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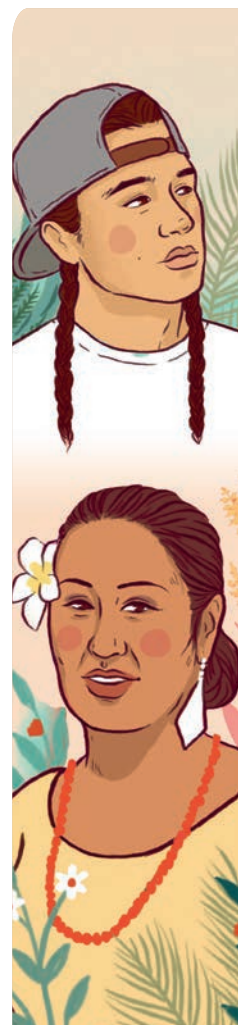
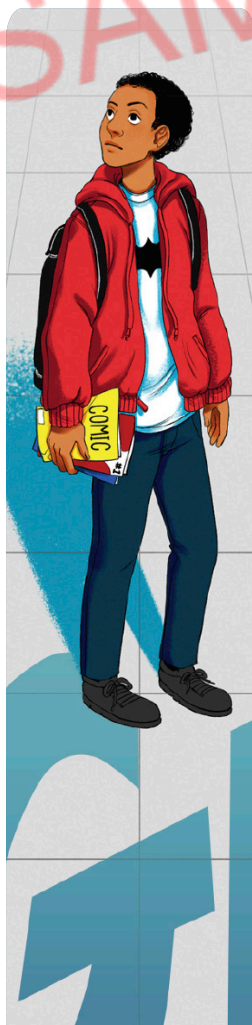
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Translanguaging Collections: Affirming Bilingual and Multilingual Learners

A HANDBOOK BY

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About the Creators



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Dr. Herrera's teaching and research are in culturally and linguistically sustaining pedagogy, translanguaging, critical pedagogies, and bilingual education policy. She is the co-author of *En Comunidad: Lessons for Centering the Voices and Experiences of Bilingual Latinx Students* with Dr. Carla España. Find her on Twitter @Dra_LuzYadira.

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Introduction

Our teaching journeys began in New York City public schools, teaching bilingual and multilingual students in Harlem. Luz taught English as a New Language (ENL) in grades K–6, and Carla led sixth graders in a dual language bilingual education classroom and seventh graders in an ENL class. But our stories began much earlier as immigrants ourselves, Luz from Mexico and Carla from Chile. Our journeys as emergent bilingual learners bring us to this work, as does our love for children’s literature that began with the cuentistas in our families. This interest in the power of story flourished later on as we sought to create meaningful learning experiences not only for our students, but also for our students’ future instructors as a part of our roles as teacher educators. The availability of culturally and linguistically sustaining texts, like those included in this curated collection, has undoubtedly grown significantly since we first started teaching. Yet there is still much room for growth. Collectively, we must ensure that children and youths have every opportunity to feel affirmed and reflected in the stories they read, as well as learn about each other and the rest of the world to build understanding and connection with one another, as Dr. Rudine Sims-Bishop reminds us in her metaphor of books as windows, mirrors, and sliding glass doors (Sims-Bishop, 1990). In this collection, we sought to center a variety of voices that reflect the beautiful bilingual and multilingual children that have stepped into our classrooms and the classrooms of the teachers we have helped prepare.

We frame this collection through a critical bilingual literacies approach (España and Herrera, 2020) that consists of four guiding principles: ongoing self-reflection on our ideas around language, unlearning harmful language hierarchies, examining the world through a lens that shows how literacy, language, and power intersect, and finally, celebrating children and youths’ dynamic use of language, or translanguaging. The three Ts—Topics, Texts, and Translanguaging (España and Herrera, 2020)—guide each collection, meaning the topics and texts are culturally and linguistically sustaining (Paris, 2012) and create intentional spaces for engaging in translanguaging (García, 2009) in teaching and learning.

In this work, we take up García and Leiva’s (2014) conceptualization of translanguaging: translanguaging as the communicative practice of bilinguals, translanguaging as pedagogy, and translanguaging as social justice. As a communicative practice, it is how bilinguals and multilinguals do language. That is, we use our entire language repertoire without upholding artificial linguistic boundaries to make connections and make meaning. As a pedagogy, it is the purposeful creation of spaces in teaching and learning to engage bilingual and multilingual children’s entire linguistic repertoire. Translanguaging can also be a means for social justice because it challenges language hierarchies and positions children as co-learners and experts of their community language practices.

Each library in this book collection includes fifteen texts consisting of picture books, early readers, middle-grade books, and young adult (YA) novels. We have lovingly curated each collection into one of six topics, as we considered the themes that emerged across the culturally and linguistically sustaining books we reviewed. Because of the depth and complexity of each topic, we suggest that you take a holistic approach and carefully read each book in the collection. Even if you do

not use a YA novel in your elementary or middle-grade classroom, for example, we encourage you to use the YA book as a growth opportunity in the particular topic or themes of the collection. This is also a great way to help focus professional learning communities on an issue or a topic you'd like to grow in as a school or a grade.

The collections begin with a planning guide that provides an overview on the topic and how the texts fit together. Each collection includes a reading-in-community guide for four anchor texts selected. A reading-in-community design steps away from a traditional read aloud in that it creates multiple opportunities for children and youths to interact with a text, make meaningful connections, and engage in a language study on the dynamic ways that authors translanguage in their writing or reflect on language (España and Herrera, 2020). These guides end with a language study to support the discussion on the text and applications to students' writing. The majority of the texts in each collection were written translingually, meaning that the author brings in features from different languages in their writing. For example, in *Ikenga*, from the "Place and Change" collection, Nnedi Okorafor writes a middle-grade fantasy novel mostly in English that weaves in features from the Igbo language authentically. In the "Community and Connections that Sustain Me" collection, David Bowles's beautiful picture book, *My Two Border Towns*, traces a child's journey with his dad during an eventful Saturday morning visiting friends and family across the border in Mexico. Bowles centers the characters' bilingual identities by including features from English and Spanish. In other instances, while the author may not be using features from various languages, the texts may consist of reflections on language, such as Adrienne Keene's book, *Notable Native People: 50 Indigenous Leaders, Dreamers, and Changemakers from Past and Present*, from the "Changemakers" book collection. The book discusses issues of language loss—the legacy of settler colonialism—as well as language revitalization efforts taken up by Indigenous communities.

Each reading-in-community is a guide with plenty of room for you to adapt to your particular students. You will find a list of additional resources online to support your planning with alternate texts and multimodal sources to engage your students. We also include poetry across most of the collections, and draw from a framework that considers poetry as teaching, resistance, and healing for shared reading experiences (España and Herrera, 2020). We hope that you will consider different ways to introduce and teach poetry across the year with this lens. With both the reading-in-community plans and the poetry framework, consider other ways to increase access while taking into account students at various points in their bilingual journeys, including newcomer students.

