

Making Connections

Language, Literacy, Learning

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Music: Celebrating Language and Literacy

by Bonnie Pachanian-Finch, Music Teacher, APS Fine Arts



Beat, flow, fluency, patterning, sequencing, rhythm, rhyme, poetry, form, intonation, inflection, decoding, syllabification, phonemic awareness, focused listening

Question: 1. Which are elements of literacy learning? Answer: A. B. C. D. All of the above.

Question: 2. Which are elements of music learning? Answer: A. B. C. D. All of the above.



Both music and language arts follow similar learning paths. Music and literacy are not only exercises in decoding notes and letters, but rather expressive and meaningful forms of communication. There are many parallel learning experiences in these two disciplines. However, the purpose of this article is to simply share a few strategies I have used to integrate music and language arts.

Many children's picture books can be enhanced by singing, instruments, finger-plays, drama, or movement. In choosing picture books, look for some of the following characteristics in the text:

repetition, pattern, rhymes, chants, songs within the text, color words, action words,

sound words, movement words, places for created songs or rhythmic chants, important repeated words and phrases or those that can be repeated.



Bonnie Pachanian-Finch and Gov. Bent E.S. students gather around the drum after their "Informance."

Following are some musical strategies to enhance literacy skills at the primary level. These are also useful for intermediate students when applied to age-appropriate literature.

USE NURSERY RHYMES—

For young children and second language learners (ELL's), nursery rhymes are invaluable language learning tools. Singing or chanting (rhythmic

speech) the rhymes teaches the rhythm of sound, helping children to develop intonation and inflection and the understanding of how language is put together. They are rich with vocabulary that students learn by rote. Later, they are able to attach meaning to the words.

SING A BOOK—Many children's books are songs (see attached list). Sing the text rather than reading it. Hearing and singing along allow students to experience the rhythm of the words and aid them in memorizing and internalizing vocabulary. Use books that have a recurring song as part of the text where students join in

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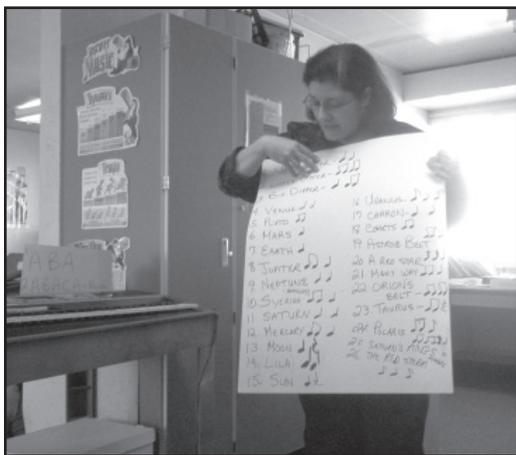
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(e.g., *Mortimer*). If the melody is complicated, set the words to a familiar song (e.g., *Frère Jacques*). Singing also helps children play with their voice and enhances their ability to read aloud. Learning vocabulary through singing helps involve ELL's, as music is a universal language. Singing supports the idea that literacy is not just decoding—it is communicating.

CHANT A BOOK—If you feel uncomfortable singing to your class, then read the book as a rhythmic chant. Like singing, this will help students to focus their listening and also to grasp the rhythm that is embedded in the words and the rhymes (e.g., *Chicka, Chicka, Boom, Boom*).

USE OSTINATOS—Help students create an “ostinato” (i.e., a repeated rhythmic word pattern) using words from the text. For example, if you are reading a book about weather, the ostinato might be “rain-rain (two half notes)-drip-drop-drip-drop (four quarter notes).” This pattern could be whispered underneath your reading or performed at each page-turn or other appropriate stopping places.

Use Sound Effects—Use vocal or instrumental sound effects to underscore movement, emotions, or special descriptive words in the text (e.g., *Too Much Noise*). Assign vocal or instrumental responses to individual students based on word recognition, color, or sounds. Most will be successful with aural cues from your reading, but young students and



Ms. Pachanian-Finch demonstrates the notes, or beats, that students assigned to each word in the “Solar System Rap.”

ELL's may need a visual that prompts them when to sing, chant, or play their response.

CREATE FINGER-PLAYS—Have small groups of students make up finger-plays to each of the parts of the story and then perform the book as a class, with the teacher reading and groups interpreting their assigned part (e.g., *Itsy Bitsy Spider*). Created movements or dramatization also helps students internalize their learning.

Create Speech Pieces (Raps)—For the intermediate grades, an effective strategy is creating a speech piece that relates to the text of a favorite book or to another subject area. In either case, it can be a meaningful and creative way for students to learn vocabulary. Students can create speech pieces as a whole class, in small groups, or individually. As composers, students apply the critical thinking skills of problem-solving, decision-making, and creating to construct their own learning. To explain the process of creating speech pieces, I will share a special teaching experience I had this past fall, integrating music with language arts, science, math, and movement.



