

*TRANSFORMATIVE  
EDUCATION*

**Authors  
In the  
Classroom**

**A Handbook for Trainers**

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## Acknowledgements

**Authors in the Classroom** is a course created by Alma Flor Ada and F. Isabel Campoy to promote authorship among teachers, children and their parents. A book entitled **Authors in the Classroom** (published by Allyn and Bacon, Boston, and distributed by Del Sol Books, San Diego CA.) contains an in-depth presentation of the origins of the course, its philosophical foundation and educational goals, and activities for personal transformation. The book also contains ten chapters that introduce writers to multiple topics and patterns to translate their thoughts and experiences into books.

This **Handbook for Trainers** complements the book with hands-on techniques and advice on how to conduct this workshop with new audiences.

It is our wish that every Author's in the Classroom trainee will become an author who shares the hidden treasures of a culture, an exemplary life, beautiful memories and reflections that without his or her voice, would have been silenced and unknown. We also encourage the new authors to share their books with children, young adults and their parents, in order to create a community of writers at home and school.

We believe in transformation, in creating the conditions for a better world, and we think that the power to achieve it lies within each of us.

Let's begin!

## Introduction

Most probably, the readers of this Handbook, are attending or were part of an **Authors in The Classroom** training. Participants to this workshop may share some objectives in common: they are teachers or professors, they have always wanted to write a book or want to help their students to write better and with confidence. They like to learn and are open to new ideas.

To all, this handbook will provide information and examples on how to get started and points of reflection about the conditions that help the unveiling of the author within to happen.

The audiences for whom we have taught this course are varied in literacy level, culture and age. We have taught with great success kindergarten children and doctoral students, in Micronesia and Spain, Hungary and New York, Amsterdam and Winnipeg, Manitoba, Los Angeles, CA. and Oaxaca, San Francisco and El Paso.

**Authors in the classroom** has helped parents who speak all languages –and sometimes with no prior literacy experience- to be the authors of books such as *The Proverbs I Know*, *Something I Know How To Do Well* and *How I Learned to Do It*, and *A Collection of Songs from the Folklore of Mexico / China / Brazil*, etc.

Becoming authors of books encourages parents to a more active participation in the educational development of their children, and school life.

## **I. How To Conduct A Workshop**

Whatever your audience may be there will be certain requirements that a trainer should take into account:

### **Physical surroundings**

1. The room should provide sufficient space for tables where participants will write.
2. If the group is large, whenever possible provide microphones to be able to hear every person in the audience.
3. Control the temperature to levels of comfort, if at all possible.
4. Make provisions for materials: paper and pens to write the drafts, diverse materials to self-publish the final versions if time allows.
5. An easel with chart paper or butcher paper will allow you to make frequent recaps of what has been presented.

E-publishing is of course contemplated. The final result must reflect the best author/illustrator/publisher that each participant has within him or herself.

### **Participant's ease**

1. Introduce yourself and request information on the background of the audience. If they are teachers, have them raise their hands to indicate what grades they teach. If they are parents, tell where are they from, and have them share in what grades are their children.
2. Allow for some discussion among participants to introduce themselves and to share their personal objectives for being part of the training.
3. Request and record those objectives and explain that they will be reviewed throughout the session(s).
4. Establish an atmosphere of cooperation and solidarity, confidence and confidentiality, of safety for the expression of their reflection and experiences.

### **Preparation**

1. Be prepared. Have sample books and transparencies (power point, or any mode of communication you will choose) for each section of the program.
2. Have a variety of published books on the topic. Provide multicultural perspectives.

3. Take a few minutes before the presentation to review your personal goals for being there. Remember the principles of Transformative Education. Set a goal for yourself that day.

### **During the presentation**

1. Allow during the day ample opportunities for reflection before writing and for sharing the works both in small and large group format.
2. Share your own writing whenever seems appropriate, as encouragement and example, in order to create a personal atmosphere.
3. Show multiple examples of books written by teachers, students and parents. Display them for the participants to read during the breaks.
4. Bring and have the participants bring published books of literary and artistic merit that reflect the patterns you wish to emphasize, such as: ABC Books, Biographies and Memoirs, books that emphasize transformation, and culturally relevant books that emphasize the culture of their students and their families.

### **To conclude**

1. Provide a reflection sheet where participants can freely offer their thoughts on the training.
2. If the training will last more than one day, collect all the ideas provided in their reflection sheets and bring them to the next session to have an open discussion, clarify issues and set the goals for the next session.

And, let us begin!

Alma Flor Ada and F. Isabel Campoy

## II. Transformative Education

Transformative Education as defined here, seeks the emancipation of the individual as an instrument for social liberation and the attainment of equity, inclusion, justice, and peace.

Transformative Education aims to achieve this emancipation through an education process that relies on the principles of Constructivism, and the strength of the arts. It promotes pedagogical practices geared to developing all aspects of intelligence, and to strengthening critical and reflective abilities through practices that are interactive, creative and joyful.

Transformative pedagogy promotes the creation of loving and caring relationships and environments, and recognizes diversity as essential to life.

Transformative education fosters respect for all forms of diversity (gender, sexual preferences, culture, ethnicity and beliefs). It recognizes the prevalence of biases and prejudice and the need to unlearn racist practices and assumptions in order to achieve a just society.

In the authors' interpretation of Transformative Education, a number of fields provide ideas for a comprehensive understanding of its fundamental strengths:

- **CONSTRUCTIVIST THEORY**

**Human beings are beings of knowledge.**

To construct new knowledge is to foster the human essence.

- **FEMINIST/WOMANIST THEORY**

**Human beings are beings of love and caring. All human beings have the right to attain their fullest potential.**

To foster our ability to love and care for ourselves and others is to foster the human essence. To facilitate that all human beings, regardless of sex or any other differences, achieve their potential is to honor the human spirit.

- **AESTHETHICS**

**Human beings are intrinsically drawn to beauty.**

All the artifacts of intact cultures throughout the world are aesthetically produced: whether they are baskets or clay pots, canoes or spears, clothing or canoes, there is a drive to make things that are not merely useful but also beautiful. And all cultures have music, dance, song, poetry.

To foster an aesthetic environment, aesthetic experiences, and creativity is to foster the human essence.

- **CRITICAL THEORY**

**Human beings are the sole constructors of social reality and as such are responsible for improving it.**

Social reality is not a product of nature, but of human beings. As such, it is imperfect and open to change. And we, as human beings, have the responsibility to constantly improve that which we have created.

We have the ability to see what is and what ought to be in order to have a world that is just and equitable, humane and healthy. To live ethically is to engage in the conscious transformation of our reality in a search for equity, inclusion, justice, and peace.

For the human race, going to the Moon is technologically harder than stopping social evils. The fact that some social evils –like war, conquest, colonization, slavery, hate crimes and poverty —have been prevalent for long periods in many parts of the world does not justify them or mean they must exist. We did not let the fact that we do not have wings, or that most human beings in history never had the opportunity to fly, mean we could not fly, or prevent us from doing it.

- **MULTICULTURALISM**

**The nature of Earth is diversity. Human beings are as diverse as the reality of this planet.**

In this planet there is not a tree, but many kinds of trees; not a flower, but an enormous variety of flowers, not an insect but an extraordinary number of kinds of insects.

We all need to learn to think in terms of diversity. **There is no norm, we are all unique.** Only by recognizing, understanding, respecting, and celebrating diversity will we be able to create equity, inclusion, justice, and peace.

- **ANTI-BIAS EDUCATION**

**Prejudice and bias have been prevalent throughout human history. Most cultures are ethnocentric and promote seeing others as less than themselves and/or dangerous. The majority of people don't see their own biases. Biases are destructive, and when they become institutionalized they bring about injustice and even crime against other human beings.**

To be human we must unlearn prejudice and biases and become each other's allies.

- **CRITICAL PEDAGOGY**

**Most forms of public education, anywhere in the world, promote the domestication and colonization of the human mind in order to maintain the status quo.**

Most of the time there is a discrepancy between the stated goals of schools - and the goals individual teachers believe they are fulfilling - and the real structures behind schools.

To denounce these discrepancies is the first step toward eradicating them.

- **BILINGUAL EDUCATION**

**Language is one of the strongest elements of self-definition as well as one of the most significant elements of a culture.**

Identification with the mother tongue begins before birth. When children are made to feel ashamed of their home language they are by association made to feel ashamed of their parents, community, culture, and of themselves.

### **III. Benefits of Authoring Books in the Classroom**

The benefits of the Authors in the Classroom Process are numerous and significant for each of the groups involved.

#### **Teachers**

- Teachers develop their own voices and their strength as writers and gain a better sense of themselves as intellectuals.
- They become models of the most highly regarded intellectual activity: authorship.
- They establish a stronger relationship with both their students, and their students' families, getting to know them all much better.

#### **Students**

- Students' interest in books is heightened and their literacy skills increase.
- They develop a greater sense of the writing process and the nature and richness of books.
- Their sense of identity and self-esteem grows.

#### **Parents or Caretakers**

- Parents have a new opportunity to relate to the school.
- Their role as educators of their children is strengthened through the respect their words and experience receive from the school.
- They have an opportunity to develop their own reflection and creativity and to enrich their relationship with their children.

## IV. Benefits of Self-Published Books

The self-publication of books, in the classroom or school, brings about multiple benefits. Self-published books will:

- Build bridges between home and school, by increasing mutual knowledge of each other, in the process of sharing life experiences and personal reflections.
- Invite self-reflection.
- Lead to deeper understanding of everyday life.
- Bring out the artist, the creator hidden in each of us.
- Build self-esteem.
- Foster reading, vocabulary building, and literacy.
- Promote the validation of life experiences and our history.
- Facilitate understanding of others, bridging cultural differences.
- Empower us, as protagonists of our own books, to look at our lives from the perspective of a protagonist, not just a secondary character.
- Contribute to creating a print-rich environment in our schools and classrooms and in the homes of our students.
- Provide an opportunity for children and their parents to engage in meaningful, lasting experiences.
- Become valued treasures to keep as reminders of important moments of our lives, and to preserve those memories throughout time.
- Make beautiful and valuable presents.
- Motivate us to:
  - Remember
  - Reflect
  - Dream
  - Be authors, artists, creators
  - Sponsor transformation in our lives, and the lives of others.

## V. Types Of Books Authored By Teachers

### Autobiographical Books

The easiest topics to write about are those one knows well. Thus, writing about one's own life experiences is a good place to start. These books can hold great interest for the reader precisely because they are so authentic in nature.

Everyone has something to write about. In everyone's life there are special moments worth recording. They may be funny or sad, dramatic or simple. But as we share the sensations, the colors, the smells, the sounds that surround the moment, the memory of the experience will come alive for the reader.

Autobiographical books can take many forms. They can focus on one childhood anecdote, present a panorama of one's whole life, or describe a person who is part of one's life.

When teachers choose to share themselves with the students and their parents by writing books about themselves, they may achieve some very significant effects: they provide the message that they are willing to truly share of themselves as persons.

Often parents feel overwhelmed by the social distance between themselves and the teacher. Autobiographical books demystify the teacher as a remote authority figure. Instead, he or she will become an accessible human being. This will help overcome any resistance to communicating with the teacher on the part of the parents.

These books also provide a writing model for children and their parents. They will make it easier for parents to share information about themselves with their children.

#### *CHILDHOOD EXPERIENCES*

Experiences from the teacher's childhood let children know that teachers were once children, just like them.

#### *ABOUT ONE'S NAME*

There is an interesting story behind most everyone's name. In **¿Por qué me llamo Yolanda?** (Why My Name is Yolanda) by Yolanda P. Villalobos (El

Paso School District, 1992) the author tells a compelling story of a lonely WWII soldier, her own father, and explains how she came to be named Yolanda.

**Y los Mariachis siguieron tocando...** (The Mariachis Kept on Playing...) by Roberto V. Belis (El Paso School District, 1992), is a romantic and tragic story, masterfully written, which explains the author's nickname, "Güerito."

### ***RELATIONSHIP TO OTHER FAMILY MEMBERS***

Family members are very significant in the life of the young child. By sharing their experiences and feelings towards their own families, teachers are inviting children to recognize and analyze how they relate to others, and the role others play in their lives. **Mi abuelita y el abrigo rojo que me regaló** (My Grandmother and the Red Coat She Gave Me) by María Teresa Campa (Los Angeles Unified School District, 1992), recalls a childhood experience, the gift of a red coat. The author describes her grandmother and the profound influence this small, silent but powerful woman had on her life. The refrain, "My grandmother loved me and I loved my grandma very much" provides continuity throughout the text, which is illustrated with striking authentic black and white photographs.

### ***THE PROCESS OF BECOMING***

A powerful message teachers can share with children is that life is a process of becoming. By sharing with the students how they themselves have grown or learned something, they offer to the children the hope that their children may also someday transform a reality which is currently oppressive or limiting. For example, **I Was Not Always a Teacher** by Judy Houston (Houston Independent School District 1991), traces the author's work experiences as a teenager (wait person in a pizza parlor, cashier in a gas station, and farm worker) and how she eventually became a teacher. The brevity of the text, the author's own attractive line drawings, and the story's humor make this text appealing to children of all ages.

### ***ADULT EXPERIENCES***

The students' interest in their teachers' lives is not limited to the past. They will also enjoy knowing what happens in their teachers' lives today.

