

Programming for *El día de los niños/El día de los libros*

STORY TIME

One of the most traditional and beloved forms of programming is story time. Story times, whether in school or public library settings, typically involve reading aloud several books connected to a particular subject. Particularly in school libraries, story time may sometimes simply involve the reading of a single book. However, whatever the length or complexity of the program, non-Spanish-speaking librarians are frequently inhibited by their limited linguistic abilities. The following suggestions have proven not only to be workable but also to be successful in many settings.

Select books that naturally include code switching as a major portion of their texts. Many of Susan Middleton Elya's books, including *Eight Animals on the Town*; *Eight Animals Play Ball*; *Oh No, Gotta Go!*; *Say Hola to Spanish*; *Say Hola to Spanish at the Circus*; and *Say Hola to Spanish, Otra Vez (Again!)* provide excellent examples. Each book contains a glossary and a pronunciation guide for the Spanish language words, making it particularly painless for a limited speaker to practice and perform with great confidence. While reading a number of these books during a single story time would prove repetitive, inserting one during programming allows non-Spanish speakers to gain confidence, provides Spanish-speaking children a connection with the readings, and gives all listeners an oral treat.

Librarians can also create their own code switching. For example, by learning just eleven words they can pull together a fine toddler program on colors. When planning other programs, look over the books and activities and determine the central vocabulary for that particular session in order to code switch at the most advantageous times. Suggestions for this process are included in a number of recommended programs below. Be aware that children in the audience may well have heard individuals translating for one another. Because of this background, children frequently feel free to help readers with their pronunciations and with unfamiliar words. Welcome their help; for some, this translating/correcting allows them active participation in story time.

At the beginning of each program, welcome children in both English and Spanish.

Welcome

<i>Hola niños</i>	Hello, children.
<i>Buenos días, niños</i>	Good morning, children
<i>Bienvenido, niños</i>	Welcome children

Explaining fingerplays or craft activities can be difficult when speaking in a language different from the audience. If you want children to join in the storybook reading or participate in action songs and fingerplays, show them what is expected. Then give them opportunities to join in with you before the activity begins. When covering the necessary steps for an activity, show them what you expect *before* the session begins. If you have a camera, you may want to take a series of pictures of someone working on the project. Post those pictures in the area where the children will be working.

Continuing the Pleasure

At every storytime, have a variety of books related to the subject or theme available for children to browse and borrow. The programs in this tool kit suggest a number of such related books. Whenever possible, have handouts with the words to songs and rhymes so that parents and caregivers can continue literacy and language experiences at home.

Toddler/Preschool Program

COLORES/COLORS

The following words are used throughout this program:

<i>rojo</i>	red
<i>blanco</i>	white
<i>morado, violeta</i>	purple
<i>negro</i>	black
<i>verde</i>	green
<i>azul</i>	blue
<i>amarillo</i>	yellow
<i>naranja,</i>	orange
<i>gris</i>	gray
<i>rosa</i>	pink
<i>café</i>	brown

Suggested books

Ada, Alma Flor and Isabel Campoy, selectors. *¡Pío Peep!*. This collection of traditional Spanish nursery rhymes (with English adaptations by Alice Schertle) contains the familiar “De colores/Many Colors.”

Boynton, Sandra. *Azul el sombrero, verde el sombrero*. Spanish translation of *Blue Hat, Green Hat*, below.

Boynton, Sandra. *Blue Hat, Green Hat*. While a group of animals try to dress themselves, children join in naming the colors of their clothes, and exclaiming (“Oops!”/ “Ah caramba!”) when one animal always makes a mistake.

Emberley, Rebecca. *My Colors/Mis colores*. Color words in both Spanish and English introduce bright, familiar objects that represent each color.

Johnston, Tony. *My Mexico/México mío*. The poem “Casa” from this collection describes the various colors of different houses in one neighborhood.

Martin, Bill. 1967. *Brown Bear, Brown Bear, What Do You See?* Listeners encounter an entire menagerie of animals, each with a signature color.

Martin, Bill. 1988. *Oso pardo, oso pardo, ¿qué ves ahí?* Spanish translation of above.

Orozco, José-Luis. “*De colores*” and *Other Latin-American Folk Songs*. Contains both words (in Spanish and English) and music for “De colores/Bright With Colors.”

Walsh, Ellen Stoll. *Mouse Paint*. Mischief-making mice play around in blue, red, and yellow paint cans and thus create new colors.

Walsh, Ellen Stoll. *Pinta ratones*. Spanish translation of above.

Librarians who are more proficient in speaking Spanish might try these books:

Larreula, Enric. *Los colores*. In this tale, colors combine to make other colors.

Sanchez, Isidro. *Mis primeros colores*. Listeners can see and identify the colors in their world.

Suggested audio recordings

Barchas, Sarah. *Get Ready, Get Set, Sing!: Songs for Early Childhood and ESL*. Contains thirty-one familiar songs, including “Balloons, Balloons” recommended for this program.

Barchas, Sarah. *¡Todos, listos, canten!*. Spanish language renditions of the above music.

Orozco, José-Luis. *“De colores” and Other Latin American Folk Songs for Children*. Audio recording of songs found in the book of the same title listed above.

Overview of the program

Develop a program around colors by reading aloud (from the English versions) one or all of the following: *Brown Bear, Brown Bear, What Do You See?*; *My Colors/Mis colores*; or *Blue Hat, Green Hat*. Each book emphasizes color words, so either substitute the Spanish words for the English or give the Spanish words as appositives or asides. (Librarians reading Spanish language editions of the English language books or *Los colores* or *Mis primeros colores* will either read the text or code switch with English language color words.) Follow this pattern for the first book; have the children repeat the color words after you in the remaining books.

All of the suggested books in the first section are also available in Spanish language editions, with the exception of *My Colors/Mis colores*, which is a dual language publication. Non-Spanish-speaking librarians can easily read these with a Spanish-speaking partner, switching from one language to another on every page. Although the books are simple, it may be necessary to practice the reading one time before the children arrive so the two readers can synchronize their pacing.

Welcome rhyme

Begin the session with the following traditional rhyme or with “De colores/Many Colors” from *¡Pío Peep!* or “De colores” and *Other Latin-American Folk Songs*.

Colores

*Colores y más colores,
Colores te doy, mi niña,
Para que pintes el jugo
De la naranja y la piña.*

Colors

Colors and more colors,
I’ll give you colors, my child,
So you can paint the juice
Of the orange and the pineapple.

Reading and sharing books

Introduce *My Colors/Mis colores* and read it aloud. Encourage the children to join in when they can. Then read *Brown Bear, Brown, Bear, Where Are You/Oso pardo, oso pardo, ¿qué ves ahí?*, again encouraging the children to join in the reading. Continue this pattern with *Blue Hat, Green Hat/Azul el sombrero, verde el sombrero*. Librarians reading *Los colores* or *Mis primeros colores* should follow a similar pattern.

Note: The following activity only works with seven or more children. You must have at least seven children but can have any number above that.

Read the book *Mouse Paint/Pinta ratones*. Divide the children into seven groups. Give each child in the group the same color placards (directions for making placards follow). Be sure each child knows the color of the card he or she is holding. Tell the children to raise their cards in unison when you call their colors. Practice performing this action a few times. Then tell the children every time you read the word for their color they are to hold their cards up. Reread *Mouse Paint* in one language, code switching on each color. Be prepared to point to the appropriate group and signal them to hold up their cards. It may be necessary to read the first couple of pages before the children understand the concept and process. If that happens, go back to the beginning so they can enjoy the story and activity simultaneously.

Conclude the session by reading the poem “Casa” from Tony Johnston’s *My Mexico/México mío*.

Music and fingerplay

Include a song, such as “De colores/Bright With Colors” from José-Luis Orozco’s book or CD, or “Balloons, Balloons” from *Ready Set Sing/¡Todos, listos, canten!* to break up the reading.

You may also want to present this fingerplay:

Cinco ratoncitos

*Cinco ratoncitos
De colita gris,
Mueven las orejas,
Mueven la nariz.
Uno, dos, tres, cuatro, cinco!
Corren al rincón!
Porque viene el gato,
A comer el ratón...*

Five Little Rats

Five little rats (*Wave five fingers*)
With little gray tails (*Wave five fingers behind you*)
Move their ears, (*Grab your ears and move up and down*)
And move their nose. (*Pinch end of your nose and move around*)
One, two, three, four, five! (*Count off on five fingers*)
They run to a corner! (*Put fingers behind your back*)
Because here comes the cat,
To eat the rat...

Craft activities

Mouse Paint Placards

MATERIALS:

Poster board (white, blue, red, green, yellow, purple, and orange, the heavier better)
Scissors or Exacto™ knife

DIRECTIONS:

Cut poster board into pieces that are about 8” x 10” in size.

Color wheels

MATERIALS:

White construction paper; one piece for each child
Tissue paper squares in red, green, yellow, blue, orange, and purple
Glue Sticks

DIRECTIONS:

A number of craft activities involve colors. One of the easiest is to draw a circle (prepare in advance for younger children), as large as possible, on a white piece of construction paper. Divide the circle into six equal parts, labeling each section in Spanish and English with the colors used in *Mouse Paint* except for white. Have tissue paper squares (about an inch square) for each color. Let the children use glue sticks to create a collage of the squares in the appropriate sections.

Cascarónes

Make, or have art students in the school or community groups such as the Campfire Girls make, *cascarónes* to give to the children. *Cascarón* is the Spanish word for eggshell and *cascarónes* are festive party favors and decorations made from brightly decorated emptied eggshells that are filled with confetti. Directions are available, in differing degrees of difficulty, at:

http://www.aeb.org/kidsandfamily/eggs_that_are_more_than_decorati.htm

<http://www.austinkids.org/exhibits/cascarones.htm>.

Older children making *cascarónes* may want to know more about this traditional art form. Sources such as these will provide much background:

<http://www.library.arizona.edu/images/folkarts/cascarones.html>

<http://www.aeb.org/recipes/calendar/2000/april.html>

Dye (or have the children dye) the eggshells with the six colors introduced in *Mouse Paint* so that you will have some eggs that are red, blue, green, yellow, purple, and orange. Cut strips of paper, labeling each strip with the Spanish and English words for one of the colors above. Put the same number of strips as you have *cascarónes* in a bag (or be festive by using an unused paint can, available at many craft supply, paint, or container stores, or another container that resembles a paint can instead of a bag). Have children each pull out one of the strips, match the words with the appropriately colored *cascarón*, and take their eggs home.

Toddler/Preschool Program

MI CUERPO / PARTS OF THE BODY

One of the first interactions children have with parents, brothers, sisters, aunts, uncles, and caregivers is naming the parts of the body. Before they can talk, they are playing “Show me your nose or mouth or eye,” where an adult names a body part and children point to it. Story times that expand on this familiar topic typically begin with children’s competence in language – somewhat like meeting an old friend in a different setting.

