAMILY TRADITIONS

Adults have many traditions and stories to share with children and the community. At Sundown elementary school in Katy, Texas the librarian asked family members to share these traditions. One student's Abuelo brought his guitar and sang traditional songs. See how this program was created at the Smithsonian's American Art Museum Web site's webzine, *¡del Corazón!* (<http://nmaa-ryder.si.edu/webzine/famtrad2.htm>). Return to the Features page for a detailed discussion of Carmen Lomas Garza's art, which connects well with one of the suggested books, *Family Pictures/Cuadros de familia*.

READERS THEATER

In the section of this tool kit on readers theater, there is a sample script for *The Outside Dog*. Invite older children to perform this book as a readers theater.

Books about families or that reflect the similarities and differences in families from various cultures are readily available. Some, like the “Babies Everywhere” series from Star Bright Books look at children from different cultures and countries, including Native American families in *Cradle Me* by Debby Slier. *Families Around the World* by [Margriet Ruurs](#) looks at common family activities—cooking, going to school—with culturally specific details. A glossary provides pronunciations for non-English words.

PRIMARY/INTERMEDIATE PROGRAM

FAMILIAS INMIGRANTES/IMMIGRANT FAMILIES

Suggested books

Ada, Alma Flor. *Yes! We Are Latinos: Poems and Prose About the Latino Experience*. Free verse fictional narrative introduces thirteen Latino and Latina youths in America.

Anzaldúa, Gloria. *Friends From the Other Side/Amigos del otro lado*. Joaquin makes a new friend after he immigrates into Texas with his mother.

Argueta, Jorge. *Xochitl and the Flowers/Xóchitl, la niña de las flores*. Xochitl and her family replace a garbage heap behind their apartment with beautiful flowers and plants.

Beatty, Patricia. *Lupita Mañana*. When their father dies, a young girl and her brother must leave their home in Mexico and try to earn a living in the United States.

Caraballo, Samuel. *Estrellita se despide de su isla/Estrellita Says Good-Bye to Her Island*. Before Estrellita leaves her island, she says good-bye to all that she has loved.

Dole, Mayra L. *Drum, Chavi, Drum!/¡Toca, Chavi, toca!* Even though drums are for boys only in her Cuban-American neighborhood, Chavi decides that she was born to make music with drums.

Elya, Susan Middleton. *Home at Last*. Ana provides help and support to her mother who cannot speak English and has a difficult time adjusting to her new life in the United States.

González, Rigoberto. *Soledad Sigh-sighs/Soledad suspiros*. Soledad is a latchkey kid trying to fit into her Puerto Rican community in the United States.

Johnston, Tony. *Any Small Goodness*. Three years after moving from Mexico to Los Angeles, Arturo and his family find themselves trying to live by Papi's philosophy: "In life there is *bueno* and there is *malo*. If you do not find enough of the good, you must yourself create it."

Marsden, Carolyn. *Mama Had to Work on Christmas*. Gloria and her mother plan to spend Christmas in Mexico with Gloria's Nana, but their visit is jeopardized because, unexpectedly, Mama has to work.

Medina, Jane. *My Name Is Jorge: On Both Sides of the River*. Told through a series of poems, a young boy struggles to find his way in a new country while hanging on to his Mexican identity.

Orozco, José-Luis. *De Colores and Other Latin-American Folk Songs for Children*. Contains 27 songs including "El chocolate" and "Paz y libertad" recommended for this program.

Pérez, Amada Irma. *My Diary From Here to There/Mi diario de aquí hasta allá*.

Amada is terrified when she hears that her family is moving from Juárez, Mexico to Los Angeles, California.

Tabor, Nancy Maria Grande. *Somos un arco iris: We Are a Rainbow*. A young child sees differences and similarities in the town of her birth and her new home in the United States.

Tonatiuh, Duncan. *Pancho Rabbit and the Coyote: A Migrant's Tale*. In this allegorical tale, a young rabbit waits for his father to return from the North. Unable to wait any longer, Rabbit joins a Coyote who is supposed to help him in his travels.

Veciana-Suarez, Ana. *Flight to Freedom*. Thirteen-year-old Yara immigrates to the United States from Cuba and describes her life and experiences in diary form.

Ziefert, Harriet. *Home for Navidad*. Rosa and her grandmother are living in Mexico while Rosa's mother works in the United States. The three anticipate a reunion, hoping against hope that Mother will return "home" for Navidad.

Suggested audio recordings

Liscano, Hugo and Javier Galué. *Infantiles*, Vol. 1. Play the tune to “La vibora de la mar” which is recommended for this program.

Orozco, José-Luis. *De Colores and other Latin-American folk songs for children..* Audio recording of book mentioned above.

Orozco, José-Luis. *Lírica infantil con José-Luis Orozco*, Volumen 3. Contains 20 songs, including “¡Viva mi barrio!” recommended for this program.

Overview of the Program

New families enter the United States every day to make a better life for themselves. Since families tend to gather with acquaintances from their former country or in neighborhoods with other immigrants, immigrants from Mexico and other Spanish-speaking countries often live together, creating communities where they feel accepted and speak the same language. Still, immigrants encounter many societal differences between their new country and their old one. Although libraries are abundant in the United States, for example, many Latin American countries have few free libraries; therefore, immigrants may not be familiar with the concept of libraries. Programs for new immigrants should revolve around familiar themes that they can relate to.

Reading and Sharing Books

PROGRAM FOR PRIMARY AGED CHILDREN

Listen to the rhyme, “*El chocolate*” and have the group clap to the tune. Then introduce the following books that will be read aloud:

- Xochitl and the Flowers/Xóchitl, la niña de las flores
- Estrellita se despidе de su isla/Estrellita Says Good-bye to Her Island
- My Diary from Here to There/Mi diario de aquí hasta allá

Repeat the recitation of “*El chocolate*” between reading each book. After you have read the books, explain the game, “la vibora de la mar” and select two participants to be the cave. Discuss the game rules before you begin. Sing the song (available on the *De Colores* CD listed under audio recordings) as you play the game. End your program by allowing the children to create an Aztec fan.

PROGRAM FOR INTERMEDIATE AGED CHILDREN

Read a chapter from *Lupita Mañana* by Patricia Beatty or from *Mama Had To Work On Christmas* by Carolyn Marsden. Pick any chapter that you wish. For example, the first chapter of *Mama Had to Work on Christmas*, sets up the situation in the book: Gloria’s mother must work before the two of them can join Gloria’s Nana in Mexico to celebrate Christmas. Librarians may want to outline this situation and then read the Chapter 7, which describes Gloria and her mother’s journey to join Nana.

After reading from one of the books, listen to “¡Viva mi barrio!” from *Lírica infantil con José Orozco* and let the children make *papél picado* (instructions are provided below).

Suggested rhyme/song

EL CHOCOLATE

CHOCOLATE

Uno, dos, tres, CHO

One, two, three, CHO

Uno, dos, tres, CO

One, two, three, CO

Uno, dos, tres LA

One, two, three, LA

Uno, dos, tres TE

One, two, three, TE

Uno, dos, tres, CHO

One, two, three, CHO

Uno, dos, tres CO

One, two, three, CO

Uno, dos, tres LA

One, two, three, LA

Uno, dos, tres TE

One, two, three, TE

Chocolate, chocolate,

Chocolate, chocolate,

Bate, bate chocolate.

Beat and beat the chocolate.

Chocolate, chocolate,

Chocolate, chocolate,

Bate, bate chocolate.

Beat and beat the chocolate.

Use the accompanying tune for “*El chocolate*” found on the CD, *De Colores* by José-Luis Orozco.

Suggested game

A LA VIBORA DE LA MAR/THE SEA SERPENT

This game is played very much like “London Bridge.” The children form a line and play the sea serpent trying to get through the cave as they chant the words.

To play:

1. Choose two children to be the “cave.” They need to face each other, with their arms raised to allow the serpent to pass between them (like in “London Bridge”).
2. Line up the other children to form the serpent. They chant the words. At the phrase, “Tras, tras, tras, tras!” the two children who are forming the cave, drop their arms and catch whomever is between them.

3. The child who is caught takes a turn as part of the cave, and the one who was originally part of the cave joins the end of the serpent.

<i>A la víbora, víbora de la mar, de la mar,</i>	The serpent, serpent of the sea
<i>por aquí pueden pasar;</i>	can pass through here, through here;
<i>los de adelante corren mucho,</i>	The ones in front run very fast,
<i>y los de atrás se quedarán.</i>	Those in back are left behind.

<i>Tras, tras, tras, tras!</i>	Tras, tras, tras, tras!
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<i>Una mexicana,</i>	A Mexican girl
<i>qué fruta vendía</i>	what did she sell?
<i>Ciruela, chabacano,</i>	Plums or apricots,
<i>melón o sandía</i>	cantaloupes or watermelons.

<i>Tras, tras, tras, tras!</i>	Tras, tras, tras, tras!
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<i>Verbena, verbena</i>	Verbena, verbena,
<i>jardín de matatena.</i>	in a garden of jacks.
<i>Verbena, verbena</i>	Verbena, verbena,
<i>jardín de matatena.</i>	in a garden of jacks.

<i>Tras, tras, tras, tras!</i>	Tras, tras, tras, tras!
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<i>Campanita de oro,</i>	Little bell of gold,
<i>déjame pasar</i>	let me pass
<i>con todos mis hijos,</i>	With all my children,
<i>menos el de atrás</i>	except the last!

<i>Tras, tras, tras, tras!</i>	Tras, tras, tras, tras!
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The tune to “La vibora de la mar” is available on the CD, *Infantiles, Vol. 1* by Hugo Liscano and Javier Galué.

Craft activities

AZTEC FANS

Many Mexicans and Mexican-Americans look to the Aztecs for the origins of their cultural heritage and take pride in the achievements of the Aztec civilization. Make an Aztec fan to remind the children of this heritage.

Materials:

- 2 small paper plates
- Tissue paper in assorted colors (or substitute with additional construction paper)
- Construction paper
- Scissors
- Stapler
- Glue
- Craft sticks
- Markers
- Crayons
- Feathers in assorted colors (optional)

Directions:

Decorate one paper plate by first dividing it equally into six parts and drawing lines with bright markers or crayons. Cut out a small circle from construction paper. This will go in the middle of the paper plate. Draw an Aztec-inspired design or Aztec creature in the small circle. Glue the construction paper circle to the center of the top plate. Fringe some tissue paper. To fringe the tissue paper, fold it in the middle and cut strips almost to the fold. Glue the fringe to the inside of the top paper plate, being sure to glue on the fold. You will now have a double fringe. Glue a row of red paper fringe to hide the rim of the top plate. Children can also cut colorful paper feathers and glue them on the plate. Glue a craft stick to one end and glue or staple both paper plates together. Attach feathers if desired.

BALEROS

This toy is found in many cultures. The idea is to catch the ball in the cone.

Materials:

- Tagboard
- Markers or crayons
- Stapler
- String
- Beads (large size)
- Hole punch
- Tape

- Reinforcements

Directions:

Cut a piece of tagboard into a quarter circle. (This will be used to make the cone.) Decorate the outside of the cone with festive designs using markers and crayons. Punch a hole in the middle of what will be the top of the cone and adhere a paper reinforcement to the inside and outside along the curved side. Bring both ends of the cone together and staple the top and bottom tip of the cone. Use tape to keep the sides together. String a large bead onto the end of about a 12-inch piece of string and tie in place. Tie the other end of the string through the reinforced hole. The baleros is now ready to be played!