### ***THE IMMIGRANT EXPERIENCE***

There is a mistaken but widespread notion that immigrants take away jobs from native-born citizens and contribute to the depletion of the economy. Instead, in

terms of economic productivity as well as in many other ways, immigrants have been and continue to be a source of strength for the United States.

Immigrants are special individuals because it takes a great dose of courage and resilience to be willing to abandon one's own land and settle in a foreign country. As a self-selected group, immigrants are not necessarily typical of their country of origin, but share with other immigrants the special traits of perseverance and commitment to succeed. Statistically, immigrants give more to the country where they settle than they receive. But despite the great contributions that immigrants make to society, the immigrant experience is very difficult for the individuals involved. Children are no exception.

Adults tend to believe that children are adaptable, that they easily forget, and that their suffering is short-lived. In reality, what happens is that children don't know how to verbalize what they feel, and too often, when they try, there is no one ready to listen.

Immigrant parents have much to cope with, and in the struggle to make a living and survive the language and cultural differences, they may not be able to pay enough attention to what their children are experiencing.

Teachers who have themselves experienced immigration, or are the sons and daughters or grandchildren of immigrants, will be able to share their own experience or that of their family. In doing so, they may be offering a very valuable gift to their students and their families: the invitation to reflect upon their own lives. This is the first step in beginning to heal the wounds of uprootedness.

In **Ni de aquí ni de allá** (Neither from Here nor There) by Lorena G. Barbosa (El Paso School District, 1992), the teacher/author courageously recounts her own immigration experience at the age of eleven, after the death of her father. She writes of the painful change from being an outstanding student, to being a newcomer who can't speak the language and is scorned for not being able to perform adequately.

## Biographical Books

People are fascinating subjects. Just as it is possible to write about oneself, it is possible to write about others. Sometimes these categories overlap. For example, Terry Campa's **My Grandmother and the Red Coat She Gave Me** could easily have been considered as belonging to either an autobiographical or a biographical category.

### *RELATIVES: OUR PARENTS AND GRANDPARENTS*

For many of us, some of the most important beings in our life are unquestionably, our parents. In traditional cultures, such as the Hispanic or Latino culture, where the ties with the extended family can be as close as those of the immediate family, grandparents play a very important role.

Valeria Andriola uses the form of a letter to tell her story **Nonna Carissima** (Beloved Grandmother) (University of San Francisco, 1992). Each paragraph of the letter occupies a page, illustrated with a photograph. As her grandmother's life unfolds, her love for her granddaughter becomes evident. To make the book even more striking, Valeria pasted each page on cardboard and laminated it. The use of lace paper dollies on the inner pages, and of real lace, rhinestones, and fake pearls on the outside cover, are also expressions of how much her grandmother means to the author, and of the author's willingness to honor this connection.

### *RELATIVES: OUR OWN CHILDREN*

The relationship to one's children is perhaps the most precious experience that parents can have. It is not surprising that many teachers choose to write about their own children. A special book in this regard is **El mundo a través de los ojos de Cecilia** (The World Through Cecilia's Eyes) written by a teacher in the El Paso School District, 1992. "How does it feel to walk?" Cecilia asks. And the author, her mother, can only answer. "I do not know. I've never thought about walking. I just do it." Cecilia answers. "If I could walk. I'd be a ballerina." The dialogue in the text, based on real-life dialogue with her daughter, reiterates Cecilia's longing to walk, to run, to dance. The author concludes with the realization that although Cecilia can't walk, she dances, runs, flies with her mind and in her heart. Illustrated by a combination of computer graphics, line drawings by the author's talented niece and color photographs of Cecilia, this book touches the hearts of all readers.

### ***RELATIVES: THE SIGNIFICANT OTHER***

By sharing life intimately with another person, we get to know others in great depth. And our partners—their actions, their thoughts, their dreams—can become the subject of powerful descriptions. **Montañas** (Mountains) by María V. Rubert (El Paso School District, 1992), uses mountains as a metaphor. The mountains of their native Puerto Rico, the mountains her husband has seen on his trips, and the mountains that surround their adopted city of El Paso are the recurrent themes of this book. As the author writes about her husband's intense love for mountains, she lets us appreciate her deep regard for this man with whom she has shared 35 years of climbing the mountains of life. This striking book is illustrated with photographs pasted on colored construction paper as well as collages which combine the author's own color drawings with glossy illustrations cut from magazines.

### ***STUDENTS***

There is of course no limit to the people who could be the subject of a biographical book. It could be particularly significant for a teacher to write books about the children in her class.

### **Books About Animals And Nature**

Animals and nature can provide a diversity of topics. Sometimes books can be written from an unusual perspective. **Soy dueño de los Acosta. Libro por Bogart. Fotos por Familia Acosta.** (I'm the Owner of the Acostas. Book by Bogart. Pictures by the Acosta Family) by Herlinda Acosta (El Paso Independent School District, 1992) provides one such example. The author of the book writes the captions that accompany this photo album in the first person, as if written by their dog Bogart who "owns" the family. The wonderful humor of the captions is complimented by the bright colors of the poster board used to frame the photographs. The pages, enlivened by glue-on-dog biscuits, are held together by a ribbon and further secured by clothes pins.

### **ABC Books**

ABC books can offer a structure for any topic. Not only can they be used for categories such as birds, animals, plants, and cultural festivities, but also for family members, family experiences and even family values.

## Counting Books

Similar to ABC books, counting books offer a structure that can be helpful for first-time or reluctant writers. **Contemos con los niños** (Let's Count with the Children) by Patricia G. Ramos (El Paso Independent School District, 1992) is a counting book which begins with **One** teacher and **Two** languages, and concludes with **Twelve** children, the full number of students in this bilingual classroom. While the elements counted in the book are all things that can be found in most classrooms, they have been presented with ingenuity. For example the number 11 is depicted by the shape of small arms when two students are raising their hands to ask a question or offer an answer and with true poetic sensitivity. The number 3 is illustrated by the seasons that the windows have seen passing by.

## Fantasy

For this category there are no limits. Teachers should feel free to create any story they wish, with real life characters or with animals, toys, or any other fantastic types of characters.

The story can approximate real life or go beyond the boundaries of realism. By freeing her or his own imagination, the teacher will be better prepared to allow the children's imagination to flow also.

All children need and deserve ample literature in their home language as well as in the majority language of the country they live in. They need literature that depicts their reality, their communities, their history, and their daily lives, as well as literature that stimulates their imagination. Teachers who know these children and work with them can create the literature that is lacking. But even if a teacher does not want to embark on the long road to becoming a published author, the richness of media in this technological age makes it very feasible to produce multiple copies of any handmade book. For those who do not wish to think in technological terms, all that is needed is paper and pen.

Whether printed on the computer, illustrated with photos scanned into the computer, or made by hand, you could produce your first book today. You can decorate it with fabrics, with lace, with stickers, cut-outs, dried leaves and flowers, photographs, or whatever is meaningful and available to you. The joy of the process and the liberating experience will be a great gift to give to yourself or to your family and friends, and if you are a teacher, to give to your students.

## **Book Map**

A book map can remind us of the way in which we need to sequence the pages in a book.

1. Start with a beautiful, appealing cover that attracts your readers. Use original materials both for the cover and the binding.
2. Create a Title Page. Don't forget to invent the name for your Publishing House and write the name of the city where you live.
3. Write a dedication. It is important and people love to have books dedicated!
4. Insert a copyright note. Don't forget to include the year, your address and a copyright text.
5. Start your book. Make good use of the page.
6. Include a page at the end with your photo and some biographical data under the title: ABOUT THE AUTHOR.

## VI. Predictable Structures

Predictable structures are useful tools for the writer in creating a book about any selected topic.

Here are some predictable structures which can be employed by writers at any age in the process of authoring books.

### Contrasting Features

Facing pages, or alternating spreads, can contain contrasting features of a given topic. An example is Isabel Campoy's **Before and Now** with contrasting pages that present what a child could not do before but can do now.

Before I didn't like to share my toys.

Now I share them with my friends

Or Alma Flor Ada's **The Kite** or **El papalote**. Here the alternating feature is: "The good news is..." "The bad news is..."

(The good news is my mother decided to make us a kite.

The bad news is, she did not know how to make a kite.

The good news is she was willing to learn.

The bad news is...)

### Open Cumulative Tale

This structure, found abundantly in folklore, consists of adding elements or characters in each new page. An example is Isabel Campoy's **La pelota**. A new friend is added to the game as they run down the hill after a ball. Or Alma Flor Ada's **In the Cow's Backyard** or **La hamaca de la vaca**. Multiple animals join, one by one, the ant who is enjoying the shade while resting in the hammock in the cow's backyard.

A teacher in Stockton used this structure to write a book about herself as the lady with many hats. She began by saying that each morning as she fixes breakfast she wears a chef's hat: She is the lady in the chef's hat. Later, as she drives her children to school, she wears a chauffeur's hat. She is the lady in the chef's hat and the chauffeur's hat. As she adds her different occupations of the day -curing scraped knees, conducting a fire-drill, teaching a lesson- she keeps adding hats to her head.

### Specific Cumulative Structure

The cumulative structure may be specific, as opposed to open. For example in Isabel Campoy's **Year by year** a child adds what he is learning with the passing of time. Or in Alma Flor Ada's **Strange Visitors** or **Una extraña visita** the

visitors are different animals playing instruments. The specific structure is the days of the week.

The month of the year, the numbers from 1 to 10, etc., can also be used as cumulative structure.

### **How To...**

**How to...** and **Why...** books, traditionally called the “Porquoi tales,” are books that explain the reason for something. Rudyard Kipling made this format famous with his stories about animals –for example: “How the Elephant Got His Trunk”. An example of this is **The Science Fair** by Isabel Campoy, or **How the Rainbow Came to Be** by Alma Flor Ada, a picture book which children can easily use as a model.

### **Searching Through Approximation**

In the book **Martí and the Mango** by Daniel Moretón, a little mouse called Martí is faced with the need to find a mango. Since he does not know what a mango looks like, he begins to ask. He never gets a full answer from any one person but begins to gather clues: a mango would be larger than a guava, smaller than a watermelon, rounder than a banana, smoother than a pineapple, etc. This is a wonderful structure which captures children’s attention as well as assists them developmentally in concept formation.

### **Surprise Ending**

While this is less a structure than any of the previous ones, sometimes picture books are based on creating a comfortable situation, which may seem rather predictable to the reader, only to culminate in a totally unexpected ending. Some examples are: Willi Baum, **The Expedition** and Alma Flor Ada, **It Wasn’t Me** or **No fui yo**.

## VII. Sample of a Mini- lesson Using the Creative Dialogue Process

### Creative Dialogue

After introducing and reading the book **Friends** by Alma Flor Ada, conduct a Creative Dialogue. These questions are samples of the type of questions for each phase. Of course, the beauty of the real dialogue is that it will incorporate real life situations and experiences of the children.

The questions are not meant to be asked separately, but in a normal conversation format. Here they are separated into phases to give an idea of the different purpose of each phase.

**Friends (Amigos)** describes the life of squares and rectangles, circles and triangles who lived separately from each other and in fear of each other. One day, the circle went for a stroll outside his neighborhood and met a rectangle. Together they formed a car, a train and a toy that made them not only very happy, but friends. And that was the beginning of great changes in the neighborhoods of their city.

### Descriptive Phase

*Questions to ascertain the comprehension of the story and its concepts.*

- How many sides does a square have? Are all sides the same size?
- How many sides does a rectangle have? A triangle? Do circles have sides?
- What did the large squares say to the little squares?

### Personal Interpretive Phase

*Questions to invite sharing personal experiences, feelings and emotions.*

- How does it feel when other children want to play with you and be your friend?
- How does it feel when other children do not want to play with you or be your friend?
- How does it feel when other people treat you badly?

## **Critical Phase**

*Questions to promote critical reflection and anti-bias awareness.*

- Why did the big squares not want the little square to play with rectangles? Is that a valid reason?
- Do all people who have long hair think alike? Have the same taste? Do all people who live in the same street think alike? Can we tell the feelings of a person just by the way the person looks? By the person's language? The person's group?
- Why do you think the shapes had such a wonderful time when they started playing together?
- What are some of the difficult things that can happen when we play with people who are different from us?
- What are some of the good things that can happen when we play with people who are different from us?

## **Transformative Creative Phase**

*Questions to promote transformative attitudes.*

- What can we do when there are children who do not want to play with us?
- How can we learn to respect others?
- Is there someone you have not been friends with that you can invite to play with you?

## **Connections with the home**

Invite parents to share with their children some of their own experiences with friends, especially their friends when they were children. What were their favorite games and activities? Then ask them to discuss with the children their concept of friendship. What do they value in their friends? Can these qualities be found only in people of the same age, the same sex, the same language, the same ethnicity?

## VIII. Workshop Series Description

In this section we are including a series of forms and descriptions that we have used to inform school districts about the contents of the **AUTHORS IN THE CLASSROOM** and the expected outcomes of the Workshop. We invite you to present our work, respecting the intellectual property of its contents. We also encourage you to create your own structures and modifications, and introduce them to your audiences as the product of your own creation.

1. Workshop Description (three pages)
2. Sample Program
3. Sample Agenda
4. Workshop Reflections

AUTHORS IN THE CLASSROOM:  
TEACHERS, STUDENTS AND PARENTS AS AUTHORS

WORKSHOP SERIES

BASED ON THE WORK  
OF

ALMA FLOR ADA & F. ISABEL CAMPOY  
**Authors in the Classroom: Transformative Education  
with Teachers, Students and Families**  
Allyn and Bacon. Boston

Place

Date

## Objectives

The purpose of this workshop series is to provide opportunities for teachers to discover the value of publishing within the classroom and to facilitate teachers' exploration of their own abilities as writers.

