

VOICES IN TRANSITION: An Interdisciplinary Approach to English- Language Development

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ABSTRACT: This article provides a theoretical rationale for suggested instructional strategies, materials, resources, and content standards that meet multicultural, linguistic, and academic needs of English-language learners. It supports secondary content area and English as a Second Language (ESL) teachers' planning and implementation of an interdisciplinary approach to English-language development, literacy, and content. Connections are made among equity, voice, story, and the arts to describe a linguistically and culturally diverse learning community that welcomes and values the cultural capital of all students.

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Introduction

Multicultural education is usually associated with the use of pedagogically and culturally appropriate strategies for diverse learners. However, increasing

attention is being focused on the relationships among education, multicultural education, and linguistic diversity issues (Banks, J., 2004; Coelho, 2004). This is because “between 1979 and 2003, the number of school-age children (ages 5–17) who spoke a language other than English at home grew from 3.8 to 9.9 million, or from 9 to 19 percent of all children in the age group” (National Center for Education Statistics, 2005). Therefore, it is imperative that strategies for diverse learners include those that address linguistic diversity. Because such strategies focus on language and communication, there is a natural link to both literacy instruction and learning experiences.

This article provides a theoretical rationale for suggested instructional strategies, materials, resources, and content standards that meet multicultural, linguistic and academic needs of English-language learners. Sustaining and affirming English-language learners’ “voice,” while bridging language, literacy content, and the arts, is discussed along with descriptions of various strategies, materials, and resources. This approach also supports secondary content area and English as a Second Language (ESL) teachers’ planning and implementation of an interdisciplinary approach to English-language development. For example, relevant strategies, materials, resources, and content are accessed from English language arts, English-language development, the arts, and the social sciences (including selected content area standards) and integrated in culturally meaningful ways for immigrant and refugee students and their families.

Education, Equity, Language

In the United States, educational equity is a significant issue. We depend on the public school system to facilitate the development of an educated society that consists of economically and socially productive citizens. Education is a primary determinant of wages, and higher levels of education may result in increased income. In addition to elevating an individual’s earning potential, education can also produce a series of external benefits such as improved health and mortality rates, more civic participation, and overall economic growth (Belfield, 2000). According to Horace Mann (1868), “Education then, beyond all other devices of human origin, is a great equalizer of the conditions of men, - the balance wheel of the social machinery” (p. 669). Traditionally, public education has been perceived to increase equal opportunity. However, because of the presence of racism and discrimination in our society, all individuals are not afforded equal educational opportunities. As a result, there are educational inequalities and gaps in scholastic achievement. As the diversity of our country and our schools increases (McBrien, 2005), it is critical to address these inequities and work towards equal educational opportunities for all students. Students who are recent immigrants are particularly insightful about these issues. Ana, a Vietnamese tenth grade high school student currently learning English, was given the opportunity to write on the topic of immigration in her ESL classroom. She brings a powerful voice to the table:

I'm a immigration. So know how it feels. People from other country come to U.S. to get a better life or maybe they have too . . . after you get to U.S. it hard to find a job too cause not a lot of people like immigration. So you have to look for a job . . .it alot of people who is prejedic. they all make fun of you . . .laugh at you. So on my opions. all the imigrant should stay to-gether . . .(A. Xuan, personal communication, October 6, 2005)

Ana's insights reflect the implications of marginalization, racism, discrimination, or all three. Because educational equity "lies at the heart of the modern multicultural education movement in the United States" (Davidman & Davidman, 1997), multicultural education is one way to address these issues and begin to resolve related educational inequalities. Although there are varying definitions and dimensions of multicultural education (Sleeter & Grant 1987; Banks, 1991; Banks, 2004; Banks and Banks, 2004; Banks, C., 2004; Nieto, 2004), from its conception, multicultural education has sought to achieve equal educational opportunity for students of different backgrounds and circumstances (Neito, 2005).