The following parts of the body will be mentioned in this program:

<i>el brazo</i>	arm
<i>las caderas</i>	hips
<i>la rodilla</i>	knee
<i>las piernas</i>	legs
<i>la oreja</i>	ear
<i>la boca</i>	mouth
<i>el codo</i>	elbow
<i>el ojo</i>	eye
<i>la nariz</i>	nose
<i>el dedo</i>	finger
<i>el pie</i>	foot
<i>el dedo del pie</i>	toe
<i>la mano</i>	hand
<i>la cabeza</i>	head

Suggested books

Martin, Jr., Bill and John Archambault. *Here Are My Hands*. After reading this descriptive verse aloud one time, librarians will have participants joining in on the second reading with phrases such as “Here is my head for knowing and thinking.”

Carle, Eric. *De la cabeza a los pies*. Spanish language edition of *From Head to Toe*.

Carle, Eric. *From Head to Toe*. Clapping hands, touching toes, and thumping chests are all part of the group challenges instigated by the repetitive question: “Can you do it?”

Orozco, José-Louis. *Diez deditos/Ten Little Fingers & Other Play Rhymes and Action Songs from Latin America*. Contains simple melodies and dual language refrains for the following recommended songs and rhymes for this program: “Diez deditos/Ten Little Fingers,” “Pimpón,” “Juanito,” and “Pulgarcito/Where Is Thumbkin?”

Suggested audio recording

Orozco, José-Luis. *Diez deditos/Ten Little Fingers & Other Play Rhymes and Action Songs from Latin America*. Audio accompaniment for above book.

Overview of the program

The mantra here is “Keep it simple; keep it short.” Rather than introduce a number of books, these action stories and songs and fingerplays can be repeated. Toddlers are pleased when they know what to do, whether it is joining in with the reading or singing a song or participating in a fingerplay. There is a lot of movement, and lots of repetition with names and actions for parts of the body.

Welcome

Sing *Cabeza, hombros, piernas, y pies*/Head, Shoulders, Legs and Feet and lead the fingerplay for *Pulgarcito*/Thumbkin (music and hand motions are available in *Diez dedos/Ten Little Fingers & Other Play Rhymes and Action Songs from Latin America*.)

Cabeza, hombros, piernas, y pies

Cabeza, hombros, piernas, y pies

Piernas y pies

Cabeza, hombros, piernas, y pies

Piernas y pies

Ojos, orejas, boca y nariz

Cabeza, hombros, piernas, y pies

Piernas y pies

Pulgarcito

Pulgarcito

¿Dónde estás?

Aquí estoy

Quiero saludarte

Quiero saludarte

Ya me voy

Yo también

El que indica

¿Dónde estás?

Aquí estoy

Quiero saludarte

Quiero saludarte

Ya me voy

Yo también

Head, Shoulders, Legs, and Feet

Head, shoulders, legs, and feet

Legs, and feet

Head, shoulders, legs, and feet

Legs, and feet

Eyes and ears and mouth and nose

Head, shoulders, legs, and feet

Legs, and feet

Thumbkin

Where is thumbkin?

Where is thumbkin?

Here I am

How are you today sir?

Very well I thank you

Run and hide

Run and hide.

Where is pointer?

Where is pointer

Here I am

How are you today sir?

Very well I thank you

Run and hide

Run and hide.

<i>El de en medio</i>	Where is tall man?
<i>¿Dónde estás?</i>	Where is tall man?
<i>Aquí estoy</i>	Here I am
<i>Quiero saludarte</i>	How are you today sir?
<i>Quiero saludarte</i>	Very well I thank you
<i>Ya me voy</i>	Run and hide
<i>Yo también</i>	Run and hide.
<i>Anular</i>	Where is ring man?
<i>¿Dónde estás?</i>	Where is ring man?
<i>Aquí estoy</i>	Here I am
<i>Quiero saludarte</i>	How are you today sir?
<i>Quiero saludarte</i>	Very well I thank you
<i>Ya me voy</i>	Run and hide
<i>Yo también</i>	Run and hide.
<i>El meñique</i>	Where is baby?
<i>¿Dónde estás?</i>	Where is baby?
<i>Aquí estoy</i>	Here I am
<i>Quiero saludarte</i>	How are you today sir?
<i>Quiero saludarte</i>	Very well I thank you
<i>Ya me voy</i>	Run and hide
<i>Yo también</i>	Run and hide.

Reading and sharing books

Read *Here Are My Hands*, having the children point at the parts of their bodies as you call them out. After hearing *Here Are My Hands*, children may want to participate in the song/fingerplay “*Diez dedos/Ten Fingers*” (from the Orozco book/CD) or “*¿Cuántos dedos?/How Many Fingers?*” (printed below).

A song, such as “*Pimpón*” (printed below and also found in the Orozco book/CD), makes an appropriate introduction to the next book, as does “*La tía Mónica/My Aunt Monica*,” which is also in the Orozco book/CD.

Read *From Head to Toe/De la cabeza a los pies*. Exaggerate your movement to encourage the children to join in the action. Have half of the group present the call (“*¿Puedes hacerlo tú también?*”) and the other half the response (“*¡Claro que sí!*”).

Conclude with “Juanito/Little Johnny” (printed below and also found in the Orozco book/CD), a song and dance that allows children to clap their hands and shake, jiggle, and twist different parts of their body as they sing.

Music and fingerplay

¿Cuántos dedos?

¿Cuántos dedos?

¿Cuántos dedos tengo aquí?

Uno, dos, tres.

¿Cuántos dedos tengo aquí?

Uno y dos.

Tres y dos son cinco

Tres y dos son cinco.

¿Cuántos dedos tengo aquí?

Uno, dos, tres, cuatro, cinco

How Many Fingers?

How Many Fingers?

How many fingers do I have here?

One, two, and three.

How many fingers do I have here?

One and two.

Three plus two are five.

Three plus two are five.

How many fingers do I have here?

One, two, three, four, five.

Sing *Pimpón* using hand motions. Pretend you are washing your face and hands, combing your hair, wiping away tears, and shaking hands. Open and close your fingers to show the twinkling stars. Form a pillow with your hands on the last line.

Pimpón

Pimpón es un muñeco

Con manos de cartón

Se lava la carita

Con agua y con jabón

Pimpón es un muñeco

Con manos de cartón

Se lava la carita

Con agua y con jabón

Se desenreda el pelo

Con peine de marfil

Y aunque no le gusta

No llora, ni hace así.

Pimpón

Pimpón is a nice puppet

with hands made out of paper

He likes to wash his face

with soap and lots of water.

Pimpón is a nice puppet

with hands made out of paper

He likes to wash his face

with soap and lots of water.

Pimpón fixes his hair

with a comb or with a brush

Although he doesn't like it,

He doesn't make a fuss.

*Pimpón, dame la mano
Con un fuerte apretón
Que quiero ser tu amigo
Pimpón, Pimpón, Pimpón.*

*Y cuando las estrellas
Comienzan a salir,
Pimpón se va a la cama
Pimpón se va a dormir.*

Juanito

*Juanito cuando baila,
baila, baila, baila,
Juanito cuando baila,
baila con el dedito,
con el dedito, ito, ito.
Así baila Juanito.*

*Juanito cuando baila,
baila, baila, baila,
Juanito cuando baila,
baila con el pie,
con el pie, pie, pie,
con el didito, ito, ito.
Así baila Juanito.*

*Juanito cuando baila,
la rodilla, dilla, dilla . . .
la cadera, dera, dera . . .
la mano, mano, mano . . .
el codo, codo, codo
el hombro, hombro, hombro
la cabeza, eza, eza . . .*

Pimpón shake hands with me
with a big happy smile.
He likes to be my friend
Pimpón, Pimpón, Pimpón.

And when the stars are blinking
up in the pretty sky,
Pimpón closes his eyes,
And he whispers, “Good night.”

Little Johnny

When little Johnny dances,
he dances, dances, dances,
when little Johnny dances,
he dances with his pinkie,
with his pinkie, pinkie, pinkie.
That’s how Johnny dances.

When little Johnny dances,
he dances, dances, dances,
when little Johnny dances,
he dances with his foot,
with his foot, foot, foot,
with his pinkie, pinkie, pinkie.
That’s how Johnny dances.

When little Johnny dances,
knee . . .
hip . . .
hand
elbow
shoulder
head

Craft activity

Body Collage

MATERIALS:

Butcher paper
Heavy black magic marker
Crayons
Colored pencils
Glue sticks
Craft scissors
Construction paper (small pieces are fine)
A number of items of different textures (colored cotton balls, yarn, feathers, straw, twigs, dried flowers, small pieces of fabric scraps cut into 1-2 inches shapes such as squares, circles, triangles)
Large sequins shaped like stars and circles and crescents
Fabric trim (such as rick-rack, lace, or other decorative scraps)
Masking tape
Paper/plastic disposable bowls or empty plastic “butter” containers

DIRECTIONS:

Make the patterns beforehand. Ask an average size four-year-old child to lie on the butcher paper with his/her hands and arms at about a 30-degree angle from the shoulders and the legs apart and not touching each other. Use a pencil to trace a broad outline around the child. The finished product should look like a large gingerbread cookie. Have the child move so that there is about a foot of space between his feet and the pattern head and make another pattern. Follow this procedure until you have as many body patterns as you need (one pattern for every three or four children participating in the program). Go over the outline on each pattern with a heavy magic marker. Separate the patterns by cutting in the space between the head and feet for each pattern (do not cut out the pattern however). Attach the patterns to the floor with masking tape, leaving at least six feet between each pattern.

Divide the children into groups of 3 to 4 with one group per body pattern. Place about twenty scraps of fabric and twenty pieces of trim and other items, such as pieces of yarn, that are less likely to scatter, on each pattern. You may want to start the process by arranging, but not gluing, some of these items on the pattern so children get an idea of what they will be doing. Tell the children that they will decorate each body as they please. Let each child get several crayons or colored pencils and any other materials she/he might want for decoration. Give them the sequins and glitter and cotton balls and feathers in small amounts in individual bowls. Don't give them all the items at once, but have them select a couple, work with those, and then come back for more. If they seem unsure, start the process by suggesting items, perhaps cutting paper shapes, and showing them how to glue items on the patterns – any items they wish in any position. Suggest that they might want to color sections. Write each child's name (or let them write their names; those who can't write can make some kind of mark with a crayon next to their names) on the appropriate pattern. Attached the completed patterns to the wall and leave them up for several days so the children can show them to others.

