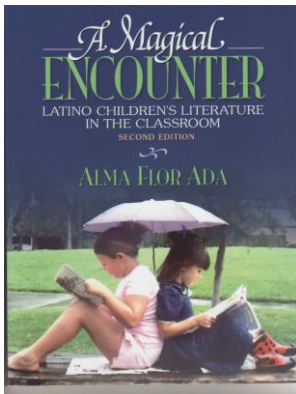


**CREATIVE READING**  
**A TRANSFORMATIVE EDUCATION APPROACH**  
ALMA FLOR ADA & F. ISABEL CAMPOY.

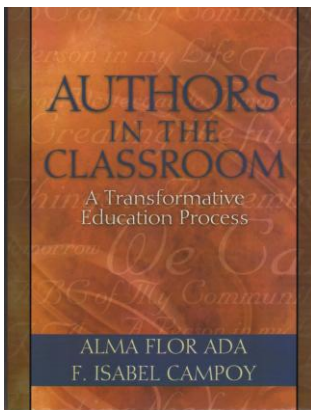
[www.almaflorada.com](http://www.almaflorada.com)  
[www.isabelcampoy.com](http://www.isabelcampoy.com)  
[www.delsolbooks.com](http://www.delsolbooks.com)

A complete description of this methodology can be found in:



**A MAGICAL ENCOUNTER. LATINO CHILDREN'S LITERATURE IN THE CLASSROOM** offers suggestions for all steps in the use of literature in the classroom, from the preparing to share a book, the various forms of reading and the creative dialogue to oral, written, artistic and dramatic responses to books.

Some highlights are the Creative Reading Methodology, The One Thousand Books Classroom and the suggestions for Culminating Activities, Author's Study, and on going Self-Evaluation.



**AUTHORS IN THE CLASSROOM. A TRANSFORMATIVE EDUCATION PROCESS**

Part I offers the principles of transformative education as well as Anti-Bias activities.

Part II present ten effective models to engage teachers, students and families in the process of authorship through the creation of highly effective self-published books.

Numerous examples of authentic books created by teachers, students and families support the process.

**EFFECTIVE READING:**  
**A DIALOGUE BETWEEN READER & TEXT**

Effective reading goes beyond finding out what is written on a page. It is indeed a dialogue between reader and text in which the reader contributes as much as the text.

Reading is more than a source of information and entertainment. It is an empowering act.

Reading provides the opportunity of understanding self and others.

It can be a source of courage, dignity, kindness, generosity and hope to act as a more capable protagonist of one's own life.

There are four aspects, which we have called phases, to an effective reading act. They do not happen independently, but simultaneously, although here we present them independently to make them more clearly understandable.

### **DESCRIPTIVE PHASE:**

In this initial moment the reader understand the content of the text.

***What? When? Where? Who? Why?*** These are questions asked by the reader and answered by the text.

### **PERSONAL INTERPRETIVE PHASE:**

The reader responds to the text with feelings and emotions based on the reader's real life experiences in circumstances related to/by similarity or opposition to the text. The reader validates (or questions, or expands) her/his experience with information from the text. ***How do I feel about this? Who do I know that has experienced something similar? How has my own experience differed? What would I do...? How would I feel?***

The type of questions to guide the dialogue in this phase would be of the nature of:

- **Have you ever seen [known] something like this?**
- **If this were your family, how would things have been different?**
- **Have you felt something like the author describes? Or in a similar situation, how have you felt?**

### **CRITICAL/MULTICULTURAL/ANTI-BIAS PHASE:**

The reader engages in critical reflection. ***Is this right (moral, appropriate, healthy, kind, courageous, generous, just, equitable)?***

***Who benefits (suffers) from these conditions? What would be the consequences if all would adopt this idea (behavior)?***

***In which way would diverse people (of different ethnicity, culture, genre, age, sexual orientation, physical ableness, class, education) react to this?***

***Do these concepts allow for human diversity? Do they take it into account?***

The type of questions to guide the dialogue in this phase would be of the nature of:

- **Who benefits in a situation like this? Who suffers?**
- **Has anyone been excluded from this text? Who is left out? Why?**
- **What are the author's intentions? Is there a point the author tries to prove?**

### **CREATIVE/TRANSFORMATIVE PHASE:**

The reader is moved to action by the text. Having read this text: ***What do I know now that will empower me? In which ways do I understand my reality better? How can I act to transform my inner self? My social reality?***