As teachers and students explore and implement culturally diverse strategies in the classroom, it is essential to continuously evaluate whether these practices encompass all groups and individuals. For example, approaches to multicultural education place particular emphasis on issues surrounding race and ethnicity. However, the dialogue is expanding (Ramsey & Williams, 2003; Neito, 2005) and linguistic diversity is a topic that is currently receiving increased attention. Because language and culture are integral, language and multicultural education are naturally linked; since language affects how and what we learn, it becomes a critical component of multicultural education (Nieto, 2004). In addition, the culturally based prior knowledge and experience of students must not be separated from their developing acquisition of English language, literacy, and content. Their cultural capital must be valued, recognized and tied to new learning (Nieto, 2004; Vogt and Shearer, 2003). Conversely, when learners' background knowledge and experience is not honored, instruction can be damaging and inequitable (McBrien, 2005). Five important ways to recognize and value English-language learners' cultural capital in ESL and content area classrooms include having them: (a) trace their roots or journeys onto a world map, (b) interview each other to discover how, when, and why their ancestors immigrated, (c) create slogans to display in the classroom that support language learning, (d) utilize multilingual reading material, and (e) learn and actively use phrases in each others' languages.

Language, Content, and Literacy

On January 8, 2002, President George W. Bush expanded the federal government's role in public education by signing into law the No Child Left Behind Act of 2001 (NCLB), which aims to ensure that all children have the opportunity to achieve academic success (U.S. Department of Education, n.d.).

For secondary teachers, academic success is delineated by content standards that guide subject matter instruction. The debate continues about methods and approaches for educating language minority students and the speed of their learning English and academic content. However, a skills-based approach to English-language development and content achievement in which students learn skills prior to, or apart from, content learning, is problematic because language and content development are connected and cannot be considered in isolation from one other (Mohan, 1990). When standards and content area learning relate to a meaningful and culturally relevant interdisciplinary theme, there is a positive relationship to student achievement (Cummins, 1989). For example, teachers might weave standards together from English-language development, English language arts, social sciences, and visual arts to teach an integrated curriculum that includes key subject matter concepts (see Appendix A). Unfortunately, such a curriculum is also challenging for many middle and high school teachers who do not have the skill or the will to develop both language and content for English-language learners (Gunderson, 1985; Langer & Applebee, 1987; Penfield, 1987). Nevertheless, for students to achieve either language proficiency or core content knowledge, subject matter instruction must align language, content, and thinking objectives (Mohan, 1990). Infusing thinking objectives (e.g., inferential, critical, and creative thinking) into the curriculum means linking literacy to language and content instruction using an approach that provides opportunities for students to respond meaningfully and in authentic ways to multiple texts.

Popular approaches to content area literacy, which primarily focus on the development of English proficiency, include Sheltered Instruction (SI), Specially Designed Academic Instruction in English (SDAIE) (Coelho, 2004), or the Sheltered Instruction Observation Protocol (SIOP) (Echevarria, Vogt & Short, 2004). These approaches provide comprehensible input about subject matter concepts while making connections to students' prior knowledge and experiences (Vogt & Shearer, 2003). Specific developmental goals, standards, and benchmarks to guide teachers relative to students' English proficiency are provided through state departments of education or Teachers of English to Speakers of Other Languages, Inc. (TESOL, 2005).

A balanced approach to literacy instruction involves using major language processes (reading, writing, listening, speaking, and viewing) in order to access information, gain knowledge, achieve learning goals, and actively facilitate thinking skills. Research consistently suggests that the language arts are interrelated (Gavelek, Raphael, Biondo, & Wang, 2000). This is because coordinating the instruction of reading, writing, listening, speaking, and viewing is what develops language skills in a cohesive way. For example, when students read or listen to text, discuss it, and then tell or write their own version for sharing or reading aloud, the instructional approach to language arts is interrelated. This is especially important for English-language learners because they have opportunities to see, read, hear, write, and think about words and concepts in their new language. When students read and respond orally and in writing to

multiple texts in the classroom, they also have opportunities to engage in higher levels of inferential, critical, or creative thinking (Fisher, 2005; Morrow & Gambrell, 2000). When the focus is on personal response and real-world connections to the text, students demonstrate an impressive range of literate behaviors including critical reading, attention to ideas and voices of others, negotiated leadership, the ability to draw on a variety of resources to clarify or agree on text interpretation, and the exploration of societal inequalities (Fisher, 2005; Coady, & Escamilla, 2005; Morrow & Gambrell, 2000). These are some of the important skills that adolescents need in order to develop multiple literacies, as well as comprehend content that varies by type (Roe, Stoodt-Hill, and Burns, 2004). For example, students with multiple literacies develop various strategies through a variety of media such as textbooks, magazines, text messaging, historical documents, Web resources, novels, blogs, editorials, and Internet search engines. Helping students develop multiple literacies enables them to address key content area concepts (e.g., democracy, equity, liberty, global citizenship, immigration, short story, personal journey, and cultural identity) from a variety of perspectives. This is important for students to maintain cultural, linguistic, and experiential ties to their learning.

