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"En la tierra de Irás y no volverás...":

Using Spanish-Language Folktales as a Foundation for Lasting Biliteracy

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Abstract

"En la tierra de Irás y no volverás...":

Using Spanish-Language Folktales as a Foundation for Lasting Biliteracy

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Many Dual Language teachers struggle to find the Spanish-language resources they need to foster true biliteracy. This project begins to address this problem by offering an annotated bibliography of some appropriate Spanish language literature for the Dual Language classroom. The rationale outlines some ideas from the theory of bilingual of education that support the use of authentic untranslated children's literature in the classroom. The bibliography presents a collection of Hispanic folktales organized by theme. Folktales are culturally relevant, relatively easy to obtain in the United States and align with the Common Core State Standards for Third Grade. The project also provides suggestions for using the texts to teach students to identify the literary theme and to analyze the language structures used.

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Introduction

Many Spanish-speaking storytellers have started their tales with a traditional phrase, "En la tierra de Irás y no volverás…" (Campoy & Ada, 2006, p.7). This phrase, which might be loosely translated as "In the land of Make-believe," literally means "In the land you will go to and not come back." For me, this phrase represents one of the goals of Spanish/English Dual Language instruction. Teachers in Dual Language programs want to invite their students into the land of Spanish-language literacy for a lifetime. However, these teachers often struggle to find adequate resources in Spanish. When resources are available, they are frequently translations of English materials. In a Dual Language program that seeks to foster and maintain biliteracy in their students this presents a real problem. Students may not want to continue reading in Spanish once they realize they can read the very same books in English, and perhaps more easily. Students who speak mainly Spanish at home may have a hard time relating to translated materials, if they do not reflect their cultural background. Authentic texts written originally in Spanish may motivate students to develop and maintain their Spanish language literacy.

In this work I aim to begin to address this problem by offering an annotated bibliography of some appropriate Spanish language literature for the Dual Language classroom. As a starting point, I have focused on folktales appropriate for third-graders. Folktales are culturally relevant, relatively easy to obtain in the United States and align with the Common Core State Standards for

the third grade (CCSS.RL.3.2).

In "Part 1: The Rationale" I explain my reasoning for creating the bibliography. I start from my experience as a reader and a Dual Language teacher, and I describe the need I saw. Then I outline some ideas from the theory of bilingual of education that support the use of authentic untranslated children's literature in the classroom. In the last part of rationale I describe the process of researching the books, and how this influenced what I included in the bibliography.

In "Part 2: The Follktales," I present the bibliography itself. I organize the stories by themes that may be helpful for use in instruction, as will be elaborated in "Part 3: Using the Folktales." The themes I identify are "The Warning" and "The Fool." For each book or chapter, I include a general assessment of the reading level, a bit of background, examples of regional language in the book, and examples of text complexity, which support academic language acquisition.

In "Part 3: Using the Folktales," I describe how the folktales could be used in alignment with the Common Core State Standards. I begin by outlining the relevant standards, then I describe in detail how the books in the bibliography can be used to meet them. To do this I consider two areas of instruction: "Comparing Themes" and "Exploring Language."

To conclude I reflect on how I will continue to refine and expand the use of authentic Spanish-language children's literature in my practice once I have my own classroom. It is my hope that the materials I present here will be the starting point for a lifelong exploration of Spanish-language children's literature.

Part 1: Rationale

My Background

I love books, and, as far as I know, I always have. By Kindergarten, I already had a favorite author, Eric Carle. As I grew as a reader, I continued to fall in love with book after book. Now, as a teacher I draw on both the attitudes and the knowledge about books that I learned as a child. One highlight of my student teaching was reading aloud from *A Wrinkle in Time* with a class of fourth graders (L'Engle, 1962). The vocabulary in the book challenged them, but it did not keep them from enjoying that fine piece of literature. Of course, much of the credit goes to L'Engle herself, but I believe the sincere enthusiasm I had for the book was contagious. My love of books, and of certain books in particular, forms the foundation of how I teach literacy.

However, as a bilingual educator I face a conundrum. I believe a Dual Language model is the best way to support "emergent bilinguals" as they develop literacy in two languages (Garcia, 2008). However, for this model to be successful, there needs to be a certain parity between the languages. As I grew up reading only in English, I do not have the same level of background knowledge about Spanish language children's literature. This hole in my background knowledge prompted me to explore this topic in depth.

Theoretical Background

My desire to integrate more authentic Spanish-language children's literature into the classroom is supported by the theory of bilingual education. Below I explore five areas of thinking which support using this literature. I begin by discussing how bilingual people use more than one language by "translanguaging" (Garcia, 2008). Then I examine how teachers can use authentic literature to connect to children's home traditions of literacy and oral story telling, based on the work on "funds of knowledge" by González, Moll and colleagues (1995) and Mercado (2005). On a related note, I consider how resources used in class can include the many regional varieties of the Spanish language, in order to represent all of the students. Next, I discuss the importance of text complexity represented in authentic Spanish-language children's literature as defined by Wong Fillmore (2009, 2010). Finally, I examine some of the shortcomings of many translations. Together these ideas show the importance of using authentic Spanish-language children's literature in the Dual Language classroom, and provide a basis for the selection of Spanish-language folktales in the bibliography in Section 2.

Translanguaging

To understand the importance of including authentic Spanish-language children's literature in the Dual Language classroom, we must understand how bilingual people use language. Ofelia Garcia (2008) presents a comprehensive

theoretical framework for understanding bilingualism and bilingual education in the contemporary world. She points out that the theory of balanced bilingualism, which assumes that a bilingual person has exactly the same language proficiencies in both languages, is inadequate. In reality bilingual people translanguage, or use, "multiple discursive practices... in order to make sense of their bilingual worlds" (p. 45). In other words, bilingual communities will choose which language or languages to use in a given a situation based on their need to communicate and create meaning.

Speakers of more than one language may come to associate certain languages with certain domains. Garcia cites at length an interview with a bilingual Latino fifth-grader in which he concisely and insightfully describes this experience:

Yo estaba en español porque yo no sé como rezar en inglés. [...] Este año mi amigo E.M. en la clase de Ms. S., él me dijo cómo se persignaba en inglés. [...] Yo no sé, yo tengo una vida muy loca porque yo sé cómo rezar en español pero no en inglés, pero sé como más de inglés que de español. [...]

Cuando estoy en la St. G. la misa está como en transmisión, una oración en español y otro en inglés. [...] For me it's easier in English, well because I feel more comfortable in English, but when I talk to my parents I speak in Spanish. And sometimes I only speak in Spanish, then Spanish and a little bit of English.

(I was in Spanish because I don't know how to pray in English. [...] This

year my friend E.M. in Ms. S's class, he told me how to make the sign of

the cross in English. [...] I don't know, I have a very crazy life because I

know how to pray in Spanish and not in English, but I know, like, more

English than Spanish [....]

When I'm in St. G., the mass is like in transmission, a sentence in

Spanish and another in English [...] [continues in English]) (2008, p.46).

Here we see very clearly how this boy uses English, Spanish or a mix of the two

depending on the context and the interlocutors. Bilingual students will continue

to use language this way regardless of the model educators adopt at school.

This presents a challenge for bilingual educators who wish to promote true

biliteracy. We cannot change the way bilingual students naturally use

translanguaging. They will continue to choose the discursive strategies that best

suit a particular situation. However, even as we acknowledge that students will

not use both languages in exactly the same way, we wish to help our students

develop strong reading and writing skills in both languages. Latino children in the

United States often read more in English than in Spanish simply because more

high quality materials are available in English (Garcia, 2008, p. 45). Additionally,

social pressures, among them standardized tests in English, make it likely that

many students exit bilingual programs stronger in English, even if the goal of the

program is to promote both languages equally. If educators wish to foster

stronger Spanish language literacy they need to provide rich, authentic

opportunities to use Spanish for reading and writing. One such opportunity could

be the inclusion of more texts originally written in Spanish.

Funds of Knowledge

In addition to motivating students to develop and maintain Spanish language literacy, authentic Spanish language literature can provide an entry point for students who speak primarily Spanish at home and for students who identify strongly with Latino cultures. Building on the work of González, Moll and colleagues (1995), Mercado (2005) examines the funds of knowledge or "intellectual, communicative, emotional and spiritual resources for learning in Latino homes" (p. 134). Teachers should use these funds of knowledge in the classroom in order to reach those students that traditional literacy practices have often excluded.