PRIMARY/INTERMEDIATE PROGRAM

CUMPLEAÑOS/BIRTHDAYS

Suggested Books

Ancona, George. *The Piñata Maker/El piñatero*. Through words and pictures, Ancona introduces a master piñata maker, Don Ricardo, clearly showing the artistry and skill involved in this craft. Included are directions for children to follow if they wish to make their own piñatas.

Bertrand, Diane Gonzales. *The Last Doll/La última muñeca*. On her fifteenth birthday, a young girl receives a special gift.

Bertrand, Diane Gonzales. *Sweet Fifteen*. Fourteen-year-old Stefanie prepares for her quinceañera.

Blackstone, Stella. *Bear's Birthday/El Cumpleaños de Oso*. Bear does a variety of things to celebrate his birthday. Also available in French/English.

Chavarría-Cháirez, Becky. *Magda's Piñata Magic/Magda y la piñata mágica*. When Magda sees her brother's piñata, she finds a way to keep it from being broken.

Estes, Kristyn Rehling. *Manuela's Gift*. All Manuela wants for her birthday is a brand new dress.

[Bertrand](#), Diane Gonzales. *The Party for Papa Luis / La Fiesta Para Papa Luis*. In lively verse, this cumulative tale builds as the family gathers to celebrate a special birthday.

Hoyt-Goldsmith, Diane. *Celebrating a Quinceañera: a Latina's 15th Birthday Celebration*. This book celebrates a young girl's coming of age by way of her quinceañera.

Keister, Douglas. *Fernando's Gift/El regalo de Fernando*. Fernando searches for the perfect gift for his friend Carmina's eighth birthday, a gift that will thrive in the rain forest of Costa Rica where he lives with his family.

Lopez, Loretta. *The Birthday Swap*. Two sisters swap birthdays so that the younger one can celebrate hers in the summer.

Lopez, Loretta. *Qué sorpresa de cumpleaños*. Spanish language edition of above book.

[McCormack](#), Caren Mcnelly. *The Fiesta Dress: A Quinceanera Tale*. Noone is paying attention to Lola on her big sister's special day.

Mora, Pat. *A Birthday Basket for Tía*. Cecilia celebrates her great aunt's ninetieth birthday with a special birthday basket.

Mora, Pat. *Una canasta de cumpleaños para Tía*. Spanish language edition of above book.

Morales, Yuyi. *Just A Minute: A Trickster Tale And Counting Book*. Grandma Beetle tricks Señor Calavera, who has come knocking at her door, as she prepares for a birthday celebration.

Orozco, José-Luis. *De Colores and Other Latin American Songs For Children*. This bilingual collection contains traditional Latin American songs, including "Las mañanitas" and "La piñata" recommended for this program.

Osa, Nancy. *Cuba 15*. This is a story of a teenager whose Mexican grandmother insists on giving her a quinceañera.

Ryan, Pam Muñoz. *Arroz con frijoles-y unos amables ratones*. Spanish language version of the book below.

Ryan, Pam Muñoz. *Mice and Beans*. Rosa Maria tries to remember everything she needs to do to get ready for her granddaughter's birthday. However, putting out the mousetraps seems to escape her, so all sorts of ingredients for the celebration disappear one by one.

Sáenz, Benjamin Alire. *Grandma Fina and Her Wonderful Umbrellas/La Abuelita Fina y sus sombrillas maravillosas*. Grandma Fina gets a nice surprise on her birthday from family and friends who have noticed that she needs a new umbrella.

Samton, Sheila White. *Hurray for Rosa!* Beginning readers can easily follow the storyline of this tale outlining the events surrounding Rosa's birthday party.

Soto, Gary. *If the Shoe Fits*. Although Rigo is used to hand me downs, he is surprised with a new pair of shoes on his birthday.

Suggested audio recordings

Liscano, Hugo. *Infantiles por Hugo Liscano y Javier Galué, Vol. 1*. Contains "Cumpleaño" which is recommended for this program.

Orozco, José-Luis. *De colores and Other Latin American Songs for Children*. Includes two songs, "Las mañanitas" and "La piñata" that are recommended for this program.

Overview of the Program

Birthdays mark a new year of life and in the most cultures. In Latino families birthdays mean family, food, and fun. Sometimes, birthdays are celebrated for days and cake and ice cream are not the only things served. The piñata is filled with *dulces* (candies) and small toys and suspended in the air on a rope. Each in turn, the children are blindfolded and given a stick to swing at the piñata. When a child successfully cracks the piñata, the candy and toys burst out for all to share. Everyone at the party serenades the birthday person early in the morning with a song called "Las mañanitas." Often, mariachis come to entertain family and friends.

Reading and Sharing Books

With younger children, read one or two of the following books:

- The Birthday Swap
- Mice And Beans
- If The Shoe Fits

Then listen to "Las mañanitas." After playing it one time, play it again singing along. Recite the "*Bajen la piñata*/Lower the piñata" rhyme and then do the "mice and beans" activity, provided below. Finally, make mini piñatas with the group (instructions provided in the craft activities section). If possible, purchase a full-size piñata, fill it with wrapped candies and carnival-type toys and let the kids crack the piñata.

Quinceañera

This traditional coming-of-age party celebrates a young girl's fifteenth birthday and the cultural event can be as extravagant as a wedding. The quinceañera party includes fifteen damas or maids, each with an escort. Food, mariachis, and a dance are all part of this big event. Introduce

these celebrations to younger children by reading some of the pictorial non-fiction titles listed above, such as Hoyt-Goldsmith's *Celebrating a Quinceañera*.

For older children, read chapters from *Cuba 15* by Nancy Osa. Pages 1-3 of Chapter 1 provide an ideal introduction. This is a story of a teenager whose Mexican grandmother insists on giving her a quinceañera. Invite the teens to bring in pictures of themselves dressed in their quinceañera dresses. Ask if someone might bring in her dress for display. If no one has a dress to display, call a wedding/party store and ask if they might provide pictures of quinceañera dresses, cards, banners, and decorations for a display. Call a local Mexican radio station for titles of music played at the quinceañera celebration. Gather these recordings and play them as part of the program. (José-Luis Orozco's CD, *Fiestas!: A Year of Latin American Songs for Celebration* includes one song.)

Rhymes

BAJEN LA PIÑATA

Bajen la piñata,
Bajenla un tantito
Que le den de palos
Poquito a poquito

NO QUIERO ORO

No quero oro,
Ni quiero plata.
Yo lo que quiero
Es quebrar la piñata.

LOWER THE PIÑATA

Lower the piñata,
Lower it a bit,
So that they can give it
Another little hit.

I DON'T WANT GOLD

I don't want gold,
I don't want silver.
What I really want
Is to break the piñata.

Songs

LAS MAÑANITAS

*Estas son las mañanitas
Que cantaba el Rey David,
Pero no eran tan bonitas
Como las cantan aquí.*

SPECIAL MORNING SONG

These are the songs
Sung by King David
But they weren't as pretty
As they are sung now.

*Despierta, mi bien, despierta,
Mira que ya amaneció,
Ya los pajarillos cantan,*

Wake up, my sweet, wake up,
Look who's awoken,
The birds are singing,

La luna ya se metió.

And the moon is no longer shining.

(This traditional birthday song is recorded on *De Colores* by José-Luis Orozco.)

PIÑATA

PIÑATA

Dale, dale, dale,

Strike it, strike it, strike it,

No pierdas el tino.

Don't lose your grip.

Mide la distancia

Measure the distance

Que hay en el camino.

From here to there.

Activity

On individual index cards print the Spanish words found in *Mice and Beans*. Print one word per card in Spanish and provide the English translation. After reading the book, hand out the index cards, giving each child one or more cards. Practice saying the words, in Spanish and English, with the group. Then re-read *Mice and Beans*. When the reader says a Spanish word, have the group repeat it. Have the participant with the appropriate card stand up, repeat the Spanish word and then translate it into English.

Craft Activities

PIÑATA CRAFT

Piñatas are a traditional birthday activity in the Latino culture. Each child is blindfolded when he or she takes a turn swinging a stick at the piñata. When the *piñata* breaks, *dulces*, or candy, and small prizes scatter, to be picked up by eager kids (and adults). Let each child make a mini-piñata as a souvenir of your program.

Materials:

- 2 Styrofoam cups per child
- Masking tape
- Candies or treats to fill piñata
- Tissue paper in assorted colors
- Glue sticks
- String

Place candies or small treats into one of the cups. Seal candies into the piñata by aligning the openings of the two cups and securing them with masking tape. Make sure that the candies cannot fall out of the piñata. Cut assorted colors of tissue paper into long strips about 2" wide. The strips of tissue paper will be used to cover the piñata. Cut a fringe into the tissue paper strips, along the length of the paper. Cut along one edge, just to the middle of the paper strips. Use the glue stick to attach the uncut side of the tissue to the styrofoam cups. Start at the base of the piñata (the bottom of the cup that holds the candy if the piñata is standing) and work your way up the piñata. Place a thick line of glue and attach the fringe one row at a time. Overlap the fringe to cover the uncut tissue paper sticking to the cup. Alternate colors of tissue paper.

Tape the string to the top of the piñata.

Web sites like KidsParties, <http://www.kidsparties.com/TraditionsInDifferentCountries.htm>, provide information about celebrations in other countries and cultures. These can also be found in books like *Birthday Traditions Around the World* by Ann Ingalls. Mama Lisa's World, http://www.mamalisa.com/?song_type=Birthday+Song&t=e_type, provides music and lyrics for birthday songs from around the world.

INTERMEDIATE PROGRAM

MIGRANTES/MIGRANT FAMILIES

Suggested books

Ada, Alma Flor. *Gathering the Sun: an Alphabet in Spanish and English*. The author uses poetry to tell the life of a migrant family.

Altman, Linda Jacobs. *Amelia's Road*. Amelia looks for a place she can call her own because her migrant worker parents are constantly moving.

Altman, Linda Jacobs. 1993. *El camino de Amelia*. Ilustrado por Enrique Sánchez. Traducido por Daniel Santacruz. New York; Lee and Low. Spanish language edition of above book.

Ancona, George. *Harvest*. This photo-essay alternates between a generalized portrait of migrant workers in California and personal stories of various individuals.

Ashabranner, Brent. *Dark Harvest: Migrant Farmworkers in America*. This history of migrant workers, and the struggles they've endured to improve working conditions, provides a generalized overview that compliments many of the individual stories in this section.

Atkin, S. Beth. *Voices From the Fields: Children of Migrant Farm Workers Tell Their Stories*. Through a series of interviews with the author and accented with stunning photographs, nine children bring their very real voices and experiences to provide an overview of migrant life in California.

Bunting, Eve. *Going Home*. A family of migrant workers in the United States considers Mexico their home.

Dorros, Arthur. *Radio Man/Don radio: a Story in English and Spanish*. A young boy, traveling with his family as they move from field to field to find work, listens to a treasured radio, the one constant in his turbulent life.

Herrera, Juan Felipe. *Calling the Doves/El canto de las palomas*. Using bilingual poems, the author tells of his life growing up as the child of migrant worker parents.

Hoyt-Goldsmith, Diane. *Migrant Worker: a Boy from the Rio Grande Valley*. Photographs show the life of a migrant worker along with accompanying text.

Jiménez, Francisco. *Cajas de Carton*. Spanish language edition of the book below.

Jiménez, Francisco. *The Circuit: Stories from the Life of a Migrant Child*. Through autobiographical stories, Jimenez tells of his families unending travels following the harvest.

Krull, Kathleen. *Cosechando esperanza: La historia de César Chávez*. Spanish language edition of book below.

Krull, Kathleen. *Harvesting Hope: the Story of Cesar Chavez*. This award-winning book tells the story of César Chávez, who worked to improve the lives of migrant farm workers.