It is important to note that, although the acquisition of English for content learning is the eventual goal, school settings that de-emphasize rapid English-language acquisition and acculturation appear to be the best settings for linguistically and culturally diverse students (McBrien, 2005). Coady and Escamilla (2005) found that English-language learners succeed academically when the student's learning, background, and culture are simultaneously linked. With this approach, students also develop and recognize positive self-beliefs, peer support, teacher support, parental support, and pride in parents. In contrast, extensive research shows that students from schools that promote rapid acculturation are negatively affected by issues of "discrimination, cultural dissonance, and the reception that refugees receive from their host society" (McBrien, 2005, p. 344). It is possible that rapid acculturation may disconnect learners from their cultural capital, as well as integrated and balanced literacy instruction, because it focuses instead on an approach emphasizing mandated English-language skills and content acquisition (McBrien, 2005).

Five literacy strategies reflective of a balanced approach to instruction, are particularly effective for helping secondary English-language learners develop English proficiency while supporting their achievement of multiple literacies, thinking skills, and various content area standards. These strategies are: Total Physical Response-Storytelling (TPR-S), Double-Entry Journal, Say Something, Concept Circles, and Literature Circles (see Appendix B for a full description of each strategy). These strategies are effective because they support students' connections to prior knowledge, their facility with word knowledge and vocabulary development, and they scaffold students' comprehension in multiple ways (i.e., listening, speaking, writing, and reading).

Voice and Story

Traditional in-school literacy goals and objectives for English-language learners, including those students who develop multiple literacies, are generally content-area specific and the expectation is to achieve content area standards and pass high stakes achievement tests. Alternatively, students need to acquire English so they have an “audible” voice (Ball, 2006; Coady & Escamilla, 2005) with which to articulate their thoughts, feelings, and actions in the world and in relation to the subject matter content they are learning. However, voice is not language-dependent; it arises when useful information is internalized, thinking broadens, and personal perspectives emerge (Ball, 2006). Empowered with their new language, negotiating as intermediaries for their families or communities, or interpreting their new culture for themselves, students can speak, be heard, and define themselves as social beings (Darder, 1991). Before students’ voices become audible, they are often projected through their instructors, counselors, or other bilingual confidants who serve as intermediaries for those in linguistic transition. Students at various levels of English-language proficiency rely on intermediaries due to their varied language abilities. English-language learners with little or no command of English often receive “survival vocabulary.” This consists of words, phrases, and questions that allow them to address basic needs: “My name is _____,” “I would like a drink,” and “I’m hungry.” Regardless of the level of English-language proficiency, it is difficult to be heard, be it a basic need or an insight about a new culture, with a limited means of expression. To be without a voice is to be without power; teachers of ESL and content areas must focus on giving voice to those students who remain voiceless in their classrooms (Cummins, 1989; McElroy-Johnson, 1993; Ball, 2006).

Cuauthemoc is an eleventh grader in an urban ESL classroom in which English-language development, literacy, and content area instruction are integrated. Although his English-language proficiency is still limited, he is encouraged by his teacher to read and explore others’ immigration and refugee experiences in a variety of print and non-print texts (e.g., textbook, novels, film, music lyrics, and poetry). He and his classmates also participate as writers, engaging daily in some phase of the writing process (i.e., prewrite, write, revise, edit, or publish). Cuauthemoc uses his voice in both English and his first language, Spanish, to discuss the meaning of social equality with his peers. Below, in a daily journal entry, he writes with passion about discrimination, dissonance, and government and contributes a strong voice to the growing debate about the reception of those coming to America seeking a better life:

I think immigration is the way of the people that doesn’t have a good life or a better choice to grow up and to risk their dreams while in their own countries doesn’t have choice to become a better person, they find in the immigration their exit out to their problems, but immigration won’t stop because people still being stole by their governors and they are in poverty. they will keep looking for something better for their families, even

the things they have to do to use their dreams, even the death they have to pace their needs are stronger. (C.Diego, personal communication, October,6 2005)