Preschool/Primary Program

ANIMALES DE LA GRANJA / FARM ANIMALS

Librarians preparing a preschool program on farm animals can invent their own code switching (as detailed in the program on colors) by learning the appropriate names for animals they will encounter in their planned stories and activities. Some of the books use different words than those provided here.

<i>el perro</i>	dog
<i>la vaca</i>	cow
<i>el gato</i>	cat
<i>la rana</i>	frog
<i>el pájaro</i>	bird
<i>el ratón</i>	mouse
<i>la gallina</i>	hen
<i>el burro</i>	donkey
<i>el gallo</i>	rooster
<i>el cerdo, el marrano, el cochino, el puerco</i>	pig
<i>el pollito</i>	chick
<i>el chivo, la cabra (kid: el cabrito)</i>	goat
<i>el pato</i>	duck
<i>el borreguito</i>	lamb

Not only do animals have different names in different languages, but they also have different speech sounds. Sounds from different countries can be found at <http://www.georgetown.edu/faculty/ballc/animals/spanish.html>.

Suggested books

Aardema, Verna. *Borreguita and the Coyote*. In this trickster tale, a little lamb named Borreguita outwits Coyote and sends him howling underneath the moon. The English edition contains a few Spanish words.

Aardema, Verna. *Borreguita y el coyote*. Spanish language edition of the above book.

Belpré, Pura. 1969. *Santiago*. More than anything else, Santiago wants Ernie to believe his stories about the beautiful pet hen he had to leave behind in Puerto Rico.

Belpré, Pura 1971 *Santiago*. Spanish edition of the above book.

Brown, Margaret Wise. 1989. *The Big Red Barn*. What do the animals that live in the Big Red Barn do all day? They play together “in the grass and the hay,” as Brown’s simple text reminds young listeners and provides many opportunities to name the various farm animals.

Brown, Margaret Wise. 1996. *El gran granero rojo*. (Note: This edition will work best for reading aloud.) Spanish language edition of *The Big Red Barn*.

Cronin, Doreen. *Clic, Clac, Muu: Vacas escritoras*. Spanish language edition of *Click, Clack, Moo: Cows that Type*.

- Cronin, Doreen. *Click, Clack, Moo: Cows that Type*. The animals on Farmer Brown’s farm negotiate for better living conditions.
- Cronin, Doreen. *Giggle, Giggle, Quack*. Brother Bob is in charge of the farm when Farmer Brown decides to go on vacation. The literate animals trick him into providing a life of luxury as they outline the perfect stay-at-home treats for themselves.
- Cronin, Doreen. *Jajá, jijí, cuac*. Spanish language edition the above book.
- Elya, Susan Middleton. *Eight Animals on the Town*. In this zany adventure, eight animals, *ocho animales*, go to market, *el mercado*, to find dinner. Elya smoothly code switches on the numbers, names of the animals, and food.
- Finch, Mary. *La gallinita roja y las espiga de trigo/The Little Red Hen and the Ear of Wheat*. Strong colors mark this edition of a favorite tale of teamwork.
- González, Lucía M. *El romance de Don Gato y otros cuentos populares de America Latina*. Spanish language edition of the book below.
- González, Lucía M. *Señor Cat’s Romance and Other Stories From Latin America*. This collection of six familiar tales includes “Medio-Pollito/Little Chick,” which provides opportunities for listeners to join in the telling of this story about a chicken with one leg, going “tap, tap, tap,” on his way to see the king.
- Hinojosa, Tish. *Cada niño/Every Child: A Bilingual Songbook for Kids*. Contains the song “The Barnyard Dance/El baile vegetal” recommended below.
- McQueen, Lucinda. *La gallinita roja/The Little Red Hen*. A dual language version of the classic story.
- Orozco, José-Luis. “*De colores*” and *Other Latin-American Folk Songs*. Contains both words (in Spanish and English) and music for “Buenos dias/Good Morning,” “La granja/The Farm,” and “Los pollitos/The Baby Chicks.”
- Sierra, Judy. *Multicultural Folktales: Stories to Tell Young Children*. Contains an English and Spanish version of “The Goat in the Chile Patch” complete with felt board patterns.
- Williams, Sue. *I Went Walking*. Children will join in the stroll of a young girl who meets a variety of animals in this predictable story.
- Williams, Sue. *Salí de paseo*. Spanish language edition of the book above.
- Zemach, Margot. *La gallinita roja: Un viejocuento*. Spanish language version of Zemach’s retelling of the classic story, in English below.
- Zemach, Margot. *The Little Red Hen: And Old Story*. English language companion to the above book.

Suggested audio recordings

- Barchas, Sarah. *Get Ready, Get Set, Sing!: Songs for Early Childhood and ESL*. Contains thirty-one familiar songs, including “Old MacDonald Had a Farm” recommended for this program.
- Barchas, Sarah. *¡Todos, listos, canten!*. Spanish language renditions of the songs in *Get Set, Sing!: Songs for Early Childhood and ESL*.
- Hinojosa, Tish. *Cada niño/Every Child*. Audio recording of songs in the book of the same title.
- Orozco, José-Luis. “*De colores*” and *Other Latin-American Folk Songs*. Audio recording of songs found in the book of the same title.

Overview of the program

The following program includes activities for librarians with limited Spanish, as well as for those more fluent in the language. The two central pieces of the program involve reading aloud *Eight Animals on the Town*, a book that takes listeners on a trip to market to find dinner. Although the book is written in English, facile code switching adds to the tempo of the tale. Animal names, numbers, and food items are given in Spanish. The second part of the program is a felt board telling of a selected version of *La gallinita roja (The Little Red Hen)*. Here, librarians are asked to either invent their own code switching or to read (either alone or with a partner) Spanish/English versions of the same tale. If using a partner, practice the reading beforehand in order to synchronize your pacing. Follow up stories include folktales, a farm story for the youngest of preschoolers, and a contemporary tale for older listeners. Songs and fingerplays are suggested to provide a break in the reading. A craft activity follows.

Welcome

Begin by singing “Buenos días/Good Morning” from *De colores and other Latin American Folk Songs for Children*. Then introduce the following traditional fingerplay:

El gato

Cuatro patas

Tiene un gato

Uno, dos, tres, cuatro

The Cat

Four legs (hold up four fingers)

Has a cat.

One, two, three, four (count four fingers)

Reading and sharing books

Ask children if they are familiar with cats, *los gatos*. Then ask if they’ve ever seen a cat go to the store to buy dinner. Tell them that in the story you are about to read a cat will do just that, and the cat will go with seven other animals. You may want to recite the names of the animals at this point (in both English and Spanish) or post a picture dictionary of each animal (directions follow). If you have a mini-picture dictionary, give each child (you’ll need eight in the group) a “page” for each animal. Have them come up one at the time and put their “pages” in alphabetical order. Encourage the other children to help them find their places. Then read *Eight Animals on the Town*.

Introduce *La gallinita roja/The Little Red Hen*. Ask the children if they have heard this story before and encourage them to join in with you. Each child may take the part of an animal that refuses to help the Little Red Hen by shouting “¡Yo, no!” (“Not me!”) whenever the hen asks for help. Using one of the versions of this tale above, present the story as a felt board telling, either in English with code switching or in Spanish or in both languages. Patterns for felt board characters can be found at: <http://www.enchantedlearning.com/coloring/farm.shtml>. Know that each story may use different animals (the Finch version, for example uses a mouse and a rooster, while the Zemach version uses a pig, cat, and goose), so prepare felt characters accordingly.

Conclude the tale with this traditional ending: *Colorín colorado/Este cuento se ha acabado*.

Select from the suggestions above for additional readings. Select appropriate songs to go with the stories. As always, display extra books for circulation following the program.

Music and fingerplay

“Los pollitos/Baby Chicks” is a terrific song to use in conjunction with the story “Medio-Pollito/Little Chick.” The song is included in “*De colores*” & *Other Latin American Folk Songs for Children* and both music and hand motions for the song can be found on Doug Shivers’ Web site, *Juegos y canciones para niños*: <http://www.hevanet.com/dshivers/juegos/pollitos2en.html>.

“The Barnyard Dance/El baile vegetal,” from Tish Hinojosa’s songbook and accompanying audio recording, or “La granja/The Farm,” found in both the print and audio versions of *De colores & Other Latin American Folk Songs for Children*, work well with *The Big Red Barn/El gran granero rojo* or *Click, Clack, Moo: Cows That Type/Clic, Clac, Muu: Vacas escritoras*.

Also consider creating a version of “Old MacDonald Had a Farm,” using the Spanish and English models in *Get Ready, Get Set Sing!*; *Todos, listos, canten!* cited above. Use the animals, and their corresponding sounds, from *Eight Animals on the Town* as well as those from other readings.

The following action rhyme could easily accompany a number of the stories:

Los animalitos

Detrás de Doña Pata

Corren los patitos;

Por allí, por allá

Cuá, cuá, cuá.

Detrás de Doña Gallina

Siguen los pollitos;

Por allí, por allá

Pío, pío, pío.

The Little Animals

After Mrs. Duck (*Shake your shoulders up and down*)

Run the little ducklings; (*Put your heels together and make running motions*)

This way and that way,

Quack, quack, quack. (*Put your hands together and make a quacking motion*)

After Mrs. Chicken

The little chicks follow;

This way and that way,

Cheep, cheep, cheep.

Craft activities

Eight Animals Mini-pictionary

MATERIALS:

A multi-color pack of construction paper

Appropriate animal patterns from: <http://www.enchantedlearning.com/coloring/farm.shtml> for each of the animals (frog/la rana; mouse/el ratón; pig/el cerdo; cow/ la vaca; cat/el gato; orse/el caballo; dog/el perro; bird/el pájaro).

DIRECTIONS:

Make animal cutouts (following directions on the Enchanted Learning Web site) or cut out photographs (large enough to see) for each animal. Make an individual construction paper “page” for each animal. (These “pages” can be used in other activities.) Label each animal with its Spanish language name and its English language name.