Participants will analyze examples of the various genres of literature written for children and adolescents. They will do extensive reading of children's books, and will write three manuscripts of different genres.

Further, participants will discuss ways to implement book authorship in their own classrooms and plan projects that will involve children and parents in the ongoing authorship of books.

## Description Of The Process

In this workshop series, teachers will read and analyze literary pieces of merit written for children and adolescents, or enjoyed by them. Each analysis will aim to discover the structure and literary elements of the piece, identify individual characteristics in the author's voices, and recognize how the authors' worldview, culture, and personal experience influence their work.

Participants will be provided with the theoretical rationale supporting the *Authors in the Classroom Project*. They will be guided through a number of collective writing activities and will be provided with encouraging feedback and appropriate editorial suggestions for their personal creations.

## Participants' Responsibility

Teachers participating in this series of workshops will understand that:

- these workshops are interactive; everyone is expected to collaborate, since the collaboration will not only benefit each individual but will support the group process
- because *one learns to write by reading*, participants will be encouraged to read abundant examples of books for children and adolescents while engaging in this process. Sharing the books one has read will enrich the whole group
- participants will also be expected to give positive feedback to one another's writing, since the process of seeing the merit and potential in the developing manuscripts of others will contribute to the enrichment of their own work
- the timely development of the manuscripts will be essential to receiving feedback and editorial suggestions

## **Outcome**

Each participant will be expected to produce the manuscript and design for 3 self-published books and to select one of the three to be fully developed and self-published for sharing on (date).

Participants will also plan how to incorporate the authorship of books in their classrooms, in order to:

- Increase their students' interest in literature and reading
- Develop a "Publishing House" within the classroom for children to write and publish books
- Establish a stronger "home-school" interaction by sharing their own personal stories with parents
- Ensure that their classroom and curriculum are truly inclusive, and student and family centered, by incorporating parents' words, wisdom, and experiences in classroom-published books as well as by other means.

## **Group Work**

While the actual writing is for the most part an individual task, participants will be asked to form collaborative writers groups. Participants within each group will read and comment on each others' work, taking pride and ownership in the work of all members of the group.

The groups will constitute a supportive network to continue developing the outcomes of the workshops throughout the school year.

## **Workshop Dates**

Provide the calendar of events.

## Sample Program

This program sample is based on five meetings (to be adjusted based on the number of meetings planned.)

**Day 1:**           Date

*AUTHORS IN THE CLASSROOM:*  
*The value and significance of the authorship of books.*

Various genres of childrens' and young adult literature

Book authorship and home-school interaction:  
Overview and examples.

*UNVEILING THE AUTHOR WITHIN*  
Planning the writing of the first self-published book: "I Am"

Introduction of the structure and examples for second book:  
"The Book of My Name"

**Day 2:**           Date

*SHARING AS AUTHORS:* Participants' first book  
"I am" in small group discussion

Presentation of three books in large group

Comments and reflection

*SHARING AND DISCUSSION:* Books identified by participants  
as having special interest or literary merit on the topic of  
"Names"

Presentation of "The Book of My Name" examples by teachers,  
students and parents.

**Day 3:**           Date

*SHARING AS AUTHORS:* Participant's second book "The Book  
of My Name" in small group discussion

Presentation of three books in large group

Comments and reflection

*SHARING AND DISCUSSION*: Books identified by participants as having special interest or literary merit on the topic of “ABCs”

Presentation of “ABC” book examples by teachers, students and parents

*SHARING AS TEACHERS*: Experiences of Authors in the Classroom Project with students and families

**Day 4:** Date

*SHARING AS AUTHORS*: Participants’ third book “My ABC Book” in small group discussion

Presentation of three books in large group

Comments and reflection

*SHARING AND DISCUSSION*: Books identified by participants as having special interest or literary merit on the topic of “Childhood memories”

Presentation of “Childhood Memories” examples by teachers, students and parents

**Day 5:** Date

*SHARING AS AUTHORS*: Participants’ fourth book ‘Childhood Memories’ in small group discussion

Presentation of three books in large group

Comments and reflection

Series conclusion, evaluation

Graduation

## Sample Agenda

For first one-day workshop

Date _____	8:30 A.M. to 3:30 P.M.
<b>8:30</b>	Welcome. Presentation of the workshop objectives
<b>9:00</b>	Introductions Recognition of participants' own objectives  Authors in the Classroom. Principles sustaining the project
<b>10:30</b>	<b>Break</b>
<b>11:00</b>	Unveiling the Author Within Collective Writing Exercises
<b>12:00</b>	LUNCH
<b>1:00</b>	Discussion of the nature and applicability of the First Book: "I Am"
<b>1:30</b>	Creation of the first draft for the manuscript for "I Am"
<b>2:30</b>	Sharing of first drafts; feedback and comments  Research project for day 2: Collect books of merit on the topic of "Names"
<b>3:15</b>	Final Reflections

## Sample Agenda

For second one-day workshop

Date \_\_\_\_\_ **8:30 A.M. to 3:30 P.M.**

- 8:30** Welcome. Presentation of objectives  
Small group sharing of “I Am” self-published edition  
Large group presentation
- 10:30** **Break**
- 11: 00** Presentation of second book, “The Book of my Name”
- 12:00** **LUNCH**
- 1:00** Creation of the first draft for the manuscript for “The Book of My Name”
- 2:30** Sharing of first drafts; feedback and comments  
Research project for day 3: Collect “ABC” books of merit
- 3: 15** Final Reflections

## Workshop Reflections

*Please answer as many questions as possible. This anonymous feedback is the opportunity for all voices to be heard. Your thoughts are very valuable in planning the sessions that follow.*

*Thank you*

What have you learned from today's workshop? How did you learn it?

What is most useful of what you learned today? How will you apply it?

What did other participants learn from you and about you today? How did you support the group process?

What further questions do you have? Are there additional issues you would like to have addressed?

How can this process be enriched?

## **IX. Unit 1**

### **I Am**

#### *Initial Considerations*

In order to prepare your participants to initiate the process of writing, talk about the importance of reflection in creation, the need we have to observe the world around us and recognize our own space. Tell them about your own experience in writing your “I Am” book”. Set the scene.

#### *Reading an “I Am” poem.*

Read your “I am” poem or any of the examples we are providing here. Comment on the meaning of each stanza. Ask questions about the purpose of the author, the use of metaphors, the strength of each affirmation.

Do a dramatic reading of the poems, use your voice to bring alive the meaning of each word. Prolong the pauses. Raise and lower your voice with affirmation, pride, recognition of self. Bring your audience to the rhythm of your words.

If at all possible, collect poems from different cultures, experiences, and language. Here are some examples that you can copy into transparencies:

**Uniqueness**  
**F. Isabel Campoy**

I am a woman, creator of life.  
I am Latina, passionate, familiar.  
I am an emigrant, conscious of my two horizons.  
I am bilingual, capable of negotiating contradictions.  
I am the granddaughter of peasants.  
I am the daughter of tenacity and love.  
I am mestiza of cultures, of races,  
of ways to see life.  
I am a voice without fear.  
I am here, building new roads  
to go forward,  
true to myself.

**Thanks for Your Tears, Barbara Jean  
Elisabeth Kirnie**

“I can’t go home and leave you  
here alone,” she said,  
believing the classroom was my home.

“It’s alright, Barbara Jean,  
I don’t live in this room. All of me won’t fit.  
I’m as large as the world.”

And through her tears  
I saw myself. I am a teacher  
... and more.

I am the hands of a teacher,  
Opening books and doors, pointing the way  
...and more.

I am the arms of a mother, Enfolding my family with love  
...and more.

I am the eyes of a dreamer, seeking meaning on the wind  
...and more.

I am the heart of a friend  
In celebration and grief  
...and more.

I am all these things  
...and more.

I am me.  
And as large as the world.  
But sometimes,  
bewildered by that world,  
I am Barbara Jean's tears.

Thank you Barbara Jean,  
For giving me your tears  
...and more.

**I Am  
Peter Baird**

I am the babe of my parents  
the toddler in the grass  
the exploring child who fell from the garage  
the lover of books and cartoons.

I am the uncomfortable adolescent  
the idealistic young man  
the dreamer of adventures  
the follower of leaders and leader at times.

I am the partner in love,  
the father of two,  
the teacher, the worker,  
the songster, the student.

I am all  
and none alone  
I am still growing.

*After the reading*

1. Ask participants to finish a verse that starts “ I am...”
2. Encourage a creative and reflective answer.
3. Copy the lines of ten participants and read it as a verse.
4. Ask them to complete five more lines of who they are.
5. Ask for three participants to read their entire poem.
6. Show how a poem turns into a book.
7. Explain, using the book map, the structure of a self-published book.
8. Present as many examples as possible.
9. Request that they bring a complete self-published book of “I Am” for the next session.
10. Encourage the creation of books with students.
11. Encourage the creation of books with parents.

*Formats*

If participants are sharing this experience with children, perhaps they would like to provide a page with the exact number of lines the teacher wants for their poem, and with each line beginning with the words I am. For example following Elisabeth Kirnie’s poem

I am \_\_\_\_\_  
... and more

Young adults will require a longer presentation and more examples, as well as an in-depth presentation of the reflective process. Here is an example to be used with high school students:

**I Am Searching**  
**Ron Leyland**

I read books looking for myself.  
I listened to poems screamed under the sound of guitars, in  
    case  
    I would find me there.  
I sat in silence in my doorsteps, thinking about the dream of  
    self.  
I woke up, frightened that I wasn't there.  
But today I raised my hands in class,  
I questioned the empty voices,  
I tamed their fear, and mine.  
    I am here,  
    I am proud,  
    I am on my way.

### *Parents as authors*

Parents will have read the teacher's book and their son's or daughter's poem long before they receive the request to write one line about their family.

They will be familiar with the tone and length of the project, and for a first request probably one line illustrated with a photograph will be sufficient.

Publish the book of parents even if you only received two entries. Send that copy home and repeat the request until the majority of families have responded.

If more than one language is represented in the class, find translators in order to have a well written multilingual book. Older students from minority cultures are sometimes excellent translators.

Send letters home explaining the goals of the project and, if necessary, meet with parents who need to dictate their thoughts to you.

Here is a parent example by Lorena Garcia and her daughter Mia Jojola, a 3<sup>rd</sup> grade student:

### **I Am By Lorena Garcia**

I am the small dot in the I of Chile  
two voices trapped in one body  
my abuelita's dream,  
a birthmark.

I am  
still looking for my truth  
in motion,  
at times a drifting cloud  
or an anchored ship,  
a drop of blood  
a single tear.

I am sunrise over the snow covered Andes,  
the stamp on a long awaited letter.

A shell on the ocean floor,

a falling star.  
I am the sal in salsa  
a nail in your tire, taking all your hot air out.  
I am a firefly in the forest  
a shelf full of spices  
a snap of the fingers.  
I am neon lights in New York city  
the last second before midnight on New Year's eve.  
I am red new leather shoes  
inside a shoe box waiting to dance.  
I am a runaway balloon,  
a skipping stone on a lake  
and an exclamation point at the end of a statement.  
I am torn between two hemispheres  
a tongue that speaks two languages  
a Latina in the U.S.  
An extranjera in my own country.  
I am at war  
with words that cannot identify  
the real me.

**Who I Am**  
**By Mia Jojola, grade 3**

I am Latina and Native American,  
I am a free running horse.  
I am a flower of nature,  
I am the red clay of the Rio Grande.  
I am a child of love,  
I am the light of the moon on a dark night,  
I am a spinning wheel of courage that will never end.  
I am a gate of happiness that will never keep you out,

I am hope and hold all the keys of each door.  
I am me and no one else.

Another mother, Hannah Brooks, wrote and illustrated:

I am one shade of my children's rainbow  
Ready for my color to brighten  
Their rainy days.  
I am a woman of many hats,  
Proudly donning every one  
As I do everyday.

### *Journal*

In order to develop a voice, writing about the experience of becoming a writer is often a valuable tool to unveil hidden perspectives and feelings, recover memories, and materialize silenced experiences.

Keep a journal to “collect information” about everything you see, and experience.

## **X. Unit 2**

### **Acrostic**

#### *Initial consideration*

Acrostics provide an excellent opportunity for language development. We recommend that you create big alphabet charts to display at school and at home where on a daily basis you can keep adding new words in whatever morphological category you choose—nouns, adjectives, verbs—for each week/month/semester.

The habit of learning at least three new words every day in one or more languages can lead to a wonderful richness of expression and self-esteem, qualities that are important in a leader.

All our students will benefit from learning new words, but especially our minority children and those coming from limited socioeconomic means. Start your presentation by compiling positive adjectives participants would use to speak about someone they love and admire. Then, ask them to create an acrostic for someone they love.

#### *Acrostic*

**V**     **ivacious**  
**I**     **ntelligent**  
**C**     **aring**  
**T**     **ender**  
**O**     **bedient**  
**R**     **eflective**  
**I**     **ntuitive**  
**A**     **micable**

#### *After the reading*

The writing of acrostics promotes a positive atmosphere among people. At the core of Transformative Education stands the belief that we all can contribute to create a better world. Filling our homes and our classrooms with words that remind us of the beauty and goodness of our families and ourselves, asking children to write the acrostic of their parents or caretakers, their teachers, and friends, will put them in contact with their own positive side.