Lord, Cynthia. *A Handful of Stars*. When her blind dog runs away, it is the daughter of a migrant worker who catches him in the blueberry fields. The friendship between the two girls changes their summer.

[Mateo](#), José Manuel. *Migrant: The Journey of a Mexican Worker*. Through a narrative that is illustrated with a long fold-out frieze, a young boy tells of the journey his family took from Mexico to the U.S.

Mora, Pat. *Tomás and the Library Lady*. Tomás finds a friend in the librarian who introduces him to good books.

Mora, Pat. *Tomás y la señora de la biblioteca*. Spanish language edition of above book.

Perez, L. King. *First Day in Grapes*. Chico recounts his school experiences, which are not always easy, when your parents are migrant workers.

Taylor, Theodore. *The Maldonado Miracle*. Trying to reunite with his father, a young Mexican youth crosses the border to America only to face a harrowing set of experiences including a stay in a migrant camp in California.

Suggested audio recordings

Hinojosa, Tish. *Cada niño/Every Child*. Contains 11 songs with the title song being most appropriate for this program.

Orozco, José-Luis. *Fiestas: A Year of Latin American Songs of Celebration*. Contains 23 songs, including “Viva César Chávez!” recommended for this program.

Overview of the Program

Working in the fields is a way of life for many Mexican families. In many cases, after immigrating to the United States, the family finds temporary or seasonal work. The children often live with constant change, including being the “new kid” in school every few months. Migrant families have deep roots in the Mexican culture and may still consider Mexico to be their home. Many migrant families continue to speak Spanish, eat traditional Mexican food, and retain their very tight family values. Although they do move regularly, programs that show an acceptance of migrant workers will bring the families to the library.

Reading and Sharing Books

Most of us have had contact with migrant workers on a weekly basis but just don’t realize it. When you munch on a bowl of grapes or wear your cotton pajamas, you are making contact. Migrant workers move around depending on where the next crop to be picked is located. They might pick cotton or grapes or both! You might start your program by using one of the pictorial books to introduce your program. Books mentioned above and not used in your program can be available for circulation at the end of the programming activity. Here are a few suggestions:

- *Harvest*
- *First Day in Grapes*
- *Harvesting Hope: the Story of Cesar Chavez*

Listen to “*Cada niño*” which is found on a CD listed under audio recordings.

After reading *Tomás and the Library Lady*, distribute the Tomás cards from the game below and see how many points each child receives. Finally, engage your group in making tissue flowers (instructions found under craft activity).

Program activity

Contact the Migrant Council. Invite parents and grandparents to share memories from their life spent on migrant farms. Post signs asking for photographs to display. It will be a good idea to have a presenter who speaks Spanish. This would also be a good opportunity to display some of the products that migrant workers pick alongside a description of what a day in the life of a farm worker means.

Craft activity

MEXICAN TISSUE FLOWERS

This is a traditional Mexican art form and you can find paper flowers in homes and in the market. Some make their living making and selling the paper flowers.

Materials:

- Tissue paper in assorted colors
- Chenille stems (2 per person)

Instructions:

Cut the tissue paper into five by five-inch squares. Distribute four squares of tissue paper in various colors to each child. Distribute 2 chenille stems per person. With the four tissue squares together, begin to make an accordion. Keep the accordion in place by taking one chenille stem and twisting the top over the middle part of the tissue paper accordion. Separate the tissue paper by lifting and fluffing up one at a time to give the appearance of a flower in bloom. Twist the top layer to form the center of the flower. Use the other chenille stem to make the leaves on the stem.

Activity

TOMÁS AND THE LIBRARY LADY

After reading *Tomás and the Library Lady*, give each child a copy of a card that spells out Tomás' name on the left hand column. Each child earns a point for every block they can relate to. Set prizes for achieving certain point levels. For example:

- 1-5 points: receive a sticker
- 6-10 points: receive a bookmark
- 11-15 points: receive a library pencil
- 16-20 points: receive a Mexican *dulce* (candy)

T	Likes to read about tigers	Has read a story to their mother	Can name a city in Texas	Knows what the Spanish word <i>pájaro</i> means
O	Has checked out a book at the public library	Knows someone who can tell a story in Spanish	Has eaten <i>pan</i>	Can count to ten

			<i>dulce</i>	in Spanish
M	Can say good-bye in Spanish	Has read a book while riding in a car	Has enjoyed Mexican hot chocolate	Has been to a dump ground
A	Has visited a public library	Knows what the Spanish word <i>libro</i> means	Likes to read about dinosaurs	Can say “good night” in Spanish
S	Knows a library lady	Can roar like a lion	Knows what the Spanish word <i>gracias</i> means	Has picked fruits or vegetables

Look for stories about immigrants from other cultures. For example, *The Year of the Three Sisters* by [Andrea Cheng](#) explores the efforts of two children as they campaign to bring their Chinese pen pal, Fan, to the U.S. on a cultural exchange program. *Mama's Nightingale: A Story of Immigration and Separation Hardcover* by [Edwidge Danticat](#) is the story of a Haitian child whose mother is in an immigration detention center. *I'm New Here* by Anne Sibley tells of three children from different countries learning to speak, write, and communicate in English. Phonetically spelled dialogue balloons help the reader understand how foreign English words sound. For older readers, use *Blackbird Fly* by [Erin Entrada Kelly](#) about a girl and her mother who moved to Louisiana from the Phillipines. The book includes some words in Tagalog, as well as cultural references.

Look for books about names and how they are different in different countries and cultures at KidWorldCitizen, <http://kidworldcitizen.org/2012/06/13/names-cultural-identities-in-stories-of-immigrant-children/>.

INTERMEDIATE PROGRAM

CUENTOS DE POURQUOI/POURQUOI TALES

Suggested books

Ehlert, Lois. *Moon Rope/Un lazo a la luna*. This Peruvian folktale explains why we can see a face in the moon.

Gollub, Matthew. *Uncle Snake*. Illustrated by Leovigildo Martinez. This pourquoi tale provides an explanation for lightning.

Gollub, Matthew. *Tío Culebra*. Illustrated by Leovigildo Martinez. Spanish language edition of the above.

Johnson, Anne Akers. *String Games From Around the World*. Contains pattern for Peruvian figure for art activity suggested below.

Larson, Jeanette and Adrienne Yorinks. *Hummingbirds: Facts and Folklore from the Americas*. This collection of facts about hummingbirds includes nine folktales that explain hummingbird behavior and biology from native cultures of the Americas, including Mayan, Aztec, and Puerto Rican.

Loya, Olga. 1997. *Momentos Mágicos/Magic Moments: Tales from Latin America*. This collection retains the voice of the storyteller in the variety of tales, including several *pourquoi* stories.

Rohmer, Harriet. *Atariba and Niguayona: A Story From the Taino People of Puerto Rico*. In this Indian tale, a young boy finds the special properties of the *caimoni* tree.

Rohmer, Harriet. *How We Came to the Fifth World/Como vinimos al quinto mundo: A Creation Story from Ancient Mexico*. The Aztecs tell how the world was created and then destroyed.

Rohmer, Harriet. *The Invisible Hunters/Los Cazadores invisibles*. This tale explains why the Miskito hunters allowed European traders to come to Nicaragua.

Vigil, Ángel and Jennifer Lowell. *The Corn Woman: Stories and Legends of the Hispanic Southwest/La mujer del maíz: Cuentos y leyendas del Sudoeste Hispano*. Several *pourquoi* tales are included in this collection.

Suggested resources

Jayne, Caroline Furness. *String Figures and How to Make Them*.

Johnson, Anne Akers. *Cat's Cradle: a Book of String Figures*.

Johnson, Anne Akers. *Juegos con una cuerda: un libro de figuras hechas con cuerdas*.

Koch, Kenneth. *Rose, Where Did You Get That Red?*

Sutherland, Zena. "Folklore" in *Children and Books*.

Overview of the program

Folktales, with their natural ties to oral language, provide a rich source of read aloud material for older children. *Pourquoi* tales, which explain in story form natural phenomena that were unexplainable to the ancients, have survived over the years because of their strong stories. After

all, these tales are no longer needed to explain the craters in the moon (*Moon Rope/Un lazo a la luna*) or where lightning comes from (*Uncle Snake/Tio Culebra*). Along with myths, creation stories, and tales explaining cultural beliefs, *pourquoi* tales can provide excellent material for reading aloud; viewing on film; and a basis for creative dramatics, puppetry, and storytelling. The following program is centered around *Moon Rope/Un lazo a la luna* by Lois Ehlert, but other folk tales are also included.

To add other languages and cultures to your program, look for *pourquoi* stories from other countries. For example, *The Story of the Milky Way: A Cherokee Tale* by Joseph Bruchac or *How the Animals Got Their Colors: Animal Myths from Around the World* by Micheal Rosen give different perspectives on why things are the way they are. Children can also be encouraged to create their own *pourquoi* tales. ReadWriteThink, http://www.readwritethink.org/files/resources/lesson_images/lesson324/write.pdf, offers a handout template for creating these tales but younger children can be guided to tell their stories aloud.

Reading and sharing books

Introduce the session by discussing the definition of a *pourquoi* tale (A story that answers the age old question, “Why?”). Tell the children how these tales have been used in cultures throughout the world to explain scientific phenomena, such as why the sun sets at night; aspects of natural history, such as why the crab has a shell; and the creation of the world. (For a more detailed explanation, see the chapter on Folklore in Zena Sutherland’s *Children and Books* cited above.)

Read *Moon Rope/Una lazo a la luna* as part of a session on *pourquoi* tales. In a school setting, such a program might continue over several days or weeks. In the public library, except as part of formal after-school programs, the session is best completed in one day. Have the children tell what the tale explains (two phenomena: why the mole doesn’t come out at night and why we see a figure in the moon). You may choose to read other *pourquoi* tales or conduct one or both of the art activities that follow.

Art activities

STRING FIGURES

Anne Akers Johnson’s *String Games From Around the World* includes a pattern from Paraguay along with a tiny bit of regional information. Practice making this string figure before you demonstrate the activity to the children. The additional resources cited above provide some practice in producing string figures and are appropriate for both children and adults.

MEXICAN TIN

Make metal cut-out figures that replicate Mexican tin work by using a disposable pie plate. See complete directions at <http://www.enchantedlearning.com/crafts/mexico/>. NOTE: Use scissors designed for cutting metal to soften the potentially sharp edges on the moon shapes. Because this activity might pose a hazard for younger children in the group, consider making either aluminum foil covered moons or moon shapes from silver poster board (usually available in craft shops during the Christmas season or by mail order). Follow the directions for creating imitation tinwork on the Web site mentioned above.

Writing activity

Although children often see writing a story as a poor follow-up to reading a story, the writing of original *pourquoi* tales can work well and be a lot of fun if done as a group activity. Begin by asking some questions that would lead to possible stories: Why does time slow down on school days? Why does a dog howl at the moon? Encourage the youngsters to suggest their own questions that could be the basis for a *pourquoi* tale. Then discuss the form of the tale. Stories should begin with some phrase such as “A long time ago. . .”. The story should state the prior condition. For example, if the tale is to answer the question, “Why do dogs bark?”, then in the beginning dogs should not be able to bark. Perhaps they sing, but sing badly. Perhaps they are silent, but can never signal an alert for danger. Next, the tale should create a situation that explains the phenomena. Perhaps dogs bark because they were rewarded with this special sound for accomplishing some feat. And then the tale should end with, “And that is why . . .”. A template for *pourquoi* tales, noted above, is available from ReadWriteThink.

For a variation on this activity, have the children pose their questions as poetry. See Kenneth Koch’s *Rose, Where Did You Get That Red?* for a detailed explanation of his successes with this kind of question.