Mercado visited the homes of two Puerto Rican Families in East Harlem. She found both families committed to fostering literacy, if in ways that differ from conventional classroom practice. One family united around bible study, telling jokes and sharing stories (pp. 141-142). In another household, Spanish language newspapers and magazines (even one in Portuguese!) provided reading materials and *jerigonza*, a language game not unlike Pig Latin, helped keep secrets from the neighbors (pp. 143-144). On a similar home visit to a family from the Dominican Republic living in Central Harlem, I learned that the mother had brought her son to New York just to give him the chance to learn English while at the same time she deeply valued and eagerly shared the Taíno, African and Spanish roots of Dominican culture (Personal communication, 2012). By learning about families like these, teachers begin "to develop pedagogical

knowledge that bridges home-school uses of language and literacy in ways that build on and acknowledge the strengths of families" (Mercado, 2005, p.147). Authentic, untranslated texts can form part of that home-school connection. A student from a family that values the word games, jokes and stories particular to their cultural background will have a much easier time accessing texts from that same background than translations of texts from the United States. As such, untranslated texts from the home culture of the student provide a crucial entry point, especially for students whose primary or only language is Spanish. Folklore in particular may be helpful for connecting with families with strong oral traditions like the ones discussed above.

Regional Varieties of Spanish

Teachers must also understand the diversity within the Spanish speaking community, in order to provide the resources that best serve students. Garcia & Otheguy (1997) point out that the Spanish speaking community is highly heterogeneous; its members come from all over the Spanish-speaking world and each region speaks its own variety of Spanish. Ideally, students will see and hear the variety of Spanish that they speak at home included in the classroom at least some of the time. A parallel can be drawn with the treatment of African American Vernacular English in the classroom. Wheeler and Swords (2004) recommend using contrastive analysis with speakers of African American Vernacular English. In this model, the students compare African American Vernacular English with Standard English in a non-judgmental way. According to Wheeler and Swords,

"[A] pluralist response to language varieties holds promise for enhancing student performance and positively transforming the language arts classroom. [...] When we bring a child's language and culture into the classroom, we invite in the *whole* child" (p.479). In the model Dual Language classroom it is similarly important to include as much as possible all the varieties the children are speaking at home. Again, untranslated texts from each of the students many home cultures are tools to accomplish this goal.

Text Complexity

Authentic Spanish-language children's literature may also help students learn how to analyze more complex texts as they move through school. Teachers need to prepare students, and particularly language learners, for the complex texts they will see starting in fourth grade and throughout the rest of their career (Wong Fillmore, 2010). Although these students will most likely confront this type of text in English, they should begin with academic texts in their native language first (Wong Fillmore, 2009, p. 3). One attribute Wong Fillmore includes in her description of adequately complex texts is what she calls "fidelity of the linguistic data to the target" (Wong Fillmore, 2010). In other words, in order for students to learn academic language in Spanish they must have an authentic model of that language. The books described below are folktales targeted at the third-grade level. However, these texts especially the more complex ones I recommend for read aloud are an important bridge to the more abstract, non-fiction texts students will see beginning in fourth grade.

Challenges with Translation

While teachers will need to draw on a wide variety of resources including some translated texts, they should understand the potential shortcomings of translation. Even the most skilled translators face many possible pitfalls. The translator must focus on the preservation of meaning, and that alone is a formidable task. To achieve this end the translator needs to be aware of the nuances of both languages and not over-rely on word-for-word translation (Naidoo & Lopez-Robertson, 2007, p. 26). For much the same reasons discussed above in the section on regional variation in the Spanish language, translations should incorporate appropriate regionalisms. This means consistently using a language variety that makes sense for the story (Naidoo & Lopez-Robertson, 2007, p. 25). In children's literature, the playful use of words often imbues the text with joy. Translations need to preserve the cadence, style and rhythm, elements that are especially important in children's literature (Naidoo & Lopez-Robertson, 2007, p. 28). Children particularly enjoy rhyme, and it can help them develop phonemic awareness naturally (Treiman, 1985, as cited in Freeman & Freeman, 2004, p. 147). However, translation often muddies or completely eliminates rhyming schemes. For all of these reasons, teachers should strive to include as many untranslated texts in their curriculum as they can.

We have seen several important reasons why teachers should incorporate authentic, untranslated Spanish-language texts into their classroom. This

literature may help motivate all students to develop and maintain their Spanish-language literacy, by showing them the world they can access through reading in Spanish. Spanish-language children's literature can also welcome Spanish-speaking students by connecting with their home culture. Additionally, untranslated literature provides a model of the literary language students will need as they continue to study the language. For all of these reasons, teachers should include as much authentic, untranslated Spanish-language literature as they can. Doing so, however, is often a challenge.

Finding the Books

Based on this theoretical background, I began my research with a rather narrow definition. I wanted to find books originally published in Spanish, by native Spanish speakers and in Spanish-speaking countries.   Additionally, I wanted to focus on books from Puerto Rico, The Dominican Republic and Mexico, because those are the three most populous Latino ethnic groups in New York City (Department of City Planning, 2012). I chose to focus on literature, because, as discussed above, the components of good children's literature can be particularly difficult to translate. I set off to see what I could find.

I found that of this type had already been created. Freiband and Figueras (2002) offer a bibliography of selected children's books from Puerto Rico. Collado (2003) compiled a comprehensive list of children's books published in the Dominican Republic. Isabel Schon has produced several bibliographies of Spanish language children's literature (1977, 2003, 2009). However, though it

was easy enough to find titles, it proved very difficult to track down the books. I

want to emphasize that each of these countries do have traditions of children's

literature. In the preface to his bibliography, Collado (2003) states that despite

common misperceptions there are many Dominican children's books:

> "Una mentira dicha muchas veces se convierte en una verdad." La frase
>
> es universalmente conocida[...] [A]plica cuando se afirma que es escasa
>
> la literatura para niños y jóvenes escrita por autores domincanos. Somos
>
> opuestos a esa aseveración injusta y negadora del trabajo que, por
>
> decádas han venido desarrollando nuestros creadores pensando en los
>
> niños.
>
> ("A lie told many times becomes a truth." This saying is widely known [...]
>
> [I]t applies when one asserts that literature for children and young adults
>
> written by Dominican authors is scarce. We are opposed to that unjust
>
> assertion that denies the work our creators have been doing for decades
>
> thinking of the children) (p. 24).

However, as I reviewed bibliographies documenting these rich traditions, I

found that few copies of the tittles listed were available here.   Those copies the

New York Public Library had were often for in library use only. Even on-line book

retailers did not have many titles available. Furthermore, tracking down and

purchasing rare books is not a practical solution for most educators. While

institutions like schools and libraries might want to consider purchasing these

books, I wanted to create a tool useful to teachers. Because of this, I chose to

focus on those books available for circulation from the New York Public Library.

Using this narrower pool of books, I found myself developing more pragmatic

standards as to what to include. I expanded to include books written by U.S.

Latino authors. In some cases these books were originally published in English,

but translated by the original author. I felt that since the original author translated

their own work, the loss of meaning or aesthetic quality would be lessened.

     As I researched, folktales quickly emerged as one of the most readily

available genres. In order to focus and organize my bibliography, I chose to

focus on folktales. Folktales fit neatly into the Common Core State Standards for

the third grade:

> Recount stories, including fables, folktales, and myths from diverse
>
> cultures; determine the central message, lesson, or moral and explain how
>
> it is conveyed through key details in the text (CCSS.RL.3.2)

Bearing this in mind, I gathered folktales that, with varying degrees of teacher,

support most third-graders could understand. This collection is merely a first

step towards incorporating authentic books from a wider variety of genres into

Spanish-language literacy instruction.

Part 2: The Folktales

I offer the folktales below as a first step towards building a library of authentic Spanish-language children's literature. I selected these stories to meet the criteria lain out in the rationale above. Because they are stories originally from Spanish speaking countries, they may motivate students by providing a real reason to engage in Spanish language literacy in a way stories translated from English may not. Folktales also have the potential to bridge the divide between home and school. Families with rich oral traditions, like the ones discussed above, may relate more easily to the spirit of folktales, even if they do not tell these particular stories at home. I chose these stories from the regions where many people have emmigrated to New York City, as such the language itself will offer another connection to the language many students speak at home. Finally, as examples of Spanish language children's literature these stories will offer a uniquely Spanish type of text complexity.