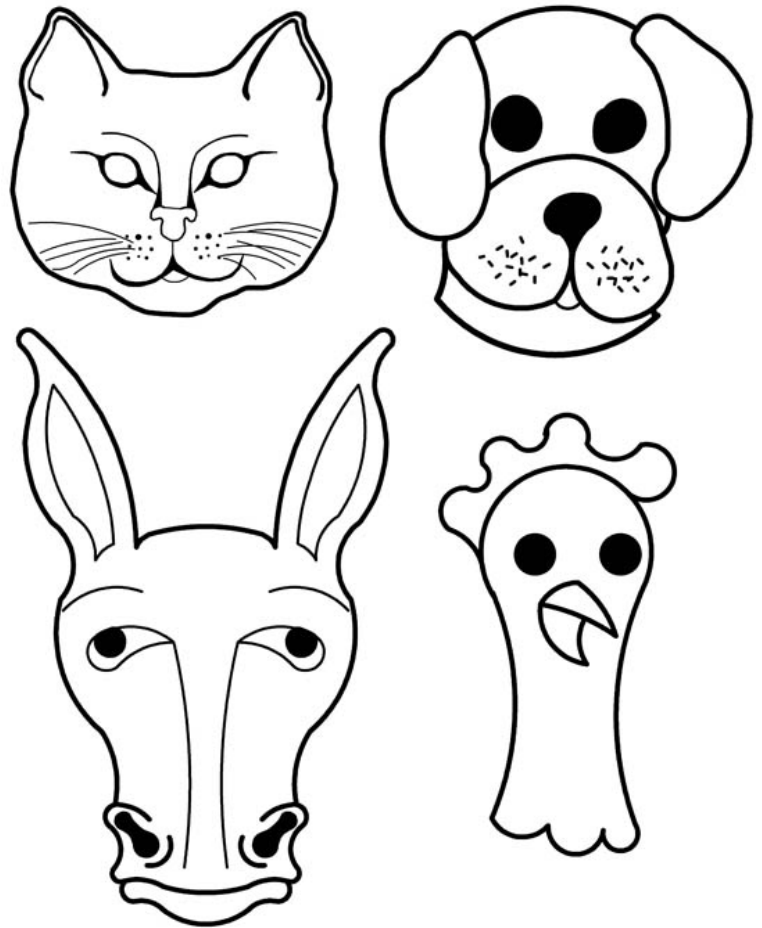
Animal Puppets

MATERIALS:

- Animal patterns provided (rooster, cat, dog, and horse) in this tool kit or any other available patterns photocopied onto paper
- Crayons or colored pencils
- Light tagboard or heavy paper
- Craft scissors
- Craft sticks
- Glue

DIRECTIONS:

Provide an animal pattern for each child. After the child colors the animal, glue it to a piece of light tagboard. For older children, allow them to cut out their animal; for younger children have an adult do the cutting. Glue to a craft stick. As you sing “La granja/The Farm” or a similar song, ask the children to hold up their puppet while making the appropriate sound. The patterns can also be enlarged to make facemasks for creative dramatics.



Primary Program

CUENTOS FOLKLÓRICOS DE LATINOAMÉRICA / LATIN AMERICAN FOLKTALES

Suggested books

Ada, Alma Flor. *El gallo que fue a la boda de su Tío*. Spanish language edition of *The Rooster Who Went to His Uncle's Wedding*, listed below.

Ada, Alma Flor. *The Lizard And The Sun/La lagartija y el sol: A Folktale in English and Spanish*. When the sun fails to rise, a lizard goes out to find it.

Ada, Alma Flor. *The Rooster Who Went to His Uncle's Wedding: a Latin American Folktale*. This cumulative tale follows Rooster as he journeys to his uncle's wedding. Along the way, he succumbs to temptation, eats a grain of corn, and gets his beak dirty, allowing Sun to set off a chain of events that clean hi up and make him presentable.

Alvarez, Julia. *The Secret Footprints*. This folktale from the Dominican Republic is about a group called the Ciguapas, whose feet are on backwards.

Belpré, Pura. *Perez and Martina: a Puerto Rican Folktale*. An elegant cockroach named Martina goes out looking for love.

Belpré, Pura. *Perez y Martina: un cuento folklórico puertorriqueño*. Spanish language edition of the above book.

Delacre, Lulu. *Golden Tales: Myths, Legends and Folktales From Latin America*. This is a collection of Latin American folktales and Indian mythology.

DeSpain, Pleasant. *The Dancing Turtle: a Folktale from Brazil*. A turtle that has been caught by a hunter uses her flute to escape.

Ehlert, Lois. *Cuckoo: a Mexican Folktale/Cucú: un cuento folklórico mexicano*. Mexican folk art is used in the telling of this traditional Mayan tale about the courage of the cuckoo.

González, Lucia. *The Bossy Gallito/El gallo de bodas: a traditional Cuban folktale*. On the way to the wedding of his Tío Perico, a gallito spots two pieces of corn, much too tempting to pass up.

Montes, Marisa. *Juan Bobo Goes to Work: a Puerto Rican Folktale*. Juan Bobo, or Simple John, follows directions with disastrous but hilarious results.

Moretón, Daniel. *La Cucaracha Martina: A Caribbean Folktale*. Martina, a cockroach, decides to search for the beautiful noise that makes her feel all funny inside, so she gets dressed and leaves the noise of the big city.

Moretón, Daniel. *La Cucaracha Martina: un cuento folklórico del Caribe*. Spanish language edition of above tale.

Ramirez, Michael Rose. *The Legend of the Hummingbird: a Tale From Puerto Rico*. A girl is changed into a red flower and a boy into a hummingbird because of the love they share and yet cannot continue because of warring tribes.

Suggested audio recordings

Loya, Olga. 1997. *Tío Conejo (Uncle Rabbit) and Other Latin American Trickster Tales*. August House Audio. Listen to "Tío Conejo/Uncle Rabbit."

Overview of the program

It is traditional in many Latin American countries to listen to stories told by parents, aunts, uncles, and grandparents. Children hear these stories and, in turn, when they are older, pass them on to their own children. Some of these tales have been recorded but, depending on the teller, the tales may be available in different versions and variants. Imagine an evening sitting on the porch listening to the story of the *gallito* who dirtied his beak on the way to his uncle's wedding. You can hear crickets in the background and the light bugs can be seen flying close enough to catch a few. *Mamá* has made some hot chocolate and there is *pan dulce* to dip and eat. In addition, listen to the audio recording of *Tío Conejo*, try the *tortillita* rhyme while clapping out a rhythm, and engage the group in the craft activity, making a "sun face."

Reading and sharing books

Talk a bit about folktales and how passing stories from one generation to the other is important. Start your program by providing examples of folktales from around the world. Then introduce and read aloud a few of the following stories:

The Bossy Ballito/El gallo de bodas: a Traditional Cuban Folktale

Juan Bobo Goes to Work: a Puerto Rican Folktale

La Cucaracha Martina: a Caribbean Folktale

Action rhyme

In some of the folktales listed, food is an important part of the tale. Try this traditional rhyme with your group.

Tortillitas

Tortillitas para mamá.

Tortillitas para papá.

Las quemaditas para mamá.

Las bonitas para papá.

Little Tortillas

Little tortillas for mama.

Little tortillas for papa.

The burned ones saved for mama.

The good ones saved for papa.

Craft activity

Sun Face

Since ancient times, the sun has been revered as one of the most important natural elements. Many folktales from Latin America focus on the sun and its importance.

MATERIALS:

Paper plates

Pencils

Construction paper in different colors

Colored markers

Tape

Glue
Scissors

DIRECTIONS:

Trace a sun design onto the paper plate. Fold the paper plate gently in half and cut out a mouth. (Safety note: an adult should do the cutting of the mouth ahead of time to avoid the possibility of a child getting injured as he/she tries to “poke” a hole in the middle of the plate.) A gentle fold should make it easy to cut out the mouth and should not leave a very noticeable crease. Cut out the sun design. Cut out eyes, eyebrows, nose, etc. from construction paper and attach with glue or tape. The nose can be “raised” if the nosepiece is folded lengthwise. A loop of tape underneath should hold it in place. Decorate with markers.

Primary Program

MI FAMILIA / MY FAMILY

The following words are used in the suggested readings and activities:

<i>la tía</i>	aunt
<i>la abuela</i>	grandmother
<i>el hermano</i>	brother
<i>la madre</i>	mother
<i>la hija</i>	daughter
<i>el hijo</i>	son
<i>el padre</i>	father
<i>el tío</i>	uncle
<i>el abuelo</i>	grandfather

Suggested books

Ada, Alma Flor. *I Love Saturdays y domingos*. A bilingual youngster shares her love for visiting her paternal grandparents on Saturdays (and speaking only English) and her maternal grandparents, *Abuelito y Abuelita*, on domingos, with whom she speaks Spanish.

Baca, Ana. *Benito's Bizcochitos/Los biccochitos de Benito*. Christina's grandmother tells her the story of how a magical butterfly introduced the bizcochitos to her great grandmother.

Barbot, Daniel. *A Bicycle for Rosaura*. This Venezuelan tale gives readers a different kind of family: Senora Amelia and her beloved pets (including a dog; a talking parrot; and a beautiful hen, Rosaura).

Barbot, Daniel. *Rosaura en bicicleta/A Bicycle for Rosaura*. Dual language edition of above tale.

Bertrand, Diane Gonzales. *The Empanadas that Abuela Made/Las empanadas que hacía la abuela*. Told as a cumulative rhyme, the text begins, "These are the empanadas that Abuela made." The book concludes with Abuela's empanada recipe.

Bertrand, Diane Gonzales. *Uncle Chente's Picnic/El picnic de Tío Chente*. Plans change for Uncle Chente's picnic when a big rainstorm begins.

Castañeda, Omar S. *Abuela's Weave*. Esperanza's grandmother has taught her to weave traditional Mayan tapestries.

Cisneros, Sandra. *Hairs/Pelitos*. This vignette from *House on Mango Street* celebrates a family's love of their own diversity.

Delgado, María Isabel. *Chave's Memories/Los recuerdos de Chave*. Childhood visits to a grandparents' ranch are recounted.

Galindo, Mary Sue. *Icy Watermelon/Sandía fría*. Three generations gather to tell a story.

Garza, Carmen Lomas. *Family Pictures/Cuadros de familia*. Through a gentle text and powerful illustrations, Garza shares her experiences growing up in the Texas Valley.

Herrera, Juan Felipe. *Grandma and Me at the Flea/Los meros meros remateros*. Juanito and his grandmother, Esperanza, spend Sundays at an open air flea market where he learns the value of his grandmother's kindness towards everyone there.

Orozco, José-Luis. *Diez deditos/Ten Little Fingers and Other Play Rhymes and Action Songs from Latin America*. Contains the fingerplay “Mi familia/My Family”.recommended in the program.

Pomerantz, Charlotte. *The Outside Dog*. Marisol wants a dog, but her Abuelo first says “no,” then “sí.”

Salinas-Norman, Bobbi. *The Three Pigs:Nacho, Tito, and Miguel/Los tres cerdos*. Meet three southwestern pigs as they go out to seek their fortune only to be in danger of becoming *carnitas* and *chicharrones* for Jose, the big bad wolf.

Torres, Leyla. *Las abuelas de Liliانا*. Spanish language edition of the book below.

Torres, Leyla. *Liliana's Grandmothers*. Liliana has two grandmothers, one who lives down the street and one who lives in another country.

Suggested audio

Orozco, José-Luis. *Diez deditos/Ten Little Fingers and Other Play Rhymes and Action Songs from Latin America*. CD recording of the suggested book, contains “Mi familia/My Family”.