Story, whether written or in the oral tradition, has long been an effective communication tool because it is a medium that easily weaves language, literacy, and culture together. The use of story in the classroom can help English-language learners like Cuauthemoc develop voice, as well as proficiency, in a new language. Stories facilitate the application of language in multiple and overlapping ways (e.g., speaking, listening, asking and answering questions, reading, writing, thinking, and viewing non-print text) for purposes of obtaining and transmitting knowledge and experience. Freire (1987) claimed that students must be given the opportunity to develop literacy based on their own reality and that creating and defining the “word” is just as empowering as knowing the word. Students who are recent immigrants and refugees have important words, journeys, and consciousness to define as they traverse cultural and linguistic transitions. Literacy “is one of the major vehicles by which ‘oppressed’ people are able to participate in the socio-historical transformation of their society” (p. 157). However, obtaining and transmitting knowledge and experience in the ESL classroom is an intimate process. Consider the writing of Osi, an eleventh grader from Mexico, whose classroom provides a safe and supportive learning environment for storytelling:

When you say immigration you think in alot of things like different languagos, coyotes the people who bring you to u.s.. You also think in death. The people who died trying to come to U.S. Mexicans are the most we have in u.s. than other Latin race. You think in discrimination because alot of immigrants are descrimited just for the color of their skin. You also think in people running away from the migra. You think in the border that divides Mexico from u.s. (O. Montana, personal communication, October, 6 2005)

Osi’s border story is one he knows from personal experience, and it is not an easy story to tell. To connect life experience with English language, literacy (e.g., write, speak, read, and share with others), and content (e.g., social science standards), the students and teacher must deconstruct barriers that include language, discrimination, and cultural dissonance (McBrien, 2005) so that two-way communication can occur. Osi can talk with passion about borders because his story is valued and integrated with the curriculum in his classroom, and as a result the barriers to communication are deconstructed. Both student and teacher need to be willing and able to give and receive information. This kind of knowledge exchange often comes packaged as personal narratives, which are personal journeys, both real and figurative, and provide the student with an opportunity to develop language, literacy, and content, and to affirm their voice.

Story and the Arts

Diaz-Rico and Weed (2006) suggest that although the visual and performing arts are often used as a medium for English-language learners to illustrate their understanding of concepts in various content areas, arts lessons in themselves help students develop language skills. The arts can also provide opportunities for students to maintain meaningful connections and develop culturally and linguistically appropriate techniques to project voice and identity, which can be particularly effective when combined with elements of story. Such means of expression might include spoken word, hip-hop, graffiti art, sculpture, painting, filmmaking, dance, music, book making, graphic arts, textile art, or drama. By identifying with imaginary characters through drama or role-play, students can develop English-language skills and understand a variety of social situations and experiences. This type of critical thinking is central to the development of literacy (Morrow & Gambrell, 2000). The goal is to be in someone else's shoes to feel, see, speak, and understand the world from a perspective different from one's own. By seeing, speaking, doing, and being the text, students go beyond the words to internalize and develop a critical understanding of the meaning behind and beyond the text. Drama also provides English-language learners with important insights relative to nonverbal aspects of English-language processes. The effectiveness of incorporating dramatic activities into the ESL language arts curriculum has been documented (Worthman, 2002; Ferree 2001 O'Day, 2001) and is based in part, on the Total Physical Response (TPR) immersion approach to teaching second languages (Asher, 1977). This approach, which emphasizes active learning, does not rely on textbooks or writing. Cantoni (1999) developed the Total Physical Response-Storytelling (TPR-S) (see Appendix B) approach to teaching second languages. In this methodology, students learn vocabulary that is incorporated into stories that they "hear, watch, act out, retell, revise, write, and rewrite. Subsequent stories introduce additional vocabulary in meaningful texts" (Cantoni, 1999, p. 1.).