I have organized the stories under two themes. This will help the teacher use them to meet our guiding standard:

CCSS.RL.3.2 Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

I call the themes I identified "The Warning" and "The Fool." Under the theme "The Warning" I group several re-tellings of two stories: "El caballito de siete colores (The Seven-Colored Pony)" and "La cucaracha Martina (Martina the cockroach)."

Under the theme "The Fool," I include stories clustered around two characters: Coyote from Mexico and Juan Bobo, known all over the Spanish-speaking world but particularly loved in the Caribbean. Below, I will flesh out each of these themes, and then explore in depth each book or selection from an anthology that I have included. In my discussion of each item, I will provide an approximate reading level and some brief background about the retelling. Then I will discuss the language used in the selection, including regionalisms and aspects of the text that align with Common Core language standard for third grade including use of coordinating and subordinating conjunctions (CCSS.ELA-Literacy.L.3.1h), complex sentences (CCSS.ELA-Literacy.L.3.1i) and the mechanics of dialog (CSS.ELA-Literacy.L.3.2c).

The Warning

The stories I group in this theme have main characters that fail to follow a warning and find themselves in trouble as a result. In "El caballito de siete colores (The Seven-Colored Pony)," a young man holds onto a feather he stole from a bird, despite his magical horse's warning that it would bring him trouble. In "La cucaracha Martina (Martina the cockroach)," Martina warns her husband Pérez the mouse not to get too close to the pot, but he does not listen, falls in and nearly dies.

El caballito de siete colores (The Seven-Colored Pony)

"El caballito de siete colores" tells the story of the youngest of three sons

who catches a magical seven-colored pony eating in his father's garden. The young man sets off with the horse to find his fortune. On the way he grabs a feather from a bird in the sky. The horse warns him the feather will only bring him trouble, and it does when jealous people around him send him off on seemingly impossible tasks. In the end, however, the boy with the horse's help prevails.

Campoy, F. I. (2006). El Caballito de Siete Colores. In F. I. Campoy & A. F. Ada, *Cuentos que contaban nuestras abuelas* (pp. 60-78). New York: Atheneum Libros Infantiles.

Reading Level

This text is somewhat dense and there are few illustrations. This text is probably more appropriate as a read aloud for third-graders.

Background

F. Isabel Campoy retells this story in an anthology of Hispanic folktales compiled and retold by Campoy and Alma Flor Ada, a well-regarded duo who have written many children's books together. Campoy is from Spain, but lived her entire adult life in the United States. According to Campoy, the origins of this tale possibly reach back to the Jewish community of medieval Spain.   Since then it has traveled to much of Latin America, becoming particularly popular in the Dominican Republic, Puerto Rico, Mexico and the Southwest of the United States (p. 78). Campoy sets her version in New Mexico. In this version, the youngest son, Pedro, and the colorful horse find work with a wealthy rancher, but

the other ranch hands are jealous of him and trick the rancher into sending the

young man off to find the bird he stole the feather from. Ultimately, Pedro and his

horse prevail. Along the way he meets Blancaluna, the sister of the sun and the

daughter, whom he marries.

Regional Language

This retelling is not particularly rich in language specific to the region.

Generally, the anthologies I used had fewer examples of regional language than

the tales written as individual books. This was the case in the anthology by

Campoy and Ada (2006), as well as the anthology by Garralón (2005). Perhaps

because these authors were gathering tales from many countries, they were less

focused on portraying the speech patterns of any particular country in their

writing.

Text Complexity

The story has many examples of complex, information dense-sentences.

These sentences provide language models for the students and could be the

subject of an instructional conversation. We see complex noun phrases as in:

"Aquella noche, Diego se fue al **cobertizo, el granero de adobe donde**

guardaban el maíz, pero pronto se quedó dormido" ("That night, Diego went to

the shed, the granary where they stored the corn, but he fell asleep") (p. 61).

We also see many sentences with both coordinating conjunctions such as "y"

("and") and subordinating conjunctions such as "como," which here means

"since." "Así, fueron a hablar con el ranchero **y como** querían deshacerse de Pedro, inventaron una historia" ("So they went to speak with the rancher, and since they wanted to get rid of Pedro, they invented a story") (p. 66).

Garralón, Ana. (2005). El caballito de los siete colores*. In *Cuentos y leyendas hispanoamericanos* (pp. 118-122)*. Madrid: Anaya.

Reading Level

This retelling has some dense language and rather abstract pictures. For third-graders, it is probably best used as a read aloud, so that the teacher can support the students understanding.

Background

Garralón attributes this version of the tale to the Dominican Republic. Although the book was published in Spain, I include this story because it was one of the few I found specifically attributed to the Dominican Republic. In this version, the rainbow horse takes the young man to a king's court. There he rejects the queen's romantic advances, and it is the queen who tricks the king into sending him off to find the bird he stole the feather from.

Regional Language

Although Garralón attributes this version to the Dominican Republic, the language of the selection is not distinctively Dominican. This is not surprising because, as mentioned above, it seems that entries in anthologies seem to have

less distinctive regional language than most of the books focusing on one story.

Text Complexity

This selection does include a variety of sentence structures that provide text complexity. For example, the following sentence exhibits a complex noun phrase. "Entonces **la reina, más enamorada que antes**, pero también más furioso le dijo al rey que Juanito decía que se atrevía a coger la hembra [del pájaro de fuego]" ("Then **the queen, more in love than ever,** but also furious told the king that Juanito was brave enough to catch the female [firebird]") (p. 120). The story also exhibits a variety of conjunctions such as the coordinating conjunction "pero" ("but") and the subordinating conjunction "que" ("that") in the following sentence. "El caballito le suplicó **que** lo soltara y le prometió no comerse nada de la huerta, **pero** Juanito le dijo que no, que lo iba a llevar ante el padre" ("The pony begged that he release it and promised not to eat anything in the garden, but Juanito told it no, that he was going to take it to his father")(p. 119). For Spanish literacy exposure to subordinating conjunctions may be particularly important, because some subordinating conjunctions call for the subjunctive mood, as seen here with the imperfect subjunctive form "soltara." In this case, the use of the subjunctive marks that it is the pony's desire to be released not an objective reality.

Martina la Cucaracha (Martina the Cockroach)

In her comments on her version, Ada (2006) outlines three main plot points traditionally included in this story: Martina chooses Ratoncito Pérez among many suitors, Pérez falls in the pot and then depending on the version he either dies or is revived (p. 18). In many versions, Martina warns Pérez not to get too close before he falls in. Notably, the classic version by Belpré (1966), does not include this warning. I include Belpré's retelling here because it is foundational to the history of Hispanic folktales in the United States. This story is common across the Spanish-speaking world, but often associated with Puerto Rico (Ada, 2006, p. 17).

Belpré, P. (1966). *Pérez y Martina.* **New York: Viking.**

Reading Level

This version has many pictures and simpler text. Many third-graders could read it independently, though it would also make an excellent read aloud.

Background

This classic edition was originally published in English, but I include it because the author herself translated it to Spanish. This retelling also has a notable place in the history of Hispanic folktales in the United States. When Belpré was working at the New York Public Library, she noticed a lack of folktales that she had heard growing up in Puerto Rico so she made this

contribution. In this version Pérez does not get a warning, but I include it because of its prominence. Students might be called on to notice this difference and think about how it changes the story, as will be discussed in greater detail in Part 3.

Regional Language

Belpré's retelling is a classic, but there are some limitations. The language Belpré uses is not particularly marked by a Puerto Rican character; in fact, she sets her version in Spain. The book uses English style punctuation, which could be confusing for students as they attempt to find patterns and make distinctions between English-language and Spanish-Language conventions.

Text Complexity

The level of text complexity could be considered transitional, in that it introduces students to slightly more complex sentence structures, but generally without using multiple conjunctions in one sentence. This sentence includes a complex noun phrase.   "Esta vez fue **un gallo orgulloso y viejo que siempre la había admirado**" ("This time it was a an old, proud rooster that had always admired her"). The following sentence includes the subordinating conjunction "mientras" ("while") "Observó a Pérez **mientras** caminaba lentamente calle abajo." Since these sentences are somewhat simpler than examples from other books, where multiple conjunctions and complex noun phrase might be included in the same sentence, this book could be used as an entry point or as a form of

differentiation.

Ada, A. F. (2006). Martina Martínez y el Ratoncito Pérez. In F. I. Campoy & A. F. Ada, *Cuentos que contaban nuestras Abuelas* (pp. 9-18). New York: Atheneum Libros Infantiles.

