SUPPLEMENTAL RESOURCE 2.1:
PICTURE BOOKS PORTRAYING FUNDS OF KNOWLEDGE

Latino/a Families

- *Abuela’s Weave/El Tapiz de Abuela* by Omar Castañeda
- *Chave’s Memories/Los recuerdos de Chave* by Maria Isabel Delgado
- *Grandma and Me at the Flea/Los Meros Meros Remateros* by Juan Felipe Herrera
- *Just in Case* by Yuyi Morales
- *Los Discos de Mi Abuela/Grandma’s Records* by Eric Velasquez
- *Playing Loteria/El Juego de Loteria* by René Colato Láinez
- *Too Many Tamales/Un Monton de Tamales* by Gary Soto
- *What Can You Do With a Paleta/?Qué puedes hacer con una paleta?* by Carmen Tafolla
- *What Can You Do With a Rebozo/?Qué puedes hacer con un rebozo?* by Carmen Tafolla

Asian and Asian American Families

- *Dia’s Story Cloth* by Dia Cha
- *Father’s Chinese Opera* by Rich Lo
- *Good Fortune in a Wrapping Cloth* by Joan Schoettler
- *Grandfather’s Journey* by Allen Say
- *Red Kite, Blue Kite* by Ji-li Jiang
- *Ruby’s Wish* by Shirin Yim Bridges
- *Thanking the Moon* by Grace Lin

White Families and European Immigrant Families

- *My Grandmother’s Journey* by John Cech
- *The Chicken Salad Club* by Marsha Diane Arnold
- *The Memory Box* by Mary Bahr
- *The Summer My Father Was Ten* by Pat Brisson
- *Three Cheers for Catherine the Great!* by Cari Best

African and African American Families

- *A Chair for My Mother* by Vera B. Williams
- *In Daddy’s Arms I am Tall* by various authors
- *Momma, Where Are You From?* by Mary Bradby
- *Quinnie Blue* by Dinah Johnson
- *Show Way* by Jacqueline Woodson
• *Tar Beach* by Faith Ringgold  
• *The Magic Moonberry Jump Ropes* by Dakari Hru  
• *This is the Rope* by Jacqueline Woodson  
• *We Had a Picnic this Sunday Past* by Jacqueline Woodson

**Native American/American Indian Families**

• *Greet the Dawn: The Lakota Way* by S.D. Nelson  
• *Hungry Johnny* by Cheryl Minnema  
• *Jingle Dancer* by Cynthia Leitich Smith  
• *Saltypie: A Choctaw Journey from Darkness into Light* by Tim Tingle  
• *The Christmas Coat: Memories of My Sioux Childhood* by Virginia Driving Hawk Sneve
**SUPPLEMENTAL RESOURCE 2.2: BOOKS/IDEAS: TEACHING FROM STUDENTS’ NAMES**

<table>
<thead>
<tr>
<th>Topic</th>
<th>Reading Suggestions</th>
<th>Writing Ideas</th>
<th>Oral Language Connections</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name</td>
<td><em>Rene Has Two Last Names &amp; I am Rene the Boy</em> by René Colato Lainez</td>
<td>Collectively co-author a class name book based on this idea. Print a copy for the classroom and add it to the classroom library. Give a copy to each family at end of project. Try authoring and comparing name acrostics. Write name poems.</td>
<td>Interview family members about name, its origins, and meanings. Research naming practices across communities. Share with small group or whole class.</td>
</tr>
<tr>
<td></td>
<td><em>My Name is Jorge: On Both Sides of the River</em> by Carmen Medina</td>
<td></td>
<td></td>
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<td></td>
<td><em>My Name is Yoon</em> by Helen Recorvits</td>
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<td></td>
<td><em>Hannah is My Name</em> by Belle Yang</td>
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<td></td>
<td><em>The Name Jar</em> by Yangsook Choi</td>
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<td></td>
<td><em>My Name is Bilal</em> by Asma Mobin-Uddin</td>
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<td></td>
<td><em>My Name is Maria Isabel/Me Llamo Maria Isabel</em> by Alma Flor Ada</td>
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<td></td>
<td><em>My Name Is Sangoel</em> by Karen Williams</td>
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<td></td>
<td><em>Three Names of Me</em> by Mary Cummings</td>
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<td></td>
<td><em>A Perfect Name</em> by Charlene Costanza</td>
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<td></td>
<td><em>Marisol McDonald Doesn’t Match/Marisol McDonald No Combina, My Name is/Me Llamo Celia, My Name is/Me Llamo Gabriela, &amp; My Name is/Me Llamo Gabito</em> by Monica Brown</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
SUPPLEMENTAL RESOURCE 2.3: CHILDREN’S BOOKS ABOUT SEGREGATION