Seedfolks (Fleischman, 1997) is an especially meaningful multicultural novel to use with the Total Physical Response-Storytelling (TPR-S) strategy (Cantoni, 1999) at the secondary level. Students can hear, watch, act out, and retell many excerpts that are relevant to their knowledge and experiences as immigrants and adolescents, as well as learn new vocabulary. The story begins with Kim, a young Vietnamese immigrant who plants her deceased fathers' precious lima bean seeds in a vacant city lot. The resultant community garden eventually brings her culturally, ethnically, and linguistically mixed neighbors together in a multi-voiced story about hope and transformation. The following passage from the novel illustrates how students might use TPR-S to develop literal, inferential, and creative meaning of the text through multiple readings, retellings, role plays, and rewrites. In this excerpt, Kim longs for her fathers' acknowledgement:

I stood before our family altar. It was dawn. No one else in the apartment was awake. I stared at my father's photograph – his face stern, lips

latched tight, his eyes peering permanently to the right. I was nine years old and still hoped that perhaps his eyes might move. Might notice me.
(p.1)

Students may have had experiences with death, a stern parent, longing for some form of acknowledgement, hope, or any multitude of emotions that Kim is portraying as she stares at her father's photograph prior to planting his seeds in a bare patch of American soil. As students discuss, retell, act out, and perhaps rewrite Kim's scene before the family altar, they use new English vocabulary to relate to the novel. The possibilities for combining literature, the visual and performing arts, and story to support English-language development, literacy, and voice are limited only by the creativity of students and teachers. (See Appendix C for additional materials and resources related to *Seedfolks*).

If, as Wink (1997) suggests, voice "is the use of language to paint a picture of one's reality, one's experiences and one's world" (p. 58), then it becomes the responsibility of every ESL and content area teacher first to acknowledge their students' voices, and second to provide them with multiple opportunities in which to voice their realities in a variety of story contexts (Ball, 2006).

When students' voices and their stories are central to the English-language development curriculum, teachers are disposed to organize instruction that reflects an interdisciplinary approach to content area learning. This means that content, strategies, materials, resources, and standards from more than one discipline (e.g., English language arts, social sciences, and the arts) are used to examine a core theme or experience that is relevant and meaningful to learners. Print and non-print materials and resources constitute a large part of the literacy context for this type of an instructional approach. In addition to novels like *Seedfolks* (Fleischman, 1997), short stories, poetry, web resources, music, films, documentaries, historic documents, international government data, photographs, newscasts, speeches, and invited guests all lend richness and clarity to the teaching and learning process (see Appendix C for specific examples of materials and resources). When authentic, culturally appropriate, and topical materials and resources are aligned with an integrated curriculum, teachers can create a wide variety of learning experiences. For example, students exploring multiple multicultural poems and short stories might recognize and understand a range of literary devices (such as figurative language or imagery) that relate to their cultural and linguistic knowledge and experience. On a different level, students might use international government data and various online sources to analyze the immigration and integration of multiple cultures and how each contributes to a global economy. The arts might offer a different form of communication for cross-cultural or universal themes, addressing diverse social issues from musical or historical documents and documentaries. Curriculum that fosters an integral approach to English-language development, literacy, and content area learning is crucial, because it values and recognizes all students'

interests and cultural capital and facilitates the development of an educated society.

Endnote

1. Quotes from students throughout the text appear as originally written by English language learners.

Author's Note

We would like to thank Ana Xuan, Cuauthemoc Diego, and Osi Montana (whose names we have changed) for lending us their voices. The students are all English-language learners in the classroom of the second author.

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Appendix A

Content Standards of California: English Language Arts, Visual Arts, and Social Science/History

Appendix A provides examples of content standards from English language arts, social sciences (history), and visual arts that might be accessed to teach an integrated curriculum that includes key concepts such as democracy, equity, liberty, global citizenship, cultural identity, personal journey, or autobiographical narrative (Note: English-language development standards [Reading, Writing, Listening and Speaking, Grades 9-12] are selected relative to learners' English-language proficiency).

Content Standards	Example: California Department of Education Content Standards (1998) Grades 9-12
English Language Arts:	<ol style="list-style-type: none"> 1. Recognize and understand the significance of various literary devices, including figurative language, imagery, allegory, and symbolism, and explain their appeal. 2. Explain how voice, persona, and the choice of a narrator affect characterization and the tone, plot, and credibility of a text. 3. Analyze the way in which a work of literature is related to the themes and issues of its historical period. 4. Using the writing strategies of grades nine and ten outlined in Writing Standard 1.0, students will write biographical or autobiographical narratives or short stories:

	<ul style="list-style-type: none"> a. Relate a sequence of events and communicate the significance of the events to the audience. b. Locate scenes and incidents in specific places. c. Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details. Including specific actions, movements, gestures, and feelings of the characters, and use interior monologue to depict the characters' feelings.
Visual Arts	<ul style="list-style-type: none"> 1. Create a two or three-dimensional work of art that addresses a social issue. 2. Discuss the purposes of art in selected contemporary cultures. 3. Create a work of art that communicates a cross-cultural or universal theme taken from literature or history.
Social Science/History	<ul style="list-style-type: none"> 1. Students analyze instances of nation building in the contemporary world in at least two of the following regions or countries: the Middle East, Africa, Mexico and other parts of Latin America, and China. 2. Students analyze the integration of countries into the world economy and the information, technological, and communications revolutions (e.g., television, satellites, computers). 3. Students analyze the major social problems and domestic policy issues in contemporary American society. 4. Students formulate questions about and defend their analyses of tensions within our constitutional democracy and the importance of maintaining a balance between the following concepts: majority rule and individual rights; liberty and equality; state and national authority in a federal system; civil disobedience and the rule of law; freedom of the press and the right to a fair trial; the relationship of religion and government. 5. Students analyze issues of international trade and explain how the U.S. economy affects, and is affected by, economic forces beyond the United State's borders.

Appendix B

Five Literacy Strategies

The five literacy strategies described below are effective for helping secondary English-language learners develop English proficiency while supporting their achievement of multiple literacies, thinking skills and various content area standards (e.g., English language arts, history, and visual arts). These strategies (Total Physical Response-Storytelling (TPR-S), Double-Entry Journal, Say Something, Concept Circles, and Literature Circles) are effective because they support students' connections to prior knowledge; word knowledge; vocabulary development and comprehension (listening, speaking, writing and reading).

Strategies

1. Total Physical Response-Storytelling
2. Double-entry Journal
3. Say Something
4. Concept Circles
5. Literature Circles

How to Implement Strategies

1. Total Physical Response-Storytelling (TPR-S) (Cantoni, 1999).

TPR-S is an interactive, learner-centered strategy (Cummins, 1989) that incorporates other effective pedagogical approaches including total physical response (TPR) (Asher, 1977), scaffolding (Vygotsky, 1986), comprehensible input and the maintenance of a low affective filter (Krashen, 1985). This means that the teacher uses the students' prior knowledge and gestures, pictures, and objects to demonstrate new information in a new language, while keeping stress to a minimum by focusing on content rather than grammatical errors.

After hearing a story with gestures, props, and pictures to support comprehension, students are invited to take various roles and act out the story with their peers while others watch. At other times, the teacher may introduce conversational skills by asking simple short answer and open-ended questions. Students do not memorize the stories. They are encouraged to make up their own variations as they retell them with a variety of props. The goal is to have them develop original stories and share them with others.

Accompanying activities include, but are not limited to: videotaping, presentations for larger audiences, creating books for students in younger grades, mask-making, poetry, research, graphic art illustrations.

2. Double-Entry Journal is a writing strategy that supports comprehension. It provides a structure for students to respond to their reading, make decisions about significant aspects of text, and reflect on personal connections to the text. Double-entry journals can be used before, during, and after reading. Provide students with a double-entry journal or have them make one. Explain how to use the journal: Students read, or listen to, a section of the text. They select a key event, idea, word, quote, or concept from the text and write it in the left column of the journal. In the right column, they write their response or connection to the item in the left column.

Model the procedure and provide examples of reflective comments. Encourage:

- Text-self connections (how the text relates to how I feel)
- Text-text connections (how the text relates to other parts of the text or other books I have read)
- Text-world connections (how the text relates to what I know)

Use journals as a springboard for discussion of text.

3. Say Something (Short, K.G., Harste, J.C., & Burke, C, 1996) is an interactive, during-reading activity that encourages students to actively attend to and construct meaning from what they are reading. Place students in pairs and instruct them to stop and “say something” when they come to a point in the text that prompts a reaction, question, or comment. When one of the partners stops to “say something,” it may be to:

- Make a prediction
- Ask a question
- Clarify an unclear passage
- Comment on the text
- Make connections between the text and another text, personal experience, or all three.