Reading Level

Because of the somewhat complex text and the few illustrations, this retelling is probably best used as read aloud.

Background

This retelling by Alma Flor Ada is another selection from the anthology compiled by Ada and Campoy (2006). Alma Flor Ada was born in Cuba, but now lives in the United States (p. 117). In this version, Martina is a butterfly, perhaps a more appealing protagonist than the typical cockroach. At the end, we see the community come together to first mourn and then save Ratoncito Pérez.

Regional Language

As seems to be the case in many of the anthology entries I found, this story is not particularly rich in regional language.

Text Complexity

This text features many examples of the two hallmarks of text complexity I investigated: complex noun phrases and conjunctions. Here is an example of complex noun phrases: "¡Ayyyyyy!-- gritó tan fuerte que se asustó a **las abejas que revoloteaban sobre el jazmín de la puerta"** ("Oh no!" she shouted so loud

that she scared **the bees that were flying around the jasmine by the door**") (p.

13). The following sentence includes the coordinating conjunction "y" ("and")

and the subordinating conjunction "cuando" ("when"). "Había lavado las cortinas

y le había quitado polvo a cada uno de sus estantes, **cuando**, barriendo un

rincón con mucho afán, se encontró con una gran sorpresa: una brillante

monedita de plata" (" She had washed the curtains **and** she had dusted each one

of the shelves, **when,** sweeping a corner with much effort, she found a big

surprise: a shiny little silver coin") (p.9).

The Fool

My second group of stories has to do with characters who just cannot get

things right. Juan Bobo is a silly boy who can never finish his chores without

confusing something. Like *La cucaracha Martina*, Juan Bobo is known

throughout the Spanish-speaking world, by a variety of names, but his stories are

very often told in Puerto Rico. From Mexico, comes a slightly less lovable fool:

Coyote. All around Mexico, different episodes and versions of stories have

Coyote getting fooled again and again by the rabbit.

Juan Bobo

Each version of Juan Bobo I include below recounts slightly different

episodes, but certain things remain the same. Though Juan Bobo is known in

many countries, he is particularly beloved in Puerto Rico. The versions included

here are both set there. Juan Bobo is a "jíbaro," a rural Puerto Rican, who

cannot keep things straight. Often, his mother sends him off to take care of some chore, but Juan confuses the instructions every time.

Forastieri, M. I. (2003). *Aventuras de Juan Bobo.* **Hato Rey, Puerto Rico: Publicaciones Puertoriqueñas.**

Reading Level

Many third-graders could read this re-telling independently. It includes a picture on every page and a glossary with some of the more difficult or regional words in the story.

Background

Forastieri published this version in Puerto Rico, where she works as an author, painter and theater director. Here she recounts four of Juan's misadventures. Juan's mother sends him into to town to sell guanabana drink, but he forgets to collect the money. Then, after Juan almost loses the pig, his mother tells him to lead it with a rope the next time. So when she sends him to town with the clock he does as she said and leads it with a rope. Later, the pig won't stop squealing so Juan dresses her up in his mother's finest clothes. Finally, Juan Bobo gets caught stealing guavas and is in for a beating. However, he convinces a friend to take his place. This last episode echoes part of the Zapoteca Coyote tale retold by Toledo (2008).

Regional Language

This retelling features many typically Puerto Rican words. There is a glossary at the end of the book that includes some regional words and some of the more difficult vocabulary. Forastieri describes Juan Bobo as a "jibarito," or someone from rural Puerto Rico (p. 16). As he walks home from town Juan sees some *"reinitas,"* the national bird of Puerto Rico (p. 14). When Juan Bobo dresses up his pig to stop her squealing he uses his mother's "pantallas" ("earrings") (p. 26). When Juan Bobo gets in trouble with the neighbor, he gets threatened with " una varita de juan caliente" (" a guava wood switch") (p. 36). These distinctive words help develop the sense of place in the story.

Text Complexity

This retelling of Juan Bobo has many features of text complexity. For example, it uses both subordinating conjunctions like "como" ("how") and "tan pronto" ("as soon as") and coordinating conjunctions like "y" ("and"). "**Como** la puerca no estaba amarrada, **tan pronto** pudo, se fue corriendo **y** se perdió de vista" ("Since the pig was not tied up, as soon as it could, it ran off and was lost from sight") (p. 18). The text also features many complex noun phrases as in the following: "Cuando llegó el momento, Juan Bobo buscó **un cordón muy largo y muy fuerte que tenía guardado en su cuarto** y con el amarró el reloj mientras pasaba: –¡Este sí que no se me va a escapar!" ("When the moment arrived, Juan Bobo looked for a very long and very sturdy rope that he had stored in his room and with it he tied up the clock as he walked: 'This one won't get away!'")(p. 22). These complex sentences could be analyzed through instructional conversation,

as discussed in Part 3.

Montes, M. (2006). *Juan Bobo busca trabajo.* New York, New York: Rayo.

Reading Level

This books features vivid illustrations on each page and simpler text.

Many third-graders could read it independently.

Background

The author Marisa Montes was born in Puerto Rico, grew up on U.S.

Military bases all over the world and currently resides in California. Illustrator Joe

Cepeda also lives in California. In this retelling Juan Bobo's mother sends Juan

off to find work. Each day he manages to mess up the job and lose his pay too!

However, Montes adds a happy ending. A sick little girl sees Juan foolishly

dragging his newly earned ham through town by a rope, and she is cured by

laughter. Her father, who happens to be the richest man in town, gives Juan and

his mother a ham every week as a result.

Regional Language

The regionalisms in this retelling add color and contribute to the

development of Juan's character. Montes introduces Juan as a "jibarito," a

distinctive Puerto Rican word for someone from the country. He wears a "pava,"

or straw hat, that features prominently in the illustrations. At one point, poor Juan

Bobo stores a piece of cheese under his "pava" only to see it melt all over his

head. These words give us a better sense of Juan Bobo and his world and lend

a distinctly Puerto Rican feel to this version.

Text Complexity

Montes uses a less complex sentence structure than some of the other texts included in the bibliography. The text could serves as a useful model for writing dialog. Much of the story is related in conversations between Juan and his mother or his employers. The dialog is woven skillfully into the action as in the passage below.

El agricultor vio las cáscaras en la carretilla y dijo: – ¡Qué bobo! ¿Qué has hecho con las habichuelas?

La sonrisa de Juan Bobo se esfumó. --Pensé que usted quería las cáscaras en la carretilla y las habichuelas en el suelo.

Don Pepe suspiró. --Está bien, Juan Bobo. Has trabajado mucho--. Le dio unas monedas al muchacho y añadió: – Llévale este dinero a tu mamá.

Juan Bobo sonrió. --Muchas gracias, señor.

(The farmer saw the shells in the wheelbarrow, and said, "How silly! What have you done with the beans?"

Juan Bobo's smile vanished. "I thought you wanted the shells in the wheelbarrow and the beans on the ground."

Don Pepe sighed. "That's fine, Juan Bobo. You have worked a lot." He gave some coins to the boy and added, "Take this money to your mother."

Juan smiled, "Thanks a lot, sir") (Montes 2006).

Here Montes creatively advances the plot through both actions and dialog. Notice how Montes avoids repetitive use of the verb "dijo," or "said," by weaving the dialog and the actions directly together.   She uses this style of dialog throughout the book. Students could use it as model for writing their own dialog. This passage also models the mechanics of writing dialog in Spanish, which are quite different from English conventions. Though the Common Core State Standards do not address Spanish literacy, the corresponding punctuation in English is included in the third-grade language standards (CCSS.ELA-Literacy.L.3.2c). With this text students will have a model of the mechanics of dialog in Spanish and interesting style that could be used in either language.

Coyote and Rabbit

Much like the stories of Juan Bobo, stories where Rabbit fools Coyote feature many episodes that vary from place to place in Mexico. Every time Coyote tries to eat Rabbit, but Rabbit is always too clever for him.

Toledo, Natalia. (2008). Didxaguca' sti' Lexu ne Gueu' Cuento del Conejo y el Coyote. Mexico City: Clásicos.

Reading Level

This book may challenge many third-graders, even as a read aloud. It has many regionalisms and complex sentence structure. However, the illustrations show each step of the story almost like a graphic novel, providing strong visual

support. Using instructional conversation to support student understanding,

teachers could read it aloud in the third grade. The episodic nature of the story

lends itself to spreading the story out over several days of brief read-alouds.