INTERMEDIATE PROGRAM

¡SALSA!/SALSA!

Suggested Books

Colón-Vilá, Lillian and Roberto Collier-Morales. *Salsa*. Rita's family tells her how to dress, how to dance, and how to play salsa and she dreams of becoming a salsa band director.

Corpi, Lucha. *Where Fireflies Dance/Ahí, donde bailan las luciérnagas*. While investigating a haunted house, two children discover the music playing on a jukebox in a cantina.

Hallworth, Grace. *Sing Me a Story: Song-And-Dance Tales from the Caribbean*. Five Caribbean folk tales are accompanied by music that encourages readers to clap, sing, and dance. Music scores and dance instructions are included.

O'Neill, Alexis. *Estela's Swap*. Estela accompanies her father to the local market and tries to earn the money to buy a *folklorico* skirt. She learns, however, that kindness is more powerful than dollars.

Soto, Gary. *The Skirt*. Miata forgets her *folklorico* skirt on the bus and devises a plan to retrieve it before she has to tell her parents.

Dancing is found in most other cultures so add additional languages and cultures by using books like *Rabbit's Snow Dance* by Joseph Bruchac or *Drumbeat in our Feet* by Patricia A. Keeler. The polka from Germany, the hula from Hawaii, or the Tante Hessie from South Africa can round out a multicultural program.

Suggested Audio

Putamayo's World Playground. Putamayo World Music, 1999. Includes music from Chile, Brazil, Puerto Rico, as well as other parts of the world.

Sounds of the World - Music of Latin America: Mexico, Ecuador, Brazil. MENC: 1987. (#3032). Recorded in the United States by immigrants dedicated to keeping alive their homeland traditions, each volume includes narration, interviews, and music examples. Specially prepared teachers' guides accompany each set and provide historical and musical background information, pictures of instruments, and suggestions for using materials with elementary, secondary, and college level students. Originally produced for public radio by ethnomusicologist Karl Signell. Putamayo offers dance music from many cultures. Try *Kids World Party* for an assortment of dance music from around the globe.

Suggested Web Sites

Latin American Music Styles: <http://www.thomasn.sverige.net/LAMusicStyles.html>. Explore musical styles and the history of them, with audio samples.

The Buena Vista Social Club. <http://www.pbs.org/buenavista>. Excerpts from music, glossary of terms, and biographies of the musicians from the movie.

Additional Resources

Putamayo World Music. www.putamayo.com/. This music label produces and distributes world music and sells educational kits that promote multicultural awareness.

Overview of the Program

Books and activities celebrate the beauty of Latino music and dance, including traditional dances as well as contemporary and regional variations. For public library and after school programs, read *Where Fireflies Dance* and Chapter 1 of *The Skirt*, which introduces the characters and sets up the plot. Then play Latino music and show the children how to perform the Mexican Hat Dance. If possible, invite a folkloric group, a mariachi band, or other performers to present a demonstration. Select activities to round out the program and, of course, serve snacks.

Suggested Activities

MUSIC

Invite dance instructors to teach Latin dances. Teach the children how to dance the Mexican Hat Dance. Two recommended sources are [PE Central](http://www.pecentral.org/mediacenter/video_mexicanhatdance.html), http://www.pecentral.org/mediacenter/video_mexicanhatdance.html, and <http://www.janbrett.com/piggybacks/hatdance.htm>. The Mexican Folkloric Company of Chicago, <http://mexfoldanco.org/mexican/folkloric/dance/mexican-hat-dance.html>, provides a nice history of the origins of this national folkdance.

Play music by Tito Puente, Ricky Martin, and others. If the community has a Spanish-language radio station, invite the station to do a live remote broadcast from your celebration. Play samples of various types of Latino music, including tejano, conjunto, salsa, danzon, etc.

Demonstrate *los viejitos*, the dance of the old men. This traditional dance from Michoacán is usually only performed by men but children are permitted to take part in the festivities as well. Provide materials for the children to make *los viejitos* masks from papier-mâché or paper. Examples of the shoes and masks can be found (with text in Spanish) at <http://www.folklorico.com/danzas/viejitos/viejitos.html>, part of the Web site of Danzas de Michoacán. Additional examples of the masks can be found on many commercial Web sites. For school library and classroom programs, relate the reading selections and activities to the curriculum.

Ask each child to select one instrument or randomly assign them. Each youngster should use books and electronic information resources to find out when the instrument was developed, who developed it (if appropriate), what makes it unique, which performers are best known for playing the instrument, etc.

GEOGRAPHY

Use a map to locate Latin American countries and the musical style or dance that is popular in that country. Use colored yarn to show connections between Latin American countries and other countries that influenced the music.

Craft Activities

MARACAS

Materials:

- Recycled soft drink cans
- Washed and dried beans, peas, small stones, rice
- Masking tape or duct tape

- Stickers, paints, or markers

Directions:

Be sure that the soda can is washed and allowed to dry thoroughly. Decorate the can with stickers, paints, or markers. Be sure to use permanent markers so that the color adheres to the can. Place a handful of beans, peas, rice, etc. into the can. Shake it and add additional beans, peas, rice, etc. until the sound is pleasing. Don't fill the can more than about one inch. Cover the hole with tape and shake, shake, shake.

Younger children can make maracas from paper plates. Directions are at Enchanted Learning, <http://www.enchantedlearning.com/crafts/mexico>.

For more authentic maracas, use balloons and papier-mâché. Instructions are available from many sources and on-line at DLTk's Growing Together, http://www.dltk-kids.com/world/mexico/mexican_maracas.htm.

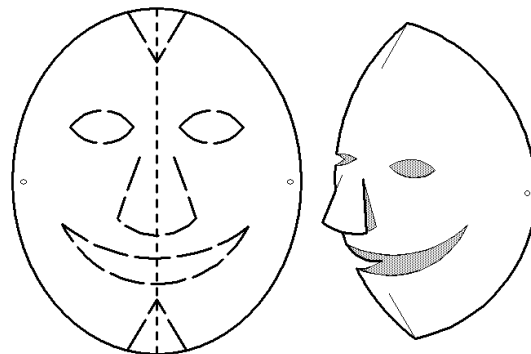
BOX GUITARS

Directions for making box guitars can be found at Enchanted Learning, <http://www.enchantedlearning.com/crafts/mexico>

MASKS

Materials:

- Poster board or heavy paper for each child
- Pencils, crayons, paints, markers
- Scissors
- Stapler
- Glue
- Feathers, rickrack, and other decorative items
- String or elastic



Directions:

Draw an oval shape on the poster board or card stock large enough to cover the child's face. At the top and bottom of the oval, cut out a small triangular shape. Cut eyeholes. Allow the child to decorate the mask, coloring in features and adding embellishments with feathers, rickrack, etc. Fold the mask along the edges of the triangular shape at the top and staple the two edges together at the top so that the mask has depth. Repeat at the bottom. Staple the string or elastic to the mask. White paper plates can also be used for the mask form instead of poster board.

MIXED AGES PROGRAM

MARIPOSAS/BUTTERFLIES

Certain types of programs, particularly in a public library or other “open” settings may attract children of many ages and interests. There are also times where programmers do not know what age children will show up. In some cases, it’s advantageous to have several choices for reading aloud and craft activities all centered on the same subject. That way if librarians need to make adjustments in the program, those changes will be less obvious. School librarians, more sure of the age of their respective audiences, may want to select a single title from the ones below and read that book, accompanying the reading with the appropriate craft activity.

Suggested books

Ada, Alma Flor. *Olmo y la mariposa azul*. (Preschool/Primary) Although not a Monarch, a little boy tries to catch a butterfly that flies in and out of his window and all through the town.

Brown, Monica. *Butterflies on Carmen Street/ Mariposas en la calle Carmen*. Each child gets a caterpillar to raise into a butterfly, but thanks to her grandfather, Julianita already knows all about the Monarch butterflies that will migrate to Mexico.

Jiménez, Francisco. *La Mariposa*. (Intermediate/Middle School) Adapted from one of the stories in Jiménez’s *The Circuit*, *La Mariposa* explores the symbolic ties a young boy, just beginning to break out of his shell, has with a pupa emerging from its cocoon. Available as its own volume, the story has also been translated into Spanish as *La mariposa*.

Josse, Barbara M. *Ghost Wings*. (Primary/Intermediate) The story takes place in Mexico during the annual migration of the Monarch butterfly and symbolically combines the presence of the butterflies with a young girl’s memories of her grandmother and her attempts to honor her during The Day of the Dead celebrations.

Miller, Lucas. *Going Down to Mexico / Rumba a Mexico: The Monarch Butterfly Book*. (Primary/Intermediate) This illustrated book is based on Miller’s popular butterfly song.

Swope, Sam. *Gotta Go! Gotta Go!* (Preschool/Primary) This book is an English-only selection about a “creepy-crawly bug” that has “gotta go” to Mexico. Along the way, she turns into a Monarch butterfly. The illustrations dramatically carry the story and the catchy verse builds pacing. Note: The book is small and it’s recommended that you have several additional copies for members of the audience to hold and follow along with you as you read.

Suggested media

The Monarch: A Butterfly Without Borders. 47 minutes. Bullfrog Films.
<http://www.bullfrogfilms.com>

The Migration Song. Sund to “She’ll Be Coming Round the Mountain. Lyrics at
<http://www.audubon.org/news/teacher-raps-migration-lessons>.

Suggested puppets

Use a butterfly puppet, such as the one available from Folkmanis #2046 (<http://www.folkmanis.com>) to show the children a butterfly in flight. Folkmanis also offers a caterpillar puppet that becomes a butterfly (#6005)

Overview of the program

Children in Texas are frequently able to see large groups of Monarch butterflies as they make their way to Mexico. Several of the suggested books deal with the Monarchs, both literally and symbolically.

Reading and sharing books

Librarians will have to be familiar with all of these books in order to select the best ones for the mixed age groups that may appear. Read one or more stories and have the children complete the craft activity that best suits their level.

Showing the video

Because of the length of this video, the showing of it may be limited to school libraries. Public librarians, however, may want to create a special showing for those youngsters who have participated in these Monarch activities. Please note that while this video is available from several distributors, it is only through Bullfrog Films that one can purchase public performance rights.

Lucas Miller's web site The Singing Zoologist, <http://singingzoologist.com/monarchs/>, includes short videos of him performing "Goin' Down to Mexico" along with links to additional Monarch sites.

Monarch Watch, <http://www.monarchwatch.org/>, has video of cascading Monarchs on Youtube, https://www.youtube.com/watch?v=x0m_rK_WpjQ&feature=youtu.be.

Craft activities

FOLDED PAPER BUTTERFLY

Follow the directions given at <http://www.bluebonnetvillage.com/foldbfly.htm> to make a paper butterfly.

PAPER PLATE BUTTERFLY PUPPET

Scholastic Teacher offers instructions for a paper plate and toilet paper tube butterfly puppet, <http://www.scholastic.com/teachers/article/craft-paper-plate-butterflies-and-caterpillars>. As an added bonus the instructions are also provided for a caterpillar.

Other activities

The University of Kansas hosts a Monarch Watch Web site: <http://www.monarchwatch.org> that provides directions for tagging Monarchs. Every year groups of children tag the butterflies, which are then identified when they winter over in Mexico. Other suggested activities, from formal lesson plans to research projects, are provided. Links to Texas Monarch Watch can be found at https://tpwd.texas.gov/huntwild/wild/wildlife_diversity/texas_nature_trackers/monarch/.

Reading Aloud

Although story time programs may target children at many different ages, reading aloud from longer works, such as short stories or chapters from novels, is most often reserved for children above the second or third grade. Several read aloud suggestions are offered in this section.