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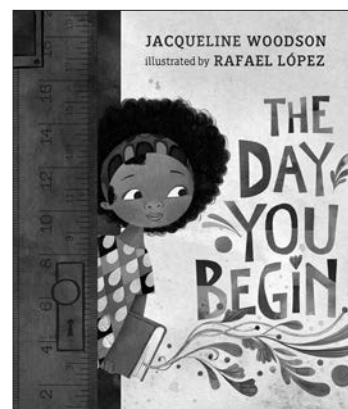
Reading-in-Community for Identity #1

READING-IN-COMMUNITY PLAN: *The Day You Begin* by Jacqueline Woodson, illustrated by Rafael López

Set up and Introduce

The following are ways to introduce the book by focusing on an **author study**, **topic study**, **connection with a literacy unit**, and/or **book cover observations**.

- **Author Study:** Tell students that they will meet Jacqueline Woodson through a [short video](#), “Meet Jacqueline Woodson: The Kennedy Center’s Next Education Artist-in-Residence.”
- **Illustrator Study:** Show the “Books” page from Rafael López’s [website](#) and read the short bio on his childhood in Mexico City. Ask students about their observations of the book covers on the site.
- **Topic Study with a Guiding Question:** How are we welcoming those who have different experiences from our own?
- **Connection with a Literacy Unit:** This book can be read during a character study unit, realistic fiction genre study, or a narrative writing unit. It is also a great read for the start of the school year and in moments when new class members join the community.
- **Book Cover Observations:** Show the book cover and ask students to share what they notice:
 - What do you notice on the door to the left of the cover? What meaning do you think this has to a story with the title *The Day You Begin*?
 - Show a part of Jacqueline Woodson’s reading of the text on the [Netflix Bookmarks](#) series, especially the discussion on the ruler on the cover (after students make their predictions on what this might mean in the story).



Reading-in-Community

Consider starting the book by reading the first line together as a class, especially since the first part of the sentence, “There will be times,” is repeated throughout the book. In Spanish it reads, “Habrá veces en que entres a un lugar y no veas a nadie como tú” (p. 2).

Read the following two scenes that show examples of why a child might not see someone like them (their skin, clothes, type of hair, language): “Maybe it will be your skin, your clothes, or the curl of your hair” (p. 4).

Have students read, “My name is Rigoberto. We just moved here from Venezuela” (p. 6) and “Rigoberto. From Venezuela,” (p. 8) on the following pages to focus on how the teacher repeated this name in the story and how it feels like a song to this new student.

- Pause at this moment to ask if students have welcomed new classmates. What did that sound like? What did they say? How did they make those new students feel welcome?

Read the pages that describe the “times when the words don’t come” (pp. 9–12). If you are focusing on a character study unit, you can take the time to point out the comparisons on these pages.

- Ask students to try what you just did, noticing the comparison. This time, they should focus on the illustrations. How does Rafael López use the illustrations to show us how the child feels when comparing themselves to others?

Have reading partnerships read the following scene where the child is eating their lunch by themselves (pp. 14–15).

- Ask them to discuss foods that are new to them and what they have learned about that type of food. Also, what types of food are common to different groups, like the rice eaten by the character in the story. Have students discuss what they think about Nadja’s reaction. How can they be good friends in a situation like this one?

Read pages 16–21 and focus on the last few lines regarding the character’s brave self. Share other words you would use to describe your observations of students when they are new or your own experience as a new person to a space (when you first started at a school as a student or as a teacher).

Read the first line on page 22, pausing after “There will be times when you walk into a room and no one there is quite like you until the day you begin to share your stories.” Have reading partners read the rest of the page together.

- They can discuss the change that they see on this page compared to the beginning of the book. What does the character say? How are the illustrations different? What feelings do you get when reading this page and seeing the illustrations?

Read the last two pages with text, pages 25–26, together as a class. The teacher can read them first and return to them after students have selected their favorite sentence to read out loud with the class (as a shared reading).

Discussion and Response

Show students the full reading of the book by Jacqueline Woodson on the [Netflix Bookmarks](#) series.

Focus on illustrations: Have students return to the book to look at the illustrations, comparing those pages with the ruler to those without a ruler. They can also discuss the last page in the book and compare it to the first page. What words would they use to describe these illustrations and the way they feel when seeing these pages?

Language Study

Book Excerpts	Observations of Language Use	How Can I Try This as a Writer?
<p>“There will be times when no one understands the way words curl from your mouth, the beautiful language of the country you left behind. <i>My name is Rigoberto. We just moved here from Venezuela.</i> And because they don’t understand, the classroom will fill with laughter until the teacher quiets everyone.” (p. 6)</p>	<p>The author describes what it looks like to speak a different language with “words curl from your mouth.”</p>	<p>I can use descriptive words to show how characters in my story communicate..</p>
<p><i>Rigoberto. From Venezuela, your teacher says so soft and beautifully that your name and homeland sound like flowers blooming the first bright notes of a song.</i> (p. 8)</p>	<p>The author compares language to blooming flowers and music.</p>	<p>I can use metaphors when describing how something sounds, including a language.</p>
<p>“There will be times when the words don’t come. Your own voice, once huge, now smaller when the teacher asks, ‘What did you do last summer? Tell the class your story.’” (p. 9)</p>	<p>The author describes Angelina’s voice using size: “once huge” and “now smaller.”</p>	<p>I can use similar adjectives to convey a character’s emotion or disposition.</p>

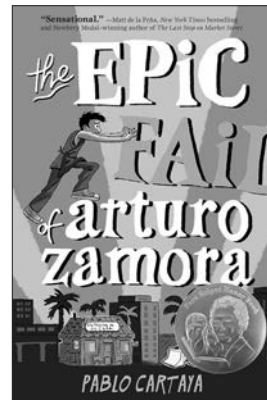
* Visit PRHTLC.com for a full list of resources, including media sources and alternate book lists.

Reading-in-Community for Intergenerational Connections #3

READING-IN-COMMUNITY PLAN: *The Epic Fail of Arturo Zamora* by Pablo Cartaya

Set Up and Introduce

The following are some ways to introduce the book by focusing on an **author study**, **topic study**, **connection with a literacy unit**, and/or **book cover observations**.