Background

This version with text in both Spanish and Zapoteca models a truly

inclusive brand of multilingualism. The illustrations by Francisco Toledo are

beautiful and illustrate the action frame by frame.   The story starts with the rabbit

getting stuck on a wax figure in a vegetable garden and tricking coyote to take

his place. The students may connect this to the Brer Rabbit story about the Tar

Baby. The coyote then chases after the rabbit for the rest of the book, but each

time the rabbit fools coyote. Finally, the rabbit escapes to the moon. Garrido

(2004) retells some of the same stories.

Regional Language

Toledo's language is rich with regional flavor. Rabbit steals chiles from a

farmer's" "milpa", a traditional Mexican garden (p. 13). Rabbit's ears are

compared   to "totomostole" ("corn husks") (p. 17). Coyote teases rabbit by

calling him "chamaco" ("youngster") when he sees him trapped by the farmer (p.

18). Toledo uses regional language playfully adding to the humor of the

traditional stories.

The teacher should also be aware that the word "chingada" will most likely

be considered vulgar by some students (p. 29).

Text Complexity

Toledo uses rich language and complex sentence structure in this re-telling. Below in Section 3, I use a passage from this book, to show how teachers can use instructional conversation to help students better understand the story and learn to decipher complex sentences. This story includes many complex noun phrases, such as the following description of Rabbit. "**Conejo, que tiene la paciencia de un chango,** comenzó a tirar puñetazos, pero sus manos quedaron pegadas en la cera; quiso despegarse y a pesar de los intentos no pudo" ("Rabbit, who has the patience of a monkey, started to throw punches, but his hands got stuck on the wax; he tried to unstick them but in spite of his efforts he couldn't" (p. 14). The text also uses many conjunctions, both coordinating ("y" ("and")) and subordinating ("que" ("that") and "sólo que" ("it's just that")). "Hermano, esta gente quiere **que** me case con su única hija, **sólo que** yo estoy chiquito **y** no he madurado lo suficiente" ("Brother, these people want **that** I marry their only daughter, **it's just that** I am really young **and** I haven't matured enough.") (p.18). Here the subordinating conjunction "que" ("that") triggers the subjunctive mood.

Garrido, Felipe. (2004). *El coyote tonto*. Mexico City: Alfaguara.
Reading Level

By using less formal language, larger typeface and separating episodes out into brief chapters, Garrido makes the book accessible as independent

reading for some third-graders.

Background

      This collection of Coyote tales from all over Mexico brings Coyote up to date, putting him in jeans and tennis shoes. Most of the tales show Rabbit tricking Coyote, some of them versions of the same stories found in Toledo (2008). "El cimiento del mundo" (pp.30-32) tells how the rabbit tricked coyote by telling him he needed to hold up the world much the same as in the version told by Toledo. Other incidents are similar but differ in the details as in "Tunas para el Coyote" (pp. 33-35) and "Los tamales del Conejo" (pp. 37-39). Still other stories explain the same mysteries in different ways. "Como fue que hubo tantos coyotes" (pp. 5-11) and "El Coyote y la Luna" (pp. 47-56) both explain why the coyote howls at the night sky as in the version told by Toledo, but each in a new way. One episode included in Garrido (1996), "El coyote y la luna" ('The coyote and the moon") is also related to the stories about warnings described above. The moon warns coyote not to open the bags, but he does anyway releasing the desert, the waters, and the wind.

Regional Language

      As in the retelling by Toledo (2008), this collection of Coyote tales draws playfully on regional language. In one story Rabbit calls on his family for help and one of his many relatives assures him "Carnal, no te preocupes" ("Don't worry, man") (p. 60). Many of the words used relate to traditional Mexican food:

"metate" ("hand mill") (p. 10), "nopalera" (prickly pear cactus") (p. 33), "botana" ("snack") (p. 35) and "atole" ("a hot corn drink) (p. 38). This semantic cluster could be introduced before reading in order to help students understand.

Text complexity

This retelling also features many complex sentences. Some sentences include complex noun phrases. "Los domingos por la tarde iban a dar la vuelta a la plaza; llevaban **las trenzas adornadas con listones de seda** y se ponían tantito de rojo en las mejillas y agua de flores en el cuello y detrás de las orejas" (p. 50). Others use conjunctions as in this example that includes three subordinating conjunctions "que" ("that"), "porque" ("because") and "si" ("if"). "Le dijo también **que** tuviera mucho cuidado, **porque si** el dueño o sus peones lo atrapaban sin lugar a dudas lo iban a matar" ("He also told him **that** he should be careful, **becuase if** the owner or his workers caught him, they were definitely going to kill him") (p. 18). This sentence would lend itself to an instructional conversation to unwind its many clauses. Again we see an example of a subordinate clause that requires the subjunctive mood, "que tuviera mucho cuidado."

Part 3: Using the folktales

The type of rich texts I have chosen to include in the bibliography naturally lend themselves to the demanding literacy and language standards of the Common Core State Standards. Even if the stories are read aloud, they still contribute to students' knowledge of language and literacy (National Governors Association Center for Best Practices, & Council of Chief State School Officers, 2010, Appendix A p. 27). As with any piece of writing the stories I have selected can be studied on two levels: for their literary value and as models of language. I discuss both of these aspects below with suggestions for isolating and comparing themes and for discussing specific language standards.

Comparing Themes

Students exploring thematically related folktales will be working on the content represented by two of the Common Core State Standards for reading literature. The connection with CCSS.RL.3.2 is clear.

> CCSS.RL.3.2 Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.
>
> CCSS.ELA-Literacy.RL.3.9 Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series).

A liberal interpretation of Standard 3.9 could include comparing and contrasting

themes in different retellings of the same folktale or in different thematically related folktales. Consider the related anchor standard towards which RL.3.9 is supposed to build:

> CCSS.ELA-Literacy.CCRA.R.9 Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

Comparing books in a series is one entry point to comparing and contrasting texts; I suggest different re-tellings of the same folktale could be another. Some students might be able to build to the slightly more sophisticated task of comparing the themes in thematically related folktales.

I see a hierarchy or progression of tasks in working with the themes in folktales as follows, from most basic to most challenging:

1. Identifying themes
2. Comparing plot differences across different re-tellings of the same folktale
3. Comparing themes across different re-tellings of the same folktale
4. Comparing plot differences across thematically related folktales
5. Comparing themes across thematically related folktales

The most basic task is simply identifying themes. Comparing themes in two stories will be a challenge, so I suggest introducing students to this gradually. The hierarchy I suggest above could be used as a progression and a means of differentiation, with some students moving on to the more advanced stages while others continue to master the basics. Below I elaborate each of the steps of this

progression in reference to the folktales in the bibliography.

Identifying Themes

In order to introduce identifying themes in folktales, it may be helpful to start with one of Aesop's fables. Saviour (2007) is an attractive Spanish language edition of these fables. The fables may be familiar to students from many different backgrounds. They are well known in both Spanish-speaking and English-speaking cultures. Aesop's fables have very clear-cut morals, that make identifying their themes simple.

The next step would be identifying a theme in one of the stories from the bibliography. The stories related to warnings may be an easier starting point.   In these stories the message is relatively straightforward: when someone gives you a warning it's probably best to follow it. Ada's (2006) retelling of the story of Martina and Pérez also speaks to the importance of communities coming together in times of trouble. When Pérez falls in the pot everyone does what they can to show that they care, until they get the attention of the kings and his doctor.

The stories about fools do not have as clear-cut a message, and may be more of a challenge for students. From Juan Bobo, one could learn the importance of carefully following instructions or of asking questions when you are not sure what to do. The retelling of Juan Bobo by Montes (2006) could have the message that everyone has something to contribute, because in this retelling Juan Bobo was not much good at chores, but he could make people laugh.

Many of the Coyote stories have a message that contrasts with the stories about warnings: be careful whom you take advice from. Somehow, Rabbit always manages to fool Coyote and Coyote never gets any wiser.   However, one episode included in Garrido (1996), "El coyote y la luna" ('The coyote and the moon") is a warning story itself. The moon warns coyote not to open the bags, but he does anyway releasing the desert, the waters and the wind.

The teacher may want to model how to identify a theme and what evidence in the story backs it up. Graphic organizers like those in Appendix C could be useful. These are designed to help students think more deeply as they read and to organize details as supporting evidence for themes. Students may need to practice this with several stories before they are ready to move on.