## Additional Examples of books authored by Teachers, Students and Family Members

The acrostic format can have many applications and be used to create a diversity of books. We will share here some of the books created by participants in our courses.

### *Teachers as Authors*

To produce her acrostic book Carmen Muñoz, from Brownsville, Texas, used colorful wrapping paper and cut out the six letters of her name several times. She also cut out several butterflies of different sizes from the same paper.

For the cover, she simply pasted the letter of her name vertically. On each of the even pages, she pasted a butterfly. On the odd pages, she repeated her name vertically, just like the cover. On the first odd page, she added an adjective to the first letter, on the next one, an adjective to the second letter. She proceeded in this fashion until she had the following:

<b>C</b> ariñosa		Loving
<b>A</b> mable		Gentle
<b>R</b> isueña		Joyful
<b>M</b> usical y		Musical and
<b>E</b> studiosa		Studious
pero <b>N</b> unca dejaré	but	I'll never cease
de ser...		being...

And she concluded with her name on the final page, just as it was presented on the cover.

Margarita Peña, from El Paso, Texas, based a book about herself on the letters of her name. In her book **Mis letras** [*My Letters*] (1992), she begins with an introduction where she names the letters that form her name. Next she uses a page for each letter, telling about an interesting aspect of her life or something she particularly enjoys. Each page is illustrated with a photograph. In concluding, she inserts an acrostic of her name with one descriptive adjective for each letter.

Alma Gabriela Sarmiento from El Paso used the acrostic format as the structuring element for a tale about self-discovery. The story and accompanying illustrations of **La sonrisa de Gabriela** [*Gabriela's Smile*] (1992) can be seen in the video **Escribiendo desde el corazón** by Alma Flor Ada (Del Sol Publishing). Here is the translation of the text:

Gabriela's Smile  
Written by Alma Gabriela Sarmiento  
Illustrated by Antonio Salman-Alonso

There once was a girl, named Gabriela, who had two very beautiful sisters.

Along the meadow, the animals and flowers mentioned that Gabriela was Bondadosa (kind), but added that her sisters were very pretty.

On the street, people said that Gabriela did things with Orgullo (pride), but added that her sisters were very pretty.

At parties, her friends talked about how Noble (noble) Gabriela was, but added that her sisters were very pretty.

At school, teachers repeated how Inteligente (intelligent) Gabriela was, but added that her sisters were very pretty.

In the swim meets, the spectators claimed that Gabriela was very Talentosa (talented), but added that her sisters were very pretty.

And at home, parents would sigh about how Amorosa (loving) Gabriela was, but added that her sisters were very pretty.

Gabriela was sad. She would have liked to have been pretty. One day, she asked her grandmother, crying: "Tell me, Abuelita, why am I not bonita (pretty)?"

Her grandmother raised her eyes from her embroidery and said: "But why, mi niña, are you saying you are not bonita?"

Gabriela answered: “I hear everyone saying how pretty my sisters are. They say very different things about me.”

Smiling, the grandmother responded: “Beauty is not outside, but inside your heart. Look carefully and see.”

The girl closed her eyes to look inside her heart, and smiled. This is what she found:

**B** bondadosa (kind)  
**O** orgullosa (proud of her work)  
**N** noble (noble)  
**I** inteligente (intelligent)  
**T** talentosa (talented)  
**A** amorosa (loving)

#### *Teacher and students as authors*

Many teachers have used the acrostic as a format for books that have served as models for students’ own writing.

Katherine Patterson, from Chatsworth, California, made a stepladder book, which she called **My Name**. Each level, in alternating teal and yellow paper, shows a letter of her name. When the book is opened, one finds a photograph and a paragraph. She has used the letters freely, to tell something about herself. For example, the entry for K begins: ***K is for “Kitty”, the first word I said. I was one year old...*** The accompanying picture shows a very young Kathy with a kitty. For the next letter she says: ***A is for Ann, my middle name. This name is special because it comes from my Grandmother...***

Each of the students in her class created a stepladder book with a format similar to their teachers’, using the same alternating colors. Of course, each book has the same number of pages as the letters in the person’s name.

This project gave students the opportunity to get to know their teacher better, as well as each other.

#### *Older students: Stellar People*

A participant in one of our presentations in Ontario, California, a teacher by the name of Yma Sumac, gave us an excellent suggestion for using the acrostic with older students.

The idea is to invite students to identify people whom they admire. The class can create a bank of names, similar to the bank of adjectives suggested earlier. Then, students are invited to select appropriate names from the list that correspond with each letter in their names, and are asked to write a phrase that defines the struggle, courage, determination or creativity of each individual.

Students will have more options if you suggest that they can use either the first or last name from the list of persons to create a match.

**Joan Báez** – a voice to sing for **justice**  
**César Chávez** – seeker of justice through peace and unity  
**Angela Davis** – outspoken woman for equality  
**Albert Einstein** – hero of the mind  
**Mahatma Gandhi** – transformation through peace  
**Martin Luther King, Jr.** – champion of human rights  
**Abraham Lincoln** – seeker of unity  
**José Martí** – education and truth will set us free  
**Mother Theresa** – embracing generosity

An alternate possibility is for students to make a list of adjectives, and then to match them with an admired individual:

*Artistic*, like Fryda Khalo  
*Courageous*, like Angela Davis  
*Compassionate*, like Mother Theresa  
*Forgiving*, like José Martí  
*Outrageous*, like Pablo Picasso  
*Talented*, like Plácido Domingo

#### *Parents as authors*

We have seen many examples of books made by parents using their names to create acrostics.

The experience of receiving positive validation can be very significant. In some cases, when teachers and students have created attractive books in the classroom based on parents' acrostics, parents have asked how they could obtain more copies to share with relatives and friends. Other parents have chosen to frame the page with their acrostic. This has been a reminder for us of the impact of the printed word, and how unevenly distributed its power has been.

A mother, Hannah Brooks, wrote an acrostic of her family and herself:

**H** appy  
**A** rtistic  
**N** urturing  
**N** ice  
**A** ttentive  
**H** elpful

**J** oyful  
**E** nergetic  
**S** weet  
**S** incere  
**I** nteresting  
**C** ute  
**A** dorable

**C** ool  
**A** bsolutely perfect  
**M** arvelous  
**I** ntelligent  
**L** ovable  
**L** ovely  
**E** njoyable

**P** assionate  
**A** rticulate  
**U** pbeat  
**L** oquacious

### *Journal*

Acrostics remind us of many people in our lives. Take the time to write the acrostic of family or friends you haven't been in contact with for a long time. Spend a few minutes in their memory, the good and bad times spent together. Perhaps you can even drop a line or send an e-mail.

Some names remind us of some unfinished business. Using the brevity of the acrostic format is an easy way to put closure to those files.

Reflect on the power of words. Share your experience with others.

## **XI. Unit 3**

### **The Book of My Name: Various types of books created by teachers on this topic**

#### *Initial considerations*

The topic of names has provided many and diverse interpretations, some written in the form of a poem, others in narrative or as an acrostic, with humor, or following the structure of an “ABC”.

Divide your participants in groups of four or five people and ask them to say something about their name—the history, feelings, or anecdotes behind them.

**My Name**  
**F. Isabel Campoy**

My name is as long  
as the horizon of my town,  
full of inheritance and memory,  
as waves arriving to the shore of my family  
in generations,  
one  
after  
another.

My name was chosen from heroic women,  
given to me as the promise  
of what I could live up to,  
looking at the beauty of their hearts.

My name bears the wounds of wars,  
of immigration, of language loss.  
My name is a vessel  
whose captain is my voice.

My name is much more  
Than its words.

## *Examples*

### **An uninteresting name for an interesting person**

Some teachers have decided that the history of their name was simple and common, and did not offer much material to write about. Nevertheless, this has not deterred them from being able to write about the person having that name.

### **Books based on acrostics**

Some teachers have chosen the acrostic as the structure to guide their writing. There have been many variations on this, from devoting one page to each letter to the much more elaborate narrative. For example, in Gabriels's Smile a teacher tells a whole story of being unhappy about herself for not being as attractive as her sisters, only to discover that the letters of her name symbolized the qualities that could really make her proud of who she was.

### **Books centered on the initial letter, the syllables, or any other linguistic element of the name**

The linguistic elements of the name itself, may trigger the imagination to create a book. For example: Mi letra G by Gladys Guzmán presents all the persons, animals, objects, etc. beginning with G which are dear to the author.

### **How the name was changed**

Having one's name changed is a rather frequent occurrence. Many times babies are given a name at birth, but relatives later decide to call them differently, or the family moves to another country and the name gets changed, or teachers modify the name.

Several of the teachers' books on their names have had to do with a change—for example, La A de mi nombre by Aleida Pumariega.

### **The Person for Whom I Was Named**

For some writers, a book about their name has been an opportunity to recognize and celebrate the person for whom they had been named.

### **Changing one's appreciation for one's name**

Many times, children do not like their name until a special circumstance makes them appreciate it. This is the topic of the book **Un nombre a secas** (Only One Name) by Lidia Goberna.

### **A hidden name**

Sometimes, for cultural reasons or other circumstances, children have additional names which are unknown to others. This is the theme of **Un nombre escondido** (A Hidden Name) by Vivian Valentino.

### **Overcoming teasing**

Names are a cause for teasing among children. How to learn to overcome the teasing based on one's name is the central topic of **Así soy yo** (This is Me) by Amparo Espinosa.

### **Relationship between name and identity**

The author of the book **¿Elsa? ¿Celín?** believes that there exist in her two personalities reflected by the two different names by which she is known.

### **The Story Behind My Name**

The teacher who wrote **Why I'm Named Yolanda** told of her father having been in a prison camp in Italy during World War II, and having had as his only solace watching an Italian child named Yolanda. This was later his chosen name for his own daughter. Evangelina Cronin wrote in **El origen de mi nombre** of a whole Puerto Rican family dead in a plane crash and of having inherited the name of one of those relatives.

### **Pride in one's name**

Pride in one's name is movingly portrayed in the following book by Colleen De Foyd:

My Name Is  
Colleen

Written and illustrated  
By  
Colleen DeFoyd

DeFoyd Publishing Company  
Phoenix, Arizona  
2000

This book is for my mom who gave me my very special name. Thanks, Mom.

My name is Colleen. I always remind people that Irish girls are called “colleens”. Lucky for me. It could have meant “ugly wart at the end of the chin.”

My name is Colleen. Just Colleen. No middle name. That makes me a NMI (no middle initial) person. I asked my mom why she didn’t give me a middle name. She said my name was strong and beautiful by itself.

I said, “You couldn’t think of one, could you?”

She said, “Right.”

But now I think she was right. I think it’s a strong name to stand alone.

My name is Colleen. I like my name and I would never change it. My grandpa named my mother Mercedes and she’s never forgiven him. She always hoped that she would marry a man with an ordinary name like “Smith”. She married Jack Croughan. No one can spell it or pronounce it correctly.

**[The art in this page shows the mother on her wedding day thinking: Maybe he would consider changing his name to Smith after the wedding...]**

My name is Colleen. I’m not named after anyone and I like that. My name tells my story and no one else’s. I only have to live up to **my** standards. I **try** to keep them high.

My name is Colleen, but my brother Jeff calls me “Konie”. My brother David calls me “Colleen-chu”. My sister, Valerie, calls me “Galoupe”. My parents call me “Coll.” My husband calls me “Kong”. My son calls me “Mom” and that’s my favorite.

Now, the stories that explain these rather odd nicknames wouldn’t make sense to other people. But each one reminds me of a special person, and each one holds a special memory for **this** Colleen.

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### **Mixed-up names**

Occasionally there is an unusual circumstance around a name, as in the case of twins.

While telling us about her name, Sara Clippinger includes a delightful story concerning her escapades as a member of a pair of twins. Her book is enriched with wonderful photographs of the twins, who are very difficult to tell apart save for a single distinguishing feature.

## The Twins

by  
Sara Clippinger

Being identical,  
we were called  
the twins. . .

Here come the twins. . .  
There go the twins. . .  
LOOK. . . twins!

Although I was Sara                      and my twin was Ann  
  
as a young child, I thought my name was  
Sara Ann

Ann played the piano                      Sara played  
with delight.                                      but with fright.

Recital time came about. . .  
Sara said, 'I just can't go out!'

We dressed                                      So we decided  
exactly the same.                                      to play a game.

Yes! On recital day,  
Ann played the piano for two.

Surely, they wouldn't guess  
who was who!

We asked our other sister      She said: 'I bet you both  
'Who played better?'              get fan letters!'

Only our brother                      So we asked him,  
gave a wink that he knew.      'What gave you the clue?'

He said, 'Ann forgot to change  
the part in her hair.  
But, don't worry, the others aren't aware!  
Sara. . . Ann. . .  
You two are quite a pair. . .'

To add to our satisfaction as readers, Sara concludes her book by saying: “This is not the end. . .,” letting us know that we can look forward to more stories about these delightful twins.

### **The journey of acceptance**

With something as personal and unchanging as a name, it is not surprising that not everyone cares for the name that they have been given. In doing this work, we have often encountered people who began by not liking their name, until a special circumstance arose that changed their feelings. (Of course, others chose to change their names, instead!)

In **Mi nombre** [My Name] (1992), Rosa María Goeldner, from El Paso, Texas, tells us about how she underwent such a change. Here is the story, translated from the Spanish:

### **My Name**

by Rosa María Goeldner  
For Mom, my life long friend.