Suggested film/videos

Dorros, Arthur. *Abuela*. Narrated in English and Spanish, Rosalba takes an imaginary flight over Manhattan as she explores her special relationship with her grandmother.

“*My Family From...*” series to show family life in Cuba, Brazil, Chile, or another country.

Overview of the program

Family is important to all children. Use these readings and activities as a starting point for sharing family traditions, memories, and experiences. Include the immediate family, but also grandparents, aunts and uncles, cousins, and those who are “like family.” Additional ideas for a program about families are available from the Texas State Library at <http://www.tsl.state.tx.us/ld/pubs/bilingual/families/nuestrasfamilias.html>.

Sharing books and reading

There are a variety of books suggested from which librarians can construct a program. Tie them together, by looking at similarities in families, by looking at differences, or by concentrating on the sense of family.

As an alternative, invite families to attend and bring photos, mementos, and/or stories of favorite family events. If possible, have an adult and child present the book together, each taking a turn reading aloud.

Intersperse readings with the most appropriate songs and fingerplays suggested below. The video of *Abuela* makes a fitting conclusion to this portion of the program.

Sharing music and fingerplay

This traditional fingerplay starts with the pinkie. At the last line, close your fist and bring it close to your heart.

Mi familia

*Mi mamá, toda cariño,
 Mi papá, todo bondad,
 Nuestro encanto, el dulce niño,
 Mi hermanito alto y formal,
 Y yo, en la casa, aliño,
 Vivimos en nuestro hogar.*

My Family

My mother's filled with love,
 My father's filled with goodness,
 Our baby's sweet and charming,
 My brother's tall and reliable,
 And with me, at home,
 We live together.

The following version of this traditional fingerplay is found in both the book and the CD *Diez deditos/Ten Little Fingers and Other Play Rhymes and Action Songs from Latin America*. Hold up your fingers while reciting this rhyme.

Mi familia

*Este chiquito es mi hermanito.
 Ésta es mi mamá.
 Éste es mi papá.
 Ésta es mi hermana.
 Y este(a) chiquito(a) y bonito(a) soy yo!*

My Family

This tiny one is my little brother
 This one is my mother.
 This tall one is my father.
 This one is my sister.
 And this one, little and pretty, is me!

Mi tío is a traditional rhyme from Colombia that recites the various items that an uncle brings back from each of the countries he visits. Use the vocabulary list provided in this section to change uncle to grandmother, brother, or another relative. Ask the children to add countries and items.

Mi tío

*Mi tío, mi tío, llegó de Puerto Rico,
 y me trajo un bonito abanico.
 Mi tío, mi tío, se fue a tierra extranjera,
 y me trajo de vuelta unas lindas tijeras.
 Mi tío, mi tío, volvió desde Marruecos,
 y me trajo de vuelta unos bonitos suecos.
 Mi tío, mi tío, viajó hasta el Japón,
 y me trajo de vuelta un jueguito de ping-pong.
 Mi tío, mi tío, pasaba por Peking,
 y me trajo de vuelta un lindo balancín.*

*Mi tío, mi tío, paseaba por Perú,
y me trajo de vuelta un amigo que eres tú!*

Tongue Twister

Have the children say the following tongue twister both as a group and then let those individuals who wish to do so try it on their own.

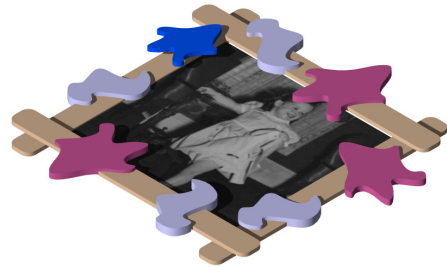
Mi mamá me mimo mucho. (Translation: My mother spoils me a lot.)

Craft activities

Family Pictures

MATERIALS:

Craft sticks
Glue sticks
Old puzzle pieces
Adhesive picture hangers



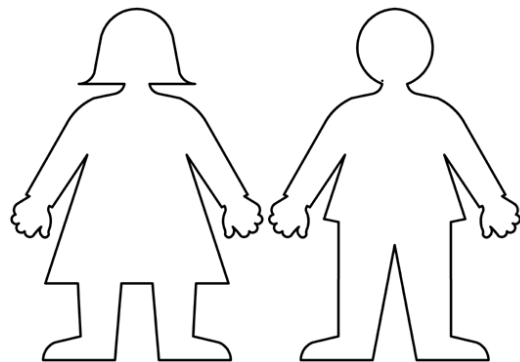
DIRECTIONS:

Let each child use the craft sticks to create a picture frame. Decorate the picture frame by gluing old puzzle pieces around the edges. Tape a favorite family photo to the back of the frame. Add a hanger to hang the picture. The kids can give these as gifts or keep for themselves.

Family Puppets

MATERIALS:

Multi-cultural construction paper (available from craft suppliers, this construction paper comes in a variety of skin tones)
Crayons
Scissors
Yarn
Fabric scraps and trim
Craft sticks



DIRECTIONS:

Each child should cut out the shape of a person and then color in features for a family member. Decorate with yarn for hair and pieces of fabric for clothing. Enlarge the patterns provided and give to each child to cut out the shape of a person or allow the children to draw their own. Attach the puppet to a craft stick. Alternatively, children can bring in a small photograph of a family member and glue the face in place on the puppet.

Family Tree

MATERIALS:

Family tree templates (these are used by genealogists and are available from many historical associations and can be easily found on the Internet or you can create your own)

Crayons

Pencils

DIRECTIONS:

Ask each child to fill out the tree for his or her family, adding names they know. The children should ask parents, grandparents, aunts, and uncles for help filling in more names. After the family tree is completed, the children can decorate with photographs, if desired.

Placemats (*mantelitos*)

This activity is appropriate for programs in which family members have been asked to participate.

MATERIALS:

White construction paper

Crayons

Colored pencils

Laminating machine and laminating film

DIRECTIONS:

Encourage adults to share memories of growing up or memories of a favorite relative or friend. Children can draw a picture to capture a scene from one of these experiences, to which the parent or family member can then add a caption. Laminate these to create keepsake placemats (*mantelitos*) that the families can take home.

Additional activities

Family traditions

Adults have many traditions and stories to share with children and the community. At Sundown elementary school in Katy, Texas the librarian asked family members to share these traditions. One student's Abuelo brought his guitar and sang traditional songs. See how this program was created at the Smithsonian's American Art Museum Web site's webzine, *¡del Corazón!* (<http://nmaar-yder.si.edu/webzine/famtrad2.htm>). Return to the Features page for a detailed discussion of Carmen Lomas Garza's art, which connects well with one of the suggested books, *Family Pictures/Cuadros de familia*.

Readers Theater

In the section of this tool kit on readers theater, there is a sample script for *The Outside Dog*. Invite older children to perform this book as a readers theater.

Primary/Intermediate Program

FAMILIAS INMIGRANTES/IMMIGRANT FAMILIES

Suggested books

- Anzaldúa, Gloria. *Friends From the Other Side/Amigos del otro lado*. Joaquin makes a new friend after he immigrates into Texas with his mother.
- Argueta, Jorge. *Xochitl and the Flowers/Xóchitl, la niña de las flores*. Xochitl and her family replace a garbage heap behind their apartment with beautiful flowers and plants.
- Beatty, Patricia. *Lupita Mañana*. When their father dies, a young girl and her brother must leave their home in Mexico and try to earn a living in the United States.
- Caraballo, Samuel. *Estrellita se despide de su isla/Estrellita Says Good-Bye to Her Island*. Before Estrellita leaves her island, she says good-bye to all that she has loved.
- Dole, Mayra L. *Drum, Chavi, Drum!/¡Toca, Chavi, toca!* Even though drums are for boys only in her Cuban-American neighborhood, Chavi decides that she was born to make music with drums.
- Elya, Susan Middleton. *Home at Last*. Ana provides help and support to her mother who cannot speak English and has a difficult time adjusting to her new life in the United States.
- Garza, Carmen Lomas. *Magic Windows: Cut-paper Art and Stories/Ventanas mágicas: papel picado y relatos*. This book introduces the reader to the author's family and customs with cut-paper art or papel picado.
- Garza, Carmen Lomas. *Making Magic Windows*. Learn about papel picado and try out a few of the instructions.
- González, Rigoberto. *Soledad Sigh-sighs/Soledad suspiros*. Soledad is a latchkey kid trying to fit into her Puerto Rican community in the United States.
- Johnston, Tony. *Any Small Goodness*. Three years after moving from Mexico to Los Angeles, Arturo and his family find themselves trying to live by Papi's philosophy: "In life there is *bueno* and there is *malo*. If you do not find enough of the good, you must yourself create it."
- Marsden, Carolyn. *Mama Had to Work on Christmas*. Gloria and her mother plan to spend Christmas in Mexico with Gloria's Nana, but their visit is jeopardized because, unexpectedly, Mama has to work.
- Medina, Jane. *My Name Is Jorge: On Both Sides of the River*. Told through a series of poems, a young boy struggles to find his way in a new country while hanging on to his Mexican identity.
- Orozco, José-Luis. *De Colores and Other Latin-American Folk Songs for Children*. Contains 27 songs including "El chocolate" and "Paz y libertad" recommended for this program.
- Pérez, Amada Irma. *My Diary From Here to There/Mi diario de aquí hasta allá*. Amada is terrified when she hears that her family is moving from Juárez, Mexico to Los Angeles, California.
- Tabor, Nancy Maria Grande. *Somos un arco iris: We Are a Rainbow*. A young child sees differences and similarities in the town of her birth and her new home in the United States.
- Veciana-Suarez, Ana. *Flight to Freedom*. Thirteen-year-old Yara immigrates to the United States from Cuba and describes her life and experiences in diary form.
- Ziefert, Harriet. *Home for Navidad*. Rosa and her grandmother are living in Mexico while Rosa's mother works in the United States. The three anticipate a reunion, hoping against hope that Mother will return "home" for Navidad.

Suggested audio recordings

Liscano, Hugo and Javier Galué. *Infantiles*, Vol. 1. Play the tune to “La vibora de la mar” which is recommended for this program.

Orozco, José-Luis. *De Colores and other Latin-American folk songs for children*.. Audio recording of book mentioned above.

Orozco, José-Luis. *Lírica infantil con José-Luis Orozco*, Volumen 3. Contains 20 songs, including “¡Viva mi barrio!” recommended for this program.

Overview of the program

New families enter the United States every day to make a better life for themselves. Since families tend to gather with acquaintances from their former country or in neighborhoods with other immigrants, immigrants from Mexico and other Spanish-speaking countries often live together, creating communities where they feel accepted and speak the same language. Still, immigrants encounter many societal differences between their new country and their old one. Although libraries are abundant in the United States, for example, many Latin American countries have few free libraries; therefore, immigrants may not be familiar with the concept of libraries. Programs for new immigrants should revolve around familiar themes that they can relate to.