As an itinerant music teacher at Governor Bent E.S. this year, I borrowed a third-grade class for this project. Their teacher, Carolyn Chadwell, and I collaborated on a science unit she taught on “Outer Space.” The class’s creation of a speech piece we called the “Solar System Rap” was the music component of the unit.

I began by accessing the class’s prior knowledge on the solar system. Brainstorming, we created a chart with all the words students could think of about the subject. We then read a beautiful book, *Kingdom of the Sun*, by Jacqueline Mitten. The rich text and striking illustrations inspired lively discussion as we added vocabulary to our chart and clarified new terms.

Next we attached two-beat rhythmic values to each of the words on the chart. For example, “Little Dipper” became four eighth notes; “Big Dipper,” a quarter note followed by two eighth

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notes; “Earth,” a quarter note followed by a quarter rest. As a class, we created an eight-beat word chain using four of the words from the chart—“North Star, Jupiter, Mercury, Venus.” We chanted the word chain until it became smooth and then added body percussion (i.e., stomps, pats, claps, or snaps).

After the whole-class experience, I put the students into small cooperative groups. Each group chose four words from the chart and created their own word chain. We posted those six word chains. Then as a class, we made changes and decisions until we created the 32-beat “Solar System Rap.” We practiced the rap with body percussion until we could perform it. Then we combined the rap with a song about the stars and the planets and added instruments. We performed the piece in A-B-

A form with the song as the A section and the rap as B section. Along with some other songs we had learned in music class, we presented the “Solar System Rap” at an “Informance” (a performance that focuses on the learning process) for parents. The class did an amazing job; their joy in performing their own creation was abundantly evident.

My goal as a music teacher is to help my students become independent musicians, even as they are growing into independent readers and writers. I believe that as we guide students in integrating music and literacy skills, we help them increase their learning and enjoyment in both subjects. This blending of disciplines will support the growth of expressive communication and offer students exciting outlets for creativity and collaboration.



Following is a very short list of books that integrate Language Arts and Music. There are many, many more. Donna Moore (880.8249, Ext. 166) at the APS Fine Arts Resource Center at Montgomery Complex is a terrific resource for classroom teachers. The hours are limited so be sure to call ahead.

BOOKS TO SING:

- *Twinkle, Twinkle, Little Star*—Iza Trapani
- *Itsy Bitsy Spider*—Iza Trapani
- *It’s Raining, It’s Pouring*— Kin Eagle and Rob Gilbert
- *Roll Over (a counting song)*—Merle Peek
- *Down by the Station*—Will Hillenbrand
- *Know an Old Lady Who Swallowed a Fly*—G. Brian Karas
- *Hush Little Alien*—Daniel Kirk
- *Take Me Out Of the Bathtub*—Alan Katz
- *Lift Every Voice and Sing*—James Weldon Johnson
- *The Rattletrap Car*—Phyllis Root
- *She’ll Be Comin’ Round the Mountain*—Birdseye
- *What a Wonderful World*—G.D.Weiss

BOOKS TO CHANT:

- *Dinosaur Stomp*—Paul Stickland
- *Old Black Fly*—Jim Aylesworth
- *Crocodile Beat*—Gail Jorgensen
- *Chicka, Chicka, Boom, Boom*—Bill Martin/J. Archambault
- *Possum Come A Knockin’*—Nancy Van Laan
- *Froggy Went A—Courtin’*—Marjorie Priceman
- *Crash, Bang, Boom*— Peter Spier
- *Commotion in the Ocean*—Giles Andreae
- *Rumble in the Jungle*—Giles Andreae
- *Thanksgiving Cats*—Jean Marzollo

BOOKS THAT INCLUDE SONGS OR CHANTS:

- *Mortimer*—Robert Munsch
- *All God’s Creatures Got a Place in the Choir*—Bill Staines
- *Follow the Drinking Gourd*—Jeanette Winter
- *Abiyoyo*—Pete Seeger

- *Hush! A Thai Lullaby*—Minfong Ho
- *Mama Don’t Allow*—Thacher Hurd
- *Tikki Tikki Tembo*—Arlene Mosel
- *The Laughing River (folktale for peace)*—E. HazeVeta

BOOKS FOR SOUND EFFECTS, Vocal/Instrumental:

- *Too Much Noise*—Ann McGovern
- *The Very Hungry Caterpillar*—Eric Carle
- *Off We Go!*—Jane Yolen
- *The Singing Snake*—Stefan Czernecki/Timothy Rhodes
- *Most Remarkable Cat (a Vietnamese folktale)*—N. Miller
- *Rain Forest*—Helen Cowcher
- *My Many Colored Days*—Dr. Suess
- *Train Song*—Diane Siebert
- *Possum Come A Knockin’*—Nancy Van Laan
- *Listen to the Rain*—Bill Martin Jr.
- *The Listening Walk*—Paul Showers