Rosa María was six when she first went to school.  
“This is my daughter, Rosa María,” her mother said.  
“Welcome,” answered the teacher. “We have a Rosa Martha, a Rosa Elena and now a Rosa Maria.”  
This was the first time Rosa María realized she did not like her name.  
“What an ugly name! I don’t like it,” she thought. “Everyone is called Rosa.”

After school, Rosa María’s mother was waiting for her in the car.  
“Mom, why did you call me Rosa?” the girl asked, upset.  
“Darling, your name is Rosa María,” answered her mother proudly. “It’s a beautiful name!”  
Her mother continued driving, paying attention to the traffic, as all mothers do.

Rosa María’s friend was celebrating her 10<sup>th</sup> birthday. They were the same age.  
Her friend’s mother introduced all of the guests.  
For the second time, Rosa María felt unhappy about her name.  
At the party she met Rosa Inés, Rosa Ana, Rosa Velia and Rosa Clara.  
“How awful! I want another name. My name is too common,” she thought.

When she arrived home, she ran to her mother.  
“Mom, why did you call me Rosa María?” she asked, upset.  
“Rosa María is an elegant name! It’s unique!” Her mother exclaimed.  
And she kept on cooking, concentrating on what she was doing, as all mothers do.

It was the high school prom. Rosa María was fifteen years old.  
A young man invited her to dance.  
“Hi! What’s your name?” he asked.  
My name is... my name is... Rosa María” she answered shyly.  
“Ah... Rosa María” he replied. “I have an aunt named Rosa María. I also have a niece called Rosa María.”

“What a pity!” Rosa María thought. He is never going to talk to me again. He doesn’t like my name.  
Quietly she asked him: “And, you? What is your name?”  
“My name is Ramiro,” he answered.  
“What a beautiful name!” she said.  
When she got home, she didn’t asked her mother anything. She just went to her room and cried.

On the day after the Prom, Rosa María saw Ramiro. He smiled, but she didn’t say anything.  
Rosa María went home feeling sad. She wanted to confront her mother for having given her such a common name.  
She entered the house in a rush. There in the living room was her mother. She was holding a long-stemmed rose in her hand.  
“What a beautiful rose! How elegant! It’s unique!” Rosa María exclaimed.  
“Yes, darling. This rose is for you.” From the long stem hung a small card with just one word, “Ramiro.”  
“It’s the flower of your name, Rosa,” said her mother, smiling.

### **My names of the week**

Juan Carlos Rodríguez used the predictable structure of the days of the week to create an original book about his name. In **Un nombre de cariño es...** (It is a loving name...) the young protagonist encounters a different bird each day of the week. Each bird calls him by a special nickname. At the end of the week, and after seven nicknames, he discovers that they are all forms of endearment.

Sometimes, reaffirming one's name may be a way of honoring those who chose it for us. Susan Cromer, from Schenectady, N.Y. illustrated her book with lilies of different sizes throughout.

**Tell Them  
Your Name  
Is  
Susan**

By Susan Cromer

With thanks to my mom  
who never called me Sue  
and to my Hungarian grandparents  
who got to called me Zuska  
. . . just because. . .

My name is Susan  
... not Sue  
or Suzy  
or Suzanne.

My mom and dad named me Susan  
because they though it was a beautiful name.

Susan means "lily".

"Be proud of your name," said my mom.  
"Do not let them call you Sue.  
Tell them your name is Susan."

"Her name is Susan," she proudly said to everyone.

I, of course, wanted to be Kathy, or Debbie, or Linda. It didn't matter to me if people wanted to call me Sue.

My teacher called me Sue. "Her name is Susan," said my mom. But it really didn't matter to me.

My first boy friend called me Suzy. “Her name is Susan,” said my mom. But it really didn’t matter to me.

Our friend from France called me Suzanne. “Please, call her Susan,” said my mom. But I really didn’t care.

And so it went... Suze, Susannah, Suki and Suey. Always my mom reminded them, “Susan, please.”

My mom is gone now.

One day my new boss called me Sue.  
Her voice whispered in my ear.  
“Tell him your name is...”

“Susan, I said.”

**Being teased because of one’s name** (see also ¶ on this topic earlier in Unit)

Being teased is a hardship often encountered by children. Aware of this problem, Lorena Valdez, a sensitive teacher from Texas, created **Mariposa** (Butterfly) (1992), a lovely book designed to help children think about this issue.

Mariposa was: “a beautiful child, with a huge smile, brown eyes, long straight hair and fabulous freckles.” Yet, other children often teased her about her freckles. One day, someone suggested she use lemon juice to erase her freckles. When Mariposa attempted to do so, all she did was irritate her skin. Another child suggested she scrub her freckles away. When Mariposa tried to do so, her face turned an angry red. Other children told her she should find a cream to make her freckles fade, and she tried many. Until one day, her grandmother explained that her freckles were the kisses of angels who had arrived to welcome a beautiful baby.

### **Students as protagonists and authors**

The students from Room 7 in Alvarado School, San Francisco, used information about their names to create a collective guessing book, **Who Am I?**

Each child brought a baby picture from home. With information provided by parents and grandparents about the meaning of their name and the reasons it had been chosen, and with the help of their teacher, each child create a riddle to accompany his or her baby picture. The answers to each riddle can be found on the last page of the book.

Here are some examples:

My name means “princess”. It is a name my father picked out for me. My cousin gave me my middle name, Stephanie. Who am I?

My name means “hard working”. I was named after a Kate Wolf song called “Emma Rose”, (Rosalind is my middle name), only Emma isn’t my first name because they liked \*\*\*\* better. Who am I?

My name means “administrator” or “person in charge”. I was named after my great grandmother Sadie and after a famous movie actor (my parents like to watch movies). They both agreed on this name, because they liked it. If my name had been left up only to my dad, I would have been called “Cosmo”! Who am I?

My name means “Poet”. I was named after a singer from the group, Jocdi De’vanta Swing. More than a thousand kids share my first name. Who am I?

After reading the book **My Name is María Isabel**, by Alma Flor Ada, the students in Mrs. Lacoock’s 5<sup>th</sup>/6<sup>th</sup> grade class, at Davis Hill Elementary in Hillsboro, OR, wrote a collective book titled **Why My Name is Important**. Their book explains why their names are special to them, just as María Isabel’s name was important to her.

Mrs. Lacoock gave each student a page with a nice border. Next, she invited them to explain why their names were special to them. After the students finished writing their pages, each page was photocopied onto colored paper to create the final book. The students made a beautiful cover by gluing colored tissue paper onto white drawing paper.

Here are some of the things the students wrote:

My name is special because I am named after my dad. His name is Gustavo too. It is also special because my parents gave it to me.

Gustavo

My names are special because they are all from different countries. Sam comes from Hebrew. My middle name is from America. Also my last name is from France. It means the world to me because I know I am different.

Sam

My name is Jessica Dawn. This name is special because when I was born I was an Elizabeth Marcie. After my dad went on a walk with me in his arms, he came

back to my mom's room. He put me in my mom's arms and said: Here is your daughter, Jessica Dawn." I think this is special because my dad's love for me changed my name. I love my dad and I think his name is special also.

Jessica Dawn

My name means everything to me. Because It is my identity. It is also my way to my own life. My name is Verónica Denise.

Verónica Denise

When my father was a young boy, one of his baby brothers died. His name was Fabián. Later, when I was born, I was named Fabián.  
This is why my name is special and important

Fabián

### *Journal*

Our name is our first social sign of identity and also a constant source of pride for some, trouble for others. Take the time to reflect in how your name represents you, or not. Think about that name that has grown with you, traveled, studied, changed.

Write a letter to your name.

## XII. Unit 4

### ABC

#### *Initial considerations*

ABCs are a wonderful means to present a topic, any topic. There is an abundance of published ABC for children as well as for adults on every possible subject. This structure can lead to excellent self- published books.

Invite participants to bring as many examples as they can find that present an interesting topic in this ABC format and are of literary merit.

Have individuals present the examples they brought in small groups. Make an exhibit of all books to be on display as time permits.

It is important that the ABC's participants create reflect their communities, their strengths, their untold stories.

#### *Examples*

One topic we encourage is to write an ABC of the school community. Linda Silvestri, a teacher from ABATE Elementary School in Niagra Falls, New York, wrote **The ABC of Abate Elementary**. She used beautiful type of letters and a great computer design to talk about her school:

A is for Abate School... our dear old school.  
B is for the Bus drivers who bring us safely here.  
C is for the Clinic where we go when we feel sick.  
D is for the Drama Club . "The Wizard of Oz" was great!  
E is for the ESL teachers who help us learn English.  
F is for the good Friends we make from kindergarten to 5<sup>th</sup>.  
G is for the beautiful Garden planted by the Horticulture Club.

As she continues we can see the atmosphere of care and solidarity that there is in the school and the many activities that are planned daily.

Elizabeth Kirnie with photographs by Bruce Coleman, created a most endearing and important alphabet book entitled **Through a Child's Eyes: The ABC's of Timeless Wisdom**, published by SanSerif Publishing in Syracuse, N.Y. copyright 2000. In her copyright note she grants permission to reproduce her book and starts with the following preface.



**The ABC of the Dominican Republic** by Yadira Cruz an excellent book that introduces the reader to the richness of this country through its geography.

**Ch** is for Chavon and its artist community

**E** is for Espaillat for great crops of coffee, cocoa, and bananas

**Q** is for Quisqueya where corn is abundant

**The ABC's Filipino Style** by Blesilda Lourdes Livelio Ilano. In her Introduction she writes: This book is written with much emotion, feeling and gratitude toward my own Filipino cultural heritage. Growing up in an ethnically diverse and American culture, as well, is a challenge that is bestowed upon many children in the United States. The resources that they have in maintaining their language and culture are far too few. It is my goal that children be exposed to the multicultural perspectives that abound in our society.

Her book presents a list of foods, customs and language expressions to keep their culture alive.

**When I Was Growing Up, Bits and Pieces from A to Z** by Cattryn Somers is a magnificent autobiographical book written and illustrated with photos from Cattryn's childhood. She talks about family and friends, activities and trips and in every page one finds an opportunity to learn more about the heart and mind of this extraordinary writer.

**El abecedario para padres y madres de familia (The ABC for Fathers and Mothers)** by Maria Norma Martinez. In her dedication page she states: "To the Parents in the Bilingual Association of California, for their leadership, respect and help they give to the community." "We'll keep fighting!"

This book selects words that are meaningful to parents:

A	Abogacia	Parents will always defend the right for a good education.
B	Bilingual	Being bilingual is the best present a parent can give to their children.
C	Communication	It is important to establish a good and constant communication with our children

It is also a good reminder of important attitudes and believes one must defend on behalf of their children.

*Journal*

ABCs are a simple and clear pattern to manifest the thoughts in an organized way. It is not driven by a topic, or a message and consequently it can be used with great freedom to focus in a topic of interest by the writer.

Think on the topics you could develop using this structure.

## XIII. UNIT 5

### Transformation

#### *Initial Considerations*

The topic of transformation can be treated from a wide variety of points of views. In this course, based on the principles of Transformative Education, this topic is of great importance and merits some time to reflect again on the meaning and purpose of writing, of giving voice to silence, of using our voices to create a more just, kinder, cooperative society.

Participants can form small groups and write a list of what Transformative Education means for them and in what ways creating self published books has influenced any changes in their lives and/or their profession.

Make groups report to all participants.

Create a list of the words most frequently used by participants to name Transformation and its meaning, for example: change, empowerment, vision, solidarity, ideas, conversation, reflection.

Create a master list, in alphabetical order to include all words collected, and find Transformative Words for each letter of the alphabet.

Divide participants again into small groups and ask them to brainstorm on how they –as a group- will produce a Transformative Education Project, based on the words collected.

Encourage them to create any kind of piece, painting, sculpture, mural, book, collage, furniture piece, theatre play, poem, musical, song, food display, poster, presentation, exhibit, etc, they can come up with.

Provide time and tactical strategies according to your schedule and circumstances. Schedule the presentations of each group. You –and your participants- can invite guests for these presentations. As a conclusion of this project, ask for a statement that reflects how they would implement a Transformative Education project with their students.

### *Examples*

The use of contrast to highlight the differences between one place and another is found in many books. Deveny Dawson, tells the story of how her family moved from West Virginia to California.

The author begins her bilingual book **Hasta California/California Bound** by telling us about her experiences in the hills of West Virginia, where she: *played in the woods, swam in the lakes and rivers, chased lightning bugs after dark, and went on hayrides in the snow*. Using only one sentence in each language per page, she illustrates her story with an abundance of photographs.

Next, we learn about her family decision to come to California, and what she found upon arrival: *When we arrived in California I thought it was the ugliest place I had ever seen. It wasn't anything like I had imagined. I longed for the lush, green hills of West Virginia and for the familiar faces I'd left behind*. After the initial shock, she begins to discover things she likes in her new land: *California was very different from what I had known, but I soon found out it wasn't all bad. The first summer I picked fresh peaches from the tree in our backyard and I swam in the town pool everyday*.

But adjustments take time, and are not always easy: *When I started my new school I was very afraid. It was so much bigger than the one in West Virginia. The students laughed at my heavy southern accent*. Then she discovers a solution to her difficulty: *I met other new students who were also scared and we quickly became friends*. Her new best friend had just arrived from Puerto Rico and was bilingual. They traded words: Spanish words and West Virginia words.