Reading and sharing books

Program for Primary aged children

Listen to the rhyme, “*El chocolate*” and have the group clap to the tune. Then introduce the following books that will be read aloud:

Xochitl and the Flowers/Xóchitl, la niña de las flores

Estrellita se despide de su isla/Estrellita Says Good-bye to Her Island

My Diary from Here to There/Mi diario de aquí hasta allá

Repeat the recitation of “*El chocolate*” between reading each book. After you have read the books, explain the game “la vibora de la mar” and select two participants to be the cave. Discuss the game rules before you begin. Sing the song (available on the *De Colores* CD listed under audio recordings) as you play the game. End your program by allowing the children to create an Aztec fan.

Program for Intermediate aged children

Read a chapter from *Lupita Mañana* by Patricia Beatty or from *Mama Had To Work On Christmas* by Carolyn Marsden. Pick any chapter that you wish. For example, the first chapter of *Mama Had to Work on Christmas*, sets up the situation in the book: Gloria’s mother must work before the two of them can join Gloria’s Nana in Mexico to celebrate Christmas. Librarians may want to outline this situation and then read the Chapter 7, which describes Gloria and her mother’s journey to join Nana.

After reading from one of the books, listen to “¡Viva mi barrio!” from *Lírica infantil con José Orozco* and let the children make *papel picado* (instructions are provided below).

Suggested rhyme/song

El chocolate

Uno, dos, tres, CHO

Uno, dos, tres, CO

Uno, dos, tres LA

Uno, dos, tres TE

Uno, dos, tres, CHO

Uno, dos, tres CO

Uno, dos, tres LA

Uno, dos, tres TE

Chocolate, chocolate,

Bate, bate chocolate.

Chocolate, chocolate,

Bate, bate chocolate.

Chocolate

One, two, three, CHO

One, two, three, CO

One, two, three, LA

One, two, three, TE

One, two, three, CHO

One, two, three, CO

One, two, three, LA

One, two, three, TE

Chocolate, chocolate,

Beat and beat the chocolate.

Chocolate, chocolate,

Beat and beat the chocolate.

Use the accompanying tune for “El chocolate” found on the CD, *De Colores* by José-Luis Orozco.

Suggested game

A la vibora de la mar/The Sea Serpent

This game is played very much like “London Bridge.” The children form a line and play the sea serpent trying to get through the cave as they chant the words.

TO PLAY:

Choose two children to be the “cave.” They need to face each other, with their arms raised to allow the serpent to pass between them (like in “London Bridge”).

Line up the other children to form the serpent. They chant the words. At the phrase, “Tras, tras, tras, tras!” the two children who are forming the cave, drop their arms and catch whomever is between them.

The child who is caught takes a turn as part of the cave, and the one who was originally part of the cave joins the end of the serpent.

*A la vibora, vibora de la mar, de la mar,
por aquí pueden pasar;
los de adelante corren mucho,
y los de atrás se quedarán.*

Tras, tras, tras, tras!

The serpent, serpent of the sea
can pass through here, through here;
The ones in front run very fast,
Those in back are left behind.

Tras, tras, tras, tras!

*Una mexicana,
qué fruta vendía
Ciruela, chabacano,
melón o sandía*

Tras, tras, tras, tras!

*Verbena, verbena
jardín de matatena.
Verbena, verbena
jardín de matatena.*

Tras, tras, tras, tras!

*Campanita de oro,
déjame pasar
con todos mis hijos,
menos el de atrás*

Tras, tras, tras, tras!

A Mexican girl
what did she sell?
Plums or apricots,
cantaloupes or watermelons.

Tras, tras, tras, tras!

Verbena, verbena,
in a garden of jacks.
Verbena, verbena,
in a garden of jacks.

Tras, tras, tras, tras!

Little bell of gold,
let me pass
With all my children,
except the last!

Tras, tras, tras, tras!

The tune to “La vibora de la mar” is available on the CD, *Infantiles, Vol. 1* by Hugo Liscano and Javier Galué.

Craft activities

Aztec Fans

Many Mexicans and Mexican-Americans look to the Aztecs for the origins of their cultural heritage and take pride in the achievements of the Aztec civilization. Make an Aztec fan to remind the children of this heritage.

MATERIALS:

2 small paper plates
Tissue paper in assorted colors (or substitute with additional construction paper)
Construction paper
Scissors
Stapler
Glue
Craft sticks
Markers
Crayons
Feathers in assorted colors (optional)

DIRECTIONS:

Decorate one paper plate by first dividing it equally into six parts and drawing lines with bright markers or crayons. Cut out a small circle from construction paper. This will go in the middle of the paper plate. Draw an Aztec-inspired design or Aztec creature in the small circle. Glue the

construction paper circle to the center of the top plate. Fringe some tissue paper. To fringe the tissue paper, fold it in the middle and cut strips almost to the fold. Glue the fringe to the inside of the top paper plate, being sure to glue on the fold. You will now have a double fringe. Glue a row of red paper fringe to hide the rim of the top plate. Children can also cut colorful paper feathers and glue them on the plate. Glue a craft stick to one end and glue or staple both paper plates together. Attach feathers if desired.

Papél picado/Paper Cut-outs

Papél picado is an art form in which the artist cuts designs out of paper, usually tissue paper. The *papél picado* sheets are traditionally used as decorations at parties and during holiday events. Share examples from Carmen Lomas Garza's *Magic Windows: Cut-paper Art and Stories/Ventanas mágicas: papél picado y relatos* and her accompanying book, *Magic Windows*.

MATERIALS:

Tissue paper in assorted colors
String
Scissors
Glue

DIRECTIONS:

Prepare 6" X 6" squares of tissue paper in assorted colors. Distribute one or more sheets to each child. Fold each sheet of tissue paper in half, then in half again, and again, and again. Leave one inch at the top edge of the sheet uncut, then cut small shapes such as triangles, stars, hearts, and squares from both sides of the folded edges without cutting all the way through to the other side. Unfold the tissue paper once and cut out more shapes along the folded edges and then unfold it repeatedly and cut out more shapes until the sheet of tissue paper is completely unfolded. Then, place a small amount of glue on the top edge of the sheet and fold it over a piece of string or ribbon approximately twelve inches in length. The *papél picado* is now ready to be hung.

Baleros

This toy is found in many cultures. The idea is to catch the ball in the cone.

MATERIALS:

Tagboard
Markers or crayons
Stapler
String
Beads (large size)
Hole punch
Tape
Reinforcements

DIRECTIONS:

Cut a piece of tagboard into a quarter circle. (This will be used to make the cone.) Decorate the outside of the cone with festive designs using markers and crayons. Punch a hole in the middle of what will be the top of the cone and adhere a paper reinforcement to the inside and outside along the

curved side. Bring both ends of the cone together and staple the top and bottom tip of the cone. Use tape to keep the sides together. String a large bead onto the end of about a 12-inch piece of string and tie in place. Tie the other end of the string through the reinforced hole. The baleros is now ready to be played!

Primary/Intermediate Program

CUMPLEAÑOS/BIRTHDAYS

Suggested books

- Ancona, George. *The Piñata Maker/El piñatero*. Through words and pictures, Ancona introduces a master piñata maker, Don Ricardo, clearly showing the artistry and skill involved in this craft. Included are directions for children to follow if they wish to make their own piñatas.
- Bertrand, Diane Gonzales. *The Last Doll/La última muñeca*. On her fifteenth birthday, a young girl receives a special gift.
- Bertrand, Diane Gonzales. *Sweet Fifteen*. Fourteen-year-old Stefanie prepares for her quinceañera.
- Chavarría-Cháirez, Becky. *Magda's Piñata Magic/Magda y la piñata mágica*. When Magda sees her brother's piñata, she finds a way to keep it from being broken.
- Estes, Kristyn Rehling. *Manuela's Gift*. All Manuela wants for her birthday is a brand new dress.
- Hoyt-Goldsmith, Diane. *Celebrating a Quinceañera: a Latina's 15th Birthday Celebration*. This book celebrates a young girl's coming of age by way of her quinceañera.
- Keister, Douglas. *Fernando's Gift/El regalo de Fernando*. Fernando searches for the perfect gift for his friend Carmina's eighth birthday, a gift that will thrive in the rain forest of Costa Rica where he lives with his family.
- Lankford, Mary D. *Quinceañera: a Latina's Journey to Womanhood*. This is a pictorial introduction to many of the behind-the-scenes preparations for a quinceañera.
- Lopez, Loretta. *The Birthday Swap*. Two sisters swap birthdays so that the younger one can celebrate hers in the summer.
- Lopez, Loretta. *Qué sorpresa de cumpleaños*. Spanish language edition of above book.
- Mora, Pat. *A Birthday Basket for Tía*. Cecilia celebrates her great aunt's ninetieth birthday with a special birthday basket.
- Mora, Pat. *Una canasta de cumpleaños para Tía*. Spanish language edition of above book.
- Morales, Yuyi. *Just A Minute: A Trickster Tale And Counting Book*. Grandma Beetle tricks Señor Calavera, who has come knocking at her door, as she prepares for a birthday celebration.
- Orozco, José-Luis. *De Colores and Other Latin American Songs For Children*. This bilingual collection contains traditional Latin American songs, including "Las mañanitas" and "La piñata" recommended for this program.
- Osa, Nancy. *Cuba 15*. This is a story of a teenager whose Mexican grandmother insists on giving her a quinceañera.
- Ryan, Pam Muñoz. *Arroz con frijoles-y unos amables ratones*. Spanish language version of the book below.
- Ryan, Pam Muñoz. *Mice and Beans*. Rosa Maria tries to remember everything she needs to do to get ready for her granddaughter's birthday. However, putting out the mousetraps seems to escape her, so all sorts of ingredients for the celebration disappear one by one.
- Sáenz, Benjamin Alire. *Grandma Fina and Her Wonderful Umbrellas/La Abuelita Fina y sus sombrillas maravillosas*. Grandma Fina gets a nice surprise on her birthday from family and friends who have noticed that she needs a new umbrella.
- Samton, Sheila White. *Hurray for Rosa!* Beginning readers can easily follow the storyline of this tale outlining the events surrounding Rosa's birthday party.

Soto, Gary. *If the Shoe Fits*. Although Rigo is used to hand me downs, he is surprised with a new pair of shoes on his birthday.

Suggested audio recordings

Liscano, Hugo. *Infantiles por Hugo Liscano y Javier Galué, Vol. 1*. Contains “Cumpleaño” which is recommended for this program.

Orozco, José-Luis. *De colores and Other Latin American Songs for Children*. Includes two songs, “Las mañanitas” and “La piñata” that are recommended for this program.