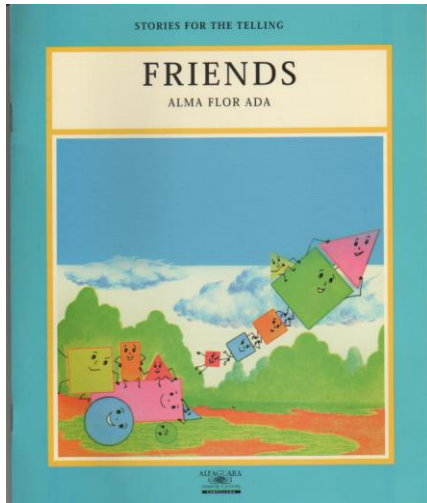
The type of questions to guide the dialogue in this phase would be of the nature of:

- **What can you do in a situation like the one in the text?**
- **In which ways would you speak/act differently now?**
- **How can you improve your life/conditions/relations?**

This is a description of the intent of the four phases. The actual questions should be precise, related to the text, and presented in a language accessible to the students.

Immediately below we present examples of questions with six different books.

## FRIENDS / AMIGOS / ZANMI



*Friends*, (in Spanish **Amigos**, in Haitian Creole **Zanmi**) by Alma Flor Ada, describes the life of squares and rectangles, circles and triangles who live in the same town but keep very separate lives from each other. One day, two little circles went for a roll into town and met a small rectangle. Together they formed a wagon. Later, with young squares, they made a train and when little triangles joined them, they could make a plane and fly. They learned that together in friendship they could do what they could not do separate.

This book is part of the series *Cuentos para contar / Stories for the Telling*. It is also available in Big Book format.

There is a CD in English for all the five titles of the series. The story is read by Alma Flor Ada.

The Spanish CD contains, besides the story read by Alma Flor Ada, a musical version. Alma Flor rewrote the story in verse form and Suni Paz created the music for it. Suni has recorded that musical version in her voice.

### QUESTIONS TO GUIDE THE CREATIVE DIALOGUE

These questions are samples that can prompt the dialogue 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 only suggested as dialogue starters. They need not be asked separately, but in a normal conversation format. We separated them into phases to give an idea of the different purpose of each phase, particularly because the conversations in the class tend to remain at the *Descriptive* and *Personal* phases and not reach the very important *Critical Reflective* phase and the essential *Creative Phase* that leads to action.

#### 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 figures say to the little ones?

### **PERSONAL INTERPRETIVE PHASE**

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

- How does it feel when other children want to play with you? When they don't?
- How does it feel when other people treat you badly? When you treat others badly?

### **CRITICAL MULTICULTURAL ANTI-BIAS PHASE**

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

- Was the big squares' reason to forbid the little ones to play with others valid? Why??
- Do all people who have long hair (or live in the same street) think alike? Have the same taste? Can we tell the feelings of a person just by the way the person looks? By the person's language? The person's origin? What do you think of this?
- Why do you think the shapes had such a wonderful time playing together?
- What difficult things that can happen when people who are different play together?
- What good things can happen? How can we promote the good things?

### **TRANSFORMATIVE CREATIVE PHASE**

*Questions to promote transformative attitudes.*

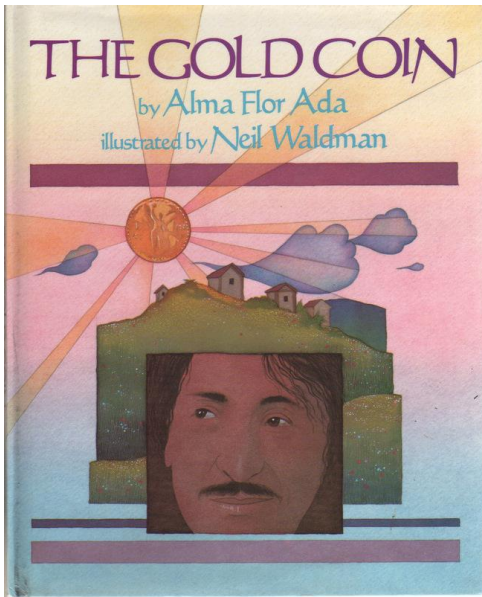
- What can we do when there are children who do not want to play with us?
- What can you do if you see someone treating someone badly?
- Is there someone you have not been friends with that you can invite to play with you? Someone you can learn to know better?

### **CONNECTIONS WITH THE HOME**

- Invite parents to share with their children their own experiences with friends, now and when they were children. What were their favorite games and activities? Ask them to discuss 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?