BOOKS ABOUT MUSICAL SUBJECTS:

- *Mole Music*—David McPhail
- *Berlioz the Bear*—Jan Brett
- *Zin, Zin, Zin a Violin*—Lloyd Moss
- *Meet the Orchestra*—Ann Hayes
- *Charlie Parker Played Bebop*—Chris Raschka
- *I Like the Music*—Leah Komaiko
- *The Philharmonic Gets Dressed*—Karla Kuskin
- *Music Over Manhattan*—Mark Karlins
- *Rap A Tap Tap*—Leo and Diane Dillon
- *Mysterious Thelonious*—with CD—Chris Raschka
- *When Marian Sings*—Pam Muñoz
- *The Jazz Fly*—with CD—Matthew Gollub

Shades of Support: Looking at multicultural education in practice

by Greg Hansen, Xina Meyer, and Ellen Morrissey

What does multicultural education look like in policy and practice? This was the idea posed recently to teachers in two separate district second language acquisition (LEP) training courses. In order to better answer the question, participants were asked to consider a model of multicultural education put forth by Dr. Sonia Nieto in her book *Affirming Diversity, the Sociopolitical Context of Multicultural Education* (Pearson, 2004). The activity took on a life of its own as students from each class added ideas, shared knowledge, and made suggestions on how the exercise could be extended to provide more insight into the current state of multicultural education in our schools today.

Nieto's model describes five levels ranging from "Monocultural" and "Tolerance," which represent the least amount of multicultural support, to "Affirmation, Solidarity and Critique," which represent the most realized vision of multicultural, or equity, education.

Teachers were first asked to read about Nieto's model and engage in class discussion in small groups. The suggestion was then made to have the groups think of belief statements or practices that shape our efforts to become multicultural educators. These statements were then written on strips of poster board and the groups were asked to sort and match them to the levels found in Nieto's model, which was placed along a classroom wall. There was frequent debate about where to assign a statement, and some teachers asked to shift statements to a different column after more discussion and thought.

The result was a visual display of the practices, attitudes, habits, and ideologies found among school community members. Designed along a continuum from least supportive of diversity education to those that fully incorporate multicultural education, the final wall chart provided a tangible artifact of sometimes intangible feelings and notions.

The wall became a source of reference and further discussion when a participant suggested that we "keep it alive" by adding to it at the start of each class, thus allowing for more input and an open forum for thoughts and ideas that occurred as folks looked farther or deeper through a multicultural lens. Belief statements were also "collected" from guest speakers who shared teaching strategies with the classes.

From this activity, the LEP classes reached a general consensus that multicultural education is currently practiced at both ends of the spectrum. In the same school, students were likely to encounter educational experiences that ranged from "Monocultural" to "Affirmation, Solidarity and Critique."

Examining multicultural education in practice helped teachers in both classes better understand where they themselves and their school were located on Nieto's continuum. And, perhaps more importantly, it inspired a new question: How do we create schools where everyone—students, teachers, administrators, support staff—shares the same positive, expanding vision of multicultural education?