Comparing Plot Differences Across Different Re-tellings of the Same Folktale

Children can be sticklers for the details. Many students will immediately notice the many small differences between two retellings of the same stories. Allowing them time to compare and contrast the plots of two retellings will play to this natural interest. It will also allow them to begin to compare and contrast the retellings on the surface level before digging deeper to compare and contrast themes. The graphic organizer for comparing and contrasting re-tellings in Appendix D could be helpful. A traditional Venn diagram may not work as well for retellings, because two retellings will have more in common than different. Another option is the double bubble organizer featured in Appendix D.

Comparing Themes Across Different Re-tellings of the Same Folktale

For some retellings, the themes will be very similar if not identical. For retellings with very similar themes, children may identify this quickly. However, in each re-telling, the authors may use different pieces of evidence to support their theme. Teachers should encourage their students to investigate these subtleties. Surprisingly, some retellings of the same story may have different themes. Readers of Forastieri's (2003) Juan Bobo and Montes' (2006) Juan Bobo may find very different themes, because each retelling has a different ending. In Forastieri's (2003) retelling, Juan Bobo ends up tricking another boy to take his place and take a beating for him proving that "¡Siempre hay uno más bobo que tú!" ("There's always someone more foolish than you!") (p. 42). While Montes (2006) ended her retelling by letting Juan Bobo's foolishness make a sick girl laugh, curing her of her illness, and showing that even a fool has something to contribute. Even though these retelling include some of the same episodes, the dramatically different endings give the retellings very different tones and different themes. One way for students to investigate these differences would be for them to write about which ending they like better and why.

Comparing Plots Across Thematically Related Folktales

Comparing folktales that are thematically related but have different plots may be a challenge for many third-graders. They should master comparing and contrasting retellings first. Teachers could differentiate this task by assigning

some students to continue comparing and contrasting retellings of the same folktale while others move on to comparing and contrasting thematically related folktales. As an intermediate step, students could compare and contrast two episodes with the same folk character. For example, using Garrido (2004) students could compare and contrast the time when Rabbit tricked Coyote into eating a prickly pear with the time Rabbit made Coyote think that a beehive was a pot of tamales.

Whether the students are analyzing two episodes with the same characters or two different but related stories, the teacher should emphasize looking for similarities over differences. The differences will be many and self-apparent. The commonalities may take some thinking to spot, but will lay the foundation for considering the common theme. If students were comparing and contrasting "El caballito de siete-colores" ("The seven-colored pony") retold by Campoy (2006) and "Martina Martinez y el Ratoncito Pérez" ("Martina Martinez and Pérez the Mouse") retold by Ada (2006). The differences will be many: the first is mostly about people and the second is mostly about animals, the first features adventures to many lands and the second is set mostly in one home, etc. Finding the few commonalities is the interesting and challenging part. In both stories, someone gets a warning, ignores it and suffers the consequences, in both stories the protagonist overcomes the problem with help from friends, and in both stories a pair of newlyweds live happily ever after. In order to find these commonalities, students are required to think at a certain level of abstraction. They have to look past the differences between "Don't keep that feather!" and

"Don't go near the pot!" and see both these messages as warnings, before they see the similarity. It may be helpful to have students identify the themes first, before comparing the two tales. Clear modeling from the teacher will be crucial. If students are still struggling, the teacher could lead them through it in a group conversation.

Comparing Themes Across Thematically Related Folktales

If the teacher has paired the stories carefully, once students have identified the similarities in the plot, the similar themes should be fairly clear. As I mentioned above, it may even be helpful to have students identify the themes in each story separately before beginning to compare and contrast. Once students see the common themes it will be interesting for them to investigate how the same theme is supported differently in different stories. As with comparing re-tellings, students could synthesize their ideas into a review of both books.

Exploring Language

Students should appreciate and work with the language in these books just as they do with the story elements. While each selection has something slightly different to offer, on the whole they are resources to teach both about differences in regional vocabulary and more sophisticated sentence structure.

Regional Language

When a teacher uses literature from different parts of the Spanish-

speaking world, he exposes his students to the full richness of the language. Above, I spoke to the importance of including different regional varieties of Spanish, so that all students can see themselves reflected in the classroom. However, all students can benefit from seeing and hearing different varieties of Spanish. Naidoo and Lopez-Robertson (2007) interviewed Alma Flor Ada who "suggests that Spanish regionalisms be considered synonyms as in English" (p. 29). We want our students to have a Spanish that they can carry with them wherever they go. The larger and more varied their vocabulary the more easily they can do this.

Keeping in mind Ada's idea that regionalisms are simply synonyms, a study of regionalisms fits neatly into the Common Core State Standards for third grade, which encourage both vocabulary development (CCSS.ELA-Literacy.L.3.6) and carefully attention to the nuance of word choice (CCSS.ELA-Literacy.L.3.5c). A student studying Juan Bobo can learn the word *pava* (straw hat) in its cultural context, and understand that *una pava* is a certain kind of hat distinct from *un sombrero* or *un gorro*. A vocabulary of regionalisms can be built through varied reading alone, but instructional conversation, which will be discussed in depth below in the section on text complexity, would certainly reinforce it. Another way to reinforce regionalisms is to build a class thesaurus of regionalisms. When students learn a word like *pantalla* (earring)*,* the teacher should invite them to share the words they use at home for earring, and compile the entries in the class thesaurus.

Text complexity

Wong Fillmore (2009) identifies complex noun phrases, specificity of reference, nouns derived from verbs, passive voice and complex sentence structure as the key components of text complexity (pp. 6-7). Her focus is on non-fiction; for literary texts, specificity of reference, nouns derived from verbs, and passive voice are less common. Here, I focus on complex noun phrases and complex sentence structure. To Wong Fillmore's list I added the mechanics of dialog. All of these features align closely with the third-grade language standards in the Common Core State Standards:

CCSS.ELA-Literacy.L.3 Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.

More specifically:

CCSS.ELA-Literacy.L.3.1h Use coordinating and subordinating conjunctions.

CCSS.ELA-Literacy.L.3.1i Produce simple, compound, and complex sentences.

CCSS.ELA-Literacy.L.3.2 Demonstrate command of the conventions of Standard English capitalization, punctuation, and spelling when writing.

More specifically:

CSS.ELA-Literacy.L.3.2c Use commas and quotation marks in dialogue.

CCSS.ELA-Literacy.L.3.5 Demonstrate understanding of figurative language, word relationships and nuances in word meanings.

To emphasize these structures, and to help the students better understand the whole meaning of the text, teachers can use "instructional conversation" (Tharp and Gallimore, 1991; Goldenberg 1991 as cited in Wong Fillmore, 2009, p. 11). Using the instructional conversation model, the teacher guides the students step by step through the parts of a sentence. Students may benefit from revisiting the text multiple times: the first time for an initial understanding, a second time to analyze complex passages, and a third time to integrate the analysis into the global meaning. In the table on pages 48 and 49, is an example of how a particularly complex sentence from Toledo (2008) could be analyzed. This type of analysis allows for instruction on the structure of language to be embedded in a meaningful literary context, as long as the teacher and the students keep the big picture in the back of their minds.

Using Instructional Conversation to Analyze Complex Sentences

Original sentence: "Conejo, que tiene la paciencia de un chango, comenzó a tirar puñetazos, pero sus manos quedaron pegadas en la cera; quiso despegarse y a pesar de los intentos no pudo" ("Rabbit, who has the patience of a a monkey, started to throw punches, but his hands got stuck on the wax; he tried to unstick them but in spite of his efforts he couldn't") (Toledo, 2008, p. 14).

Phrase in the Sentence	Translation	What the Reader Needs to Understand	Conversation Starters	Translation
Conejo, que tiene la paciencia de un change,	Rabbit, who has the patience of a monkey,	"Chango" means "monkey" in Mexico, but here the meaning is not literal. "Chango" is meant to imply impatience.	¿Qué significa "chango"? ¿Qué otras palabras tenemos para "chango"? ¿Cómo se usa la palabra "chango"? Con significado literal o figurativo? ¿Creen que un chango tiene mucha paciencia?	What does "chango" mean? What other words do we have for "chango"? How is the word "chango" used? With its literal meaning or with a figurative meaning? Do you think a monkey is very patient?
comenzó a tirar puñetazos,	started to throw punches,	The rabbit started to throw punches not the monkey.	¿Quién tiró puñetazos: el conejo o el chango? ¿Hay un chango en la historia?	Who started throwing punches: the rabbit or the monkey? Is there a monkey in this story?