The benefits of reading aloud are many and especially when working with children for whom English is not their first language, reading aloud exposes the listener to new vocabulary. For all children, reading aloud introduces new ideas and exposes the listeners to books they might not have selected on their own. Reach Out and Read provides background information on the importance of reading aloud, <http://www.reachoutandread.org/why-we-work/importance-of-reading-aloud/>.

Before reading any book aloud to a class or group, teachers and librarians should, of course, read the book to ensure that the material will be appropriate for the whole group. Jim Trelease's Web site at <http://www.trelease-on-reading.com/> provides tips and suggestions for good books to read aloud. A complete discussion of reading aloud can be found in Chapter 8 of Teri Lesene's book, *Making the Match*. The National Association for the Education of Young Children provides tips on how to read aloud to children of various ages at <https://www.naeyc.org/files/yc/file/200303/ReadingAloud.pdf>.

February 24 is World Read Aloud Day. While you can certainly read aloud any day, make a point of having a program on this special day that includes all or portions of several books. Read Write Think, <http://www.readwritethink.org/classroom-resources/calendar-activities/today-world-read-aloud-30879.html>, offers some tips and resources.

Portions of many books and short stories offer effective read aloud material. Some suggestions are listed below. These are listed in order of maturity, with the first selection appealing to third and fourth grade children and the last suggestion targeting a high school audience.

Mueller, Pamela Bauer. *Hello, Goodbye, I Love You*. Escobár volunteers to train, and then give up, a guide dog for the blind. The thirteenth chapter addresses some of the difficulties in training a guide dog, Diego's pride in his work, and his love for the dog, Aloha.

Johnston, Tony. *Any Small Goodness A Novel of the Barrio*. The opening chapter introduces Arturo, "Turo," who, after arriving in the United States has his name Anglicized to "Arthur." He first accepts the change, then rejects it. This section introduces a strong, proud boy who shares other stories throughout this episodic novel.

Ryan, Pam Muñoz. *Esperanza Rising. (Esperanza Renace)*. After her father is murdered, Esperanza and her mother are forced to leave their once comfortable life in Mexico and join thousands of workers trying to eke out a living during the Great Depression. One particularly suspenseful section (pages 8-22 in the harcover edition cited in the bibliography), the night Esperanza and her mother wait for her father's return, creates a sense of drama and an interest in the book and as such provides a teaser for encouraging children to read more on their own. Whereas the previous section will have more appeal for children who prefer plot driven books, pages 23-33, which describe Esperanza's despair over her father's death, should draw in readers who favor character driven books. Both sections will require some introduction of characters, such as Esperanza's best friend Marisol as well as some background information that mentions the setting is Esperanza's birthday.

Alvarez, Julia. *Before We Were Free/Antes de ser libre*. Twelve-year-old Anita de la Torre has spent her entire life comfortably surrounded by family and friends in the Dominican Republic. Little by little, however, she learns that her family is in real danger for they are part of an underground movement attempting to overthrow the dictator. As an introduction to the book, read aloud chapter two (“Shhh!”) that recreates the suspense of having the family compound searched by the secret police. Some family members will have to be introduced to listeners before the reading. Also, page 66-71 in the edition cited in the bibliography, introduces the terror of having a powerful old man (General Trujillo) interested in Anita’s beautiful older sister.

Rice, David. *Crazy Loco*. One of the short stories in this collection, “Valentine,” amusingly covers a childhood incident that has grown out of proportion for one character and been all but forgotten by another.

Cólón, Jesús. “*Kipling and I*.” Celebrate National Poetry Month, along with El día de los niños/El día de los libros, with this story of the power of a single poem to comfort (both literally and figuratively) one memorable young man. It’s available in *Wáchale!: Poetry and Prose About Growing up in Latin America* edited by Ilan Stavans.

Add materials from other cultures that may include words in languages other than Spanish. Try some of these titles.

Bruchac, James and Joseph Bruchac. *When the Chenoo Howls: Native American Tales of Terror*. Rob Reid, author of *Reid’s Read-Alouds 6 : Modern-Day Classics from C.S. Lewis to Lemony Snicket*, recommends reading the story, “Keewahkwee,” a story about a cannibal ogre. The book includes a pronunciation guide.

Yee, Paul. *Tales from Gold Mountain: Stories of the Chinese in the New World*. Reid also recommends these stories about the Chinese migrant experience. Many of the stories have a supernatural element.

De Las Casas, Dianne, and Zarah Gagatiga. *Tales from the 7,000 Isles*. Folktales from some of the Phillipines 170 dialects are retold for reading aloud.

Many cultures have “Cinderella” stories and these read alouds provide great opportunities for multicultural and cross cultural readings. The American Library Association offers a bibliography at <http://www.ala.org/offices/resources/multicultural>, divided by areas of the world.

Booktalking

WHAT IS BOOKTALKING?

Booktalking is a programming activity that allows librarians to share their pleasure in books with a young audience. Although not the exclusive province of young adult librarians, booktalking has traditionally been associated with teens. Margaret A. Edwards, often called the “patron saint of young adult librarianship,” passionately advocates the practice in her classic, *The Fair Garden and the Swarm of Beasts: The Library and the Young Adult*. While booktalks can be geared to any age and can be created for picture books, generally booktalks are directed at independent readers and cover chapter books.

Technically, booktalking can be defined as any interaction between the librarian and a patron in which the former suggests reading material for the latter by sharing a bit about the book with the potential reader. In this case, however, booktalking will be defined as a structured program during which the librarian presents a group of books to young adults as recommendations for both their reading pleasure and as a means of learning about or visiting with youth. Think of it as a commercial for the book. The venue may vary from a public librarian venturing into a school or scout meeting to speak, a school librarian going into a classroom to speak, or to either type of librarian hosting a program that brings patrons into the school or public library.

HOW TO BEGIN

More than likely, booktalking connected to *El día de los niños/El Día de los libros*, will be a type of proactive programming. Some booktalks can be tied to a larger *El día de los niños/El día de los libros* celebration where children come to a central place, such as a library or a shopping mall, and participate in a host of activities planned to acknowledge their special day. In other cases, librarians will have to contact members of their community and ask if they can visit particular sites and conduct booktalks. Booktalks are a great way to share books with potential readers and get them excited about reading. Use it to introduce books from their culture or about other cultures. Often booktalks focus on a specific subject but may also simply be based on an assortment of “good” books. You might also booktalk non-fiction books like biographies.

School librarians may find the most support in language arts or social studies classrooms by showing that their booktalks encourage pleasure reading or supplement a curriculum study of child labor laws, diversity in society, or the status of children. Public librarians may also want to venture into the schools to promote their own dual language or translated books. They may also find receptive audiences with other traditional partners, such as La Raza, the Boy/Girl scouts, homeschoolers, and local literacy foundations.

Those not familiar with booktalking, or those who simply want to brush up on their skills, can consult the books and Web sites listed at the end of this selection. Although the temptation to use someone else’s prepared booktalk is an appealing one, such canned scripts frequently fail to show the points in a book you want to emphasize and are better at conveying someone else’s pleasure in a book rather than your own.

PREPARING THE BOOKTALK

When preparing booktalks, librarians must be conscious of the estimated number of participants, the ideal length of the booktalk, and the purpose of the booktalk. Although teens may not choose to borrow books immediately after the booktalk, there should be enough books available to give them this opportunity. While it is unlikely that you will have multiple copies of any one title, consider having additional books by the same author on hand, as well as a wide range of titles to offer some choice. Consider that an ideal time slot for tweens and teens is about thirty minutes, divide that number by the number of books to include in the talk, and you'll come up with an average amount of time to spend on each book. When preparing the booktalk, remember that a series of talks all of the same length can become repetitious and that some books may require a longer time to set up the situation, plot, or characters, while other books may only require a brief sentence for introduction. For example, after introducing *The House on Mango Street* (*La casa en Mango Street*) by Sandra Cisneros, a librarian could mention that *Caramelo* (*Carmelo, o, puro cuento*) is another book by the same author. Mentioning additional books by the author or books with a similar theme by other authors allows more participants to find something they will enjoy.

Encouraging teens to read should be the overriding goal in planning any booktalking program. Consequently, books should be selected according to both potential appeal and topic. The topic may be general, such as "summer reading," or it may be specific, such as books about the Second World War. In the example below, the topic is Latino/Hispanic youth who have in some way not been honored, either by their family members, peers, or the larger societal and governmental community. The books listed below all contain either elements of appeal or of literary merit, both of which work to satisfy teen readers and encourage them to explore reading further. You can easily choose books that represent youth from other cultures or do a "global" program by talking about books from various cultures.

Booktalks will vary with the presenter, the theme, and the audience. For example, a booktalk on *Esperanza Rising* (*Esperanza renace*) could stress family ties, or the conditions of migrant workers, or the prejudice faced by immigrants, or the maturity of a single girl. Booktalks prepared by another individual fall flat, and fail to convey that excitement among readers.

PRESENTING THE BOOKTALK

Librarians presenting booktalks should themselves be enthusiastic about books, knowledgeable about the books presented, and energetic. While discussions of each book do not have to end with cliffhangers, they should contain honest elements about the books that would entice kids to read.

Since teens may not immediately borrow books included in a booktalking program, librarians should consider ways to help them remember the selections mentioned. Hazel Rochman, author of *Tales of Love and Terror: Booktalking the Classics, Old and New*, suggests that after the program librarians keep the booktalked books on a separate book truck in the library for a couple of days. That way, youngsters can easily find recommended titles. Other librarians might consider using the books as part of a current, circulating display. The most lasting reminder is a printed list of books discussed. Consider using a blank bookmark template as a forum for listing books or making a sheet, with *El día de los niños/El día de los libros* logo on it, to serve as a bibliography of discussed books.

Librarians fluent in both Spanish and English have the flexibility to give booktalks in one or the other language or as a series of bilingual booktalks. (Sample bilingual booktalks are available at the Northern California chapter of REFORMA's Web site at <http://www.bibliotecasparalagente.org/titles.html>.) Librarians with only one language have fewer options, but should not ignore this programming tool simply because of language limitations. If they are speaking to a group with little English, such librarians may ask a member of the community to give a simultaneous translation. Nevertheless, it's important to remember that teens and tweens frequently have a grasp of English, even though this may be their second language, and will not be automatically put off or insulted if the booktalker only speaks English. The focus here is on the recommended books, not the language facilities of the librarian.

Suggested Books

These books listed below have been chosen because they address Latino/Hispanic youth who have in some way not been honored, either by their family members, peers, or the larger societal and governmental community. There are enough suggestions to satisfy a gathering of approximately twenty to thirty young adults. Note that not every book will be appropriate for every age group.

Abelove, Joan. *Go and Come Back*.

Allende, Isabel. *City of the Beasts*.

La ciudad de las bestias.

Alvarez, Julia. *Before We Were Free*.

Antes de ser libre.

Alvarez, Julia. *How the Garcia Girls Lost Their Accents*.

Anaya, Rudolfo. *Bless Me, Última*.

Bendíceme, Última.

Atkin, S. Beth. *Voices from the Fields: Children of Migrant Farmworkers Tell Their Stories*.

Bretón, Marcos. *Home Is Everything: The Latino Baseball Story*.

Buss, Fran Leeper. *Journey of the Sparrows*.

Cameron, Ann. *Colibri*.

Castañeda, Omar S. *Imagining Isabel*.

Cisneros, Sandra. *The House on Mango Street*.

La casa en Mango Street

Cisneros, Sandra. *Carmelo*.

Carmelo, or, Puro Cuento: A Novel.