- **Author Study:** Introduce the author in one of the following ways:
 - A short biography found at the end of the book.
 - A short biography found on the author's [website](#).
 - An excerpt from an interview (transcript or video) found on the Teaching Books [website](#).
- **Topic Study with Guiding Questions Option #1 – Facing Community Changes:**
 - What are some changes our community is facing?
 - How are people reacting to those changes?
 - What are some changes we've studied in other communities (past or present)?
 - How did the reactions to those changes inform our understanding of what people valued most?
- **Topic Study with Guiding Questions Option #2 – The Role of Writing and Poetry in Our Lives:**
 - Return to poems you have read or biographies of poets you have read to remind students of the impact of poetry. The poems of José Martí are featured in this book. You can set up this book through this topic by reading Emma Otheguy's *Martí's Song for Freedom / Martí y sus versos por la libertad*.
- **Connection with a Literacy Unit:**
 - Share a brief synopsis from the back cover of the book or Jessica Agudelo's review of *The Epic Fail of Arturo Zamora*.
 - Share some reasons why you chose this book to read in community. Be clear on the connections with a literacy unit study on the impact of setting on a character, author's craft, realistic fiction genre, narrative writing, etc.
- **Book Cover Observations:** Show the book cover illustration by Jorge Lacera, and ask students to share what they notice.
 - Notice the way the character pushes the word "Fail" in the title.
 - Notice the bulldozer next to the "La Cocina de la Isla" restaurant (the bulldozer might be covered by the Pura Belpré Honor Book sticker but you can find an image of the book without the sticker online).

Reading-in-Community

Depending on your schedule, you will plan how many scenes or chapters you can read in community as a whole class and how many will be read in book clubs, partnerships, or independent reading. Below are some reading-in-community prompts with guiding questions for student group or independent reading.

Sample Middle-Grade Reading-in-Community for a Six-Week Unit with *The Epic Fail of Arturo Zamora* by Pablo Cartaya

Week One	Reading-in-Community as a Whole Class	Chapter 1
	Small Group, Partnership, or Independent Reading	Chapters 2-4
Week Two	Reading-in-Community as a Whole Class	Chapter 5
	Small Group, Partnership, or Independent Reading	Chapters 6-9
Week Three	Reading-in-Community as a Whole Class	Chapters 10
	Small Group, Partnership, or Independent Reading	Chapters 11-14
Week Four	Reading-in-Community as a Whole Class	Chapter 15
	Small Group, Partnership, or Independent Reading	Chapters 16-18
Week Five	Reading-in-Community as a Whole Class	Chapter 19
	Small Group, Partnership, or Independent Reading	Chapters 20-25
Week Six	Reading-in-Community as a Whole Class	Chapter 26 and Epilogue

Reading-in-Community: Chapter 1

- Consider a lens you would like to take to pause and share your observations, then allow students to share their own thoughts. Here are some options with Chapter 1:
 - Setting description and setting impact
 - Language practices and how these help us get to know the characters better
 - Character development
 - Cultural references
- The teacher should read pages 3–8, pausing at “It. Was. Weird.” Then make observations on the lens you selected. For example:
 - **Setting:** What does La Cocina de la Isla look like? Feel like? How does the setting description set the tone for this scene? What words would you use to describe this tone? Joyful? Exciting?
 - **Language:** The words “chisme,” “tatarabuelo,” “hermano,” “dale,” “saluda a tu familia,” and the phrase “She said words a little funny, the way I do when I try to speak Spanish,” all

come up in these pages. How does this dynamic use of language help us get to know the family a little better? What do we learn about Arturo's relationship to Spanish?

- Plan to set up the class for some shared reading on pages 8–12. The teacher can read the dialogue between some characters first, then ask students to volunteer to reread that scene, taking the roles of those characters. The teacher can further support by rereading with the students.
- After reading pages 13–16, the class should discuss what they know about the family and the protagonist. Students can create reading responses that show this understanding in the form of character trait charts or character webs.

Small Groups, Partner, and/or Independent Reading Guiding Questions: Chapters 2–4

- **Chapters 2–3:**
 - **Focus on Craft:** Notice how Pablo Cartaya helps the reader imagine the setting in Chapter 2. How is La Cocina de la Isla described? How does this description make you feel?
 - **Focus on Themes:** On page 20, we read, “Everything about La Cocina came back to family. I think that’s why so many customers loved it. When they came here, they felt like family too. That was how Abuela wanted it.” How does this chapter add to our ideas about family in this book?
 - **Focus on Humor:** In Chapter 2, Arturo gets assigned the job of junior lunchtime dishwasher. When he is shown how to do his job well and called “Churroso” by his supervisor, Martín, Arturo is “frustrated but determined not to let Jabba the Chef” get to him (p. 24). How does the author create humor in this scene?
 - **Focus on Foreshadowing:** On page 29, we read about Abuela’s reaction to the mysterious figure that shows up at the restaurant. Cartaya writes that “she smiled, but not in her usual warm way,” and “there was something off about the way Abuela had said, ‘Welcome.’” How does the author create this suspense around the new character? How is this an example of foreshadowing? How does this continue in Chapter 3, where we read, “This new guy was the only customer I’d seen Abuela treat differently” (p. 34).
- **Chapter 4:** This chapter is written differently than the first three chapters. It is written as a script or dialogue between the narrator (Arturo) and his two best friends, Bren and Mop. Reflect on how this writing format compares to the other chapters. What more do you know about these characters from reading this dialogue?

Reading-in-Community: Chapter 5

- Consider a lens you would like to take to pause and share your observations, then allow students to share their own thoughts. Here are some options with Chapter 5:
 - **Character Relationships:** Compare Aunt Tuti with Arturo’s mom.
 - **Conflict:** Ask students to try and understand the threat that Wilfrido Pipo presents to the community.
 - **Author’s Craft:** How does the author use dialogue to reveal characters’ personalities and what matters most to them?

- The teacher reads pages 41–43, pausing at “Tuti, if we don’t win the bid, we’ll just have a new neighbor. That’s all” (p. 43). Take a moment to review what you know so far about the change that might come to the community and how the different characters feel about this potential change. (This is important before proceeding to the study of writing techniques.) What is happening? How do characters feel about this? What questions do you have so far?
- The teacher reads from the bottom of page 43 to page 45. If focusing on character interpretation or how characters respond to conflict, the teacher may chart the key words shared by different characters in response to Wilfrido Pipo’s plan. This is one way students can learn to keep track of characters, the external pressures they feel, and their feelings. Maybe it is a T-chart with characters’ names on one column and their reactions or key lines shared on the other. Maybe it is an emotional timeline with events that will continue to track how this develops across the chapters.
- Students read pages 46–49 and add to what the teacher started in order to show what they understand about the characters and their responses to conflict. This time, they focus on Carmen’s response.