# THE GOLD COIN

## CREATIVE DIALOGUE PROCESS



Some of the themes suggested by this book are:

- \* Generosity brings unexpected fruits
- \* Solidarity, working together
- \* Healing qualities of nature
- \* True values and inner wealth

Some of the ideas suggested by the book are:

- \* The most valuable things in life cannot be purchased with money
- \* Many times by working together we can find solutions to our needs
- \* There is much to be discovered in the people around us
- \* People can be transformed given the right opportunity

Some of the ways in which the book can relate to the experiences of students and many families, particularly immigrants or ethnic minorities, include:

- \* The experience of feeling alone, without support
- \* The experience of feeling alienated from others
- \* The desire for material comfort

**The Gold Coin** (Atheneum) by Alma Flor Ada illustrated by Neil Waldman tells the story of Juan, who has been a thief roaming the countryside for so long that he does not have a single friend. After Juan sees doña Josefa, an elderly healer, holding a gold coin and saying she must be the richest person on earth, he ransacks her cabin. Not finding her treasure, he sets off in pursuit of doña Josefa. Wherever he arrives he finds that she has just left, having healed a sick person and offered the person a gold coin. This makes Juan even more determined to catch up with her. However, to continue his journey, he has to work in the fields so that someone in turn will row him across a river, give him a ride on a wagon, or accompany him on horseback. So, for the very first time in a long while, he is out in the open air, working and sharing with others. When Juan finally catches up with doña Josefa in front of her home, a major storm is approaching. In response to Juan's demands the old woman hands him willingly the gold coin that everyone else has refused, asking her to save it for someone with a greater need. At that moment, a young girl arrives requesting that doña Josefa helps her mother, who is about to have a baby. The healer is very worried that the

storm will destroy her ransacked cabin. Then he offers the gold coin back to doña Josefa, suggesting the newborn baby should be the one to have it.

### **QUESTIONS TO INITIATE THE CREATIVE DIALOGUE**

These questions are samples that can prompt the dialogue for each phase. Of course, the beauty of the real dialogue is that it will incorporate real life situations and experiences of the students. The questions are only suggested as dialogue starters. They need not be asked separately, but in a normal conversation format. We separated them into phases to give an idea of the different purpose of each phase, particularly because the conversations in the class tend to remain at the **Descriptive** and **Personal** phases and seldom reach the very important **Critical Reflective** phase and the essential **Creative Phase** that leads to action.

#### **DESCRIPTIVE PHASE**

**To ascertain comprehension of the story and its concepts and promote understanding of the message of the book**

- How would you describe Juan?
- Why was Juan without family and/or friends?
- Why could doña Josefa say she was "the richest woman on earth" when she did not have any money?
- What are some of the riches we all share?
- What do you think the book is trying to tell us?

#### **PERSONAL INTERPRETIVE PHASE**

**To promote self-expression of feelings and emotions and to relate the book content to the reader's experiences:**

- Have you ever felt like Juan (alone, without friends, envious of others)?
- Who do you know who is helpful to you and/or others like doña Josefa?
- How do you feel when you are generous towards others?
- What are the riches in your life?

### **CRITICAL MULTICULTURAL ANTI-BIAS PHASE**

**To promote higher-thinking skills and to encourage reflection about equality, inclusion, respect, and justice leading to peace:**

- What do we need to learn to participate well in a group?
- What do we need to know to make good decisions?
- Why is it important to have family, friends, and the support of others?
- What do you think causes some people to steal or hurt others?
- What do you think helps people find a good path?

### **TRANSFORMATIVE CREATIVE PHASE**

**To encourage creative, constructive action leading to understanding and respect for others, and to become more responsible for bringing about positive change to our own reality**

- How can we tell our family, friends, and classmates that they are important to us, that they are indeed our treasures?
- What can we do to become friends with someone we do not know well?
- How can we make sure that everyone in the class feels appreciated?
- How can we solve difficulties with our friends?
- What riches do we have and want to increase?
- What riches can we share with others?