The second partner then responds to what was said about the passage (e.g., supports or counters the prediction, answers the question, etc.). If, after reading a selection, the reading partners cannot “say something,” instruct them to re-read the passage. Model for students how to stop and “say something” about a key concept in the text.

This strategy may also be modified for read-aloud. When you stop reading at a specific point in the text that prompts a reaction, question, or comment, instruct student pairs to “say something,” as described above.

4. Concept Circles (Vacca & Vacca, 1999) can help students focus on words and word meanings related to key concepts about specific coping strategies. Concept Circles are popular because students categorize words visually in a circle rather than in a list. There are at least three ways to use Concept Circles:

- The circle contains four words or phrases and the students identify a concept represented by all the words/phrases.
- One or more of the quadrants are left empty and students fill it in as well as name the concept.
- Students decide which word or phrase does not fit in the circle.

When you use this strategy with a suggested literature connection (see Appendix C), the story’s theme provides the focus for the students’ thinking about words, phrases, and concepts related to the coping strategy you are teaching.

5. Literature Circles

Literature circles provide a structure for students to talk about texts from a variety of perspectives; it provides opportunities for social learning.

This strategy can be used during and after reading.

1. Literature circles can be formed in two ways:
 - Students form groups based on text selections;
 - Students are all reading the same text and form small groups to discuss text.
2. Literature circles should consist of 4-5 students.
3. Groups meet to develop a schedule and decide how much they will read and when they will meet.
4. Students read the predetermined amount of text independently, taking notes as they read. They keep their notes in a journal or "Literature Log."
5. Students meet according to the group schedule to discuss ideas about the text until the book is completed.
6. Some ideas for Literature Logs include:
 - Notes about the characters (how they connect to the readers' lives and why they act as they do)
 - Notes about what the students liked or didn't like about the story
 - Personal meaning-making
 - Ideas linking the book to life experiences
 - I wonder . . .
 - I realize . . .
 - I think . . .
 - I notice . . .

Appendix C

List of Resources

Materials and resources provide a large part of the learning context for an interdisciplinary approach to content area learning. With authentic, culturally appropriate, and topical materials and resources, aligned with an integrated curriculum, teachers can create a wide variety of learning experiences. Exemplary books, Web resources, music, and films are provided.

Books:

Cool Salsa

Lori M. Carlson (Ed.)

1994

Henry Holt and Company

ISBN:0805031359

This book brings together a collection of bilingual poems about growing up Hispanic in the United States. The poems are easily accessible to speakers of both English and Spanish and an appended glossary of Spanish terms is included.

First Crossing: Stories About Teen Immigrants

Donald R. Gallo (Ed.)

2004

Candlewick Press

ISBN: 0763622494

This is a moving collection of stories of about linguistically diverse Mexican, Venezuelan, Kazakh, Chinese, Romanian, Palestinian, Swedish, Korean, Haitian, and Cambodian immigrants. Through their characters, the authors touch on history, politics, discrimination, prejudice, language barriers, homesickness and acculturation. Because the stories are developmentally accurate, they support students' connections to prior knowledge and adolescent transitions.

Grandfather's Journey

Allen Say

1993

Walter Lorraine Books

ISBN: 0395570352

Say's autobiographical story describes his grandfather who, like many who immigrate to another country, is torn between love for his native Japan, and California which is also his home of many years. Grandfather loves to travel between the two and finds he is always missing one place while in the other. The book explores the idea of longing to be in two places at the same time.

Quilted Landscapes

Yale Strom

1996

Simon & Schuster

ISBN:0689800746

This book presents the voices of 26 young immigrants and refugees who have come to the United States from various countries. The students discuss their impressions of the cultural and societal differences between their homelands and the United States. The book includes black-and-white photographs of the students at school and home, as well as information about their homeland.

Seedfolks

Paul Fleischman

1997

HarperCollins

ISBN: 0064472078

One at a time we hear the stories of a number of immigrants of various ages, cultural and linguistic backgrounds as they begin to work together to convert a trash-filled inner-city lot into a beautiful garden. In the process the storytellers and the tiny community of neighbors are transformed.

Sisters

Gary Paulsen

1993

Harcourt Brace & Company

ISBN: 0152753249

This is a story that is told in both English and Spanish. It explores the similarities of two young girls who are trapped in lives in a Texas border town where beauty and youth are highly valued.

Films:

El Norte

Gregory Nava

1983

Cinecom International Films/ Island Alive.