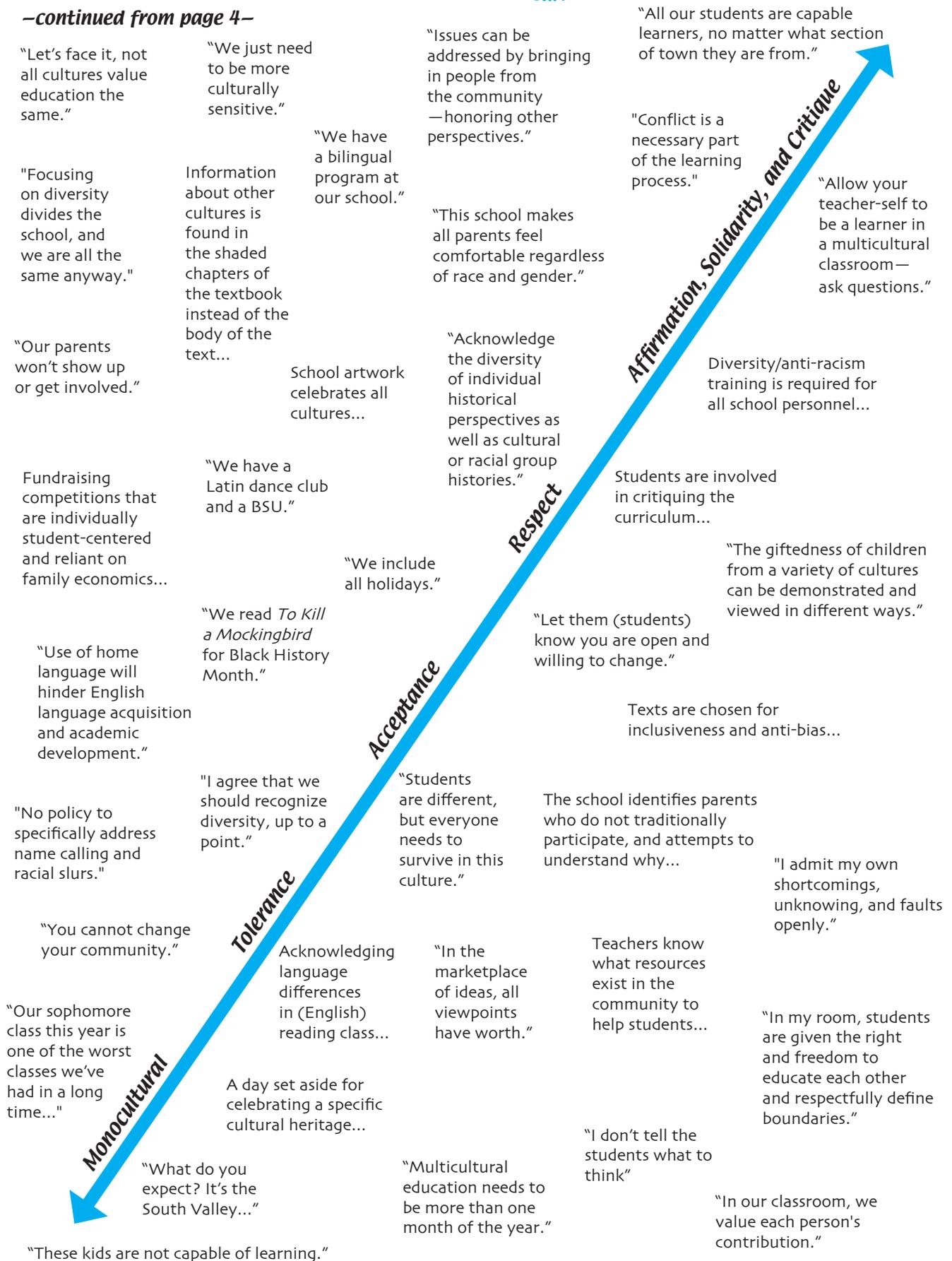
Special thanks to the participants in the Monday/Wednesday and Saturday LEP classes.



Kathleen Cole and Michelle Milligan sort various statements about multicultural education for the Nieto continuum.

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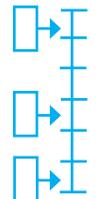
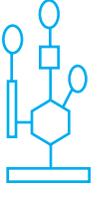


Building Academic Language Proficiency: Tools of the Trade

by Nancy Lawrence and Dee McMann—compiled from several sources, with suggestions from CSF 464/564 students, Spring '06

Informational texts are effective tools for building academic language as well as content knowledge. These texts are important not only in the classroom, but in life outside of school as well. Further, readers often prefer informative texts to explore their interests, follow their desire to learn something new, and satisfy their need to know about the world around them. With knowledge of informational text types and sheltering or scaffolding techniques, teachers can help students construct new learning. This matrix can serve as a guide for lesson planning.

Text type & examples	Characteristics	Paragraph Samples Intermediate/primary	Lexicon/Structures	Graphic Organizers	Scaffolds Modeled/shared/"with"
<p><i>Comparison and Contrast</i></p> <ul style="list-style-type: none"> summaries debates, formal arguments charts, graphs 	<ul style="list-style-type: none"> Shows similarities and differences between two or more items Includes "then and now" accounts 	<p>The two groups used very different approaches. One group tried to solve the problem alone, while the other group immediately began to look for someone to ask. One group divided the tasks among the individuals, but the other group did it as a whole.</p> <p>A mammal has hair, but a fish has scales.</p>	<p>Verbs — positive/negative, similarly, in the same way, just like, as, likewise, in comparison, also, however, but, on the other hand, either...or, while, whereas, yet, as opposed to, as well as; metaphors, analogies</p>	<p>Venn diagram T-chart Matrix Bar graphs</p>	<ul style="list-style-type: none"> Highlight clue words and phrases in text Examples from literature Color code text Cooperative learning activity "Agree/Disagree" "Find the Difference" barrier game
<p><i>Definition with example(s)</i></p> <ul style="list-style-type: none"> dictionary glossaries sidebars in textbooks 	<ul style="list-style-type: none"> Brief statements Often includes diagrams or labeled pictures 	<p>A chemical change is a process by which new substances are created. Burning and rusting are examples of chemical changes.</p> <p>When a baby duck is born, it has down on its body. Down is a covering of soft feathers.</p>	<p>That is, in other words, means, is equal to, for example (e.g.), for instance, such as, including, to illustrate, in addition, plus, similarly</p>	<p>T-chart Concept map Four-square vocabulary card Layer book</p>	<ul style="list-style-type: none"> Highlight clue words and phrases in text Personal snapshot (I am...) Add illustration and/or definition to word-wall
<p><i>Process Description (explanation)</i></p> <ul style="list-style-type: none"> "how to" books/manuals recipes experiment procedures mathematics skill processes science processes 	<ul style="list-style-type: none"> Directions Verbs start short phrases Numbered steps Transitional words or phrases 	<p>To solve this problem, first I figured out all the factor pairs for 24. Next, I drew an array for each factor pair. Then I wrote a number model for each array. Finally, I used words to describe my process...</p> <p>Write the letter "a" on your paper. Make the top of the letter touch the dotted line. Be sure to close the circle...</p>	<p>In order to..., to solve this problem, because, be careful to, be sure to, first, next, then, over time, after, finally, the end result..., notice...</p>	<p>List Flowchart Storyboard Layer book</p>	<ul style="list-style-type: none"> Demonstrate a recipe or procedure Listen and draw Make a "how to" chart