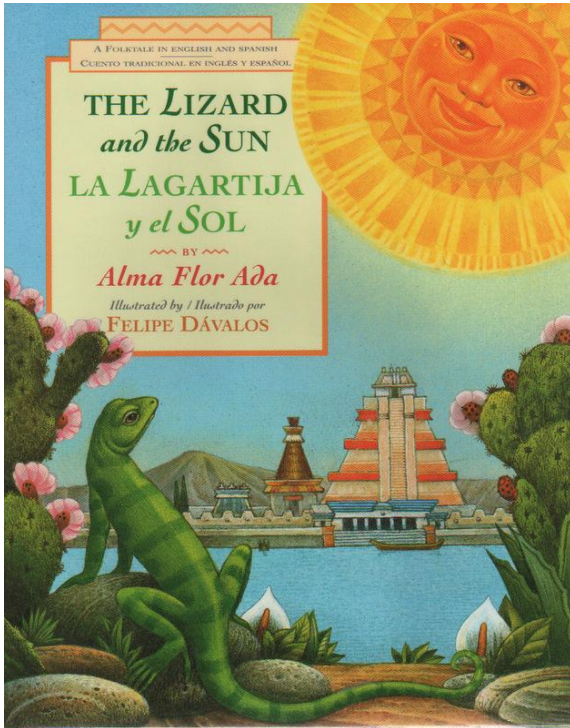
## **CONNECTIONS WITH THE HOME**

- Invite parents to share with their children their own experiences with friends, now and when they were children. What were their favorite games and activities? Ask them to discuss 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, and/or the same ethnicity?
- Create collective books with words provided by parents, through the students, based on the reflections made in class. Some possible topics:  
**Friendship is....**  
**Family is....**  
**Our riches are...**



## THE LIZARD AND THE SUN

### CREATIVE DIALOGUE PROCESS



#### **THEMES, CONCEPTS AND VALUES**

Life in the Aztec Empire  
 The city of Tenochtitlán  
 Music  
 Perseverance or tenacity  
 The importance of "not giving up"

#### **VOCABULARY**

Animals: jaguar, eagle, hare, deer, frog, toad, woodpecker  
Places: pond, field, lake, jungle, mountain, volcano, desert  
Concepts: empire, palace, throne, emperor  
Values: constancy, perseverance, tenacity

#### **CULTURAL ENRICHMENT**

The great city of Tenochtitlán, capital of the Inca Empire was one of the largest and most important cities of its time. Built over a lake, it had ample bridges, beautiful palaces and magnificent temples. Much of the transportation was done with canoes. In its extraordinary market place, one could find a great diversity of products, produce and handcrafted item. The Aztecs, like many of the indigenous people of the Americas, gave homage to the Sun and celebrate great festivities in its honor.

#### **AN ORIGINAL WAY TO INTRODUCE THE BOOK**

Turn off all lights. Have several lighted candles, to create an experience similar to the one described in the book. Discuss their experience and contrast it with those in the legend.

Talk about contrasts. You may want to write down their comments.

Light:

*Advantages* = One can see

*Disadvantages* = One cannot see

Darkness:

*Advantages* = One can rest

*Disadvantages* = One may trip

**THE STORY**

This ancient legend takes place when the city of Tenochtitlán was one of the largest in the world. It tells how a little green lizard, by not giving up, was able to save the world from disappearing in the shadows. The outstanding illustrations by Felipe Dávalos allow us to participate in the daily life and the magnificence of the great Inca Empire.

**HOW THIS BOOK WAS CREATED - A WORD FROM THE AUTHOR**

The major civilizations of the Americas have been for me a constant source of admiration and pride. Among its many legends, I was always fascinated by the lizard who would not give up, because it reflects so well an important saying that has guided my life, a saying that has led Latinos searching for development: *¡Sí se puede! Yes, we can!*

Lizards were abundant in my backyard when I was growing up. As a child I used to collect their eggs and place them where I could watch them and see them hatch. That never occurs, I only got to see the empty shells. But my fascination with lizards has never diminished.

It is a great joy for me that Maestro Felipe Dávalos would share in the creation of this story. Due to his background in archaeology and his deep knowledge of the period of this story, Felipe Dávalos was able to recreate this world both with great authenticity and artistic originality.

**CREATIVE DIALOGUE**

These questions, or similar ones, will facilitate a true dialogue between the reader and the text. In this way the reading will not only enrich the students with new visions and ideas, but will allow them to recognize themselves as protagonists in their own lives.

**DESCRIPTIVE PHASE.****To facilitate comprehension of the text.**

Why were the persons worried when the sun disappeared?

Which were some of the animals that search for the sun?

Why did they give up?

**PERSONAL INTERPRETIVE PHASE.**

**To relate the text to personal experiences. These comparisons may validate personal experiences or enrich them; they can corroborate the text or compliment it.**

Have you ever faced a difficulty? Were you able to resolve it?  
Have you seen anyone solve a difficult problem? How?  
Do you know anyone who did not give up in the face of adversity?  
What in your life is so important you would never give it up or you will be persistent to preserve it?