In this film two young Indians, a brother and sister, travel from their homeland Guatemala, to "the north." The film explores immigration relative to issues of new cultures, assimilation, and balancing both new and old expectations and relationships. *El Norte* also examines the life of those whose status is "illegal alien" and the effects of being labeled as such.

The Gods Must be Crazy

Jamie Uys

1980

Fox

This film views white culture through the eyes of a Bushman who is completely unaware of its existence. After a passing pilot drops a Coke bottle in the Kalahari, the people begin to fight over its many uses. N!xau (the main character) then begins his quest to return the bottle to the "Gods" and finds his life turned upside down.

Music:

"Immigrant"

Sade

2000

Lovers Rock

Sony

These lyrics exemplify concepts of racism and what it means to be an immigrant from the African American perspective:

SADE - Immigrant Lyrics

[1] - Coming from where he did
He was turned away from every door like Joseph
To even the toughest among us
That would be too much
He didn't know what it was to be black
'Till they gave him his change
But didn't want to touch his hand
To even the toughest among us
That would be too much

[2] - Isn't it just enough
How hard it is to live
Isn't it hard enough
Just to make it through a day
The secret of their fear and their suspicion
Standing there looking like an angel
In his brown shoes, his short suit
His white shirt and his cuffs a little frayed

Coming from where he did
He was such a dignified child
To even the toughest among us
That would be too much

[Repeat 2]

[Repeat 1]

Chavez Ravine
Ry Cooder
2005
Nonesuch Records, Inc.

Chavez Ravine is an album of powerful and moving songs about a section of Los Angeles in the early 1950's. It chronicles "the evictions, the power struggles in city hall a scant mile away, the Pachucho Scare, the Red Scare, and the greasy hand-off of the ravine to the Dodger's ball club. Occasionally there would be photographs in the paper of some poor Mexican family from the ravine watching some bulldozer tear up their little house while being harassed by the LAPD or lectured to by some city politician. . . . In those days they called such things 'progress' " (Cooder, 2005).

Poems:

"I am Joaquin"
Corky Gonzales
1967

Rodolfo "Corky" Gonzalez, is a famous Chicano poet and activist. This poem provides students with an opportunity to examine the impact of the Chicano Movement in the Chicano/Latino community.

"I am Joaquin"

I am Joaquin,
Lost in a world of confusion,
Caught up in a whirl of a gringo society,
Confused by the rules, Scorned by attitudes,
Suppressed by manipulations, And destroyed by modern society.
My fathers have lost the economic battle and won the struggle of
cultural survival.
And now! I must choose between the paradox of
Victory of the spirit, despite physical hunger
Or . . .

The epic poem can be viewed in its entirety at: <http://www.counterpunch.org>

"I, Too, Sing America"

Langston Hughes

1997

This poem touches on equal rights for African Americans and offers a specific look through the eyes of a slave to a white family:

"I, Too, Sing America"

I am the darker brother.
They send me to eat in the kitchen
When company comes,
But I laugh,
And eat well,
And grow strong.

Tomorrow,
I'll be at the table
When company comes.
Nobody'll dare
Say to me,
"Eat in the kitchen,"
Then.

Besides,
They'll see how beautiful I am
And be ashamed -

I, too, am America.

Web Resources:

MarcoPolo: <http://www.marcopolo-education.org>

"Internet Content for the Classroom is a nonprofit consortium of premier national and international education organizations and the Verizon Foundation dedicated to providing the highest quality Internet content and professional development to teachers and students throughout the United States. First launched in 1997 as a collection of standards-based,

discipline-specific educational Web sites for K-12 teachers, MarcoPolo includes: Seven content Web sites with lesson plans, student interactive content, downloadable worksheets, links to panel-reviewed Web sites and additional resources.”

ReadWriteThink: <http://www.readwritethink.org>

ReadWriteThink offers a wide variety of standards-based lesson plans that integrate Internet content into the teaching and learning experience. A detailed instruction plan for each research-based lesson plan is included. The content of the site is organized around 12 national standards, developed by the IRA and NCTE in 1996. An array of web resources, that are selected based on a rigorous set of criteria, and are systematically reviewed by a review panel, are also available. Lesson plans and resources can be sorted through by grade band (K–2, 3–5, 6–8, 9–12)

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