If you want to explore segregation further, locating it in a sociohistorical context, the following books may be of help:

1. *Freedom on the Menu: The Greensboro Sit-Ins* by Carole Boston Weatherford
2. *Freedom Summer* by Deborah Wiles
3. *Goin’ Someplace Special* by Patricia McKissack
5. *Henry’s Freedom Box* by Ellen Levine
6. *Separate is Never Equal: Sylvia Mendez & Her Family’s Fight for Desegregation* by Duncan Tonatiuh
7. *Show Way* by Jacqueline Woodson
8. *The Other Side* by Jacqueline Woodson

Books such as *The Other Side*, *Freedom on the Menu*, and *Separate is Never Equal* portray situations in which people of color (namely African Americans and Latino/as) were segregated and did not benefit from the same civil rights as White people. These books can spark critical conversations around the historical, racial, and societal reasons and motivations for such exclusionary practices. As a set, these books can also be used to engage students in critical thinking and research—for example, the creation of a historical timeline, exploration of issues of fairness through critical readings of these and additional books, engagement in reading historical documents, and writing claims supported by evidence (also part of CCSS).
SUPPLEMENTAL RESOURCE 3.1:
QUESTIONS TO CONSIDER IN READING YOUR CLASSROOM

Sometimes the materials of your classroom will not reflect the languages, cultures, and identities of the children you teach. Sometimes they will not address the languages, cultures, and identities present in the broader community. This is the case far too often, so we suggest critically (re)positioning resources. These resources may be books, but they may also be an activity present in a curriculum guide, or an artifact. The following questions may help:

1. What are the potential strengths of this book, activity, or artifact?
2. What is silenced or ignored by this book, activity, or artifact? (All books and activities do not have to be—and often are not—inclusive of all areas of diversity; focus on what is not said or suggested about the specific diversity on which the material is focused.)
3. How can this book, activity, or artifact be used to support the children whose cultures, languages, and identities are most greatly reflected in it?
4. How can this book, activity, or artifact benefit children who may not understand or relate to the cultures, languages, and identities most greatly reflected in it?
5. In what ways do you plan to critically employ these topics/materials to reflect culturally relevant, inclusive, and equitable teaching practices?
SUPPLEMENTAL RESOURCE 3.2:
SETTING UP YOUR CLASSROOM LIBRARY

One of the important things in rethinking your classroom library is the presence of a variety of books which represent racial, socioeconomic, gender, sexual, and language diversities; not only the stories themselves, but also the authors of the stories. These questions may help as you evaluate your classroom library:

- Is the classroom library clearly visible and identifiable?
- Are the book displays inviting?
- Does the library include a variety of reading materials and choices?
- Are a significant percentage of the books written by children’s authors of color?
- Do your classroom library books portray diversities in culturally relevant and nonstereotypical ways?
- Are the children in your classroom likely to see themselves in your classroom library with regard to race, language, culture, and other social identifiers?
- Have you involved students in the selection and organization of the library? Or have you alone decided what should be included and how the library should be organized?
- Can all readers, including those who may be struggling, find books they want to read, or are some students spending much of their independent reading time searching for books?
- Can students who have different experiences reading find books that connect them in terms of content? For example, can a student who is reading chapter books and a student who is reading comics or wordless books find books that will allow them to talk and learn from each other, or are selections organized in a way that discourage student interactions across reading levels?
- Are there comfortable areas and/or chairs where students can read, or are they limited to their regular tables, desks, and chairs?
- Are there selections periodically added to the library? Are books rotated? Are students participants in this process?
- Does your classroom library convey your students’ interests, identities, and favorite authors or is it solely a mirror of your interests, identities, and favorite authors?