**CRITICAL/MULTICULTURAL PHASE.**

**To stimulate reflection against discrimination, racism, prejudice or inequality and in favor of social justice and peace.**

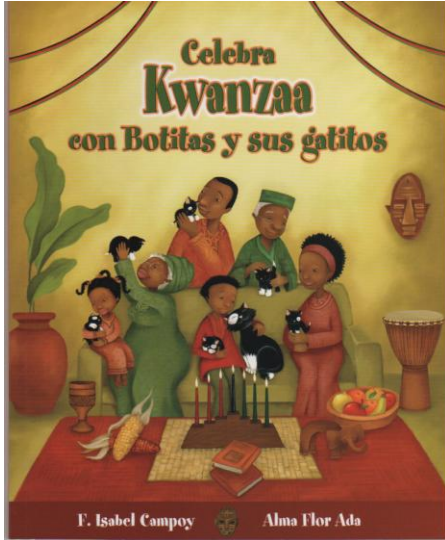
Do you believe it is important to not give up? Why?  
Do you believe Latinos have shown tenacity in this country? How?

**CREATIVE/TRANSFORMATIVE PHASE.**

**To analyze the readers' own reality, enriched and strengthened by the dialogue, in order to make decisions for future actions in pro of justice, equality and peace.**

The sun gives light and warmth and permits life. What can you do to improve your own life? To improve your home environment?  
The Sun gives joy. When the sun shines, the birds sing and children play. What can you do to bring joy to others?

**CELEBRATE KWANZAA WITH BOOTS AND HER KITTENS**  
**BY F. ISABEL CAMPOY & ALMA FLOR ADA**



**CELEBRATE KWANZAA WITH BOOTS AN HER KITTENS.**

This is one of the 12 stories in the dual language series *Stories to Celebrate / Cuentos para celebrar*.

An African-American family gets together to celebrate Kwanzaa, but will the celebration be spoiled because their beloved cat, Boots, is missing? The family sets off on a quest to find Boots by putting into practice the seven values celebrated in Kwanzaa .

**QUESTIONS TO INITIATE THE CREATIVE DIALOGUE**

These questions are samples that can prompt the dialogue for each phase. Of course, the beauty of the real dialogue is that it will incorporate real life situations and experiences of the students. The questions are only suggested as dialogue starters. They need not be asked separately, but in a normal conversation format. We separated them into phases to give an idea of the different purpose of each phase, particularly because the conversations in the class tend to remain at the *Descriptive* and *Personal* phases and seldom reach the very important *Critical Reflective* phase and the essential *Creative Phase* that leads to action.

**DESCRIPTIVE PHASE**

**To ascertain comprehension of the story and its concepts and promote understanding of the message of the book**

- What is Kwanzaa? How is it celebrated?
- What does each day represents?
- Who celebrates Kwanzaa?
- What aspects of the Kwanzaa celebration do you like best?

### **PERSONAL INTERPRETIVE PHASE**

**To promote self expression of feelings and emotions and to relate the book content to the reader's experiences.**

- Does your family celebrate Kwanzaa or other festivities in December?
- Do you receive presents at that time? At another time of the year?
- How is your family similar or different from the family in the story? How do the members of your family support and help you? How do you help them?
- What are some of the most important celebrations in your family? How are they celebrated?
- What is the most important part of those celebrations for you?
- Do you know anyone who celebrates Kwanzaa?
- Have you ever been sad, like the boy in the story? Did someone do something to make you feel better? What could they have done and did not do?

### **CRITICAL MULTICULTURAL ANTI-BIAS PHASE**

**To promote higher-thinking skills. To encourage reflection about equality, inclusion, respect, and justice leading to peace.**

- Would you like your family to adopt some aspect of the Kwanzaa celebrations? Which ones? Why?
- What do you think of the efforts the family made to find Botitas? Would you have done something else?
- Each day of Kwanzaa has a special meaning. Do some seem more important to you than others. Why?
- Why is it important for people of African descent to have a celebration of their own?
- Many times people feel they have to buy presents to celebrate. Is that the only way to celebrate? Is it always the best way?
- Would you like your family to adopt some aspect of the Kwanzaa celebrations? Which ones? Why?
- African Americans have suffered much mistreatment and discrimination throughout history. How can the Kwanzaa celebration contribute to counteract that history and facilitate a better future for persons of African ancestry?

### **TRANSFORMATIVE CREATIVE PHASE**

**To encourage creative, constructive action leading to understanding and respect for others, and to become more responsible for bringing about positive change to our own reality**

- A family is formed by people of different ages, sex, likes and dislikes, professions and abilities. But they all can understand and support each other. What could you do that would make each person in your family pleased/happy.
- It is not necessary to wait for a specific date to apply some of the teachings proposed by Kwanzaa. Which could you apply to your life today? How would you do it?