Small Groups, Partner, and/or Independent Reading Guiding Questions: Chapters 6–9

- **Focus on Symbolism:** What meaning does Abuelo’s box have for Arturo?
- **Focus on Community Change:** What is the plan that Wilfrido Pipo presents to the community in Chapter 7? How does Arturo begin to learn about this threat to his community? What are the different reactions people have to Wilfrido Pipo’s plan? Consider comments like “I simply love that this building will bring a new kind of person to the neighborhood,” (p. 64) shared by a parent of a student in Arturo’s school, or the smiles of Arturo’s teachers when hearing the details of this plan to change the community.
- **Focus on Setting:** Notice how Pablo Cartaya describes Wilfrido Pipo’s store on page 63. Compare this description to the words used to describe La Cocina de la Isla in Chapter 1.
- **Focus on Character Development:**
 - In Chapter 8, we learn more about Carmen’s mom and her connection to Arturo’s family. Arturo said, “Food and writing are how our moms met,” and we can wonder about the connections between Arturo and Carmen. How does a concern about gentrification connect Arturo and Carmen?
 - In Chapter 9, another dialogue chapter, Bren says, “Hold up bro. They’re cooks and waiters. They can find jobs anywhere,” (p. 79) when Arturo mentioned the people who work at La Cocina and would lose their jobs with Wilfredo’s plan. Revisit that conversation. What do Bren’s words reveal about what he thinks of this plan? How does this make Mop and Arturo feel?

Reading-in-Community: Chapter 10

Like the dialogue chapters we’ve read so far (Chapters 4 and 9), this chapter looks different from the others. We get to see the letters written by Abuelo to Arturo. This is a wonderful opportunity to read these letters together, maybe in small groups or reading partnerships, while taking turns

reading the words from the letter and the narration around the letter (from Arturo's point of view). Students can be given guiding questions such as:

- What do we learn about Abuelo from these letters?
- How does Arturo feel while reading these letters? What impact does this have on Arturo's life?
- What are some key lessons that Abuelo shares?

Small Groups, Partner, and/or Independent Reading Guiding Questions: Chapters 11–14

- **Focus on Gentrification:**
 - In Chapter 11, Arturo learns about a word he had never heard before: "gentrification." What does this mean? How does this describe what is happening in their community?
 - Revisit the conversation between Arturo and his mom at the beginning of Chapter 12. What are their different perspectives? Now, look at the end of Chapter 11 and consider what Aunt Tuti would like to do in response. What contributes to everyone's ideas of what they should do in response to the threat to their community?
 - Compare Arturo's mom's plan from Chapter 12 through Chapter 13. What contributed to this change? See pages 116–119.
- **Focus on Stories and Social Change:** In Chapter 11, we read, "Now was not the time to tell family stories! But I knew better than to interrupt Abuela, so I kept my mouth shut while tapping my fingers on the bottom of the table" (p. 100). Arturo shares these words after he told her they could lose the restaurant and she went into a story of how she met Abuelo. Why does Arturo feel this way? Why does Abuela want to share this story at this moment?
- **Focus on José Martí:** Chapter 15 introduces us to Martí's poem from *Versos sencillos*. Read the poem out loud. What does Arturo understand from this poem? What do you understand with this poem? How do you feel reading it in Spanish and then in English? How does Arturo feel at the end of this chapter after reading the poetry and Abuelo's letters?

Reading-in-Community: Chapter 15

- Consider a lens you would like to take to pause and share your observations, then allow students to share their own thoughts. Here are some options with Chapter 15 that are connected to theme development:
 - Focus on the words on the flyer, "We are your family," (p. 135) and what this phrase means.
 - "My cousins who we called cousins but weren't really cousins" (p. 136) comes up several times in this book (including the acknowledgments at the end of the book). What does it mean? Why does Pablo Cartaya repeat this phrase?
 - Wilfrido Pipo says, "You will not stand in my way, do you hear? If I see one flyer or sign inside the festival, I will call the chief of police—someone I've gotten to know very well over the last few weeks. Face it—you are dinosaurs. And you know the beautiful thing about dinosaurs?" (p. 140). How does this add to our understanding about gentrification? What does it mean if this "developer" plans to call the police (who he is close to) if the Zamora family and supporters challenge him?
- This chapter is heavy on the confrontation with Wilfrido Pipo. Read those pages out loud and pause to ask students how this makes them feel and what this helps them understand

about the characters and the issue of gentrification.

- Allow students to role-play the last scene in the chapter where Arturo opens his heart to Carmen and feels rejected.

Small Groups, Partner, and/or Independent Reading Guiding Questions: Chapters 16–18

- **Character Development:**

- How do the following words from Arturo show an evolution in his character? “This community is about family! Canal Grove has always been about family. And now you want this guy who knows nothing about us to come in here and mess with our family?” (p. 149).
- What is the role of poetry in Arturo’s growth? How do José Martí’s words impact him? See page 151.

- **Theme Development:**

- How do we process loss? Chapter 17 is a difficult one, as we read how Arturo reacts to a major loss in his life. Revisit pages 158–160, starting at “And at that, my heart started racing uncontrollably” (p. 158).
- What is the role of writing in our lives? “A veces lo tienes que escribir,” Arturo reads in Abuelo’s letter (p. 163). What would you write at this moment to help you think through a major event in your life or something that has changed?

Reading-in-Community: Chapter 19

- The teacher reads pages 166–169 and focuses on character development. The teacher can return to the character of Arturo’s mom and how she handles this major change in the family. Consider the revealing actions written into the scene on page 168, which show how different family members feel about the words shared by Arturo’s mom.
- In partnerships, students can read the messages between Arturo and Bren on pages 171–173. Students should consider Arturo’s words, “I thought about telling Bren that Abuela had passed away, but it felt like something that I should say in person. Plus, I really just wanted to feel normal for a second—like nothing had changed” (p. 171). They can think about the conversations they have with their friends and what information is shared compared to what is not shared over messages.

Small Groups, Partner, and/or Independent Reading Guiding Questions: Chapters 20–25

- **Chapter 20:** This chapter is titled “Eating in Silence,” and the last line in the chapter is “Silence was another way to remember” (p. 185). How does the author create a different tone in this chapter? Why is silence important?
- **Chapter 21:** How was Abuela “ahead of the game” with her farm-to-table process? Why was this important to the community?
- **Chapter 22:** Another key theme in this book is the way food helps us remember or honor our family and cultural traditions. How does the scene with Arturo and his mother cooking add to our ideas about this theme of food and memory?
- **Chapter 23:** If you continue with your thoughts from Chapter 22, what else could you add after reading the following: “As everyone ate and danced and laughed, it almost felt like the

old days—like Wilfrido Pipo had never stepped foot in our neighborhood. Only Abuela could create this feeling” (pp. 198–199)?

- **Chapter 24:**

- Another theme to revisit as we get closer to the end of the work is the role of language in our lives. Revisit the following on pages 206–207: “‘Carmen ¿tu papá viene con nosotros?’ ‘No, madrina. Va a ir luego.’ The way my mom and Carmen spoke Spanish so easily to each other made me wish I could speak it better.” What other examples of Spanish—and the feelings it evokes from characters—did we see in this book (and other books by Pablo Cartaya, if you’ve read them)?
- The role of community and place is really important across the book. Arturo thinks the following at the public forum: “It was strange hearing how a place that held real memories and had real people working and eating inside of it for so many years was nothing but an address and a property line to the board members. If there was no personal connection to the place, how could we ever expect to win” (p. 209). This quote speaks to the threat of gentrification and impact on communities. Revisit this scene and consider the words that caused Arturo to have such a reaction.