As you consider these questions, we encourage you to keep in mind that learners differ in the ways they perceive and comprehend stories and information conveyed in books. Some may simply grasp information quicker or more efficiently through visual or auditory means rather than printed text. So it is important to have a variety of texts available—picture books, chapter books,
wordless books, magazines, comics, and audiobooks—to expand access for all readers. The right materials can turn “struggling readers” into competent readers. Series books are also very appealing, as the characters, setting, format, content, and writing are consistent across books and reading earlier books makes succeeding books easier to understand (Routman, 2003). Ultimately, it is important to have “engaging texts supported by lots of illustration” (p. 65). Books that portray songs, chants, and poems the children may already know are helpful in accessing print. So are books in the child’s home language (even if you teach in a monolingual program). Finally, books that capture TV shows are accessible to many children as they may already know the characters, how stories work (from watching episodes), and have experienced some of the language which will be used in the story. In short, there is not one means of representation that will be optimal for all learners; providing lots of choices is essential.

Additionally, it is important to share with families ways of accessing books for free, such as the local library. Having a family event in a public library branch (especially one that has a children’s section filled with books in multiple languages) is a good idea. Family members may not feel comfortable at libraries, so hosting one class event (or a few) in a local library can be helpful. You can enlist the help of a librarian to ask about accessible transportation options. During that time, families can acquire library cards. Alternatively, you may be able to help all families obtain a library card by inviting a library worker to the school during a time family members will be present.

Ultimately, to honor students’ strengths, it is important to de-emphasize leveled books. As Routman (2003) wrote, “It is disheartening to see classroom libraries in which most books are leveled. Some students identify themselves by that level” (p. 69). To see students’ capabilities beyond their reading level, it is important that we pay attention to their interests, talents, and experiences. It is important to teach students to select books that they can read—which some call “just right books”—in ways that do not make them dependent on an external marker (such as a level). Levels can be constraining and do not account for the fact that students are prone to read harder texts about something they are interested in. Too often they are used in ways that constrain and limit culturally and linguistically diverse students. Finally, “students do not naturally gravitate to leveled or overly structured collections” (Routman, 2003, p. 69). Thus, to organize a classroom library according to levels is to create unnecessary obstacles to reading materials and to reify stereotypes about readers.

Here are some ways to get students excited about classroom libraries and to get started creating an inclusive classroom library:

- Make lists of class favorites and display book reviews written by students
• Ask students to add their favorite books from home to the classroom library (be sure to label and return it once the book rotates out of the library)
• Add books from a public library to your classroom library (this will ensure that your holdings are not only more diverse, but that you will rotate your classroom library)

As you plan (or rethink) your classroom library, here are some insights:

1. Have books . . .
   a. in multiple languages,
   b. by diverse authors,
   c. about diverse topics and groups of people,
   d. that honor and represent your students’ interests,
   e. that portray students’ family funds of knowledge and community resources,
   f. that are authored by students in the class (classroom authors), and
   g. that introduce readers to new topics/authors/series.

2. Organize your classroom library . . .
   a. with your students—involve them in designing, organizing, and maintaining the classroom library.
      i. As a 1st and 2nd grade teacher in Georgia, Mariana started the year off with empty baskets, blank labels, and piles of books. She invited students to design plans for the new library. One of the students’ first tasks was to organize the classroom library. She shared some of her favorite authors with the children (and her passions often resulted in author baskets, but also opened the doors for students to talk about what they liked). She asked parents for any comfortable furniture they were not using—and plants. She requested carpet samples from carpet stores. This allowed her to create a comfortable area in her classroom. In meeting with families at the beginning of the year, she asked parents what cartoons the children watched, what they read (inclusive of, but not limited to books), what toys they liked, and what kinds of experiences were important for the family. This information guided some of her selections for the classroom library and some of her book talks.
      b. by including a special basket/bin/area for books relevant to the current topic of study.
         ii. In Jessica’s 2nd grade classroom, she had a basket about birds as her students were studying New York City birds through an Audubon program. The books were in both English and Spanish, and were of varying difficulty and genres. This allowed
children to read socially and engage in discussions related to birds, from informed perspectives, regardless of what books they were reading.

c. by setting up an easy sign-out system so the classroom library can be used. This can be as simple as a notebook with Name, Title, Check Out Date, and Return Date on the top of the page.

d. by displaying books to entice readers.
   i. Routman (2003) suggested the use of rain gutters attached to the classroom wall to increase book space; Mariana and Jessica used baskets and bins on shelves in their 1st and 2nd grade classrooms.