## CONNECTIONS WITH THE HOME

- Invite parents to share with their children their own experiences with celebrations when they were children. What were their favorite celebrations? Ask them to discuss their concept of having a good time with their family and/or friends.
- Ask parents to make a drawing of a celebration in their childhood. Create collective books with the illustrations provided by the parents and the descriptions of the parents' celebrations written by students.
- Invite parents to talk with their children about presents that cannot be bought, touched or wrapped. Have them provide a page, or a sentence:  
**Gifts I can give my children that cannot be bought anywhere.**

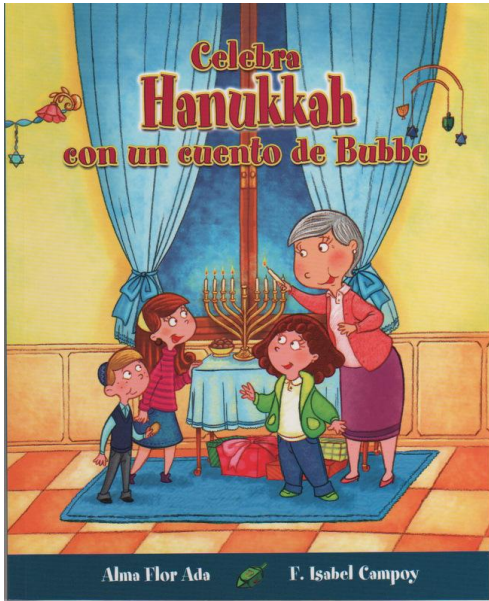
## EXTENDING THE DIALOGUE TO WRITING

Invite students to:

- Write a letter [to a parent, teacher, friend] asking them for something meaningful the student would like to see happening. Then have them write a letter of thanks to the same person. They can give the person both letters.
- Choose one aspect of the Kwanzaa celebration and propose how they could incorporate it to their family or classroom activities.
- Make a list of presents that can't be purchased or wrapped that they will be giving others.
- Make a list of all members of their family. Write one thing they can do for each one.

**Create a poster with all of the Kwanzaa principles. After each one indicate how you would apply it to your daily life.**

## CELEBRATE HANUKKAH WITH BUBBE'S TALES



There are two parts to this book from the ten titles series *Stories to Celebrate/Cuentos para celebrar*.

Story: As part of the Hanukkah celebration three Jewish siblings are looking forward to eating the delicious latkes prepared by their grandmother, whom they call with the Yiddish noun Bubbe. But there aren't enough latkes for everyone. Will they all remember Bubbe's story of generosity, or are the latkes too tempting to pass up?

Non-fiction: An overview of the history of Hanukkah and a description of the different aspects of its celebration. There are photographs of other festivals around the World that also use lights, such as the Indian Diwali or Festival of Lights, Kwanzaa, Christmas, and Vesak's the celebrations of Buddha's birthday.

### QUESTIONS TO INITIATE THE CREATIVE DIALOGUE

These questions are samples that can prompt the dialogue for each phase. Of course, the beauty of the real dialogue is that it will incorporate real life situations and experiences of the students. The questions are only suggested as dialogue starters. They need not be asked separately, but in a normal conversation format. We separated them into phases to give an idea of the different purpose of each phase, particularly because the conversations in the class tend to remain at the *Descriptive* and *Personal* phases and seldom reach the very important *Critical Reflective* phase and the essential *Creative Phase* that leads to action.

#### DESCRIPTIVE PHASE

**To ascertain comprehension of the story and its concepts and promote understanding of the message of the book**

- What is Hanukkah? How is it celebrated? What is a menorah?
- Why is this celebration important?
- Do you know any other light festivals?

### PERSONAL INTERPRETIVE PHASE

**To promote self expression of feelings and emotions and to relate the book content to the reader's experiences.**

- Does your family celebrate Hanukkah or other festivities in December? Do you know anyone who celebrates Hanukkah?
- Which are some of the most important celebrations in your family? How are they celebrated?
- How is your family similar or different from the family in the story? Is there anyone in your family who tells old tales?
- What would you have done if you had noticed there were not enough latkes?
- Did you think the story of the two brothers is a good story? Why? What did you like about it?
- Have some one ever shared something meaningful with you? How did you feel?
- Have you shared something meaningful with someone? How did you feel?
- Have you ever refused to share? How did you feel then?
- The story of the two brothers is about brotherly love that leads to generosity. Who has been generous with you? Have you ever been generous?

### CRITICAL MULTICULTURAL ANTI-BIAS PHASE

**To promote higher-thinking skills. To encourage reflection about equality, inclusion, respect, and justice leading to peace.**

- Usually there are different solutions to a problem. What other things could the children have done when there were not enough latkes? And how else could the two brothers have behaved?
- Why is it important to share?
- In this book there are two stories: the story of Rudi, Sonia and Renata and the story of the two brothers. Compare them.
- How can our communities become better so that each person's needs be met? How do the roles of collaboration and cooperation achieve that end?
- Do you know of any institutions that contribute to the betterment of the community? How do they do it? Is there any way in which you can collaborate?