- **Chapter 25:** “This is about a lot more than just our family,” Arturo tells Carmen, “It’s about what’s best for the neighborhood” (p. 217). Consider these words and those found at the end of the chapter, where Arturo makes the decision to speak up. Why is this so important to him?

Reading-in-Community: Chapter 26

- Students will be excited to engage in a discussion on this chapter and the rest of the book. Be prepared for the excitement and set them up to consider the themes they’ve discussed so far. You can refer to a class chart or an interactive document where everyone has been adding their thoughts. If students worked on a companion book to *The Epic Fail of Arturo Zamora*, they can add a final reading response page with some character development, themes, or author’s craft ideas.
- The teacher reads page 220 and summarizes what they’ve all read so far on the different community reactions to Wilfredo Pipo’s gentrification plan.
- The teacher reads pages 221–222, pausing right before Arturo shares his words. The teacher asks students to contribute more ideas on how the characters respond to this plan based on what they just read.
- Students can take turns reading Arturo’s poem on pages 224–225 in partnerships or small groups. Then they can co-write a short poem together on what they would say at this public forum.
- At the end of the chapter, the teacher asks students what parts they would like to discuss. At this point, after several reading-in-community experiences, students should have noted aspects that make them pause as readers: character reactions, themes revealed, author’s techniques, and others.

Reading-in-Community Activity: Epilogue

Now that students have finished the last chapter, and they've had opportunities to tell the teacher where there is a helpful moment to pause and discuss, they can do the same for the epilogue. This time, students can create a reading-in-community plan and discussion questions with a reading partner, which they can then use as they read with one another in small groups.

Discussion and Response

Focus on theme: Food, memory, and connection to family play a large role in this book. Ask students to read "Pablo Cartaya's Recipes Corner" at the end of the book. Then have them make a list of foods they associate with certain memories or people in their lives. What memories do these dishes bring to mind? Who made these dishes? Students can select their favorite from the list they made and talk to their families about this dish. Consider creating a class recipe book where each student contributes one family recipe. You can include the recipe book in a celebration at the end of your literacy unit as you finish the book!

Language Study

Book Excerpts	Observations of Language Use	How Can I Try This as a Writer?
<p>"Arturo, saluda a tu familia." (p. 7)</p> <p>"¡Arturito!' Uncle Frank said. 'Cómo ha crecido, Cari.' My mom's name is Caridad, but everyone calls her Cari." (p. 7)</p> <p>"I turned to him and smiled. 'Thanks. I guess I have grown a little.'" (p. 7)</p>	<p>Author translanguages to depict a family interaction.</p>	<p>I can also translanguage to show how the characters in my writing interact.</p>
<p>"'Un día a la vez,' she said, and offered a small smile. 'That's what Abuela says.' Every time I get frustrated or impatient about something, Abuela reminds me to take it one day at a time." (p. 16)</p> <p>"Abuela did voices, and at the end of this and every story she'd say, 'Y colorín, colorado, este cuento se ha acabado!'" (p. 28)</p>	<p>Author uses features from Spanish to show the rela- tionship between the protagonist and Abuela, as well as to show the cultural nuances in this family.</p>	<p>I can engage in translan- guaging to show the rela- tionships and cultural nuances that I want to convey through my writing.</p>

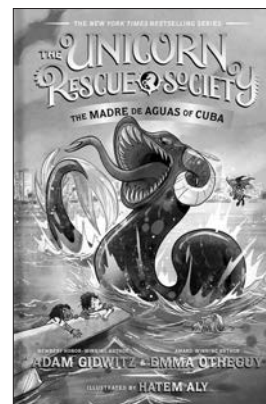
Reading-in-Community for Migration and Immigration #2

READING-IN-COMMUNITY PLAN: *The Unicorn Rescue Society: The Madre de Aguas of Cuba* by Adam Gidwitz and Emma Otheguy, illustrated by Hatem Aly

Set Up and Introduce

The following are some ways to introduce the book by focusing on a **series**, **author**, **illustrator**, or **topic study**, or a **connection with a literacy unit**.

- **Series Study:** Show students the [website](#) for The Unicorn Rescue Society series. Scroll down the page to show them the different stories and book covers. You can also read the letter from Professor Mito Fauna at the start of the book to help set the scene.
- **Author Study:** Read the short biography on the authors on the “Authors” part of the [website](#) for The Unicorn Rescue Society.
- **Illustrator and Book Cover Study:** Read the short biography on Hatem Aly on the “Authors” part of the [website](#) for The Unicorn Rescue Society. Then return to the home page to look at the other book covers in the series. What do you notice across the different covers?
- **Topic Study with Guiding Questions:** What do I know about Cuba? What more would I like to know? What role did poetry and José Martí play in Cuba’s history?
- **Connection with a Literacy Unit:** You can connect this book to a genre study, series study, character study, or introduction to a reading strategies unit. This book is a great mentor text for a creative writing unit too.



Reading-in-Community

Depending on your schedule, you will plan how many chapters you can read in community as a whole class, in partnerships, or in independent reading. You can also use the following as a guide to plan to read this book as a whole-class text, while providing students options from the rest of the collection as book club or independent reading texts. Below are some reading-in-community prompts with guiding questions.

Sample Upper Elementary Reading-in-Community for a Four-Week Unit with *The Unicorn Rescue Society: The Madre de Aguas of Cuba* by Adam Gidwitz and Emma Otheguy

Week One	Reading-in-Community as a Whole Class	Chapters 1-3
	Small Group, Partnership, or Independent Reading	Chapters 4-9
Week Two	Reading-in-Community as a Whole Class	Chapters 10-11
	Small Group, Partnership, or Independent Reading	Chapters 12-16

Week Three	Reading-in-Community as a Whole Class	Chapters 17-21
	Small Group, Partnership, or Independent Reading	Chapters 22-29
Week Four	Reading-in-Community as a Whole Class	Chapters 30-33

Reading-in-Community as a Whole Class: Chapters 1–3

The teacher reads the chapter out loud, pausing after key details are revealed about the characters. What do we learn about Elliot, Uchenna, and Professor Fauna? The class works on adding these details to a chart on the characters. They can keep this chart up in the class as they continue reading the book so everyone can add to it. Another option is for students to have their own chart (in a reading response notebook). In Chapter 2, Professor Fauna compliments Elliot's use of Spanish when he shows his concern as they board the plane on their way to Miami (p. 13). This is a good place to pause and return to words we have read so far in Spanish. If you are reading this book as a mentor text for creative writing work, you can use the language study chart in the section below as a guide. This language study chart can begin with the words we've noticed so far in these first two chapters. When reading Chapter 3, pause after the professor shares each reason why they will eventually make their way to Cuba. What is a sequía? Make sure the students understand these reasons as they connect with the characters' actions in the following chapters.