3. Draw attention to your classroom library by . . .

a. making book talks and book reviews part of your class activities (there are lots of mentor texts for book reviews, such as the New York Times Book Review).

b. talking about books.

c. making it cozy and enjoyable—move beyond relying on uncomfortable tables and chairs for students to read. (We likely wouldn’t enjoy reading in such a setting; why would we want our students to?) Consider having beanbag chairs or cushions for students to sit in while they read. Create nooks for students to use. Also, allow students to lie on the floor if that is the most comfortable position for them. Invest in a few plastic footstools so students’ feet can touch a surface—if tables are too high and cannot be adjusted, children may be uncomfortable or distracted if their feet dangle.
SUPPLEMENTAL RESOURCE 4.1:
COMMON CORE STATE STANDARDS ADDRESSED IN
THE HISTORY OF US

These are some of the Common Core State Standards (CCSS) addressed by the History of Us, an oral history project that took place in Jessica’s 2nd-grade classroom. While valuing families’ funds of knowledge and the histories of the children who made up the classroom community, multiple Common Core State Standards were addressed. While centering on children’s lived experiences, identities, and worlds, the project also meets standards for the grade level and beyond—in culturally relevant ways (Ladson-Billings, 1995). A sample of the standards addressed (here restricted to Speaking and Listening) is listed below. For more information, please refer to Chapter 4 of the book.

CCSS.ELA-LITERACY.SL.2.1: Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.

CCSS.ELA-LITERACY.SL.2.1.A: Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

CCSS.ELA-LITERACY.SL.2.1.B: Build on others’ talk in conversations by linking their comments to the remarks of others.

CCSS.ELA-LITERACY.SL.2.1.C: Ask for clarification and further explanation as needed about the topics and texts under discussion.

CCSS.ELA-LITERACY.SL.2.2: Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.

CCSS.ELA-LITERACY.SL.2.3: Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.

Standards in other areas were also covered. For example, as students took notes during the time family members shared stories and answered questions, they were able to:

CCSS.ELA-LITERACY.W.2.8: Recall information from experiences or gather information from provided sources to answer a question.

Beyond 2nd grade, this learning experience engaged students in deep and authentic learning, addressing CCSS for other grades. For example, the 3rd and 4th grade standards below were addressed in this 2nd-grade class, in child-centered ways, in ways that honored children and their families, their cultural practices and linguistic repertoires, and without the push-down of academics.
**CCSS.ELA-LITERACY.SL.3.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners . . . building on others’ ideas and expressing their own clearly.

**CCSS.ELA-LITERACY.SL.3.1.A:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**CCSS.ELA-LITERACY.SL.3.1.B:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**CCSS.ELA-LITERACY.SL.3.1.C:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**CCSS.ELA-LITERACY.SL.3.1.D:** Explain their own ideas and understanding in light of the discussion.

**CCSS.ELA-LITERACY.SL.4.1.B:** Follow agreed-upon rules for discussions and carry out assigned roles.

**CCSS.ELA-LITERACY.SL.4.1.C:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

With regard to College and Career Readiness Anchor Standards for Speaking and Listening, the project addresses standards related to comprehension and collaboration, such as:

**CCSS.ELA-LITERACY.CCRA.SL.1:** Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

**CCSS.ELA-LITERACY.CCRA.SL.2:** Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

**CCSS.ELA-LITERACY.CCRA.SL.3:** Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric.
SUPPLEMENTAL RESOURCE 4.2: DOCUMENTING CHILDREN’S LANGUAGE INTERACTIONS

Drawing on the work of Owocki and Goodman (2002), here are some ideas to help get started in observing and documenting children’s growth in interactional competencies:

- A table listing multiple kinds of talk (self-talk, one-on-one with adult, one-on-one with peer, self-chosen peer group, teacher-chosen peer group, small instructional group, whole group, and play). Be sure to leave boxes for notes and record the date and the names of children being observed and involved in the interactions.
- A checklist of oral language functions, allowing you to easily check what you observe. Be sure to date it. Such a checklist may include some or all of the following functions: sharing stories, retelling events, explaining how to do or make something, expressing language and literacy knowledge, developing relationships with adults, engaging in fantasy talk during play, talking about fairness, developing friendships, planning events (real or imaginary), playing with language, describing what they feel (and see, smell, taste, hear, and so forth), expressing feelings and points of view, taking leadership (which may often be seen as being bossy or defiant), asking questions, making requests, responding to questions or requests. Add categories as you see fit. After all, you are familiar with your own setting. And be sure to have space for notes.
- A checklist or table with interactional competencies being displayed, such as: participating in talk (small group, play, and so forth), elaborating on topics (self-selected or instructional), asking questions (to teachers, to peers), responding to questions, taking turns, building on what others say, using nonverbal communication to enhance talk (e.g., gestures or facial expressions), speaking clearly and audibly, displaying awareness of listener needs, interrupting effectively, demonstrating the use of talk in a variety of settings, talking about language, and adapting language according to setting and interlocutor.
SUPPLEMENTAL RESOURCE 5.1:
GUIDANCE IN INTERVIEWING STUDENTS

As you seek to learn from and know your students better, here are some questions to get you started (there are many others we encourage you to add):

**About the child . . .**

- Do I take the time to get to know each of my students as a unique and special human being? What do I know about him? What is her story? Who are the important actors in his life? What are some of her linguistic strengths? What are some of his interests? What are some of her prior experiences? What can he do well?

**About the child’s family and community (important people and places) . . .**

- Who comprises the child’s family?
- It is important to consider this since normative and traditional definitions of family often don’t apply. According to the Pew Research Center, most families today are not comprised of two heterosexual parents who are biologically related to their children: “Less than half of U.S. children live in a ‘traditional’ family” (Livingston, 2014). We need to accept one-parent families, same-sex families, adoptive and foster families, expanding our norm and fully embracing the idea that diversity is the new normal (Genishi & Dyson, 2009).
- What are the expertises, knowledges, and interests of the members of the family? Do I know what funds of knowledge his/her family has?
- This can be very important not only to get to know the child and develop relationships, but to expand and deepen teaching and learning in the classroom. For example, 2nd-grade teacher Mary Cowhey (Northampton, MA) documented the human resources of her classroom community as she got to know families through home visits prior to the beginning of the school year. This allowed her to expand children’s schemas (images of how things work) and make meaningful and deeply personal connections to the school curriculum (Souto-Manning, 2013).
- What do I know about the community that surrounds the child?
- Instead of relying on assumptions, which are often built on incomplete images and stories of a community, it is important to take an assets inventory of the communities of which children are members, documenting their resources and assets. Not only can this serve to bring environmental print to life through word walls which graphically portray the community, and through class-made books about
community landmarks and journeys in/through the community, but such an inventory can serve to enrich the curriculum in authentic ways. For example, 1st-grade teacher Janice Baines learned about the history of the African American community in Columbia, SC, where her students lived. While the community had been historically acknowledged, its history was not pictured in books. Through interviews and community visits, the children she taught not only engaged in informational writing, writing questions, taking notes, but they also authored a more positive and hopeful image of their community (Souto-Manning, 2013).
SUPPLEMENTAL RESOURCE 5.2: LITERATURE-RESPONSE STRATEGIES

There are many ways of responding to literature! Below, we describe specific strategies for responding to texts that may foster comprehension—from *Creating Classrooms for Authors and Inquirers* by Short and Harste (1996)—to illustrate how no one way is the right way. Each of these has been tried in K–2 settings. We encourage you to reinvent these strategies and create new ones.

**Graffiti board.** On a big sheet of paper, in groups of four, each child takes a corner of the paper and writes/sketches her initial thoughts about the book in graffiti fashion. Then, children share their graffiti with the group.

**Say something.** Two children take turns reading a short story or book. When the reader stops, both “say something” by making predictions, sharing personal connections, asking questions, or commenting on the story. The roles are switched again and again until the end of the story. With younger children, the teacher may read the story, stopping and asking students to “say something.” Initially this can happen in a whole group setting, then in pair/share mode.