Phrase in the Sentence	Translation	What the Reader Needs to Understand	Conversation Starters	Translation
pero sus manos quedaron pegadas en la cera;	but his hands got stuck on the wax;	The conjunction "pero" ("but") indicates a contrast between the rabbits intent and what happened.	¿Qué pasó aquí? ¿Qué era lo que quería hacer el conejo? ¿Por qué eligió la palabra "pero"?	What happened here? What did the rabbit want to do? Why did the author choose the word "but"?
quiso despegarse	he tried to unstick them	This is says what the rabbit tried to do while also implying he could not do it.	¿Qué quiso hacer el conejo? ¿Consiguió hacerlo? Cómo sabemos?	What did the rabbit try to do? Could he do it? How do we know?
y a pesar de lo intentos	and in spite of his efforts	This whole phrase acts as a conjunction. Again it indicates a contrast between the rabbits efforts and the outcome.	¿Qué nos dice esta frase sobre lo que pasó? ¿Usando esta información creen que el conejo pudo ecapar?	What does this phrase tell us about what happened? Using this information do you think the rabbit could escape?
no pudo.	he couldn't.	This describes what really happened, the final outcome.	¿Qué pasó a final? ¿Pudo escapar?	What happened in the end? Could he escape?

Conclusion: Evaluating and Continuing the Work

In this project I have outlined why it is important to use authentic untranslated Spanish-language children's literature in the Dual Language Classroom. In Part 1, I outlined how this type of literature motivates students and provides the linguistic model they need for language learning. In Part 2, I examined a handful of specific examples of authentic literature and analyzed them for the text features that support language learning. In Part 3, I showed how these materials could be used in alignment with the Common Core State Standards to teach the literary concept of theme and complex language structures. Together these three sections provide a model for how authentic untranslated Spanish-language children's literature can support language learning in the Dual Language classroom. However, this project is just the foundation for a continued exploration of Spanish language children's literature. I was unable to pilot these materials, but I am eager to know how children will respond to these materials. Will the selected texts be accessible? Do the suggested applications engage and challenge the students?   These questions remain to be investigated. Once they are, I would hope not just to refine this project but also to expand it. As a teacher I will need similar lists of materials for all the genres in the curriculum, not just folktales, and I look forward to continually discovering new Spanish language children's books to use in the classroom. For me, this project has been a first step into "la tierra de Irás y no volverás," a magical world of storytelling that entrances its readers, and I hope to stay there for the rest of my career.

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Wheeler, R.S., & Swords, R. (2004). Codeswitching: Tools of language and culture transform the dialectally diverse classroom. *Language Arts 81(6),* 470-480.

Wong Fillmore, L. (2009). English language development: Acquiring the language needed for literacy and learning. Retrieved from http://assets.pearsonschool.com/asset_mgr/current/201010/English%20Language%20Development.pdf

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Children's Books.

Ada, A. F. (2006). Martina Martínez y el Ratoncito Pérez. In F. I. Campoy & A. F. Ada, *Cuentos que contaban nuestras Abuelas* (pp. 9-18). New York: Atheneum Libros Infantiles.

Belpré, P. (1966). *Pérez y Martina.*   New York: Viking.

Campoy, F. I. & Ada, A. F. (2006). *Cuentos que contaban nuestras abuelas: Cuentos populares Hispánicos.* New York: Atheneum Libros Infantiles.

Campoy, F. I. (2006). El Caballito de Siete Colores. In F. I. Campoy & A. F. Ada, *Cuentos que contaban nuestras abuelas* (pp. 60-78). New York: Atheneum Libros Infantiles.

Forastieri, M. I. (2003). *Aventuras de Juan Bobo.* Hato Rey, Puerto Rico: Publicaciones Puertoriqueñas.

Garralón, Ana. (2005). El caballito de los siete colores*. In Cuentos y leyendas*

hispanoamericanos (pp. 118-122)*.* Madrid: Anaya**.**

Garrido, Felipe. (2004). *El coyote tonto*. Mexico City: Alfaguara.

L'Engle, M. (1962). *A wrinkle in time.* New York: Farrar, Straus, and Giroux.

Montes, M. (2006). *Juan Bobo busca trabajo.* New York, New York: Rayo.

Toledo, Natalia. (2008). Didxaguca' sti' Lexu ne Gueu' Cuento del Conejo y el Coyote. Mexico City: Clásicos.

Appendix A: Other Folktales, Myths and Legends in Spanish

Alvarez, J. (2000). *Las huellas secretas.* (D. Prida, Trans.). New York: Dragonfly
    Books.

Alvarez, J. (2005). *Un regalo de gracias: La leyenda de la Altagracia.* (L.
    Valenzuela, Trans.). New York: Dragon Fly Books.

Alvarez, J. (2009). *El major regalo del mundo: La leyenda de la Vieja Belén/
    The best gift of all: The legend of la Vieja Belén.* (R. P. Espaillat, Trans.).
    Miami, FL: Alfaguara.

Andrade Barbosa, R. (2003). *Leyendas y fábulas de los animales de nuestra
    América.* (J. I. Hurtado, Trans.). São Paolo, Brazil: Melhoramentos.

Bautista, S. (2006) *Leyendas mexicanas.* Mexico City: Selector.

Cuenca, H. (2008). *La cucarachita Martina.* New York: Lectroum.

Delacre, L. (1998). *De oro y esmeraldas: Mitos, leyendas y cuentos populares de
    Latinoamérica.* New York: Scholastic.

Flores, E. (2005). *Forajidos: Historia y poesía en siete corridos mexicanos.*
    Mexico City: Castillo.

Lilly, M. (2002). *La canción del sol: Mito Azteca.* (Q. Fernández, Trans.). Vero
    Beach, FL: Rourke.

Martínez, R. (2010). *Once upon a time: Traditional Latin American tales/ Había
    una vez: Cuentos tradicionales latinoamericanos.* (D. Unger, Trans.). New
    York: Rayo.

Molina, S. (1993). *Las dos iguanas: Leyendas mayas de la creación.* Mexico
    City: Eco.

Olmos, G. (2005). *El zopilote y la chirimía.* Mexico City: Artes de México.

Pitre, F. (1995). *Paco y la bruja.* (O. Blanco, Trans). New York: Lodestar Books.

Retana, M. L. (2003). *Tanilí: Un cuento afrocubano/ An afrocuban folktale.*
    Bisbee, Arizona: High Desert Publications.

Shihab Nye, N. (Ed.). (1995). *The tree is older than you are: A bilingual
    gathering of poems and stories from Mexico with paintings by Mexican
    artists.* New York: Simon and Schuster.

Appendix B:
Books Recommended by Other Dual Language Teachers

When I began looking for Spanish-language children's literature, I turned to my colleagues at Dual Language schools. Below I list those of their suggestion I was unable to include above.

Alonso, F. (1993). *El árbol de los sueños.* Mexico City: Alfaguara.

Cisneros, S. (1994). *La casa en Mango Street.* (E. Poniatowska, Trans.). New York: Vintage.

Gómez Cerdá, A. (1991). *El monstruo y la bibliotecaria.* Barcelona, Spain: Noguer.

Lázaro León, G. (1996). *El flamboyán amarillo.* Rio Pedras, Puerto Rico: Ediciones Hurracán.

Marichal, T. (2011). *María Chucena techaba su choza.* North Charleston, SC: Create Space Independent Publishing Platform.

Marichal, T. (2012). *María Magaña.* North Charleston, SC: Create Space Independent Publishing Platform.

Pellicer López, C. (1993). *Julieta y su caja de colores.* New York: Scholastic.

Torres, L. (1997). *El gorrión del metro.* New York: Farrar, Straus and Giroux.

Velázquez, E (2002). *Los discos de mi abuela.* (Eida de la Vega, Trans.). New York: Lectorum.

Williams, V. B. (1994). *Un sillón para mi mamá.* New York: Harper Collins.