Small Groups, Partner, and/or Independent Reading Prompts: Chapters 4–9

- **Chapter 4:**
 - What do we learn about the Madre de aguas in this chapter?
 - "There are many different peoples in the Caribbean, so of course they would talk about the Madre de aguas in different ways" (p. 22). What more do we learn about Cuba in this chapter?
- **Chapter 5:**
 - In this chapter, we meet a new character, Yoenis. Yoenis says the following about Cuba and the United States. Reread these quotes from page 28 and add to your notes what you are learning about Cuba.
 - ◆ "Basically, it's hard for Cubans to get all the things they need. The Cuban government makes it tough. And then, the US government goes and makes it even harder by imposing an embargo."
 - ◆ "Between the Cuban and the US governments, my mother can't get the basic things she needs to live. Milk, meat, medicine, machinery."
 - ◆ "Ya tú sabes. Those in power are always making the lives of regular people miserable."
 - In this scene, we also see other characters, the Schmoke Brothers, appear. Professor Fauna describes them as: "Billionaire industrialists. Collectors of mythical creatures. Villains of the lowest order" (p. 30). What do you think the Schmoke Brothers are up to? If you've read other books in this series, how does that information help you form some theories on what they might be doing at the airport?

- **Chapters 6–7:**
 - How is the drought impacting Cuba?
 - What does Havana, Cuba look like? What is the malecón?
- **Chapter 8:**
 - Describe the Madre de aguas.
- **Chapter 9:**
 - What is the third reason why the Unicorn Rescue Society is in Cuba?
 - Now that you have read Chapters 4–9, consider revisiting the times when you saw words in Spanish. Add these to your language study chart. For example, notice the words that Professor Fauna uses to greet Yoenis in Chapter 5, and the words that Yoenis uses to talk to his cousin in Chapter 8.

Reading-in-Community as a Whole Class: Chapters 10–11

The beginning of Chapter 10 takes us into La Habana Vieja, Old Havana. Yoenis tells Uchenna, Elliot, and Professor Fauna about Cuban history. He says that “Havana used to be one of the ritziest cities of the world” (p. 55). Start a timeline when you get to page 56. Add the different events as you finish reading each paragraph on pages 56–57: Columbus and the murder of the Taíno, enslaved people brought from Africa, Cuba overthrowing the Spanish rulers, American businesses setting up in Cuba, the Cuban Revolution, and the communist government in power. Yoenis says, “But this is not the end. What will happen next? Will Cuba be for the powerful, or for the people?” (p. 60). Have a discussion on what sounds familiar to students, or what is different. Maybe they have heard of a similar timeline with other country studies. Maybe they learned about the impact of Christopher Columbus and the genocide and slavery that was part of colonialism. If it helps to get more concrete examples, you can proceed to reading Chapter 11, where the Schmoke International Hotel appears in Havana. Students can create theories on how Chapter 11 connects with Chapter 10.

Small Groups, Partner, and/or Independent Reading Prompts: Chapters 12–16

- **Chapter 12:**
 - Describe Rosa’s home.
 - Why does the ceiba tree hold such importance for different people in Cuba?
 - What more do we learn about Cuba from Rosa in this chapter?
 - Yoenis responds to his mother’s retelling of Cuba’s history with, “And your silly ‘we are one Cuba’ story is a nice dream, but the more important story is how power has been stolen from the people!” (p. 72). What are the differences between Yoenis and Rosa’s stories of Cuba’s history and present struggles? What can we learn from each of them?
- **Chapter 13:**
 - What do we learn about Cubans’ beliefs of the waters? Who is Yemayá? Who is Oshún?

- **Chapter 14:**
 - How does the güiro represent the coming together of different traditions?
 - Uchenna asks Yoenis why he left Cuba if he seems so much happier there (p. 86). Revisit Yoenis' story of his departure from Cuba. Add this to your notes on Cuba's history. Also, make sure to list any questions that you have about these events.
- **Chapter 15:**
 - Describe the National Archives. How do the authors use setting details to paint a picture for the readers? In the authors' acknowledgments at the back of the book, they thank Professor Raquel Otheguy for her description of this place and the people. If you are working on a story yourself, who are some people you can turn to if you need help in providing more setting details for your story?
 - How are the books organized in the National Archives? How can readers find what they are looking for using the card catalogs? Compare this with your local library or school library. What are the ways you search for information in these spaces?
- **Chapter 16:**
 - Read this chapter with the lens of a writer. How do the dialogue and revealing actions help move the story along and paint a picture of this scene for the reader?

Reading-in-Community as a Whole Class: Chapters 17–21

Since the first reading-in-community focused on getting a sense of the key elements in this book (characters, problem, motivation), and the second reading-in-community focused on the setting details (Cuba's history and present struggles), this third reading-in-community can focus on how the writers develop a problem in the story.

- **Chapter 17:** Pause in the moments of dialogue between Professor Fauna and the National Archives staff. The repetition of the “No sé” (pp. 106–107) and the reactions by Professor Fauna show how important this information is to him. The writers also use dialogue in Spanish in this scene. Students can practice this in partnerships after the teacher reads it out loud if students need further support in hearing the phrases. One reading partner can play the role of Professor Fauna, and the other reading partner can read the lines for the woman behind the desk.
- **Chapters 18–21:** Read these chapters with the lens of a writer. Notice the careful balance between action, dialogue, setting details, and character development. This is the first time in this book that The Unicorn Rescue Society comes face to face with the villains of the story. How do the characters react? Their reactions are in line with what we know about the characters so far: Uchenna says, “Let’s go see what they’re up to,” (p. 116) and Elliot starts connecting the dots when he says what they are doing: “Into the sewers. Which are connected to the water table. And the bay” (p. 121). Discuss with students how we can develop a big problem in our story while staying true to our characters.

Small Groups, Partner, and/or Independent Reading Prompts: Chapters 22–29:

- **Chapter 22:**
 - Café con leche and pastelito de guayaba make an appearance in this scene. Revisit other

specific cultural references to Cuban food or other aspects of Cuban culture in the book. Why are these important to the story?

- **Chapter 23:**
 - Explain the map on page 123. What do Elliot and Uchenna realize about the Schmokes' Sure-to-Choke insecticide use in Cuba?
- **Chapter 24:**
 - Elliot says, "The Schmokes have been systematically poisoning Cuba's water supply," and explains how they are doing this across the island (p. 144). Uchenna makes a connection to their island model from their school project in Chapter 1. Consider whether you have had an "aha!" moment like this one, where something that happens outside of school connects with something you learned inside of school. What were the connections?
- **Chapters 25–26:**
 - How did everyone get into the exclusive event at the Schmoke International Hotel? How do their actions reveal their strengths?
- **Chapters 27–29:**
 - We hear from the Schmoke Brothers themselves in these chapters. What more do we learn about them from this scene? How are they planning on using Cuba and the farmers?