Cofer, Judith Ortiz. *The Meaning of Consuelo*.

Garland, Sherry. *In the Shadow of the Alamo*.

Hart, Elva Treviño. *Barefoot Heart: Stories of a Migrant Child*.

Herrera, Juan Felipe. *CrashBoomLove: A Novel in Verse*.

Hinojosa, Maria. *Crews: Gang Members Talk to María Hinojosa*.

Jenkins, Lyll Becerra de. *Celebrating the Hero*.

Jenkins, Lyll Becerra de. *The Honorable Prison*.

Jiménez, Francisco. *The Circuit: Stories from the Life of a Migrant Child*.
Cajas de cartón

Jiménez, Francisco. *Breaking Through*.
Senderos fronterizos

Martínez, Victor. *Parrot in the Oven: Mi Vida*.
El loro en el horno: mi vida

McColley, Kevin. *The Walls of Pedro García*.

Meyer, Carolyn. *Rio Grande Stories*.

Mikaelsen, Ben. *Sparrow Hawk Red*.

Mora, Pat, ed. *Love to Mamá: A Tribute to Mothers*.

Ortiz Cofer, Judith. *An Island Like You: Stories of the Barrio*.
Una isla como tú: historias del barrio.

Ortiz Cofer, Judith. *Silent Dancing: A Partial Remembrance of a Puerto Rican Childhood*.
Bailando en silencio: escenas de una niñez puertorriqueña.

Osa, Nancy. *Cuba 15*.

Rice, David. *Crazy Loco: Stories*.

Rivera, Tomás. *Y no se lo tragó la tierra / And the Earth Did Not Devour Him*.

Ryan, Pam Muñoz. *Esperanza Rising*.
Esperanza renace.

Saldaña Jr., Rene. *Finding Our Way: Stories*.

Saldaña, Jr. Rene. *The Jumping Tree: A Novel*.

Santiago, Danny. *Famous All Over Town*.

Santiago, Esmeralda. *Almost a Woman*.
Casi una mujer.

Santiago, Esmeralda. *When I was Puerto Rican*.
Cuando era puertorriqueña.

Stavans, Ilan, ed. *Wáchale!: Poetry and Prose about Growing Up Latino in America*.

Soto, Gary. *The Afterlife*.

Soto, Gary. *Buried Onions*.

Soto, Gary. *Canto Familiar*.

Soto, Gary. *A Summer Life*.

Soto, Gary. *Taking Sides*.
Tomando partido.

Temple, Frances. *Grab Hands and Run*.

Thomas, Piri. *Down These Mean Streets*.
Por estas calles bravas.
Veciana-Suarez, Ana. *The Flight to Freedom*.
Winick, Judd. *Pedro and Me: Friendship, Loss and What I Learned*.

For other cultures consider these titles:

Kelly, Erin Entrada. *Blackbird Fly*. (The Phillipines)
Berg, Shana. *Laugh With the Moon*. (Malawi)
Kadohata, Cynthia. *Half a World Away* (Kazakhstan)
Nye, Naomi Shihab. *The Turtle of Oman* (Oman)
Pinkney, Andrea Davis. *The Red Pencil* (Sudan)

Check the Batchelder Awards,
<http://www.ala.org/alsc/awardsgrants/bookmedia/batchelderaward>, for award-winning books written in a language other than English and the translated. You will also find suggestions in *Booktalking Around the World Great Global Reads for Ages 9-14* by Sonja Cole.

Extension

Have a group of young adults prepare booktalks for their peers or for younger students. Define a topic, have each youngster prepare a booktalk script, and have the group present the booktalks at *El día de los niños/El día de los libros* celebrations.

BOOKTALKING RESOURCES

Suggested Books

Bodart, Joni Richards. *Booktalking the Award Winners: Young Adult Retrospective Volume*.
Broman, Jennifer. *Booktalking that Works*.
Cole, Sonja. *Booktalking Around the World Great Global Reads for Ages 9-14*.
Edwards, Margaret Alexander. *The Fair Garden and the Swarm of Beasts*.
Rochman, Hazel. *Tales of Love and Terror: Booktalking the Classics, Old and New*.

Teatro de lectores/Readers Theater

WHAT IS READERS THEATER?

Readers theater, frequently defined as “theater of the mind” or minimal theater, is, to quote Aaron Shepard, a “convenient and effective means to present literary works in dramatic form.” In readers theater, individuals read from literary works, most often without costumes or sets, letting their voices convey the emotion and situations of the various characters. Each reader should have a copy of the script with each part clearly identified.

Frequently passages that reflect interaction between or among characters are selected, with each participant reading the part of a single character. Use the dialogue of the literary work and omit identifying phrases such as “he said” or “she said” to create the part. A narrator introduces the book, identifies the characters, provides background necessary for understanding the production, and reads narrative material to connect the dialogue. Although readers will have printed scripts in front of them, thus freeing them from memorizing their “lines,” some practice reading their parts aloud, both individually and with other “cast members,” will be required.

PREPARING THE SCRIPT

Adult Scriptwriters

Few literary works are written entirely in dialogue. Although works such as James D. Macdonald and Debra Doyle’s “Nobody Has to Know,” found in Jane Yolen and Martin Greenberg’s story collection *Vampires* (HarperCollins, 1991), make terrific readers theater scripts without modification, some script adaptation is typically necessary. Below is a sample partial script for Charlotte Pomerantz’s *The Outside Dog*.

Here is the original segment of the book:

“Marisol,” said Grandfather, “I told you not to pet the dogs. They have fleas and ticks and who knows what.”

“But, Abuelito, this one does not,” said Marisol. “Look!”

“¿Qué raro!” Grandfather said. “There is not a flea on him.”

“So may I pet him?” asked Marisol.

“You may pet this one. But only this one. And don’t feed him a thing! ¿Entiendes?” said Grandfather.

Here is a sample readers theater based on that segment:

Narrator: Today we are going to read *The Outside Dog* by Charlotte Pomerantz. This story is about a little girl named Marisol who lived in Puerto Rico with her grandfather.

_____ will read the part of Marisol and _____ will read the part of Grandfather.
I, _____, will be the narrator.

Narrator: Marisol had always wanted a dog, but Grandfather said “No.” One day Marisol saw a stray dog near her house and, while she thought Grandfather wasn’t looking, began to pet the dog.

Grandfather: “Marisol, I told you not to pet the dogs. They have fleas and ticks and who knows what.”

Marisol: “But, Abuelito, this one does not. Look!”

Grandfather: “¡Qué raro! There is not a flea on him.”

Marisol: “So may I pet him?”

Grandfather: “You may pet this one. But only this one. And don’t feed him a thing! ¿Entiendes?”

(Reprinted by permission of publisher HarperCollins)

Three readers will perform the above readers theater: a narrator, the voice of Marisol, and the voice of the Grandfather. Each reader will have a script and will read his or her part to the audience.

Notice that the readers here must be familiar with both characters and story. For example, Marisol will be pleading when she says “So, may I pet him?” and Grandfather will be disbelievably sarcastic when he says “There is not a flea on him.” Such a situation points out one of the advantages of readers theater: youngsters must be involved in the story, or, as Louise Rosenblatt states, have an “efferent response” to the work, in order to perform well.

While a readers theater based on *The Outside Dog* could be performed by young children (the book does not contain sophisticated vocabulary), it can also be produced by teenagers for their younger peers during *El día de los niños/El día de los libros* celebrations. Most often, however, teenagers perform readers theater from passages of books they have read and loved (in contrast to the whole text performance recommended in the case of *The Outside Dog*).

Librarians can select books and passages appropriate for adaptation for a readers theater production. For example, the passage from Pam Muñoz Ryan’s *Esperanza Rising* (*Esperanza renace*), in which Esperanza’s father is killed makes a dramatic production and creates a fine introduction to the story. In this case, readers theater could be performed in either English or Spanish, or as a bilingual or dual language production because there is a recommended Spanish language translation of the book available. Readers not overly fluent in English will have the opportunity to practice their linguistic skills, including pronunciation and intonation, if they employ the English text. Conversely, readers not overly fluent in Spanish will have the same opportunities if they read from the Spanish text. Either way, both the performers and their audience will have access to a multi-layered story that celebrates a culture and an admirable young girl. Martha Lengeling, Casey Malarcher, and Leath Mills discuss particular advantages of using readers theater with non-native English speakers in the July-September 1996 issue of *Forum*, reprinted on the Internet at <http://exchanges.state.gov/forum/vols/vol34/no3/p84.htm>.

Young Adult Scriptwriters

Teenagers, however, are quite capable of producing their own readers theater scripts. This process requires some familiarity with the book, but also allows purposeful practice with the two critical reading and creative writing skills: selecting a passage that both conveys a central or enticing event in a book, and transforming that passage into a meaningful script. Other

educational values for adapting readers theater script are discussed in Kathy Latrobe's fine article, "Readers Theater as a Way of Learning," printed in 1993 in *The ALAN Review*.

Passages containing dialogue do not have to be the only literary forms considered for readers theater. For example, the dual language text in Demetria Martínez's poem "Fragmentos/Fragments," anthologized in Ilan Stavans's *Wáchale!*, could be performed by three readers: one, the narrator, to read the biographical information about the poet; two, another adolescent to read the Spanish sections; and three, yet an additional teen to read the English sections. This poem would be particularly appropriate for a performance at *El día de los niños/El día de los libros* celebration for it highlights the strain one individual experiences in her bilingualism.

Readers theater scripts can also be created for folktales that contain little dialogue. Here is one for "Why the Hummingbird Lives in the Mountains," a tale from the Yamana people of Tierra del Fuego from *Hummingbirds: Facts and Folklore from the Americas*. One tip you will notice in this script is that descriptive text has been turned into something the character can say.

WHY THE HUMMINGBIRD LIVES IN THE MOUNTAINS BY JEANETTE LARSON

Narrator: This is a tale told by the Yamana people of Tierra del Fuego to explain why...

Hummingbird: I, the Hummingbird, live in the mountains in South America.

Fact: Hummingbirds only live in the Americas, but they live in every area from Alaska to the tip of South America. Their habitats includes forests, swamps, deserts, and the snow line along the Andes.

Narrator: Long ago the land was very dry, and water was very hard to find. All of the animals were dying of thirst.

Fox: One day, I, the Fox, found the last remaining pool of water. I hid the pool from the other creatures and built a fence around it to keep them out.

Narrator: The other animals begged Fox to share his water with them, but he refused.

Fox: "There is not enough water for me and my family. Why should I help you?"

Narrator: As more creatures died from lack of water, others tried even harder to barter food for water. Still Fox refused to trade.

Fox: Nope. The water is all mine!

Narrator: The animals became weak from thirst. They called on tiny Hummingbird to help. Although she was small, Hummingbird was brave, and she flew to see Fox.

Fact: Hummingbirds are known to be fierce protectors of their territory and food sources.

Hummingbird: "Why are you being so selfish, Fox?" Please share!

Fox: I don't care what you say. I won't share.

Narrator: Outraged by his behavior, Hummingbird gathered a stone and flung it at Fox, killing him.

Hummingbird: Now Fox is dead and we can have the water.

Narrator: Just then the other animals trampled down the fence and rushed to the pool. Quickly they consumed all the water. The last to arrive were the birds, but by then the water was

all gone. Desperate, the birds joined together and used their beaks and feet to gather mud from the pool. They flew into the mountains and created crevices wherever they dropped the mud.

Hummingbird: From these crevices small streams of water flowed, providing cool water for me and the other birds to drink.

Narrator: And that is why in the farthest lands of South America, hummingbird lives in the mountain.