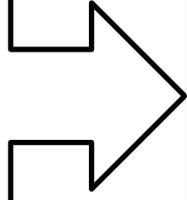Appendix C: Graphic Organizer for Identifying Themes
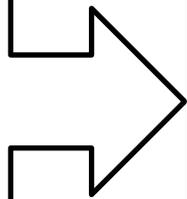
Nombre_____

Fecha_____

¿Cuál es el tema?
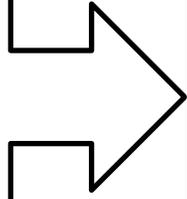
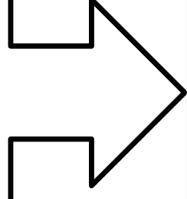Cuento_____

Contado por_____

| Evidencia 1 | Evidencia 2 | Evidencia 3 | Evidencia 4 |

Tema:

Appendix D: Graphic Organizers for Comparing and Contrasting Folktales
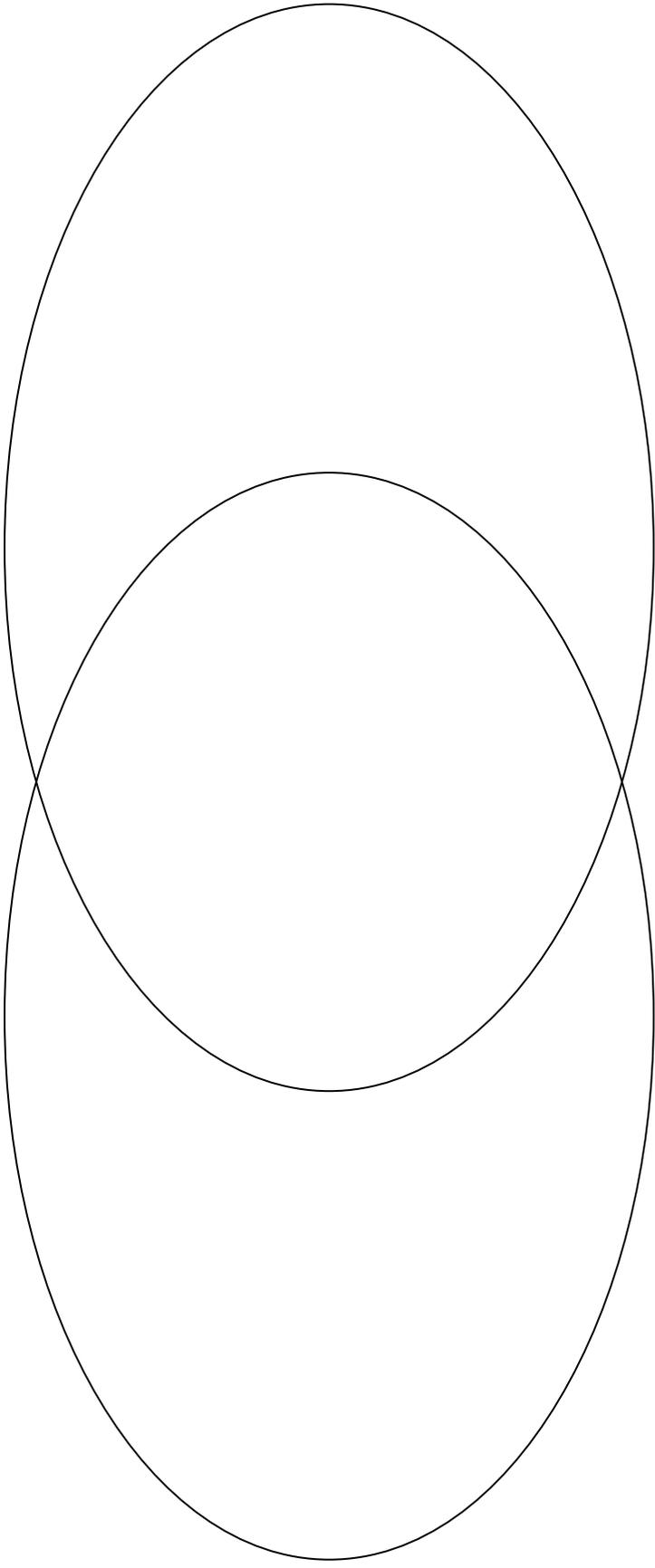
Nombre _____   Fecha _____

¿Qué tienen en común?

Nombre del Cuento

Version 1 Contado por	Version 2 Contado por
¿Qué tienen en común?	
¿Cómo es distinto Version 1?	¿Cómo es distinto Version 2?

Nombre _____

Fecha _____

¿Qué tienen en común?

Cuento 1 _____

Cuento 2 _____

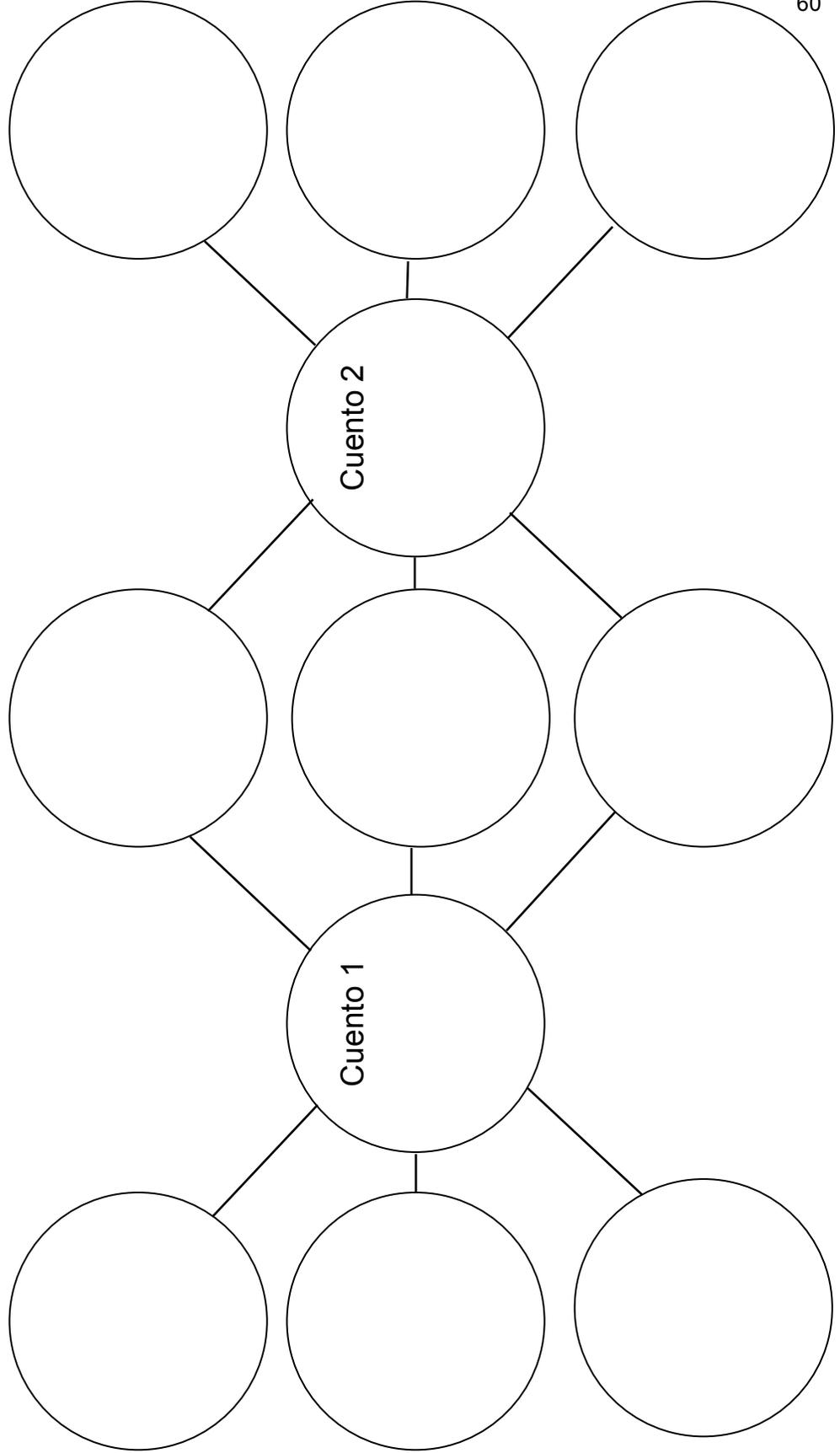Contado por _____

Contado por _____

Nombre _____

Fecha _____

¿Qué tienen en común?

Cuento 1

Cuento 2

Nombre _____

Fecha _____

¿Cómo se apoya el tema?

Tema:

Cuento:	Cuento:
Contado por:	Contado por:
Evidencia 1	Evidencia 1
Evidencia 2	Evidencia 2
Evidencia 3	Evidencia 3
Evidencia 4	Evidencia 4

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Appendix E: Template for Planning an Instructional Conversation about Language

Guía para la Conversación Didáctica

Oración Original:

Frase	¿Cuáles conocimientos necesita el lector?	Preguntas para facilitar la conversación