Overview of the program

Birthdays mark a new year of life and in the Latino culture. Birthdays mean family, food, and fun. Sometimes, birthdays are celebrated for days and cake and ice cream are not the only things served. The piñata is filled with *dulces* (candies) and small toys and suspended in the air on a rope. Each in turn, the children are blindfolded and given a stick to swing at the piñata. When a child successfully cracks the piñata, the candy and toys burst out for all to share. Everyone at the party serenades the birthday person early in the morning with a song called “Las mañanitas.” Often, mariachis come to entertain family and friends.

Reading and sharing books

With younger children, read one or two of the following books:

The Birthday Swap

Mice And Beans

If The Shoe Fits

Then listen to “Las mañanitas.” After playing it one time, play it again singing along. Recite the “Bajen la piñata/Lower the piñata” rhyme and then do the “mice and beans” activity, provided below. Finally, make mini piñatas with the group (instructions provided in the craft activities section). If possible, purchase a full-size piñata, fill it with wrapped candies and carnival-type toys and let the kids crack the piñata.

Quinceañera

This traditional coming-of-age party celebrates a young girl’s fifteenth birthday and the cultural event can be as extravagant as a wedding. The quinceañera party includes fifteen damas or maids, each with an escort. Food, mariachis, and a dance are all part of this big event. Introduce these celebrations to younger children by reading some of the pictorial non-fiction titles listed above, such as Lankford’s *Quinceañera* or Hoyt-Goldsmith’s *Celebrating a Quinceañera*.

For older children, read chapters from *Cuba 15* by Nancy Osa. Pages 1-3 of Chapter 1 provide an ideal introduction. This is a story of a teenager whose Mexican grandmother insists on giving her a quinceañera. Invite the teens to bring in pictures of themselves dressed in their quinceañera dresses. Ask if someone might bring in her dress for display. If no one has a dress to display, call a wedding/party store and ask if they might provide pictures of quinceañera dresses, cards, banners, and decorations for a display. Call a local Mexican radio station for titles of music played at the quinceañera celebration. Gather these recordings and play them as part of the program. (José-Luis Orozco’s CD, *Fiestas!: A Year of Latin American Songs for Celebration* includes one song.)

Rhymes

Bajen la piñata

*Bajen la piñata,
Bajenla un tantito
Que le den de palos
Poquito a poquito*

*No quiero oro
No quiero oro,
Ni quiero plata.
Yo lo que quiero
Es quebrar la piñata.*

Lower the piñata

Lower the piñata,
Lower it a bit,
So that they can give it
Another little hit.

I Don't Want Gold
I don't want gold,
I don't want silver.
What I really want
Is to break the piñata.

Songs

Las mañanitas

*Estas son las mañanitas
Que cantaba el Rey David,
Pero no eran tan bonitas
Como las cantan aquí.*

*Despierta, mi bien, despierta,
Mira que ya amaneció,
Ya los pajarillos cantan,
La luna ya se metió.*

Special Morning Song

These are the songs
Sung by King David
But they weren't as pretty
As they are sung now.

Wake up, my sweet, wake up,
Look who's awoken,
The birds are singing,
And the moon is no longer shining.

(This traditional birthday song is recorded on *De Colores* by José-Luis Orozco.)

Piñata

*Dale, dale, dale,
No pierdas el tino.
Mide la distancia
Que hay en el camino.*

Piñata

Strike it, strike it, strike it,
Don't lose your grip.
Measure the distance
From here to there.

Activity

On individual index cards print the Spanish words found in *Mice and Beans*. Print one word per card in Spanish and provide the English translation. After reading the book, hand out the index cards, giving each child one or more cards. Practice saying the words, in Spanish and English, with the group. Then re-read *Mice and Beans*. When the reader says a Spanish word, have the group repeat it. Have the participant with the appropriate card stand up, repeat the Spanish word and then translate it into English.

Craft Activities

Piñata Craft

Piñatas are a traditional birthday activity in the Latino culture. Each child is blindfolded when he or she takes a turn swinging a stick at the *piñata*. When the *piñata* breaks, *dulces* (candy) and small prizes scatter to be picked up by eager kids (and adults). Let each child make a mini-*piñata* as a souvenir of your program.

MATERIALS:

2 styrofoam cups per child
Masking tape
Candies or treats to fill piñata
Tissue paper in assorted colors
Glue sticks
String

DIRECTIONS:

Place candies or small treats into one of the cups. Seal candies into the piñata by aligning the openings of the two cups and securing them with masking tape. Make sure that the candies cannot fall out of the piñata. Cut assorted colors of tissue paper into long strips about 2” wide. The strips of tissue paper will be used to cover the piñata. Cut a fringe into the tissue paper strips, along the length of the paper. Cut along one edge, just to the middle of the paper strips. Use the glue stick to attach the uncut side of the tissue to the styrofoam cups. Start at the base of the piñata (the bottom of the cup that holds the candy if the piñata is standing) and work your way up the piñata. Place a thick line of glue and attach the fringe one row at a time. Overlap the fringe to cover the uncut tissue paper sticking to the cup. Alternate colors of tissue paper.

Tape the string to the top of the piñata.

Intermediate Program

MIGRANTES/MIGRANT FAMILIES

Suggested books

- Ada, Alma Flor. *Gathering the Sun: an Alphabet in Spanish and English*. The author uses poetry to tell the life of a migrant family.
- Altman, Linda Jacobs. *Amelia's Road*. Amelia looks for a place she can call her own because her migrant worker parents are constantly moving.
- Altman, Linda Jacobs. 1993. *El camino de Amelia*. Ilustrado por Enrique Sánchez. Traducido por Daniel Santacruz. New York; Lee and Low. Spanish language edition of above book.
- Ancona, George. *Harvest*. This photo-essay alternates between a generalized portrait of migrant workers in California and personal stories of various individuals.
- Ashabranner, Brent. *Dark Harvest: Migrant Farmworkers in America*. This history of migrant workers, and the struggles they've endured to improve working conditions, provides a generalized overview that compliments many of the individual stories in this section.
- Atkin, S. Beth. *Voices From the Fields: Children of Migrant Farm Workers Tell Their Stories*. Through a series of interviews with the author and accented with stunning photographs, nine children bring their very real voices and experiences to provide an overview of migrant life in California.
- Bunting, Eve. *Going Home*. A family of migrant workers in the United States considers Mexico their home.
- Dorros, Arthur. *Radio Man/Don radio: a Story in English and Spanish*. A young boy, traveling with his family as they move from field to field to find work, listens to a treasured radio, the one constant in his turbulent life.
- Herrera, Juan Felipe. *Calling the Doves/El canto de las palomas*. Using bilingual poems, the author tells of his life growing up as the child of migrant worker parents.
- Hoyt-Goldsmith, Diane. *Migrant Worker: a Boy from the Rio Grande Valley*. Photographs show the life of a migrant worker along with accompanying text.
- Jiménez, Francisco. *Cajas de Carton*. Spanish language edition of the book below.
- Jiménez, Francisco. *The Circuit: Stories from the Life of a Migrant Child*. Through autobiographical stories, Jimenez tells of his families unending travels following the harvest.
- Krull, Kathleen. *Cosechando esperanza: La historia de César Chávez*. Spanish language edition of book below.
- Krull, Kathleen. *Harvesting Hope: the Story of Cesar Chavez*. This award-winning book tells the story of César Chávez, who worked to improve the lives of migrant farm workers.
- Mora, Pat. *Tomás and the Library Lady*. Tomás finds a friend in the librarian who introduces him to good books.
- Mora, Pat. *Tomás y la señora de la biblioteca*. Spanish language edition of above book.
- Perez, L. King. *First Day in Grapes*. Chico recounts his school experiences, which are not always easy, when your parents are migrant workers.
- Taylor, Theodore. *The Maldonado Miracle*. Trying to reunite with his father, a young Mexican youth crosses the border to America only to face a harrowing set of experiences including a stay in a migrant camp in California.

Suggested audio recordings

Hinojosa, Tish. *Cada niño/Every Child*. Contains 11 songs with the title song being most appropriate for this program.

Orozco, José-Luis. *Fiestas: A Year of Latin American Songs of Celebration*. Contains 23 songs, including “Viva César Chávez!” recommended for this program.

Overview of the program

Working in the fields is a way of life for many Mexican families. In many cases, after immigrating to the United States, the family finds temporary or seasonal work. The children often live with constant change, including being the “new kid” in school every few months. Migrant families have deep roots in the Mexican culture and may still consider Mexico to be their home. Many migrant families continue to speak Spanish, eat traditional Mexican food, and retain their very tight family values. Although they do move regularly, programs that show an acceptance of migrant workers will bring the families to the library.

Reading and sharing books

Most of us have had contact with migrant workers on a weekly basis but just don’t realize it. When you munch on a bowl of grapes or wear your cotton pajamas, you are making contact. Migrant workers move around depending on where the next crop to be picked is located. They might pick cotton or grapes or both! You might start your program by using one of the pictorial books to introduce your program. Books mentioned above and not used in your program can be available for circulation at the end of the programming activity. Here are a few suggestions:

Harvest

First Day in Grapes

Harvesting Hope: the Story of Cesar Chavez

Listen to “Cada niño” which is found on a CD listed under audio recordings.

After reading *Tomás and the Library Lady*, distribute the Tomás cards from the game below and see how many points each child receives. Finally, engage your group in making tissue flowers (instructions found under craft activity).

Program activity

Contact the Migrant Council. Invite parents and grandparents to share memories from their life spent on migrant farms. Post signs asking for photographs to display. It will be a good idea to have a presenter who speaks Spanish. This would also be a good opportunity to display some of the products that migrant workers pick alongside a description of what a day in the life of a farm worker means.

Craft activity

Mexican Tissue Flowers

This is a traditional Mexican art form and you can find paper flowers in homes and in the market. Some people make their living crafting and selling the paper flowers.

MATERIALS:

Tissue paper in assorted colors
Chenille stems (2 per person)

INSTRUCTIONS:

Cut the tissue paper into five by five-inch squares. Distribute four squares of tissue paper in various colors to each child. Distribute 2 chenille stems per person. With the four tissue squares together, begin to make an accordion. Keep the accordion in place by taking one chenille stem and twisting the top over the middle part of the tissue paper accordion. Separate the tissue paper by lifting and fluffing up one at a time to give the appearance of a flower in bloom. Twist the top layer to form the center of the flower. Use the other chenille stem to make the leaves on the stem.