Reading-in-Community as a Whole Class: Chapters 30–33

In Chapter 30, we see the coming together of different voices, the merging of the stories of Cuba that we heard from Yoenis and his mom, Rosa. This is a great opportunity to read these as a class first, with the teacher pausing after reading the voices that are shared in this scene. Then, students can break off into groups with each person taking a different role: farmer 1, bearded farmer, farmer 3, wide-brimmed hat farmer, communist official, and Yoenis. Yoenis recites a poem by José Martí. This is also a perfect opportunity to practice those lines together and discuss why those words are so meaningful in this scene. How does this add to any ideas we have about themes that are developed in this book about Cuba's history and present? After the class finishes Chapter 30, reading partners can read Chapters 31–33, pausing to add to the character traits chart and/or their language study charts. Some students might want to pause occasionally to go to their own writing and notice how they are also developing characters in their own stories.

Discussion and Response

- Use the prompts in the reading-in-community plan above to support discussions on character development, author's craft, and setting description. This is especially helpful for those aligning this reading study with creative writing.
- Revisit the prompts on learning more about Cuba for the reading in partnerships or independent reading.
- Consider returning to the series description on the website for The Unicorn Rescue Society. How does this book fit with the rest of the series? If students read other books in the series, what patterns do they notice?

Language Study

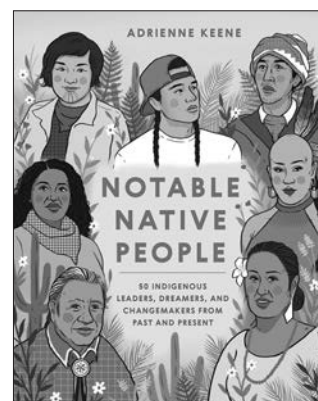
Book Excerpts	Observations of Language Use	How Can I Try This as a Writer?
<p>“Ahora, mis amigos, off we go to Miami!” (p.12)</p> <p>“Elliot put his hands in his hands. ‘Dios mío,’ he sighed.” (p. 13)</p> <p>“Professor Fauna turned to him. ‘Nice use of <i>español</i>, <i>amiguito</i>.’” (p. 13)</p>	<p>Spanish and English are used within the same sentence.</p> <p>Spanish words are used to describe a relationship or terms of endearment (<i>amiguitos</i>).</p> <p>In this book, words in Spanish are italicized.</p>	<p>I can make a list of the internal motivations and external characteristics of the characters in my story. I can note the languages my character speaks and what role these languages play in their life.</p>
<p>“¡Yoenis! ¿Qué tal estás?” (p. 26)</p> <p>“Ya tú sabes.” (p. 28)</p> <p>““Next stop,” announced the professor, “¡Cubita la bella!”” (p. 31)</p>	<p>Greetings from people who speak Spanish are written in Spanish.</p> <p>Expressions or frequently used phrases in Spanish are included in Spanish and not translated.</p> <p>Terms of endearment for places that are in Spanish are included in Spanish and not translated.</p>	<p>I can consider common expressions and terms of endearment used by characters in my story. I can ask myself whether it makes sense to write these in English or in other languages.</p>
<p>Yoenis reveals the truth to the farmers in Chapter 30: “<i>Su insecticida es peligroso. Solo lo vendieron para envenenar el agua y traer a la Madre de aguas al hotel, para enjaularla y usarla para su negocio de agua embotellada.</i>” (p. 171)</p> <p>On the next page, the authors write:</p> <p>“Yoenis explained the Schmoke Brothers’ scheme to capture the Madre de aguas and bottle the water they produced and sell it back to Cuba.” (p.172)</p>	<p>Authors write the dialogue in Spanish.</p> <p>Authors do not translate the dialogue into Spanish. Instead, authors give a summary in English of what was just said in Spanish.</p>	<p>I can revise with a language lens, thinking about the places in my story where I can describe what was said in another language or provide context clues for the reader. I can reread noticing if I ever translated words and if the writing does not flow well with these translations. I can choose to reword these places in my writing so that the translation does not disrupt the flow of my narrative.</p>

Reading-in-Community for Changemakers #4

READING-IN-COMMUNITY PLAN: *Notable Native People: 50 Indigenous Leaders, Dreamers, and Changemakers from Past and Present*
by Adrienne Keene, illustrated by Ciara Sana

Set Up and Introduce

The following are ways to introduce the book by focusing on an **author study**, **topic study**, **connection with a literacy unit**, and/or **book cover observations**.



- **Author Study:** Tell students that they will meet author Adrienne Keene by:
 - Reading the biography in the back of the book on page 137.
 - Reading the biography on Adrienne Keene's [website](#).
 - Reading Adrienne Keene's [blog](#) on representations of Native peoples.
- **Illustrator Study:** Tell students that they will meet illustrator Ciara Sana by:
 - Reading the biography in the back of the book, page 137.
 - Reading the "About Me" section on Ciara Sana's [website](#).
- **Book Cover Study:** Ask students about their observations of the book cover. What stands out? Ask students if they recognize any elements from the cover art and what they might associate with the elements they identify.
- **Book Format Preview:** Show students a few pages of the book to preview the illustrations that are followed by a biography. What do they notice across the illustrations? How does the illustrator, Ciara Sana, bring the biographies to life? Read Ciara Sana's [biography](#) and take a look at the other prints/collections.

Reading-in-Community

This book is organized into seven sections: "Introduction: Into An Indigenous Future," "Settler Colonialism 101," "Whose Land Are You On?," "Who Belongs?," "Representation Matters," "Hawaii and Alaska," and "Current Issues in Indian Country." Each section then leads the way to introducing notable Native people.

Read each section in community, starting with "Introduction: Into An Indigenous Future" on page 11. Consider the following:

- What does it mean to be Indigenous?
- What ideas are presented in this introduction that expand your understanding of Native people?

Students can then choose to focus on one person per section and read independently, with a partner, or in small groups (pp. 15–27): Jessie Little Doe Baird, Rowen White, Geo Soctomah Neptune, Madonna Thunder Hawk, Lanakilaoka‘āinaikapono Mangauil, Edmonia Lewis, or Sergie Sovoroff.

Guiding Questions:

- What are some ways that this notable Native person has contributed to sustaining Native traditions, culture, and connections to the land?
- How are they advocating for Native rights?

Continue reading-in-community with the next section, “Settler Colonialism 101,” on page 29. Consider the following:

- What do you notice in the image? What do the arrows depict on this map?
- Discuss the difference between settler colonialism and external colonialism.
- What is decolonization?