For the cover of this wonderful book, Deveny used a map of the United States, cut in half. The eastern half is used for the front cover, the western half for the back, and the route that brought her to California is traced on both covers with a red marker.

When moving is the result of war, violence or extreme poverty, the stories may not be as joyful. A powerful story about immigration was written by Daryk René Tenorio. Instead of writing a personal story, this author chose to cast one of his students, a child recently arrived to San Francisco, as the protagonist of the book.

The book is handwritten, using calligraphy and red ink, and illustrated with simple watercolor drawings.

## Rubi

By  
Daryk Rene Tenorio

Dedicated to Rubi  
a little girl from El Salvador.

She has shown me a smile of bright yellow  
and the sorrow of gray. I only hope her spirit  
will persevere to realize the light of her  
potential. And to look back at these passings  
not with sadness but with understanding and  
compassion.

Rubi came from a beautiful land. The land had mountains, trees, birds  
and grass.

She was a happy girl in her land.

But people began to fight. Soldiers came and people died.

Her family had to leave the land to find peace and a new home.

She and her family came to the city. It was strange. Buildings replaced  
mountains. Telephones and electrical wires replaced the birds. There was little  
grass.

She could not go into the street. It was dirty and dangerous. She saw  
the world through the steel gate.

Her world inside was different also. Many people lived in the house. The  
men drank and fought until the early morning. This made Rubi sad.

But one day she was given a little bunny called Pinto. Her new  
companion made her happy.

So, no matter how sad the house was, she always had Pinto to lighten her  
spirit.

Rubi also, had another happiness, which she would begin to think about  
as she went to bed. School was a good place. To see her teacher and to learn  
gave her something to wake up for.

The desire to help students deal with the pain of being uprooted as result of  
immigration, has led many teachers to write books on this subject. Eva A.  
Rivera from El Paso wrote a story for young children using mice as characters:  
**Carlitos y su hermoso recuerdo** [Carlitos and His Beautiful Memories]. It is  
significant for children to see that their teacher, who is in charge of so much of  
their development, pays attention to and understands what is happening in their  
lives.

**Ni de aquí ni de allá** [Neither From Here nor From There] written by Lorena G. Barbosa, a bilingual teacher from El Paso, Texas, is another book about the pain and difficulties experienced by immigrant children. When the author's father dies, her mother decides to move to the United States in search of better economic opportunities. This move means that her mother goes from being a professional, a pharmacist, to becoming a factory worker. It also means losing friends and relatives and having to depend on their own efforts.

For the author, who was used to being an excellent student, the move meant that she now had to depend on other children to translate for her. She had to be pulled out of class daily for English tutorial sessions. The book explores the effects all of this had on her sense of identity and self-assurance. The author also explains how this experience prepared her to better understand children in similar situations, and has inspired her current life's work.

Another kind of loss that children often face is the loss of a loved one. In **The Healing of a Spirit, The Closing of a Chapter**. Margie I. Berta-Avila poignantly shows how, through deep reflection, life's challenging moments can become catalysts for growth.

### *Identity and transformation*

Our transformations are not limited to studies and professional development. Sometimes we are changed by other kinds of major events in our lives, experiencing awakenings and moments of profound understanding.

People who have experienced immigration, or who have lived their lives trying to reconcile their own home language and culture with the demands of the dominant society, may sometimes not be fully aware of the value and richness of their family heritage. Such a discovery is the essence of **Lost and Found / Perdido y encontrado** (1998), written by Rubén Guzmán. In this oversize, lavishly illustrated book, he depicts the experience shared by so many children who lose their first language.

The book alternates the use of Spanish and English to portray the protagonists' life experience. The first few pages of the book, written in Spanish, the author tells of the visits made by his grandmother from Michoacán, and his uncle from Chicago, who returned home for family reunions when the author was very young. He enjoys listening in Spanish to the stories and songs shared by this family who stays so close in spite of the geographical distance.

In the middle part of the book, written in English, we find that several years have passed. When the grandmother and the uncle return for a family visit, the

author is in seventh grade and has lost the ability to speak Spanish. He cannot understand what is being said, he cannot participate, and his heart is sad with longing.

The third part is written again in Spanish. The protagonist is now a college student. He has made the commitment to learn Spanish, and has done so. But now his grandmother and his uncle are having their reunion in Heaven. And he can no longer hear their stories and songs.

In the story **El cuadradito azul** [The Little Blue Square] by Alma Flor Ada, a little blue square was unhappy being a square. He did not like his corners, and wanted to be a figure without angles: an oval, or at least a little oval; a circle, or at least a little circle. One day his grandmother shows him how, with determination, and the secret of origami, a little square can become just about anything he might possibly want to be! Inspired by this story, Olivia Centeno, from Houston, Texas, wrote **Cinco deseos** [Five Wishes].

The protagonist is a grain of corn, who holds the desire to be something different than who he is. In the book's illustrations, the grain of corn is depicted with real kernels of corn, glued onto a variety of construction-paper backgrounds that correspond to the little grain of corn's wishes.

## **Five Wishes**

Olivia Centeno

There once was a kernel of corn who wanted to be different and special. He dreamt of leaving the ear of corn where he lived and seeing the world. One day he told his brothers and sisters:

“Listen to me” he shouted. “I want to be special.”

“What do you want to be?” asked one of his sisters.

“I want to be...  
a child's nose, smelling all of the beautiful flowers of the fields.”

“I want to be...  
the eye of a fish, seeing the colors of all of the fish in the ocean.”

“I want to be...  
a mouse's ear, listening to all of the secrets that children tell.”

“I want to be...  
the egg in a bird’s nest, feeling the warmth  
of the mother bird.”

“I want to be...  
a tooth in a child’s smile,  
tasting the sweetness of cake.”

After listening to all of his wishes, his sister told him:  
“As a kernel of corn, you can tell all of your brothers and sisters  
how wonderful it is to be a kernel of corn  
full of dreams!”

Children are themselves seeds of hope. It is important that they are encouraged to dream, and given the assurance that they can make their dreams come true. For that, they need to believe in themselves.

Seeds, by their very nature, hold within them the potential for change. Thus, it is natural for them to become the protagonists in books about transformation. Helping children become aware of this marvel of nature is an excellent way of offering them hope, and a powerful metaphor to live by.

In a somewhat similar vein as **After the Storm** by Alma Flor Ada, where a sunflower seed realizes her hope of not being eaten by birds or squirrels and ends up as a new plant, **Gorditos, Morenitos y Pecosos** [Chubby, Dark and Freckled], by Tere Pérez, tells the story of a bean that is spared the common destiny of other beans, and is instead planted in a field.

### *Transformation begins within*

Any substantial transformation begins within, as it is through understanding one’s realities and one’s potential that change begins to occur.

Peg Dowley has written a book called **The Bully**, to show children that change is possible. The beauty of the book is its simplicity and its excellent pacing, along with the credible and authentic way in which it unfolds.

## The Bully

by Peg Dowley

“Ouch! You’re hurting me,” screamed Matías’ sister Elena. But he didn’t stop twisting her arm until she surrendered her half of the Popsicle. He wanted a whole one.

When he was finished he had a stomachache.

At school, Matías was in trouble with Mrs. Rivera because he didn’t bring his permission slip again.

So he had to sit in the principal’s office while the other kids went off on the field trip to the zoo.

At recess he took the ball away from the girls who were playing. Then no one would play with him.

After school he bet all the boys that he could climb the tallest tree in the schoolyard. Then, he was too afraid to climb down.

During dinner he told his mother that he didn’t have any homework and that he could play until bedtime. Next day everyone had a book report, but him.

Matías felt all alone.

That day a new girl came to Mrs. Rivera’s 6<sup>th</sup> grade class. Her name was Erica.

Erica made lots of new friends even on her first day at school. That made Matías mad because he had been there 2 years and he still only had Freddy and Pablo for friends.

‘Who needs her?’ he thought.

A week later, Erika was handing out invitations to her birthday party. She gave Freddy one. She gave Pablo one. She even gave one to Raymond!

But there was no invitation for Matías. So he decided to tell everyone that Erica’s house was haunted so no one would go to the party. Everyone believe him, except... Erica. She got mad.

The next day at school Mrs. Rivera asked everyone to draw something they wished for. Freddy drew a baseball glove. Pablo drew the video game he wanted.

Erica drew a party with lots of happy kids and balloons. Matias has an empty page. He did not know what to wish for. So he drew a house and gave it to Erica.

“Here is a house to have your party in,” offered Matias.

“Thank you,” said Erica.

Then Matias got in trouble and had to go to the corner.

Matias sat and sulked while he saw others draw their wishes. He could see pictures of bright blue sailboats, shine Christmas trees and stacks of books.

But Matias really did have a wish. When he got back to his seat this what he saw...

You are invited to Erica’s birthday Party!!

On Saturday, May 9, from 12 to 4pm

Where? Rinconada Park.

### *Books by students*

Young children have a natural sense of justice, and they are easily able to understand the injustice of discrimination and the need to speak out against it. Ariana Quiñones, age 9, from Bakersfield, California, has created an original book on this subject, **Wonderful World of Color**. Her story shows how unfounded and destructive discrimination can be.

## **WONDERFUL WORLD OF COLOR**

### **Book #1**

#### ANGIES’S PROBLEM

By Ariana Quiñonez, age 9

In a land far far away...

Over the rainbow...

There is a place called the Wonderful World of Color...

And in that wonderful world there lived a girl named Angie, but Angie had a problem and her problem was that she was new and she had just moved here, plus she was peach, nor blue or green, just a normal color.

Angie used to live in L.A. and back there she would love being peach. Boys would say she was pretty and girls would always want to hang out with her. Now in W.W.C. boys would whisper she was ugly, and girls would laugh at her, and when she got close to them they would all either laugh, or run away. Angie hated it here and she wanted to go back to L.A.

But one day another new girl arrived. She had lived in W.W.C. before. Last summer she and her Mom had left for Denver, Colorado, but everyone had made fun of their color, which was lime green so they had decided to come back. The girl's name was Heidi and when she came back everyone was glad to see her. then Heidi noticed Angie and asked one of her good friends (she didn't have a best friend) "Who is she?". Maribelle answered, "Some new girl from L.A., everyone hates her." "But, why?" asked Heidi. "Because she is normal, and is peach." "That's not a very good reason," Heidi said. Then Heidi said, "If I were peach would you hate me?" "Of course not," said Maribelle. "We know you and you are a good person." "Well, maybe you ought to give that Angie girl a chance," said Heidi.

The next day Heidi went up to Angie and said, "Hello, Angie, I'm Heidi, how are you this morning?" "Angie looked at her and asked, "Are you taking to me?" "Of course," said Heidi. "I was new and different in Denver. I know how it feels when everyone teases you, but I just hope you don't leave like I did. You should stay, they'll like you, they just don't know you yet."

Heidi took Angie to the girls. "This is Angie. She is in 5<sup>th</sup> grade. She is 10 years old. Her hobbies are building sand castles, surfing, riding bikes, and she is a big fan of the band *Jumpidedula*".

"Really," said Maribelle. "I love *Jumpidedula* too." "I think I know where they sell the CD," said a girl named Jenny. Before they left, Angie told Heidi "You know, this might not be such a bad place after all."

### ***About the Author***

I think this book isn't really about an imaginary place, but real life and how we don't accept people because of weird reasons. I have a brother, a sister, 4 cats, guinea pigs, 2 dogs, and a turtle. I take piano, dancing, and violin lessons. I have a busy life.

*Journal*

We invite you to reflect on the statements provided by participants during the course of this unit and the productions they created. What can we draw from these experiences to empower our lives and those of our students?

## **XIV. Unit 6**

### **I Can**

#### *Initial considerations*

**I Can** books, are topic driven –as ABCs were structure driven- The purpose is to be reminded and remind others of our power, of the endless possibilities of our mind and heart, and an opportunity to verbalize the potentials of each human being.

**I Can** books can be aimed towards different purposes:

- To remind one of all the things one can do for oneself
- To remind one of what one can do for others
- To Establish priorities
- To Reflect on one's abilities
- To Guide one's efforts

### **I Can**

#### **F. Isabel Campoy**

For my students, I can smile every morning  
to provide them with hope.

For my students, I can learn about their heritage cultures  
to understand better where they come from.

For my students, I can sing and dance  
to share with them the joy of life.

For my students, I can write books  
that speak about the beauty of their hearts.

For my students, I can say I CAN  
to make sure they become  
the leaders of tomorrow.

### *Examples*

Participants could share in a brainstorming session the ways to implement this empowering project. Encourage them to think on the ways to engage parents in this process. Ask them to change the leading lines of this poem.

Here are two examples written by Gabriel and Hannah, parents of two children in kindergarten and second grade:

#### **I Can by Hannah Brooks**

For my marriage I can  
Make alone time to spend with my husband  
Love him for all his qualities  
Remember when we first fell in love  
Work everyday to keep our love strong.

#### **I Can by Gabriel**

For balance in my life I can  
Take time for myself  
Exercise and have fun  
Enjoy nature and the simple things.

A grandmother, Sherry Brooks, also wrote:

For my grandkids' enrichment I can  
Tell them family stories  
Play games with them  
Show them old photos  
Make cookies with them.

*Journal*

What are the activities in your list that you say you can do that you haven't done recently. For example, if you said you can dance, when was the last time you danced? If you can entertain friends at home, when was the last time you spent free time with them?

This topic invites us to reflect on the possibilities of our life and how to act upon them.