<p><i>Problem and Solution</i></p> <ul style="list-style-type: none"> • reports • factual accounts • newspaper editorial • scientific studies 	<ul style="list-style-type: none"> • Facts and/or opinions • May have multiple solutions • Problem may be stated in the form of a question 	<p>Growing population has increased the demand for water in Albuquerque. As a result, the city is designing new ways of obtaining water, rewarding conservation efforts, and looking for new sources of water.</p> <p>We do not have enough markers. What can we do to solve this problem?</p>	<p>Propose, conclude, a solution, as a result..., the problem (or the questions) is..., to solve this problem..., we suggest that...</p>	<p>Flowchart Fishbone Web Problem/solution web</p>	<ul style="list-style-type: none"> • Brainstorm a real life problem • Use math problems with multiple solutions... How many ways? • With newspaper article or magazine, model identifying problem and solutions
<p><i>Cause and Effect</i></p> <ul style="list-style-type: none"> • accounts of physical change — global warming, species endangerment • product ad 	<ul style="list-style-type: none"> • Explanation • Time sequence often included 	<p>There are so many people moving to Albuquerque that many are having trouble finding places to live. New homes and apartments are being built at an amazing rate.</p> <p>The sun shines, so the ground gets warmer. Then seeds can begin to grow.</p>	<p>Thus, therefore, hence, because, in response to, as a result, if...then, this led to..., since, so that, then...so, consequently, for this reason</p>	<p>Fishbone Cause ⇨ Effect Two-tab book If/then chain</p>	<ul style="list-style-type: none"> • Highlight clue words and phrases in text • Oral "if/then" • Strategic board and computer games • role play a historical event (simulation)
<p><i>Temporal sequence</i></p> <ul style="list-style-type: none"> • biography • historical accounts • journals, diaries • newspapers 	<ul style="list-style-type: none"> • Order of occurrence • Who, what, where, when, why, and how • Descriptive language 	<p>In 1492, Columbus landed in Hispanola. After his return voyage to Spain, he shared his discoveries with the ruling family. Two centuries later, explorers and colonists were pouring into the New World.</p> <p>First, I put the blocks in the corner. Then I put away the crayons.</p>	<p>Before, after, preceding, prior to, first, second, third, concurrently, during, next, then, finally, earlier, last, when, meanwhile, previously, at the same time, by now</p>	<p>Timeline Story map Storyboard Three-fold booklet Accordion-fold paper</p>	<ul style="list-style-type: none"> • Sequence sentence strips • Count days of school • "Calendar Math" • Keep a timeline on the wall for content area studies
<p><i>Classification</i></p> <ul style="list-style-type: none"> • flora and fauna handbooks • periodictable • various taxonomies • family tree 	<ul style="list-style-type: none"> • Can be ordered whole to part or part to whole • Categories, sub-categories • Often a table or graphic organizer 	<p>All rocks share common characteristics, but they can be placed into different groups according to how they were formed. Some rocks were formed by...; others were...</p> <p>I put the block with this group because it's red like the others.</p>	<p>Similarly, while, group, related, categorized by, based on, because</p>	<p>Concept map Web Matrix Three-fold booklet</p>	<ul style="list-style-type: none"> • Sort objects and identify characteristics • Look for patterns • In a shared or guided reading, highlight categories and examples or characteristics • Map work — identify land forms, cities, bodies of water, continents
<p><i>A selection of graphic organizers</i></p>	 <p>Concept map</p>	 <p>Fishbone</p>	 <p>Timeline</p>	 <p>T-chart</p>	 <p>4-square vocabulary card</p>
 <p>Flowchart</p>					

Culture is Different for Each of My Students— Scaffolding a unit to learn about ourselves

by Bob Johnson, Ventana Ranch E. S.