**Literature logs or post-full thinking.** Stop periodically as you read a book or as a child is reading a picture book, inviting students to write or draw what they are thinking in response to the book. Follow-up with a group discussion when each child reads/shares an entry. The ideas are discussed by the group until the conversation dies down. Then another child shares his entry.

**Comparison charts or Venn diagrams.** Read and discuss a set of books—a “text set,” typically 5 to 6 conceptually related texts, such as picture books, “centered around a certain concept, author, illustrator, genre, style, or subject” (Whitmore & Crowell, 1994, p. 81)—discussing similarities and differences across the books. From these discussions, develop broad categories to compare. Both pictures and words can be used.

**Heart maps.** After an initial discussion of a book you read, children choose a character to think about further. On a big piece of paper the group maps that character’s heart. Each group (according to character) discusses feelings, values, and beliefs held by the character and which people or events are important to the character’s life. These are mapped into a heart shape. Older children may use spatial relationships, color, and size to show the relative importance of each idea and relationships between ideas.
### SUPPLEMENTAL RESOURCE 6.1: LEARNING ABOUT OUR NEIGHBORHOOD

<table>
<thead>
<tr>
<th>Topic</th>
<th>Reading Options</th>
<th>Writing</th>
<th>Oral Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Our Neighborhood</td>
<td><em>Something Beautiful</em> by Sharon Wyeth</td>
<td>Coauthor neighborhood book (informational or narrative text).</td>
<td>Neighborhood walk.</td>
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<td></td>
<td><em>Last Stop on Market Street</em> by Matt de la Peña</td>
<td>Make ABC book with neighborhood images—younger children can label, older</td>
<td>Describing neighborhood sites, making connections.</td>
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<td></td>
<td><em>Jake Makes a World</em> by Christopher Myers</td>
<td>children can describe what they see, hear, smell, feel, and think.</td>
<td>Guessing game—a neighborhood 20 questions game, when a child thinks of</td>
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<td></td>
<td><em>Gordon Parks: How the Photographer Captured Black and White America</em> by Carole</td>
<td>Take photos and/or make sketches of neighborhood sites.</td>
<td>something in the neighborhood and his or her peers have 20 chances to guess</td>
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<td></td>
<td>Boston Weatherford</td>
<td>Plan a map or brochure of the neighborhood.</td>
<td>what it is (e.g., one child said: “I’m thinking of something in our neighborhood.” Another child asks: “Is it a place?”).</td>
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## SUPPLEMENTAL RESOURCE 7.1:
BOOKS/IDEAS FOR TEACHING:
HONORING STUDENTS’ FAMILIES AND COMMUNITIES