Fact: The Giant Hummingbird, the largest of the hummingbirds, is still pretty small, weighing only 20 grams. Yet this small bird regularly migrates over the Andes mountains between Chile and Peru enduring harsh weather to find food and water.

Narrator: So now you know why the hummingbird lives in the mountain!

Readers theater scripts can be developed for books that reflect other cultures and may include words in another language or that are from other languages. This script by Janet Hilbun, PhD is for high school students and features a sixteen-year-old Muslim girl who decides to wear the Hijab, the traditional muslim scarf, to school.

DOES MY HEAD LOOK BIG IN THIS BY RANDA ABDEL-FATTAH

Characters:

- Narrator
- Amal
- Leila
- Yasmeen
- Mother
- Father

Narrator: Amal is about to make a big decision—whether or not to wear the Hijab, the Muslim scarf, full time. She knows that she may be ostracized, that the other students at her snobby private school will taunt her, but her decision arises from her faith. She even makes a list of people who will be okay with her choice and those who won't. Amal decides to call Leila, her friend who has been wearing the hijab full-time since seventh grade. If they are out and somebody throws a comment at her, her tongue whips out a comeback before they've had a chance to finish their sentence. It was natural for Amal to talk to her first.

Amal: Guess what?

Leila: What?

Amal: I'm thinking of going full-time.

Leila: You got a job?

Amal: Not that full-time. The other full-time.

Leila: Get out!

Amal: Yeah. I mean, I haven't decided completely yet, but I'm seriously thinking about it. I'm going to get Mom to take me to the mall tonight. See how I do with it.

Leila: I can't believe it! We'll both be wearing it now! How cool is that?

Narrator: Amal and Leila talk awhile longer. Next Amal calls her friend Yasmeen.

Yasmeen: You've lost your mind. How can you even think about wearing it at *McCleans Prep*?

Amal: Yeah, well, that's what's holding up the decision.

Yasmeen: Well, duh! What are you trying to do to yourself? Isn't it hard enough to have a last name the length of the alphabet? Now you want people to wonder if you're battling for Osama's team? Stick with anonymity, girl!

Amal: What can I say? No pain, no gain.

Yasmeen: Are you sure, though?

Amal: Nope.

Yasmeen: How will you know when you're sure?

Amal: Don't know...I've got until Monday to decide.

Yasmeen: Why? There's no time line, you know.

Amal: Yeah, well. I just figure it's better to do it from the start of the semester. Less complicated that way.

Yasmeen: Well, you know I'll support you no matter what. I know you've got guts. If anybody at school says anything, tell them to shove it. Anyway, this mean we have to go shopping soon and get you a whole new wardrobe. Mix-and-match spree. What do you think?

Amal: Sounds like a plan.

Narrator: Later that evening at dinner, Amal decides to tell her parents of her decision. Her parents look at each other nervously.

Amal: Hmmm. Would you prefer I get a tongue ring?

Narrator: Her dad rolls his eyes at me and my mom sips on her soda water, her eyes fixed intently on my face, as though trying to work out if she is joking.

Amal: Wow, bring on the enthusiasm. I can't believe you guys aren't even happy for me! I thought you would be ecstatic! Sheesh! A little support would be nice! You're always encouraging me to pray more and talking to me about finding spirituality and all that, so why aren't you happy that I'm taking the extra step? Like you did, Mom? Huh?

Mother: We're proud of you. But it's a big decision, honey, and you're not at Hidayah anymore. It's a different environment at *McCleans*. It might not even be allowed.

Amal: Yeah right! How can they stop me? It's up to me whether I want to or not!

Father: Ya, Amal, don't be so unreasonable. Of course it's your right to wear it. But don't be under any delusions as to the power of school rules and tradition. Especially at a school like *McCleans*. It's not a public school. The system is entirely different.

Amal: They don't scare me.

Father: Ya, Amal, calm down. We'll support you but you have to think this through. Are you sure you are ready to cope with such a huge change in your life?

Amal: What's the big deal? It's a piece of material.

Mother: Since when do people see it as a mere piece of material? You and I both know that's being a tad optimistic, Amal.

Amal: So what? I can deal with all the crap...I want to try...and I want that identity. You know, the symbol of my faith. I want to know what it means to be strong enough to walk around with it on and stick to my right to wear it.

Mother: Why don't you try it out until Monday?

Amal: You both treat me like I'm some kid. I'm an adult. I can think like an adult too. That's exactly what I planned on doing.

Narrator: Amal wears her hijab when she goes to the mall. She's rather timid, but also in combat mode as she walks around, avoiding eye contact and waiting for something to happen. There are a few stares, but most people ignore her and her mother who is also wearing her hijab. Too soon, though, it is Monday morning.

Mother: Come on, Amal. First day back to school.

Amal: Five more minutes. Leave me alone.

Mother: I'm making you a nice breakfast. A good start for your first day back.

Amal: (Thinking out loud.) I've just got to take the plunge; that's the only way to do it. Wear it and then deal with the consequences as they come. It's a new term. It'll be a fresh start for me. I feel like I'm ready but my fears have ganged up on my confidence and grabbed it in a headlock...It's like somebody taking weeks to decide to go sky diving. They finally psych themselves up to do it but then end up standing in the plane ten thousand feet in the air stressing about whether they want to go ahead with it. It's one jump and the decision is made. Not turning back. That's how I see it. I don't want to wear it today and then chicken out and go back to school tomorrow without it. It's not a game or a fashion statement or a new fad. It's more serious than that.

Narrator: Amal decides to wear the hijab to school, but can she handle the taunts of "towel head," navigate a first love, while still staying true to herself. It won't be easy and she knows that.

Librarians unfamiliar with readers theater can consult Aaron Shepard's thorough instructions for selecting scripts, editing scripts, reading scripts, and staging a performance (<http://www.aaronsherp.com/rt/index.html#Tips>).

READERS THEATER RESOURCES

Suggested Books and Journal Articles

Latrobe, Kathy. "Readers Theater as a Way of Learning." *The ALAN Review*.

Latrobe, Kathy and Mildred Laughlin. *Readers Theater for Children*.

Latrobe, Kathy and Mildred Laughlin. *Readers Theater for Young Adults*.

Lengeling, Martha, Casey Malarcher, and Leath Mills. "The Use of Reader's Theater in the EFL Curriculum." *Forum*.

Suggested Web Sites

Aaron Shepard's RT Page. <http://www.aaronsherp.com/rt/index.html#Tips>

¡Colorín colorado! <http://www.colorincolorado.org/article/readers-theater-oral-language-enrichment-and-literacy-development-ells>

EdHelper.com. http://edhelper.com/Readers_Theater.htm

Contando cuentos / Storytelling

WHAT IS STORYTELLING?

Storytelling is one of the oldest forms of folk art. From the beginning of time, stories have been a part of everyday communication. Through stories, people have passed down the morals and customs of their culture; mothers have shared with their children tales of delight, love, and unusual circumstances as a way of offering affection and lessons of life. Through stories, our history and our culture, as well as our beliefs and our fears, have been transmitted to the young and old alike.

BENEFITS OF STORYTELLING

The oral traditions are the basis of the written ones, of the reading and writing behaviors adults so want to foster in children. Before the written word, comes the oral one. Storytelling asks listeners to draw from experiences and create images in their minds as they visualize and understand characters, scenes, parts in a story, and descriptions. It's the same request made of readers but without the task of decoding words on a page. Chants that beg the audience to join in with the teller make the experience more interactive and meaningful to children.

In the library and classroom, storytelling can bring children to treasures from oral tales and written works. But it can also stimulate other kinds of benefits, such as:

- Developing literature appreciation
- Enhancing the love of reading
- Teaching, reinforcing, or improving reading, writing, and listening skills
- Influencing attitudes, feelings, and behaviors
- Stimulating critical and creative thinking
- Enhancing the classroom curriculum
- Entertaining different age groups and populations
- Introducing a science, social studies, or math unit
- Inspiring an art project, a dramatic presentation, or other creative activities

Through a story, the teller can bring characters and incidences alive or present a culture or an environment in ways that encourage children to continue that learning. Story listening and storytelling have no age limitations. Individuals of any age enjoy a story, from the toddler to the teenager to the elderly. If a story is well told, listeners will enter the world created through words and images.

PROFESSIONAL AND NOVICE STORYTELLERS

Professional storytellers have dedicated their lives to finding and learning the stories that speak to them and that they believe should not be lost. A good teller, who performs stories that are appropriate and engage the audience, is knowledgeable about the objectives of the library program or school curriculum as well as children's developmental stages. Storytellers who represent a specific culture do so with a knowledge and love of the language as well as with knowledge of the history of the people of that culture. Fine professional storytellers will research

the stories and the related cultural/social elements to present them in respectful ways, thus honoring the culture from which they spring.

But, teachers and librarians can become storytellers in their own classrooms and libraries. The main characteristic a novice teller must have is a love for the story and a desire to share that story with others. The novice may not feel comfortable getting up and telling a story from memory/recollection in front of a large audience, but may feel at ease with a smaller group, using props such as a felt board. The resources and books listed below will help develop those storytelling skills. Periodically check the Tejas Storytelling Association for workshops, meetings, and festivals in your area.

PREPARING THE PROGRAM

If you decide to contract a professional teller, make your choice wisely. The Tejas Storytelling Association Web site provides information about regional guilds and storytelling events around the state (<http://www.tejasstorytelling.com/menu.html>). They also offer a directory of tellers. Ask others for suggestions of storytellers who can both entertain and educate an audience of children. When contracting with a professional storyteller, clarify the age group, size of audience, object of the program, location of the program, number of performances, and travel and lodging accommodations. (The suggestions given for contracting with an author often apply to storytellers. See the “author visit” section in this tool kit.)

Bilingual tellers offer the advantage of knowing the language and being versed in the culture. However, you may need to contact them early as they are often booked months in advance. Check Noche de Cuentos, <http://nochedecuentos.org/>. This is a REFORMA family literacy initiative, celebrated during the week of the Spring equinox in conjunction with World Storytelling Day. In addition to resources for storytelling, the site provides a directory of bilingual storytellers from around the United States.

Some storytellers have tapes and CDs for sale. If you want to make these available to your audience check on the process before the day of the program.

When preparing your own on-site program, do not allow your lack of Spanish language skills to deter you. You may want to tell stories from books that combine Spanish and English and employ code-switching. The best of these employ short, easy, and familiar words in the target language. Even if you do not pronounce all the words with the “right” Spanish accent, children will appreciate your effort to learn from their culture and will love to help you with the “right” way to say a particular word or phrase. Dual language books may also provide the basis for storytelling, with one person telling the story in Spanish and one in English.

Most important, however, is to select books that are entertaining, appropriate for the audience, and show a respect for the culture. Study the food, traditions, songs, and other ways in which the culture expresses itself. That way, you will appreciate the culture and the children will appreciate you.

There are also many alternate forms of storytelling that invite audience participation. Look at books like *Tell Along Tales!: Playing with Participation Stories* by Dianne de las Casas for interactive stories.

To add other languages to your programs, look for books of stories you can tell from other countries. Dianne de las Casas *Tales from the 7,000 Isles* offers an assortment of tales from the

Phillipines while Jane Yolen's *Favorite Folktales from Around the World* provides tales from a variety of countries.

Another fun cross cultural storytelling experience is to look at the variations on fairy tales and folk tales from around the world. Many cultures have the same story archs. See the suggestion for Cinderella stories in the section on Reading Aloud. Although Cinderella is most commonly used, there are multicultural versions of "The Three Little Pigs," "Sleeping Beauty," and many other commonly known stories.