Being a new teacher, I wanted to create a flexible culture unit that could be used with my third grade students this year and in the future. Even though my whole class is fluent in English, I do have two PHLOTE (Primary Home Language Other Than English) students, and I wanted to use sheltered instruction components in each of the lessons. Some of the components used were frequent opportunities for interactions, explicitly linking past learning with new concepts, face-to-face peer interaction, use of scaffolding techniques, and planning meaningful activities. The unit has taken ideas from many sources and the result is five sixty-minute lessons.

Most of my students have mixed heritage. When my own generation fills out a government form, we usually can easily categorize ourselves. This is not true of my students. The categories, such as Caucasian, Asian, African, and Hispanic, do not allow the students to truly express their cultural background. This and the fact that my students are also busy creating and/or extending their own cultures made flexibility a key component of this unit.

Throughout the activities, culturally specific picture books were read and discussed with the students. Picture books were chosen because they were also visuals that can be presented to the students along with the text. This twenty-minute component of the activities energized the students about different cultures.

1. The process started with a class discussion and a KWL chart about “What does culture mean to you?” I discussed my personal cultural background and how that affected my life.

The students opened up and shared. Typical responses from the students revolved around language, food, religion, music, clothes, and/or skin color. There was some confusion though,

such as: “If I like tacos, I must be Hispanic;” or “I am a Christian, so I cannot be a Catholic.” I realized I needed to teach about the various elements found in culture. I decided to use the following definition to guide me. “Culture is a system of shared beliefs, values, customs, behaviors, and memorabilia that the members of society use to cope with their world and with one another.”

My first read-aloud was *The Pot that Juan Built* by Nancy Andrew-Goebel. This book gave a rich tapestry of the important role cultural traditions played in the life of a premier Mexican Indian potter. That evening each child took home a worksheet

requesting help in selecting a family ancestor who participated in an historical event.

2. The second lesson started with the reading of *The Unbreakable Code* by Sara Hoagland. The young child in the book is afraid to leave the Navajo Reservation because he would forget his Navajo traditions and language. His grandfather reassures him that Navajo traditions and language will always be ingrained in him.

Next we had each student share the information they gathered from home. I was stunned by the information brought in by the students. We learned about many interesting individuals, including a Civil War soldier who escaped from the notorious Andersonville Prison; a soldier who stormed the beaches of Normandy on D-Day; an engineer who helped design part of the first



Next to the class's historical timeline, a student shares her "culture pizza" in Mr. Johnson's Ventana Ranch E.S. classroom.

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Lunar Lander; a person who was the president of Zuni Pueblo; and an individual who built the gas tank for the first Wright Brothers airplane.

After this information was presented to the class, I created a chronological timeline listing each of the students' ancestors. Adding their photographs to the timeline allowed students to see themselves paired with their ancestor. This timeline was posted at the entrance to our class. Students took the time to show visitors to our class where they were located on the chart and to identify their ancestor.

3. Our next lesson started with the reading of *Almost to Freedom* by Vaunda Micheaux Nelson. This story is about a young slave girl. Her one possession is a handmade rag doll, Sally. They eat, sleep, and work together. The story is told through the eyes of Sally. For students, this story emphasizes the significance of memorabilia.

The students were then instructed to draw a self-portrait and include any family cultural symbols, traditions, or memorabilia. The students could use pictures, words, or color to express themselves. Individual mirrors, dictionaries, and thesauruses were provided. When the portraits were finished, each student shared his/her work and posted it on the classroom wall.

4. This lesson started with the reading of *Uncle Rain Cloud* by Tony Johnson. This book is about a boy, Carlos, whose main caregiver is Uncle Tomás, who has been glowering and gloomy ever since the family moved to Los Angeles from Mexico. He knows very few English words. He is very frustrated and angry. Only at night does the fury abate; that's when his uncle tells Carlos amazing stories of Mexico in Spanish.

Based on our previous activities, I facilitated a class discussion reviewing the various components that are found in cultures. We listed the components that the class felt were important. The students winnowed the list to ten specific components that they could agree upon that should be found in a culture. From

this point, the students were handed ten paper pizza slices and asked to complete a personal "Culture Pizza." Each piece would represent one of the components that the students had agreed on. They could write, draw, and use magazine pictures, even family photos. They were asked to discuss the pieces with their families that evening and bring them back to school.

5. The last read-aloud in this unit was *Sadako* by Eleanor Coerr. Hospitalized with the dreaded atom bomb disease, leukemia, a child in Hiroshima races against time to fold one thousand paper cranes to verify the legend that by doing so a sick person will become healthy. This story shows how a cultural activity can help a person cope with his/her own death.