## **XV. Unit 7**

### **A Person in my Life**

#### *Initial considerations*

The purpose of this book is to reflect on the influence that others have had in our childhood, or while we grew up, and how to honor their presence in our lives. It is important that children and young adults recognize the beneficial presence of family, friends or mentors in their lives. It is important that they build a sense of respect for the people around them. Writing about one person in our lives will trigger an important set of values shared with our communities, and acknowledge a valuable lesson from their lives to be remembered.

The following book by María Teresa Campa is a wonderful example. Done with photographs from the family album, María Teresa shows us intimate portraits of her grandmother, who inspired her to become the professional she is today.

Note the change in the verb tense in the last line. The strength of the repetition of the same sentence becomes even more meaningful with that verb change at the end of the story.)

### **My Grandmother and the Red Coat She Gave Me** **By Maria Teresa Campa**

When I was a little child, my grandma, my father's mother, used to live with us.

**I loved my grandmother very much and she loved me too.**

My grandmother was a lovely old lady, with long hair that she combed in a bun. She was very shy, and didn't speak very much.

**I loved my grandmother very much and she loved me too.**

My grandmother loved to take care of my brother and me. She was very loving with us and we liked to be with her.

**I loved my grandmother very much and she loved me too.**

My grandmother allowed me to comb her long hair. I loved to do that.

**I loved my grandmother very much and she loved me too.**

My grandmother loved to read. She used to read me stories and articles from the newspaper.

**I loved my grandmother very much and she loved me too.**

On Sundays we used to go to the park. Grandma loved having picnics in the park.

**I loved my grandmother very much and she loved me too.**

One day, my grandma bought me a red coat. I loved my red coat because it made me feel very elegant.

**I loved my grandmother very much and she loved me too.**

She was my Spanish teacher. She always spoke Spanish at home. She used to tell stories about angels, sometimes about ghosts.

**I loved my grandmother very much and she loved me too.**

I became a Spanish teacher thanks to my grandmother. She taught me how to be patient.

**I loved my grandmother very much and she loved me too.**

I will never forget the red coat my grandmother bought me. Now I have a red suit, and I always feel very elegant when I wear it!

**I loved my grandmother very much and she loved me too.**

My grandmother died twenty–seven years ago, but she will always live in my heart.

**I LOVE MY GRANDMOTHER VERY MUCH AND SHE LOVES ME TOO.**

## **XVI. Unit 8**

### **The Book of Goals**

#### *Initial considerations*

Verbalizing the purpose of our work as teachers and inviting children and their parents to look toward a future that if well planned can change dreams into reality is the purpose of these books.

Teachers write books about their goals for their students. They reflect on the purpose of teaching, on the effect that their everyday decisions in class will have for their students, on the dreams they have for them as adults, and write those reflections for children and parents to read.

Based on the model written by the teacher, children write their goals. They reflect on who they want to become, and write about it.

Parents read the books written by the teacher and their children and write about their own objectives as parents.

### **OUR GOALS AS BILINGUAL TEACHERS IN CSD 15**

Brooklyn, New York

This collection of goals written by teachers contains the thoughts expressed by a group of educators in Brooklyn.

#### *My Goals as a teacher*

Marie Carmela Ball

- To leave positive impressions
- To help my students to see themselves as wonderful “promises”
- To guide my students to become independent, confident students
- To help my students to find the virtue of “competence”,  
not the disappointment of failure
- To help them see themselves as rulers, not always to be overruled by others

#### *My goals as a teacher*

Joseph A. Couret

To motivate and encourage the unheard students,  
the ones that sit and stare but their minds and hearts

are troubled.

To see a student stand tall and say, “Yes, I am somebody with a voice that needs to be heard.”

*What I want for my students*

Wanda Cabrera

I want to teach my students how wonderful they are as individuals.

I want to teach them, but most importantly, learn from them.

I want to teach them more than math, science, or art, but also the beauty of life.

And even though they are their parents’ children, I consider them mine too, at least from 8:00 to 3:00.

These wonderful reflections motivated the following student’s responses:

### **MY GOALS AS A STUDENT IN P.S. 140 X**

Mis metas como estudiante en la escuela 140X  
Por La Clase 3-227 Bil.

Illustrated with a collage of magazine cut outs and photographs the students

*I go to school*

J. Alexandra Duvergé

I go to school because I want to become a kindergarten teacher when I grow up. I like children. I also would like to become a lawyer, to help people in need.

*I go to school*

Miguel Concepción

I go to school because I want to become a doctor when I grow up. I like to help people when they get sick. I also would like to become a professional ice-skater.

### **THE GOALS OUR PARENTS HAVE FOR THEIR CHILDREN**

Las metas de los padres

Por los padres de los estudiantes de la clase: 3-227 BIL

The statements by parents are always positive and encouraging. They always manifest a strong commitment to their children's education and future well-being:

*Nuestros hijos*

Gladys y Cándido Jiménez

Nosotros mandamos a los niños a la escuela, para que aprendan y puedan llegar a la universidad a estudiar una carrera, porque eso es lo que les va a quedar como herencia, lo que hayan aprendido.

We send our children to school so that they can learn and go to the university, to study a career, because that will be their inheritance, all that they learned.

*Formats*

The book of goals can be created following a variety of direction lines. Some teachers have chosen to set a topic for their goals on each page—for example:

- For my students' health I can ...
- For my students' self esteem I can ...
- For my students' development as artists I can ...
- For my students' success in life I can ...

We strongly recommend a second part for this book of goals: to verbalize what teachers, students and parents are going to do TODAY to make those goals true in the future.

This second part helps us realize that big accomplishments are the product of a little effort each day, every day, always keeping the goal in mind, going forward one step at a time.

Teachers write about keeping faith in their dream for their students.

Students talk about time management, creative thinking strategies to get things done, talking about that goal frequently.

Parents make arrangements in the home schedule to turn off the T.V., to provide bookcases for their children, to buy books as presents, to go to the library with them.

*Journal*

This book provides ample opportunities for discussion in class and with parents about the meaning of today and the impact in the future of decisions we make daily.

Write about your process of reflection, about your life as an individual, and as a professional. Does your present life reflect the original goals you set for yourself when you decided to become a teacher? Can they be even more focused? How can you use your communities at home, at school, in your town to help you reach your goals?

## **ADDITIONAL ACTIVITIES FOR ELICITING WRITING**

### *Becoming Authors through Visual Stimulation*

Visual stimuli can be good prompts for awakening the author within. Visual stimuli can trigger:

- Memory
- Imagination
- Feelings
- Reflection

### *Working with Multiple Visual Stimuli*

1. Collect a variety of visuals. Let this be an ongoing project. Keep on enriching your collection.
2. Arrange visuals so that they can be easily seen, but do not impose an order on them.
3. Ask each person to come in silence to your exhibit in order to select the visual(s) that will initiate the dialogue or the writing process.
4. Ask each person to choose two visuals, a) one to represent a repression or limitation experienced in childhood; b) one to represent how they have overcome that limitation in the present.

Advise each person to choose a visual that brings out a powerful feeling without stopping to analyze the feeling or to establish a connection with the visual. Write from the feeling awakened, in either prose or verse.

Ask for volunteers to present the images and their reactions to the images selected.

Invite participants to write a book about this experience.

## **COLLECTIVE BOOKS**

The following titles are suggestions for books written collectively by parents. You may want to invite teachers and students to write also about these topics.

- Cultural transmission books

- Riddles
  - Proverbs
  - Our family's Lullabies
  - Songs

- Memory books

- Celebrations in our childhood
  - Games in our childhood
  - My town when I was growing up
  - "Characters" in my community
  - Special jobs and professions in my community
  - The tools of my trade
  - "How we used to ..." books
  - How my parents met

- Reflective books

- Our best advice on Life
  - Things our family can do together to succeed
  - The role of education in our lives
  - Parents as the most constant models and teachers for children

- Words of wisdom books

- Writing the definitions of important words by each family.

- Peace is ...
    - Friendship is ...
    - Work is ...

We hope this list will address all important issues in a community and that the discussion of these topics between teachers, parents, and children will contribute to the transformation of our lives to:

- Become lifelong learners
- Develop a love of reading
- Feel pride in our culture and our heritage language
- Value all forms of life
- Have a sense of responsibility towards nature and the planet we live on
- Respect others and expect respect from them
- Be compassionate, just and generous and seek and treasure peace and harmony
- Develop our creativity and enjoy beauty in all its manifestations

## **ABOUT BEING PUBLISHED**

The main objective of a writer is to be published. **What can I do to become published?** is a question frequently asked us. We can think of four avenues:

### *The big publisher*

To get acquainted with the market we strongly recommend the book that it is considered the “bible” on this subject. A new edition is published yearly for an update in the rich data that provides to readers:

- Children’s Writer’s and Illustrator’s Market. Writer’s Digest Books by A. Pope (Ed.). (2002) ISBN 1582970742
- Covers all markets, provides useful information about submissions and gives the names, addresses and phone numbers of all main editors in the industry.

In addition, we recommend:

Poet's Market. Writer's Digest books by F & W Publications. 1507 Dana Avenue. Cincinnati, OH 45207  
Specializes in poetry.

Writing Family Stories and Memoirs. Kirk Polking. Betterway Books, 1507 Dana Avenue. Cincinnati, OH 45207  
Both a research guide and a manual on how to turn what you discover into a book.

### *The small press*

There are small presses that publish for specific markets. We recommend that you get a program from any specialized reading conference and look at the exhibitor's page. It will have exhibitors' addresses and the names of the contact persons.

Some magazines and organizations give news about who these publishers are, and even what they are looking for. The following two are very useful:

Children's Writer. Newsletter of Writing and Publishing Trends. 95 Long Ridge Road, West Redding, CT 06896-1124

Society of Children's Book Writers and Illustrators, 8271 Beverly Boulevard. Los Angeles, CA. 90048

## **ABOUT PUBLISHING YOUR STUDENTS**

The following is an alphabetical list of magazines that accept submissions by students. It can be quite an elaborate process to have a piece accepted for publication, but exposing your students to the world of publishing will benefit their literacy in many related areas.

*For all children grades 1 to 12.*

Elementary School Writer. P.O.Box 718, Grand Rapids, MN 55744-0718. (218) 326-8025. [writer@mx3.com](mailto:writer@mx3.com)

Potato Hill Poetry, 81 Speen Street, Natick, MA 01760. (888) 576 3879. [info@potatohill.com](mailto:info@potatohill.com)

Skipping Stones. P.O.Box 3939, Eugene, OR 97403. (541) 342 4956.  
[skipping@efn.org](mailto:skipping@efn.org)

The Writer's Slate. P.O.Box 27288, Overland Park, KS 66225.  
(913) 681 8894. [jbushman@writingconference.com](mailto:jbushman@writingconference.com)

*For children and young adults 8 and up to 16*

Creative Kids P.O.Box 8813 Wako, TX 76714-8813 (800) 998 2208  
[Creative\\_kids@prufrock.com](mailto:Creative_kids@prufrock.com)

Potluck Children's Literary Magazine P.O. Box 546 Deerfield, Il 60015-0546. (847) 9481139 [susan@potluckmagazine.org](mailto:susan@potluckmagazine.org)

Stone Soup P.O.Box 83 Santa Cruz, Ca. 95063  
[gmandel@stonesoup.com](mailto:gmandel@stonesoup.com)

## **XVII. References And Suggested Readings**

### **Books for Children and Adolescents by Alma Flor Ada**

#### **Children's Literature**

#### **Books of Poetry in Spanish and English**

*Gathering the Sun. An ABC in Spanish and English.*  
New York: Lothrop. 1997 – [An ABC of the Farmworker]

#### **Books of Poetry in Spanish**

*Canción de todos los niños del mundo.* Boston: Houghton–Mifflin. 1994.  
[Diversity and multiculturalism]

*Abecedario de los animales.* Madrid. Espasa Calpe. 1990. Illustrated by Vivi  
Escrivá. 6ta edición 1995. [Poems and songs about the letters of the alphabet]

#### **Poetry Anthologies in English**

With Lee Bennett Hopkins and Violet Harris. *A Chorus of Cultures.* Carmel  
Valley, CA: Hampton Brown. [A poem a day, organized by months in the year]

#### **Poetry Anthologies in Spanish**

*Días y días de poesía.* Carmel Valley, CA: Hampton Brown. [Spanish version  
of A Chorus of Cultures]

#### **Books by Alma Flor Ada and F. Isabel Campoy**

[Poems from around the Hispanic world, K-6]

*Gorrión, gorrión.* Orlando, FL: Harcourt Brace.

*El verde limón.* Orlando, FL: Harcourt Brace.

*La rama azul.* Orlando, FL: Harcourt Brace.

*Dulce es la sal.* Orlando, FL: Harcourt Brace

*Nuevo día.* Orlando, FL: Harcourt Brace.

*Huertos de coral.* Orlando, FL: Harcourt Brace.

*Ríos de lava.* Orlando, FL: Harcourt Brace.

*Pimpón.* Alfaguara/Santillana: Miami, FL.

*Mambrú.* Alfaguara/Santillana: Miami, FL

*Antón Pirulero.* Alfaguara/Santillana: Miami, FL

*Chuchurumbé.* Alfaguara/Santillana: Miami, FL

### **Picture Books in English**

*Friend Frog.* New York: Harcourt Brace. 2000 (Illustrated by Lori Lohstoeter)  
[A story of friendship].