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<thead>
<tr>
<th>Topic</th>
<th>Reading Suggestions</th>
<th>Writing Ideas</th>
<th>Oral Language Connections</th>
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</thead>
</table>
| Family    | *I Love Saturdays y Domingos*  
by Alma Flor Ada  
*En Mi Familia*  
by Carmen Garza  
*Waiting for Papa*  
by René Colato Lainez  
*We are Cousins/Somos Primos*  
by Diana Gonzales  
*You and Me Together*  
by Barbara Kerley  
*A Chair for My Mother*  
by Vera B. Williams  
*Peter’s Chair*  
by Ezra Jack Keats  
*Honey, I Love*  
by Eloise Greenfield  
*Quinnie Blue*  
by Dinah Johnson  
*A Day’s Work* and  
*Fly Away Home*  
by Eve Bunting  
*Uncle Willie and the Soup Kitchen*  
by Dyanne Disalvo-Ryan  
*Nana’s Big Surprise/Nana, Que Sorpresa!*  
by Amada Irma Pérez  
*Dear Primo: A Letter to My Cousin*  
by Duncan Tonatiuh | Write a narrative about family. Compile the narratives into an anthology titled *Our Families*. Be sure to allocate time for children to plan, author, edit, revise, and publish (as they wish).  
Take family portraits. Write descriptions.  
Create a matching game by asking children to match the description to the picture.  
Write about objects and artifacts that are meaningful to the family. | Draw and share one’s family plus favorite things about family or to do with family.  
Incorporate family activities and/or funds of knowledge in choice time.  
Tell family stories.  
Ask children (and family members) to share familiar chants, songs, and poems (these can then become shared readings for the class). |
<table>
<thead>
<tr>
<th>Topic</th>
<th>Reading Suggestions</th>
<th>Writing Ideas</th>
<th>Oral Language Connections</th>
</tr>
</thead>
</table>
| Immigration Journey       | *My Diary from Here to There* by Amada Irma Pérez  
*From North to South* and *My Shoes and I* by René Colato Láinez  
*Home at Last* by Susan Middleton Elya  
*Super Cilantro Girl* by Juan Felipe Herrera  
*My Shoes and I* and *From North to South* by René Colato Láinez  
*Pancho Rabbit and the Coyote* by Duncan Tonatiuh  
*Tea with Milk* by Allen Say  
*One Green Apple* by Eve Bunting  
Engage in diary writing.  
Give each child a questionnaire to take home and use this information to write a book.  
Write about immigration—historically and contemporarily. | Interview family about immigration journey.  
Compare and contrast different stories—can collectively use Venn diagrams.  
Record family immigration stories using StoryCorps (www.storycorps.org) or simply save it to your classroom’s audio library. |
| Cultural Traditions       | *The Dead Family Diaz* by P.J. Bracegirdle  
*Just in Case: A Trickster Tale* and *Spanish Alphabet Book* by Yuyi Morales  
*Just a Minute: A Trickster Tale* and *Counting Book* by Yuyi Morales  
*Funny Bones: Posada and His Day of the Dead Calaveras* by Duncan Tonatiuh | Write descriptive piece based on altar (altar serves as illustration/ captures details).  
Write a procedural text about making an altar for Día de los Muertos.  
Write your own Día de los Muertos narrative, using one of the books listed under Reading Suggestions as a mentor text. | Altar making and sharing (talk with family to learn about someone who’s deceased and who the family loves)—you can use shoeboxes or any kind of small box. |
<p>| Example: Día de Los Muertos |                                                                                      |                                                                                |                                                                                           |</p>
<table>
<thead>
<tr>
<th>Topic</th>
<th>Reading Suggestions</th>
<th>Writing Ideas</th>
<th>Oral Language Connections</th>
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</thead>
<tbody>
<tr>
<td>Family Funds of Knowledge</td>
<td><em>Too Many Tamales</em> by Gary Soto</td>
<td>Write a single-authored descriptive text—making emotional connections.</td>
<td>Invite parent who can engage in a process associated with a family tradition—to share, show, engage, or storytell.</td>
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<td><em>Grandma and Me at the Flea/Los Meros Meros Remateros</em> by Juan Felipe Herrera</td>
<td>Co-author a class text portraying multiple funds of knowledge across families—debunking the myth of Latinos being a homogeneous group.</td>
<td>Interview family members.</td>
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<td><em>Abuela’s Weave/El Tapiz de Abuela</em> by Omar S. Castañeda</td>
<td>Write procedural texts related to family funds of knowledge and practices—such as how to play La Lotería.</td>
<td>Tell stories about (or related to) family traditions.</td>
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<td><em>Playing Lotería/El Juego de La Lotería</em> by René Colato Laínez</td>
<td>Design/create a lotería game or another game, using Playing Lotería as mentor text.</td>
<td>Invite family members to storytell (a la <em>My Abuelita</em>).</td>
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<td><em>My Tata’s Remedies, My Nana’s Remedies, My Tata’s Guitar</em> by Roni Rivera-Ashford</td>
<td>Write about special nature of everyday things—using Last Stop on Market Street as mentor text.</td>
<td>Play Lotería.</td>
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<td><em>My Nana and Me</em> by Irene Smalls</td>
<td>Narrate/describe/act out familiar paths in everyday journeys—a la <em>Last Stop on Market Street</em>.</td>
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<td><em>Gracias/Thanks</em> by Pat Mora</td>
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<td><em>Waiting for Biblioburro</em> by Monica Brown</td>
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<td><em>Niño Wrestles the World</em> by Yuyi Morales</td>
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<td><em>My Abuelita</em> by Tony Johnson</td>
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<td></td>
<td><em>Last Stop on Market Street</em> by Matt de la Peña</td>
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CHILDREN’S BOOKS


Delgado, M. I. (2008). *Chave’s memories/Los recuerdos de Chave*. Houston, TX: Piñata Press.


REFERENCES