Suggested Resources

Bauer, Caroline Feller. *New Handbook for Storytellers: With Stories, Poems, Magic, and Much More.*

Davis, Donald. *Telling Your Own Stories.*

Dubrovin, Vivian. *Storytelling for the Fun of It: A Handbook for Children.*

MacDonald, Margaret Read. *The Storytellers' Sourcebook: A Subject, Title, and Motif Index to Folklore Collections for Children, 1983-1999.*

McDonald, Margaret Read. *The Storyteller's Start-Up Book: Finding, Learning, Performing and Using Folktales Including Twelve Tellable Tales*

Mooney, Bill and David Holt. *The Storytellers' Guide: Storytellers Share Advice for the Classroom, Podium, Pulpit, and Center Stage.*

Sierra, Judy. *Storyteller's Research Guide.*

Suggested Web Sites

Brown, David K. *Folklore, Myth and Legend.*

<http://www.acs.ucalgary.ca/~dkbrown/storfolk.html>

Library of Congress American Folklife Center. <http://www.loc.gov/folklife/>

Shepard, Aaron. *Tell a Story! A Guide to Storytelling.*

<http://www.aaronsherp.com/storytelling/Tips.html>

Story Arts developed by Heather Forest and funded by Bell Atlantic Foundation. Contains lesson plans and activities, articles, and tips. <http://www.storyarts.org>

Storyteller.net. Listen to interviews and stories. <http://storyteller.net/>

Tejas Storytelling Association. <http://www.tejasstorytelling.com>

Texas State Historical Association. <https://www.tshaonline.org/home/>

University of Pittsburg. *Folklore and Mythology Electronic Texts.*

<http://www.pitt.edu/~dash/folktexts.html>

Visitas de autores/Author Visits

Visiting authors can bring excitement to an El día de los niños/El día de los libros celebration. They can also bring despair if the visit isn't handled well. Providing the opportunity for children to meet and hear authors from other cultures or who speak languages other than English also helps to promote the ideals of multicultural and multilingual books.

WHOM TO INVITE

Invited authors should have some connection with the program. Check with other librarians for recommendations of authors who are good speakers. Temper these recommendations with the needs of your particular audience. Perhaps children have read many of this author's works, perhaps he or she is just beginning to write children's books and shows much promise, perhaps the author has a personal connection in the Latino/Hispanic community you serve. The author's visit is most productive if used as a culminating event, after the children have had an opportunity to become familiar with his or her writing, rather than as an introductory event to acquaint children with the author's work.

Some terrific authors are not terrific speakers. Some make poor guests. Check with other librarians for suggestions. When you contact the author's publisher, ask about the reception his or her visits have received at other libraries and schools. Find Texas authors by visiting the Society of Children's Book Writers and Illustrators, <http://www.scbwi.org/>, and looking for the directories under one of the five regional chapters in Texas. Keep in mind, however, that it may not be more expensive to bring someone in from another state so don't overlook the general directory as you search for an author.

HOW TO SCHEDULE A VISIT

Abbreviated information about author visits can be found on the Association for Library Services to Children's web site, <http://www.ala.org/alsc/issuesadv/kidscampaign/authorvisits>. The most complete information for author visits can be found in Kathy East's book, *Inviting Children's Authors and Illustrators: A How-To-Do-It Manual for School and Public Librarians*. You might also contact the publisher directly but be sure to leave plenty of time for communication and negotiations. A list of publishers with contact information is provided by The Children's Book Council, <http://www.cbcbooks.org/membership/member-list/>. No matter how well you know a particular author, contacting him or her through the publisher is usually the best way to book the event unless the author has indicated (on his or her Web site, for example) that direct contact is preferred.

In addition to the above suggestions, the following tips will help the visit go smoother.

1. Take care of as many financial arrangements as possible before the visit. If you can book and pay for transportation costs before hand, offer to do so. Send tax forms to the author ahead of time so that paperwork can be processed. If there are costs you will be reimbursing, let the author know about saving receipts or other ways of reporting those costs. Let the author know when the honorarium will be paid if you

- are unable to do so at the conclusion of the visit. Give a contact name in case this payment is delayed.
2. Give the author as much preparation as possible. Send a letter describing the audience, the number of participants, and ages or grades of the children. Let the author know how the children will be prepared for the visit. Including anticipatory letters from youngsters is always a nice touch. Some librarians send digital photographs to the author so he or she can see the setting for the program. Along with the letter, send a packet of materials that includes the following information: lodging name, address, and phone number; itinerary, including the names and job descriptions of the people who will be at meal functions, transport the author, or provide other special services; a map of the area showing where the author will be staying and the sites of the visit; and any other pertinent information. (For example, if the author will be housed near a special site (such as The Alamo) or museum (The NCCIL: The National Center for Children's Illustrated Literature), let him or her know.)
 3. Get the author's address ahead of time so you and others, including children, can write and send thank-you notes quickly.
 4. If book sales will be part of the visit, find out how to conduct these at your site. Frequently libraries and schools have restrictions on such sales and only a Friends' group or a PTO representative can sell them.
 5. Send out information to local newspapers.
 6. Prepare the children as much as possible by having them read the author's books, think of questions to ask, and know something about the author's background.
 7. If there is to be autographing, check with the author for his or her preferred procedure. Some authors request that Post-It Notes™ be used so that names are not misspelled. Others may prefer to autograph book plates for distribution.
 8. If you are planning to give the author a gift, consider the problems that may arise if the author must carry the gift on an airplane. An engraved letter opener, for example, represents a lovely thought but will not pass airport inspection in carry-on luggage. Similarly, large or weighty packages may not fit into a suitcase. If your gift is large, bulky, or won't be allowed in carry-on luggage, offer to mail the gift to avoid these problems.
 9. Enjoy the program and the enthusiasm of the children.
 10. Begin making plans for the next author visit.

If an author visit is beyond your budget or programming goals, consider arranging an online chat or a telephone conference call. The publishers' representatives will help you through that process.

SUGGESTED RESOURCES

East, Kathy. *Inviting Children's Authors and Illustrators: A How-To-Do-It Manual for School and Public Librarians*

Harvey II, Carl. "AUTHORS + STUDENTS = A POWERFUL SPECIAL EVENT." *Library Media Connection*.

Peck, Richard. "The Care and Feeding of the Visiting Author." *Top of the News*

Smith, Roland. "Author's Day Revisited." *Journal of Youth Services in Libraries*

Y más/And More

Programming ideas for El día de los niños/El día de los libros celebrations could go on and on. Think of the virtual visits to museums and Internet sites prompted by books like Jeanette Winter's *Niño's Mask* or Pat Mora's *Maria Paints the Hills*. Imagine a curriculum unit or program that involves bookmaking using Jörg Müller's *El libro en el libro en el libro* (*The Book in the Book in the Book*) or Pat Mora's *A Library for Juana/Una biblioteca para Juana*. Link a celebration of El día de los niños/El día de los libros to National Poetry Month by constructing a "poet-tree" in your library and filling it with volumes such as, Francisco X. Alarcón's *Iguanas in the Snow/Iguanas en la nieve*, Rudolfo Anaya's *Elegy on the Death of Cesar Chavez*, Juan Felipe Herrera's *Laughing Out Loud, I Fly: Poems in English and Spanish*, or Lori Carlson's *Cool Salsa*.

And think of all the fine books that were not included in this tool kit: Carmen T. Bernier-Grand's *Juan Bobo: Four Folktales from Puerto Rico/Juan Bobo cuatro cuentos folklóricos de Puerto Rico*; Becky Chavarría-Cháirez's *Magda's Tortillas/Las tortillas de Magda*; Douglass Gutierrez and Maria Fernanda Oliver's *La noche de las estrellas*; Gary Soto's *Too Many Tamales (Qué montón tamales)*; and Irene Beltran Hernandez's *Across the Great River*. Each of these, and hundreds of other terrific "reads," can become the center of a well thought out program. However, they can also be solid and appropriate additions to other programs, allowing librarians to celebrate diversity throughout the year. El Día de los Niños/El Día de los Libros is a terrific idea for April 30. It's an even better idea if carried out the other three hundred and sixty four days of the year.

Expand El día de los niños/El día de los libros celebrations to include languages other than Spanish. This expansion is included in Pat Mora's vision that El Día de los Niños/El Día de los Libros celebrate all aspects of bilingualism and literature. The phrase El Día de los Niños/El Día de los Libros has been translated to give a starting point for some of the languages spoken in Texas but ask speakers in your community if a language you want is not provided.

How to Write "El día de los niños/El día de los libros" in other languages

Le Jour des Enfants/Le Jour de les Livres (French)

兒童節 / 圖書日 (Chinese)

La Festa dei bambini/La Festa dei libri (Italian)

Kinderstag/Der Tag der Bücher (German)

Детский день / книжный день (Russian)

Ngày Nhi-đồng/Ngày Thư-viện (Vietnamese)

How to Write "A celebration of children and reading" in other languages

Celebración de niños y lectura (Spanish)

Une fête d'enfants et de lecture (French)

鼓勵孩子們讀書 (Chinese)

Una celebrazione di bambini e di lettura (Italian)

Ein Fest von den Kindern und Lesen (German)

Празднование детей и читателей (Russian)

Lễ Nhi-đồng và đọc sách (Vietnamese)

Suggested Resources

These are a few professional books that can help you with program planning. Most are available for loan through the Texas State Library's Library Science Collection.

Alexander, Linda B, and Nahyun Kwon. Multicultural Programs for Tweens and Teens.

Blass, Rosanne J. Windows on the World: International Books for Elementary and Middle Grade Readers.

Diamant-Cohen, Betsy. Early Literacy Programming En Español: Mother Goose on the Loose Programs for Bilingual Learners.

Larson, Jeanette. El día de los niños/El día de los libros: Building a Culture of Literacy in Your Community through Día.

Naidoo, Jamie C. Celebrating Cuentos: Promoting Latino Children's Literature and Literacy in Classrooms and Libraries.

Treviño, Rose Z. Read Me a Rhyme in Spanish and English: Léame Una Rima En Español E Inglés.

You can also find more ideas to incorporate into programming related to Hispanic culture at many Web sites. These sites offer activities, folktales, songs, and more for children or those working with them.

http://www.cyberpadres.com/club_amigos/

This site will take you to parent-approved sites, which include poetry, songs, rhymes, and stories. Some of the songs and rhymes are found within this tool kit.

<http://www.elhuevodechocolate.com>

Listen to the tunes to some of the songs listed in the program ideas. You will hear *El chocolate* and more. You can also read some additional Latin American tales on this site.

<http://www.hevanet.com/dshivers/juegos>

This site is filled with games and songs for kids. You can listen to the tune of traditional songs found within the tool kit such as *De colores* and *La víbora de la mar*. Get some great ideas on how to play many of these traditional Latin American games.

<http://www.mundolatino.org/>

You can visit all of the Latin American countries with a click of your mouse. View stories for kids and links to rhymes, jokes, songs and more. From Mexico to Central America and then on to South America, this site will take you there.

<http://www.pbs.org/americanfamily>

American Family is a series featuring a Latino family. Read about the series plus what it means to be Latino.

Last but certainly not least, be sure to share your wonderful programs, successes, and solutions to challenges with other librarians in Texas and around the country. The web site <http://dia.ala.org/> supported by ALSC includes a program registry that showcases programs and activities. Look there for ideas but also be sure to submit your work. You can search by state and year and the information often includes various languages included in the program. We also encourage you to submit your celebration for the Estela and Raúl Mora Award, <http://www.patmora.com/mora-award/>, and to apply for various grants that support your Día programming. ALSC frequently offers mini-grants and the Center for the Study of Multicultural Children's Literature, <http://www.csmcl.org/>, offers a grant to purchase books that support Día.