Continue by similarly asking students to read about another person independently, in partnerships, or in small groups in the section that follows (pp. 31–43): Jordan Marie Brings Three White Horses Daniel, Elizabeth Peratrovich, Tommy Orange, Haunani-Kay Trask, Chris Newman, Hinaleimoana Wong-Kalu, or Mabel Pike.

Guiding Questions:

- What are some ways that this notable Native person has contributed to sustaining Native traditions, culture, and connections to the land?
- How are they advocating for Native rights?

Read in community the next section, “Whose Land Are You On?,” on page 44. Consider the following:

- Research whose land you are on. Visit [Native Land Digital](#) to find out.
- What may be some reasons for land acknowledgments, and what do they typically consist of?
- What actions can you take to initiate and sustain a relationship with the local Native community?

Continue by similarly asking students to read about another person independently, in partnerships, or in small groups in the section that follows (pp. 49–63): Janet Mock, Aaron Yazzie, Ka‘ahumanu, Matika Wilbur, Sequoyah Kalim Smith, Jihan Gearon, or Jamaica Heolimeleikalani Osorio.

Guiding Questions:

- What are some ways that this notable Native person has contributed to sustaining Native traditions, culture, and connections to the land?
- How are they advocating for Native rights?

Read in community the next section, “Who Belongs?,” on page 64. Consider the following:

- What are some ways that tribal citizenship can be determined?
- The author writes that tribal belonging and recognition are often not about who you claim, but who claims you (p. 64). What does this mean?

Continue by similarly asking students to read about another person independently, in partnerships, or in small groups in the section that follows (pp. 67–80): James Keauluna Kaulia, Bobbi Jean Three Legs, Billy Frank Jr., Sharice Davids, Paul John, Maria Tallchief, or Sterlin Harjo.

Guiding Questions:

- What are some ways that this notable Native person has contributed to sustaining Native traditions, culture, and connections to the land?
- How are they advocating for Native rights?

Read in community the next section, “Representation Matters,” on page 81. Consider the following:

- Discuss the ways that misrepresentation is harmful.
- What are some repercussions of misrepresentation and what the author calls “cultural theft”?
- Discuss the aspects of the illustration that stand out. For example, notice the color contrast between the elements in the image and its relationship with misrepresentation.

Continue by similarly asking students to read about another person independently, in partnerships, or in small groups in the following section (pp. 83–95): Po’Pay, James Luna, Holly Mititquq Nordlum, Jim Thorpe, Lili’uokalani, or Princess Daazhrai Johnson.

Guiding Questions:

- What are some ways that this notable Native person has contributed to sustaining Native traditions, culture, and connections to the land?
- How are they advocating for Native rights?

Read in community the next section, “Hawai’i and Alaska,” on page 96. Consider the following:

- Discuss the history and relationship between Hawai’i, Alaska, and the continental U.S.
- How are the Kānaka Maoli and Alaska Native experiences different from that of Indigenous people in the continental US?
- Discuss what drew the US government to Hawai’i and Alaska.

Continue by asking students to read about another person independently, in partnerships, or in small groups in the section that follows (pp. 101–113): Esther Martinez, Taqulittuq, Frank Waln, Twyla Baker, Sven Haakanson Jr., Sarah Winnemucca, or Nicolle Gonzales.

Guiding Questions:

- What are some of the ways that this notable Native person has contributed to sustaining Native traditions, culture, and connections to the land?
- How are they advocating for Native rights?

Read in community the next section, “Current Issues in Indian Country,” on page 114. Consider the following:

- What are some issues that Indigenous people are fighting?
- What are some actions that we can take to advocate for causes that are disproportionately impacting Indigenous communities?

Continue by asking students to read about another person independently, in partnerships, or in small groups in the section that follows (pp. 117–130): Nick Hanson, Jamie Okuma, Nainoa Thompson, Wilma Mankiller, Kyrie Irving, Viola “Vi” Waghiyi, or Suzan Shown Harjo.

Guiding Questions:

- What are some of the ways that this notable Native person has contributed to sustaining Native traditions, culture, and connections to the land?
- How are they advocating for Native rights?

Finish this text by asking students to research a person from the “More Notable Native People” section on page 131. Students can conduct research about another person independently, in partnerships, or in small groups. Encourage them to build a profile on the person, paying specific attention to the ways that they are contributing toward sustaining Native ways of being and advocating for Native rights.

Discussion and Response

- **Focus on themes:** At the beginning of the book, we learn that the author, Adrienne Keene, is addressing representation and dispelling the myths we have learned about Native peoples. The author shows us how Indigenous people are part of our present and our future. She writes, “The people in this book represent a slice of the Native experience” (p. 13). How did the author choose the people in this book and why? How is the information presented in the introduction different or similar to what you have learned or read about in other books?
- **Extension:** Students can work with a partner or a small group to expand their research on one person, learn more about this person, and present their information. Tell students that these presentations will become part of the school library or school resources to teach other classes and grades about Native leaders.
- **Focus on illustrations:** How do the illustrations help us understand each Native person’s story better? Which illustrations are your favorite? Why?

Book Excerpts	Observations of Language Use	How Can I Try This as a Writer?
<p>"When Jessie [Little Doe] was born in 1963, Wôpanâak, the Wampanoag language, had not been spoken for 150 years. But her dreams of a language spoken by her ancestors were the first step on a journey to reclaim her people's language and bring it back to life." (p. 15)</p>	<p>Indigenous people have experienced a language loss due to settler colonialism.</p> <p>Many Natives have worked toward language revitalization in their communities.</p>	<p>I can research language revitalization and teach others about this issue through informational texts.</p>
<p>"By listening closely and analyzing spoken Cherokee, he [Sequoyah] eventually realized that there was a set of eighty-five distinct syllables used throughout the language. So, he assigned each syllable a symbol, which allowed Cherokee speakers to easily transition to writing and reading." (p. 57)</p>	<p>Cherokee people had a rich oral tradition, and Sequoyah helped add to this rich literacy practice by helping create a writing system for the Cherokee language.</p>	<p>I can research the development of different writing systems and what it reveals about Native peoples' daily practices and include it in my informational writing pieces.</p>
<p>"Because of colonization, forced assimilation through US government-run boarding schools, and English-only policies, many Indigenous languages are being threatened...Native nations are working to revitalize Indigenous languages, not just to 'save' them but also to create communities where our languages can flourish." (p. 115)</p>	<p>Language revitalization is an ongoing collaborative effort.</p> <p>Indigenous languages are important to Native culture, and communities are working toward creating a space for Indigenous languages to thrive.</p>	<p>I can research language revitalization and teach others about this issue through my writing of informational texts.</p>

Translanguaging Collections: Affirming Bilingual and Multilingual Learners

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Carla España, PhD. and Luz Yadira Herrera, PhD.; and Booklist specific to each collection.

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