### TRANSFORMATIVE CREATIVE PHASE

**To encourage creative, constructive action leading to understanding and respect for others, and to become more responsible for bringing about positive change to our own reality**

- What can you share with your family? With your friends?
- There are many things we can share with others that are not materials things; for example smiles, kind words, songs, poems, an interest in their well being. These things do not diminish when one shares them. What will you share today? tomorrow? every day?
- How can you bring joy to your family and friends?
- It is easy to receive. It is not always easy to give. What are some of the things you enjoy receiving from others? What would they enjoy receiving from you?



### CONNECTIONS WITH THE HOME

- Invite parents to share with their children their own experiences with celebrations when they were children. What were their favorite celebrations? Ask them to discuss their concept of having a good time with their family and/or friends.
- Ask parents to make a drawing of a celebration in their childhood. Create collective books with the illustrations provided by the parents and the descriptions of the parents' celebrations written by students.
- Invite parents to talk with their children about presents that cannot be bought, touched or wrapped. Have them provide a page, or a sentence:

**Gifts I can give my children that cannot be bought anywhere.**

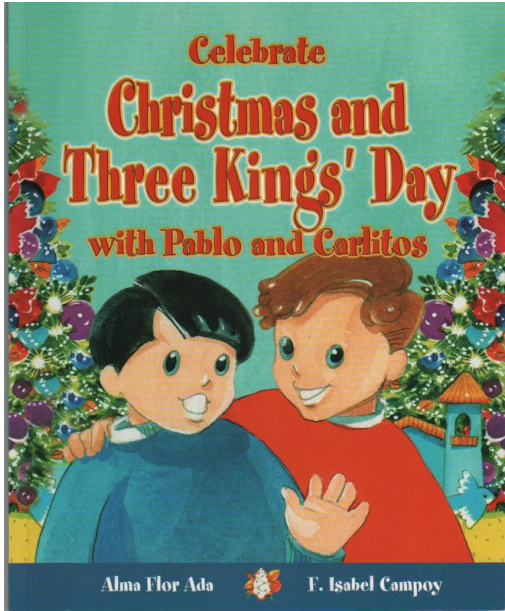
### EXTENDING THE DIALOGUE TO WRITING

Invite students to:

- Write a letter [to a parent, teacher, friend] thanking them for something meaningful you have received. Remember it does not need to be a material object.
- Make a list of presents that can't be purchased or wrapped that you will be giving others.
- Make a list of all members of your family. Write one thing you can do for each one.

Create a poster with all the things you can do for others to bring them joy.

CELEBRATE CHRISTMAS AND THREE KINGS DAY  
WITH PABLO AND CARLITOS



Story:

In his first letter to Three Kings, los Reyes Magos, Carlitos asks for lots of presents. Later, he writes a new letter giving up some of the things on his wish list in exchange for a bigger gift for his older brother, Pablo, who is very good to him and is teaching him how to ride a bike. The Three Kings are truly wise and surprise both brothers with just the right gifts!

Non-fiction:

A description of the many ways in which Christmas and the Three Kings Day, or Día de los Reyes Magos, are celebrated in various countries. Illustrated with numerous informative photographs.

**QUESTIONS TO INITIATE THE CREATIVE DIALOGUE**

These questions are samples that can prompt the dialogue for each phase. Of course, the beauty of the real dialogue is that it will incorporate real life situations and experiences of the students. The questions are only suggested as dialogue starters. They need not be asked separately, but in a normal conversation format. We separated them into phases to give an idea of the different purpose of each phase, particularly because the conversations in the class tend to remain at the **Descriptive** and **Personal** phases and seldom reach the very important **Critical Reflective** phase and the essential **Creative Phase** that leads to action.

**DESCRIPTIVE PHASE**

**To ascertain comprehension of the story and its concepts and promote understanding of the message of the book**

- Who are the Three Wise Men? Did you know something about them before reading the book? Did you learn anything new?
- Have you ever seen a parade on Three Kings Day? What do you remember?

- Why was Carlitos writing them a letter?
- Why did he change his letter?

### **PERSONAL INTERPRETIVE PHASE**

**To promote self expression of feelings and emotions and to relate the book content to the reader's experiences.**

- Do your family celebrate Christmas or other festivities in December?
- Do you receive presents at that time? At another time of the year?
- Which are some of the most important celebrations in your family? How are they celebrated?
- What is the most important part of those celebrations for you?