We then completed the "Culture Pizza" process and I gave students their photographs to place in the center of their pizza. The students shared their pizzas with classmates individually and as a group. The "Culture Pizzas" were placed on the wall for our parent/student/teacher conferences. The students then completed the KWL chart started at the beginning of the unit.

By the end of the unit, the students were very excited about the new things they discovered about themselves. The one big surprise I received was that numerous parents thanked me for building a unit which included input from home. They realized that they needed to share more with their children about their family values, history, culture, traditions, and memorabilia.



Two students discuss the details of their "culture pizzas."

Porque el bilingüe vale por dos, y para el futuro de nuestros niños...

por Susana Ibarra Johnson

...la escuela primaria Edward Gonzales formó un grupo de estudio para investigar y dialogar sobre los modelos y programas de lenguaje dual. El grupo basó sus estudios en el libro *Lenguaje dual: enseñando y aprendiendo en dos idiomas* escrito por Sonia White Soltero en el año 2004. El grupo decidió que una de las metas más importantes es establecer un programa dual para su escuela. Elaboraron una encuesta para que los padres eligieran un modelo del programa, ya sea el modelo 50/50 o el modelo 90/10. Es importante establecer el programa ya que éste guiará la instrucción y el idioma en el que se impartirá el currículo durante el año escolar. El programa que los padres y el personal docente escogieron para el año escolar 2006-2007 fue el programa 50/50. Éste es un programa balanceado mediante el cual se emplea el idioma de la minoría la mitad del tiempo de enseñanza y el inglés en la otra mitad.

Después de haber escogido el modelo del programa dual, el grupo de maestras redactó una misión que también se puede extender para el resto de la escuela.

LAS CARACTERÍSTICAS DEL PROGRAMA DUAL 50/50 DE LA PRIMARIA EDWARD GONZALES:

Idioma

Se usan dos idiomas, el inglés y el español, en iguales proporciones de tiempo en los diferentes grados.

Lectoescritura

La instrucción de la lectoescritura inicial (en kindergarten y primer grado) será en el idioma natal de cada alumno. Es decir, los alumnos hispanohablantes recibirán la instrucción de la lectoescritura por cuarenta y cinco minutos o más diariamente y los estudiantes que hablan inglés recibirán dicha instrucción en inglés por cuarenta y cinco minutos o más diariamente. En el segundo grado, la enseñanza de la lectoescritura se llevará a cabo en dos idiomas.

Las materias

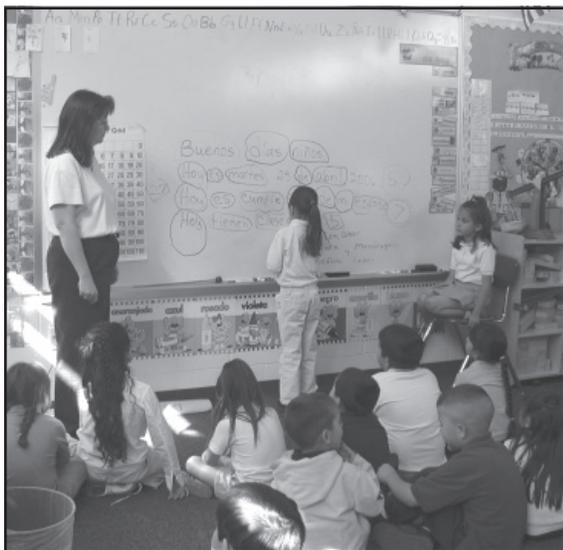
La enseñanza de las materias se hará en los dos idiomas en todos los grados.

Configuraciones de los grupos

Los alumnos, ya sea de habla hispana o habla inglesa, estarán juntos todo el día, con la excepción de los estudiantes de kindergarten y de primer grado quienes recibirán la enseñanza de la lectoescritura en grupos separados según su lengua natal.

Estructura del salón

Los salones tendrán una maestra o dos. La mitad de las maestras son bilingües.



La Sra. Mondragón y sus alumnos corrigen el mensaje de la mañana.

DISTRIBUCIÓN DE LOS LENGUAJES

LOS ESTUDIANTES DE HABLA HISPANA

En el transcurso del año escolar, los estudiantes de habla hispana recibirán 11.20 horas de enseñanza en español una semana y 14 horas de enseñanza en inglés la siguiente semana y continuarán así sucesivamente. Esto no incluye la enseñanza de la lectoescritura inicial.

LOS ESTUDIANTES DE HABLA INGLÉS

Así mismo, en el transcurso del año escolar, los estudiantes de habla inglés recibirán 14 horas de enseñanza en inglés una semana y 11 horas de enseñanza en español la siguiente semana y continuarán así sucesivamente. Dichas horas de enseñanza no incluyen la enseñanza de la lectoescritura inicial.