*Yours Truly, Goldilocks.* New York: Atheneum. 1998 (Illustrated by Leslie Tyron) [A series of three books -*Dear Peter Rabbit, With Love, Little Red Hen-* Letters from the best loved characters of children's literature].

*The Malaquite Palace.* New York: Atheneum 1998. (Illustrated by Leonid Gore). [A story about diversity and friendship]

*Jordi's Star.* New York: Putnam. 1996. (Illustrated by Susan Gaber) [A story of transformation].

### **Picture Books Published in English and Spanish**

*The Gold Coin.* New York: Atheneum. 1991.(Illustrated by Neil Waldman).

*La moneda de oro.* Madrid: Everest. 1992 [A story of transformation].

*Dear Peter Rabbit.* New York: Atheneum. 1994 (Illustrated by Leslie Tryon)  
[Letters to well-known characters, a trilogy]

*Querido Pedrín.* New York: Atheneum. 1994 [Letters to well-known characters, a trilogy]

*The Unicorn of the West*. New York: Atheneum. 1994 (Illustrated by Abigail Pizer). [A story of identity].

*El unicornio del oeste*. New York: Atheneum. 1994. [A story of identity]

*Olmo y la mariposa azul*. Beverly Hills, CA: Laredo. 1992. (Illustrated by Vivi Escrivá). [A story for young children about pursuing a dream]

*Olmo and the Blue Butterfly*. Orlando, FL: Harcourt Brace, 1996 [English version]

*Friends*. Miami, FL: Santillana. 1988. [Diversity and multiculturalism through geometric figures]

*Amigos*. Miami, FL: Santillana. 1988. [Spanish version]

### **Picture Books in Bilingual Editions**

*Medio pollito/Half-chicken*. New York: Dell. 1995. (Illustrated by Kim Howard) [A folktale on the meaning of cooperation]

*The Lizard and the Sun/La lagartija y el sol*. New York: Dell. 1997.(Illustrated by Felipe Dávalos). [A folktale about the sun].

*The Christmas Tree/El árbol de Navidad*. New York: Hyperion. 1997. (Illustrated by Terry Ibáñez). [On the topic of Christmas].

### **Autobiographical Narrative in English and Spanish**

*Under the Royal Palms*. New York: Atheneum. 1999. [For young adults]

*Bajo las palmas reales*. Miami, FL: Alfaguara. 2000.[Spanish version of the above title]

*Where the Flame Trees Bloom*. New York: Atheneum. 1997.[Second volume, for young adults]

*Allá donde florecen los framboyanes*. Miami, FL: Alfaguara 2000. [Spanish version of the above title]

## Series

### **Stories for the Telling / Libros para contar**

Published by Santillana, Miami, FL. Illustrated by Vivi Escrivá

[A series of stories that present useful patterns in a fun, engaging way]

*Strange Visitors*

*Una extraña visita.*

*The Song of the Teeny-Tiny Mosquito*

*La canción del mosquito*

*How Happy I Would Be*

*Me gustaría tener*

*Who's Hatching Here?*

*¿Quién nacerá aquí?*

### **Stories the Year' Round**

Published by Santillana, Miami, FL. Illustrated by Vivi Escrivá

[Twelve stories, one for each month of the year, celebrating special events]

*A Rose with Wings*

*Rosa alada*

*A surprise for Mother Rabbit*

*La sorpresa de Mamá Coneja*

*How the Rainbow Came to Be*

*Como nació el arco iris*

*After the Storm*

*Después de la tormenta*

*In the Cow's Backyard*

*La hamaca de la vaca*

*The Kite*

*El papalote*

*What are Ghosts Afraid Of?*

*El susto de los fantasmas*

*Turkey for Thanksgiving?*  
*--¿Pavo para la cena de gracias?*  
*--¡No, gracias!*

*The golden cage*  
*La jaula dorada*

*I don't want to melt!*  
*¡No quiero derretirme!*

*It wasn't me*  
*No fui yo*

*The Empty Piñata*  
*La piñata vacía*

## Books for Children's and Adolescents by F. Isabel Campoy

### ART

#### Art Anthologies in English and Spanish

[The art of the Hispanic world for children, with poems and biographies. K-6]

<i>Blue and Green</i>	<i>Azul y verde</i>
<i>Brush and Paint</i>	<i>Brocha y pincel</i>
<i>Artists' Easel</i>	<i>Caballete</i>
<i>Canvas and Paper</i>	<i>Lienzo y papel</i>

#### Art Journals

[Interactive journals of art of the Hispanic world]

<i>Colors</i>	<i>Colores</i>
<i>Crayons</i>	<i>Crayola</i>
<i>Watercolors</i>	<i>Acuarel</i>
<i>Pencils</i>	<i>Lápices</i>

### Biographies

#### Anthologies

[The lives of prominent Hispanics in all fields. K-6]

<i>Smiles</i>	<i>Sonrisas</i>	[Pablo Picasso/Gabriela Mistral/Benito Juárez]
<i>Steps</i>	<i>Pasos</i>	[Rita Moreno/Fernando Botero/ Evelyn Cisneros]
<i>Voices</i>	<i>Voces</i>	[Luis Valdez/ Judith F. Baca/ Carlos J. Finlay]
<i>Paths</i>	<i>Caminos</i>	[José Martí/ Frida Khalo/César Chávez]

#### Journals

[Interactive autobiographical journals for children. K-6]

<i>I Am</i>	<i>Yo</i>
-------------	-----------

*This is Me*                      *Así soy*  
*My Memories*                *Mis recuerdos*  
*My Stories*                    *Mis relatos*

## **Culture**

[A PRESENTATION OF THE RICHNESS OF CULTURES AND HISTORY  
IN THE HISPANIC WORLD. K-12]

*The Quetzal's Flight*                      *Vuelo del quetzal*  
*On the Wings of the Condor*            *En alas del cóndor*  
*Eyes of the Jaguar*                      *Ojos del jaguar*  
*Friends from A to Z*                      *Amigos de la A a la Z*

*Ecos del pasado*  
*Imágenes del pasado*

## **Folktales and Legends**

*Ecos del pasado*  
*Rosa Raposa* – trickster tale in English

## **Language**

[A fun presentation of basic vocabulary and structures in English and Spanish.  
K-6]

One, Two, Three. Who Can It Be?                      Uno, dos tres. ¡Dime quién es!

A New Home for the Seven Little Goats            El nuevo hogar de los siete  
cabritos

*Happy Birthday, Little Red Riding Hood*        ¡Feliz cumpleaños, Caperucita  
Roja!

*A New Job for Pérez, the Mouse*                      *Ratoncito Pérez, cartero*

*Sigue la palabra*  
[A history of the Spanish language for children 4-12]

## Poetry and Nursery Rhymes

### Anthologies

[A SELECTION OF THE MOST REPRESENTATIVE POETS IN THE HISPANIC WORLD. K-6]

<i>Dreaming Fish</i>	<i>Pimpón</i>
<i>Laughing Crocodiles</i>	<i>Antón Pirulero</i>
<i>Singing Horse</i>	<i>Mambrú</i>
<i>Flying Dragon</i>	<i>Chuchurumbé</i>

*Gorrión, gorrión*  
*Verde limón*  
*Dulce es la sal*  
*La rama azul*  
*Nuevo día*  
*Huertos de coral*  
*Ríos de lava*

*Pío Peep* [forthcoming]  
[A bilingual book on traditional nursery rhymes]

### Journals

[Interactive journals for poetry writing. K-6]

<i>Letters</i>	<i>Letras</i>
<i>Words</i>	<i>Palabras</i>
<i>Rhymes</i>	<i>Rimas</i>
<i>Poems</i>	<i>Poemas</i>

### Songs                      Books and Cassettes

[120 songs and poems of identity]

Música amiga 1	<i>¡Qué rica la letra!</i>
Música amiga 2	<i>Canta la letra</i>
Música amiga 3	<i>Canción y alegría</i>
Música amiga 4	<i>Corre al Coro</i>
Música amiga 5	<i>Con ton y son</i>

Música amiga 6	<i>Caracolí</i>
Música amiga 7	<i>Sigue la música</i>
Música amiga 8	<i>Do, re, mi, ¡sí, sí!</i>
Música amiga 9	<i>El camino de tu risa</i>
Música amiga 10	<i>El son del sol</i>

## Theatre

### Anthologies

[Theatre for language and leadership development]

<i>Rat-a-Tat-Cat</i>	<i>Teatro del Gato Garabato</i>
<i>Roll 'n' Role</i>	<i>Teatrín de Don Crispín</i>
<i>Top Hat</i>	<i>Escenario de Polichinela</i>
<i>Curtains Up!</i>	<i>Teatro de Doña Rosita</i>
<i>Primer acto</i>	
<i>Escenas y alegrías</i>	
<i>Risas y aplausos</i>	
<i>Actores y flores</i>	
<i>Ensayo general</i>	
<i>Acto final</i>	
<i>Saludos al público</i>	

### Big Books

[Stories to tell for the very young]

<i>Todas las buenas manos</i>
<i>La pelota</i>
<i>Fantástica fiesta</i>
<i>1,2,3... Cuenta otra vez</i>

### Welcome to School Books

[Stories for the newcomer into U.S. schools and culture]

<i>The ABCs of My School</i>
<i>Be My Valentine</i>
<i>Celebrations</i>
<i>Look at Me!</i>

*Food for Fun*  
*My Place*  
*My School Year*  
*The New Hamster*  
*Parents' Night*  
*Observe, Think, Try!*  
*The Science Fair*  
*This is Who I Am*  
*Two Fridas*  
*What a Great Team!*  
*What Should I Be?*  
*Year by Year*

## Books By Teachers/Students/Parents

### VIDEOS

[A brief presentation about the life of a Latina author]

*Path to My Word*  
*Huellas de mi palabra*

## Suggested Readings On Transformative Education And Authorship

- Ada, A. F. (1987). Creative education for bilingual teachers. In M. Okazawa-Rey, J. Anderson, & R. Traver (Eds.) **Teachers, teaching and teacher education**. Harvard Educational Review. Reprint Series No. 19..
- . (1988). The Pájaro Valley experience: Working with Spanish-speaking parents to develop children's reading and writing skills through the use of children's literature. In T. Skutnabb-Kangas, & J. Cummins (Eds.) **Minority education. From shame to struggle**. Clevedon, England: Multilingual Matters.
- . (1991). Creative reading: A relevant methodology for language minority children. In C. Walsh (Ed.). **Literacy as praxis: Culture, language, and pedagogy**. Norwood, NJ: Ablex.
- . (1995). Fostering the home-school connection. In J. Frederickson (Ed.) **Reclaiming our voices. Bilingual education, critical pedagogy and praxis**. Los Angeles, CA: California Association for Bilingual Education.
- . (1996a). A visionary look at Spanish language arts in the bilingual classroom. In C. Walsh (Ed.). **Education reform and social change**.

- Multicultural voices, struggles and visions.** Mahwah, NJ: Lawrence Erlbaum Associates.
- . (1996b). The transformative language arts classroom. In L. Scott (Ed.) **Promising Practices. Unbearably Good, Teacher–Tested Ideas.** San Diego, CA: The Greater San Diego Council of Teachers of English.
- . (1997a) Linguistic human rights and education. In E. Lee, D. Menkart, and M. Okazawa-Rey (Eds.) **Beyond Heroes and Holidays: A Practical Guide to K-12 Anti–Racist, Multicultural Education and Staff-Development.** Washington, DC: Network of Educators for the Americas.
- . (1997b) “Mother tongue literacy as a bridge between home and school cultures. In J. V. Tinajero, and A. F. Ada (Eds.) **The Power of Two Languages. Literacy and Biliteracy for Spanish–Speaking Students.** New York: Macmillan/McGraw-Hill.
- . (in press) **A Magical Encounter: Latino Children’s Literature in the Classroom.** Boston, MA: Allyn & Bacon.
- Ada, A. F., and F. I. Campoy. (1998a). **Comprehensive Language Arts.** Westlake, OH: Del Sol Publishing.
- . (1998b) **Effective English Acquisition for Academic Success.** Westlake, OH: Del Sol Publishing.
- . (1998c). **Home School Interaction with Cultural or Language Diverse Families.** Westlake, OH: Del Sol Publishing.
- . (1999a). **Música Amiga: Pedagogía creadora a través de la canción.** Westlake, OH: Del Sol Publishing.
- . (1999b) **Ayudando a nuestros hijos.** Westlake, OH: Del Sol Publishing.
- . (forthcoming) **Authors in the Classroom. Transformative Education for Teachers, Students and Families.** Boston, MA: Allyn & Bacon.
- Ada, A.F., F. I. Campoy, F. I., and R. Zubizarreta. (2001). Assessing our work with parents on behalf of children’s literacy. In S. R. Hurley, and J. V. Tinajero (Eds.). **Literacy Assessment of Second–Language Learners.** Boston, MA: Allyn & Bacon.
- Ada, A.F., and N. J. Smith. (1998). Fostering the home–school connection for Latinos. In M. L. González, A. Huerta-Macías, & J. V. Tinajero (Eds.). **Educating Latino Students. A Guide to Successful Practices.** Lancaster, PA: Technomic Publishing.
- Ada, A. F, and R. Zubizarreta. (2001). Parent narratives: the cultural bridge between Latino parents and their children. In M. L. Reyes and J.J. Halcón (Eds.). **The Best for Our Children. Critical Perspectives on Literacy for Latino Students.** New York: Teachers College Press.