### **CRITICAL MULTICULTURAL ANTI-BIAS PHASE**

**To promote higher-thinking skills. To encourage reflection about equality, inclusion, respect, and justice leading to peace.**

- Carlitos asked for a present for his brother. What do you think of that action?
- Do you think Carlitos did the right thing carrying a sign the day of the parade? Why?
- Many times people feel they have to buy presents to celebrate? Is that the only way to celebrate? Is it always the best way?
- What are ways to have fun and be happy during a celebration without buying presents?

### **TRANSFORMATIVE CREATIVE PHASE**

**To encourage creative, constructive action leading to understanding and respect for others, and to become more responsible for bringing about positive change to our own reality**

- There are many kinds of presents. Some are bought, others are made at home or in the class. Presents one make, like a drawing, a card, a poem, if made with care and love, can have more merit than anything bought in a store. What presents could you make for your loved ones?
- There are also presents that can not be touch, nor wrapped, but that can give much joy, like going to visit a friend or a nice place, playing with others, sing. What of these kinds of presents can you give your family? A friend?
- Who should you thank for having given you special gifts or given you fun moments? How can you thank them?
- Imagine you could create your own party or outing? What would it be like? How would you plan it so that everyone would have fun and be happy?

### CONNECTIONS WITH THE HOME

- Invite parents to share with their children their own experiences with celebrations when they were children. What were their favorite celebrations? Ask them to discuss their concept of having a good time with their family and/or friends.
- Ask parents to make a drawing of a celebration in their childhood. Create collective books with the illustrations provided by the parents and the descriptions of the parents' celebrations written by students.
- Invite parents to talk with their children about presents that cannot be bought, touched or wrapped. Have them provide a page, or a sentence:

**Gifts I can give my children that cannot be bought anywhere.**

### EXTENDING THE DIALOGUE TO WRITING

Invite students to:

- Write a letter [to a parent, teacher, friend] asking them for something meaningful the student would like to see happening. Then have them write a letter of thanks to the same person. They can give the person both letters.
- Make a list of presents that can't be purchased or wrapped that they will be giving others.

**Create a poster to give thanks for something important in their lives**

THANKS!!!



- For devoting your lives to children
  - For recognizing the importance of a home school interaction based on respect and solidarity
  - For valuing children's home language and culture
  - For recognizing the richness of diversity and its contribution to our society
  - For being who you are.
-

## REFERENCES and SUGGESTED READINGS

- Ada, A. F. (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 Tove Skutnabb-Kangas and Jim Cummins (Eds.) **Minority Education. From Shame to Struggle.** Clevedon, England: Multilingual Matters.
- Ada, A. F. (1993c). Mother Tongue Literacy as a Bridge Between Home and School Cultures. In: Tinajero, J. V. and Ada, A. F. (Eds.) **The Power of Two Languages. Literacy and Bilingual Education for Spanish-Speaking Students.** Macmillan pp. 158- 163.
- Ada, A. F. (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.
- Ada, A. F. (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.
- Ada, A. F. (1997) 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. Languages. Literacy and Bilingual Education for Spanish-Speaking Students.** Macmillan.
- Ada, A. F. (n/y) 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.
- Ada, A.F. (2000).Mother Tongue Literacy as a Bridge Between Home and School Cultures. In: Tinajero, J. V. and De Villar, R. A.(Eds.) **The Power of Two Languages. 2000 Effective Dual-Language Use Across the Curriculum.** Macmillan p. 339-345.
- Ada, A. F.(2003)**A Magical Encounter:Latino Literature in the Classroom.**Allyn&Bacon
- Ada, A. F. and Campoy, F. I. (2004). **Authors in the Classroom. A Transformative Education Process.** Boston, MA: Allyn & Bacon.
- Ada, A. F. and Smith, N. J.. (1998). Fostering the Home-School Connection for Latinos. In M. L. González, A. Huerta-Macías and J. V. Tinajero (Eds.) **Educating Latino Students. A Guide to Successful Practices.** Lancaster, PA: Technomic Publishing.

Ada, A. F. and Zubizarreta, R. (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.** Teachers College Press.

Zubizarreta, Rosa (1996). **Transformative family literacy: Engaging in meaningful dialogue with Spanish-speaking parents.** Westlake, OH: Del Sol.

DEL SOL BOOKS. 6574 EDMONTON AVE SAN DIEGO, CA 92122 PH:1-888-DELSOL1  
[ray@delsolbooks.com](mailto:ray@delsolbooks.com)   [www.delsolbooks.com](http://www.delsolbooks.com)   [www.almaflorada.com](http://www.almaflorada.com)  
[www.isabelcampoy.com](http://www.isabelcampoy.com)