Voices from Highland High

by Greg Hansen

These poems were written by Highland H.S. students after a writing and performance workshop from Grace, a member of Albuquerque's thriving slam poetry community.

haiku, sonnet, rap or free verse written on it. The students write in the poetry genre that was chosen while listening to a variety of recordings, from James Brown to Native American flute music.

Like many slam artists, Grace works with urgent and socially relevant themes, delivered in dynamic vocal style. The honesty and urgency of slam poetry has huge appeal to many students and can be a vital outlet for thoughts and feelings.



Victor Beuer (left) and Marise Baltal (center) talk with Grace at Highland High School.

Grace sometimes begins a workshop by performing a poem or two. Ears typically perk up when the students realize they are hearing powerful verses that might deal with drug abuse, the practice of cutting, or gangs.

After writing for several minutes, the students take turns sharing and performing what they have written. On her work with young poets Grace says: "I like to encourage kids to write, because writing helps them express themselves, and if they express themselves, we might just hear them, and if we hear them, we might just create the change that is needed."

After a review of different poetry structures and conventions, Grace asks for a volunteer to pull a slip of paper from a hat, which may have

Slam poetry can be heard in Albuquerque every other Friday at the Blue Dragon Coffeehouse and at open mic night each Wednesday. For times and location, call 268.5159.

Wow they call them gay
And they call them queer
and more
They are only human
by Alliyah Bradley

Theme for English Ten

Sitting in English trying to write a poem
These kids in here I see every day
But I don't even know them

Sitting in English waiting for the time to go by
I see so many races and so many faces
Only half get along because of the drama cases

Every day a new word spread around school
That I bet is not even true

Every day a new drama case
But some days can just be okay
But that's if YOU want to keep it that way
by Veronica Salas

Death is like a tree
Tears on the ground when leaves fall
Seed will grow again
by Maria Avila

Single Parent

Strong Black Woman
Strong Black Woman
Always there to do my hair
Always there to share
Anything I want to

Strong Black Woman
Say what does that mean
It means Black, beautiful
Strong independent
With no man's help on the way

Always there when I'm down
She brightens my day
Doesn't mean she's perfect
Like she always knows the right things to say

Of course she's mean sometimes
Don't always pay me no mind
But she's my mom
Always mine and always
A strong Black Woman

by Alliyah Bradley

Garden of Warriors
Walk upon the soft still Earth
Such simplicity

The warrior's sword
Struck upon the battlefield
The demon's red eyes

The general falls
Empires die and rebuild
The shame of honor
by Ryan Leonski

Making more connections!

Coming Events

❖ NATIONAL CONFERENCE ON DIFFERENTIATED INSTRUCTION: July 16-19, Las Vegas, Nevada. Sponsored by Staff Development for Educators; for more information, call 1.800.462.1478 or register on line at www.sde.com.

❖ LA COSECHA 2006, DUAL LANGUAGE CONFERENCE: November 12-15, Hyatt Regency Tamaya Resort, Santa Ana Pueblo, New Mexico. Registration information and forms are now available at www.lascosecha2006.org. Still have questions? Please call 505.243.0648 or visit the Dual Language Education of New Mexico website at www.duallanguagenm.org.

ESL Summer School 2006

ESL Summer School is *free* to qualifying students, K-12! Who qualifies? All APS students, K-12, who have a primary home language other than English and a LAS category of NEP, LEP, LEPa, or LEPc. All schools will enroll students for ESL Summer School at the students' home school, using on-line enrollment at http://206.206.88.15/APS_SummerSchool_Enrollment/Counselors/Default.aspx. The elementary and middle school sessions run from June 7 to July 13; the first high school session is from June 5 to 26, and the second is from June 27 to July 20. For more information, contact Nana Almers at 881.9429, ext. 80080, or Margarita Porter, ext. 80079.



Cross Cultural Resource Library



Monday and Wednesday:

8:00-5:00

Tuesday, Thursday, Friday:

8:00-4:30

Closed daily for lunch:

12:00-1:00

LIBRARY SPECIALIST: Jo Ann Gonzales
Please call 880.8429, ext. 154, before making the trip to be sure the library is open.

FYI...

TESOL Endorsement & Survival Spanish Courses for APS Teachers— Summer 2006 (June 6-23)

LCE is making available courses at the College of Santa Fe at Albuquerque (4501 Indian School, NE) this summer for the TESOL Endorsement and in Survival Spanish for Teachers. These courses are open to APS teachers, who will be reimbursed for tuition costs. The TESOL courses satisfy all NM State requirements for the endorsement. Survival Spanish course participants will learn to communicate better with monolingual Spanish-speaking children and their families. The Survival Spanish courses satisfy the foreign language requirement for the TESOL Endorsement. Tuition for each course is \$375, to be paid on the first day of class and reimbursed when the course has been passed. Contact: Prof. Henry Shoner, at 855-7271.

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