Activity

Tomás and the Library Lady

After reading *Tomás and the Library Lady*, give each child a copy of a card that spells out Tomás' name on the left hand column. Each child earns a point for every block they can relate to. Set prizes for achieving certain point levels. For example:

- 1-5 points: receive a sticker
- 6-10 points: receive a bookmark
- 11-15 points: receive a library pencil
- 16-20 points: receive a Mexican *dulce* (candy)

T	Likes to read about tigers	Has read a story to their mother	Can name a city in Texas	Knows what the Spanish word <i>pájaro</i> means
O	Has checked out a book at the public library	Knows someone who can tell a story in Spanish	Has eaten <i>pan dulce</i>	Can count to ten in Spanish
M	Can say good-bye in Spanish	Has read a book while riding in a car	Has enjoyed Mexican hot chocolate	Has been to a dump ground
A	Has visited a public library	Knows what the Spanish word <i>libro</i> means	Likes to read about dinosaurs	Can say "good night" in Spanish
S	Knows a library lady	Can roar like a lion	Knows what the Spanish word <i>gracias</i> means	Has picked fruits or vegetables

Intermediate Program

CUENTOS DE POURQUOI / POURQUOI TALES

Suggested books

- Ehlert, Lois. *Moon Rope/Un lazo a la luna*. This Peruvian folktale explains why we can see a face in the moon.
- Gollub, Matthew. *Uncle Snake*. Illustrated by Leovigildo Martinez. This pourquoi tale provides an explanation for lightning.
- Gollub, Matthew. *Tío Culebra*. Illustrated by Leovigildo Martinez. Spanish language edition of the above.
- Johnson, Anne Akers. *String Games From Around the World*. Contains pattern for Peruvian figure for art activity suggested below.
- Loya, Olga. 1997. *Momentos Mágicos/Magic Moments: Tales from Latin America*. This collection retains the voice of the storyteller in the variety of tales, including several *pourquoi* stories.
- Rohmer, Harriet. *Atariba and Niguayona: A Story from the Taino People of Puerto Rico*. In this Indian tale, a young boy finds the special properties of the *caimoni* tree.
- Rohmer, Harriet. *How We Came to the Fifth World/Como vinimos al quinto mundo: A Creation Story from Ancient Mexico*. The Aztecs tell how the world was created and then destroyed.
- Rohmer, Harriet. *The Invisible Hunters/Los Cazadores invisibles*. This tale explains why the Miskito hunters allowed European traders to come to Nicaragua.
- Vigil, Ángel and Jennifer Lowell. *The Corn Woman: Stories and Legends of the Hispanic Southwest/La mujer del maiz: Cuentos y leyendas del Sudoeste Hispano*. Several *pourquoi* tales are included in this collection.

Suggested resources

- Jayne, Caroline Furness. *String Figures and How to Make Them*.
- Johnson, Anne Akers. *Cat's Cradle: a Book of String Figures*.
- Johnson, Anne Akers. *Juegos con una cuerda: un libro de figuras hechas con cuerdas*.
- Koch, Kenneth. *Rose, Where Did You Get That Red?*
- Sutherland, Zena. "Folklore" in *Children and Books*.

Overview of the program

Folktales, with their natural ties to oral language, provide a rich source of read aloud material for older children. *Pourquoi* tales, which explain in story form natural phenomena that were unexplainable to the ancients, have survived over the years because of their strong stories. After all, these tales are no longer needed to explain the craters in the moon (*Moon Rope/Un lazo a la luna*) or where lightning comes from (*Uncle Snake/Tío Culebra*). Along with myths, creation stories, and tales explaining cultural beliefs, *pourquoi* tales can provide excellent material for reading aloud; viewing on film; and a basis for creative dramatics, puppetry, and storytelling. The following program is centered around *Moon Rope/Un lazo a la luna* by Lois Ehlert, but other folk tales are also included.

Reading and sharing books

Introduce the session by discussing the definition of a *pourquoi* tale (A story that answers the age old question, “Why?”). Tell the children how these tales have been used in cultures throughout the world to explain scientific phenomena, such as why the sun sets at night; aspects of natural history, such as why the crab has a shell; and the creation of the world. (For a more detailed explanation, see the chapter on “Folklore” in Zena Sutherland’s *Children and Books* cited above.)

Read *Moon Rope/Una lazo a la luna* as part of a session on *pourquoi* tales. In a school setting, such a program might continue over several days or weeks. In the public library, except as part of formal after-school programs, the session is best completed in one day. Have the children tell what the tale explains (two phenomena: why the mole doesn’t come out at night and why we see a figure in the moon). You may choose to read other *pourquoi* tales or conduct one or both of the art activities that follow.

Art activities

String figures

Anne Akers Johnson’s *String Games From Around the World* includes a pattern from Paraguay along with a tiny bit of regional information. Practice making this string figure before you demonstrate the activity to the children. The additional resources cited above provide some practice in producing string figures and are appropriate for both children and adults.

Mexican tin

Make metal cut-out figures that replicate Mexican tin work by using a disposable pie plate. See complete directions at <http://www.enchantedlearning.com/crafts/mexico/>. NOTE: Use scissors designed for cutting metal to soften the potentially sharp edges on the moon shapes. Because this activity might pose a hazard for younger children in the group, consider making either aluminum foil covered moons or moon shapes from silver poster board (usually available in craft shops during the Christmas season or by mail order). Follow the directions for creating imitation tinwork on the Web site mentioned above.

Writing activity

Although children often see writing a story as a poor follow-up to reading a story, the writing of original *pourquoi* tales can work well and be a lot of fun if done as a group activity. Begin by asking some questions that would lead to possible stories: Why does time slow down on school days? Why does a dog howl at the moon? Encourage the youngsters to suggest their own questions that could be the basis for a *pourquoi* tale. Then discuss the form of the tale. Stories should begin with some phrase such as “A long time ago. . .”. The story should state the prior condition. For example, if the tale is to answer the question, “Why do dogs bark?”, then in the beginning dogs should not be able to bark. Perhaps they sing, but sing badly. Perhaps they are silent, but can never signal an alert for danger. Next, the tale should create a situation that explains the phenomena. Perhaps dogs bark because they were rewarded with this special sound for accomplishing some feat. And then the tale should end with, “And that is why . . .”.

For a variation on this activity, have the children pose their questions as poetry. See Kenneth Koch’s *Rose, Where Did You Get That Red?* for a detailed explanation of his successes with this kind of question.

Intermediate Program

¡SALSA! / SALSA!

Suggested books

Colón-Vilá, Lillian and Roberto Collier-Morales. *Salsa*. Rita's family tells her how to dress, how to dance, and how to play salsa and she dreams of becoming a salsa band director.

Corpi, Lucha. *Where Fireflies Dance/Ahí, donde bailan las luciérnagas*. While investigating a haunted house, two children discover the music playing on a jukebox in a cantina.

Hallworth, Grace. *Sing Me a Story: Song-And-Dance Tales from the Caribbean*. Five Caribbean folk tales are accompanied by music that encourages readers to clap, sing, and dance. Music scores and dance instructions are included.

O'Neill, Alexis. *Estela's Swap*. Estela accompanies her father to the local market and tries to earn the money to buy a *folklorico* skirt. She learns, however, that kindness is more powerful than dollars.

Soto, Gary. *The Skirt*. Miata forgets her *folklorico* skirt on the bus and devises a plan to retrieve it before she has to tell her parents.

Suggested audio

Putamayo's World Playground. Putamayo World Music, 1999. Includes music from Chile, Brazil, Puerto Rico, as well as other parts of the world.

Sounds of the World - Music of Latin America: Mexico, Ecuador, Brazil. MENC: 1987. (#3032).

Recorded in the United States by immigrants dedicated to keeping alive their homeland traditions, each volume includes narration, interviews, and music examples. Specially prepared teachers' guides accompany each set and provide historical and musical background information, pictures of instruments, and suggestions for using materials with elementary, secondary, and college level students. Originally produced for public radio by ethnomusicologist Karl Signell.

Suggested Web sites

Latin American Music Styles: <http://home.swipnet.se/gersnaes/henriks/lamusic.html>. Explore musical styles and the history of them, with Real Audio samples.

The Buena Vista Social Club. <http://www.pbs.org/buenavista>. Excerpts from music, glossary of terms, and biographies of the musicians from the movie.

Additional resources

Putamayo World Music. www.putamayo.com/. This music label produces and distributes world music and sells educational kits that promote multicultural awareness.

Overview of the program

Books and activities celebrate the beauty of Latino music and dance, including traditional dances as well as contemporary and regional variations. For public library and after school programs, read *Where Fireflies Dance* and Chapter 1 of *The Skirt*, which introduces the characters and sets up the plot. Then play Latino music and show the children how to perform the Mexican Hat Dance. If possible, invite a folkloric group, a mariachi band, or other performers to present a demonstration. Select activities to round out the program and, of course, serve snacks.

Suggested activities

Music

Invite dance instructors to teach Latin dances. Teach the children how to dance the Mexican Hat Dance. Two recommended sources are:

<http://www.karnes-city.isd.tenet.edu/mainst/center/dance/danhat.html>

<http://www.janbrett.com/piggybacks/hatdance.htm>

Play music by Tito Puente, Ricky Martin, and others. If the community has a Spanish-language radio station, invite the station to do a live remote broadcast from your celebration. Play samples of various types of Latino music, including tejano, conjunto, salsa, danzon, etc.

Demonstrate *los viejitos*, the dance of the old men. This traditional dance from Michoacán is usually only performed by men but children are permitted to take part in the festivities as well. Provide materials for the children to make *los viejitos* masks from papier-mâché or paper. Examples of the shoes and masks can be found (with text in Spanish) at <http://www.folklorico.com/danzas/viejitos/viejitos.html>, part of the Web site of Danzas de Michoacán. Additional examples of the masks can be found on many commercial Web sites. For school library and classroom programs, relate the reading selections and activities to the curriculum.

Ask each child to select one instrument or randomly assign them. Each youngster should use books and electronic information resources to find out when the instrument was developed, who developed it (if appropriate), what makes it unique, which performers are best known for playing the instrument, etc.

Geography

Use a map to locate Latin American countries and the musical style or dance that is popular in that country. Use colored yarn to show connections between Latin American countries and other countries that influenced the music.

Craft activities

Maracas

MATERIALS:

Recycled soft drink cans
Washed and dried beans, peas, small stones, rice
Masking tape or duct tape
Stickers, paints, or markers

DIRECTIONS:

Be sure that the soda can is washed and allowed to dry thoroughly. Decorate the can with stickers, paints, or markers. Be sure to use permanent markers so that the color adheres to the can. Place a handful of beans, peas, rice, etc. into the can. Shake it and add additional beans, peas, rice, etc. until the sound is pleasing. Don't fill the can more than about one inch. Cover the hole with tape and shake, shake, shake.

Younger children can make maracas from paper plates. Directions are at <http://www.enchantedlearning.com/crafts/mexico>.

For more authentic maracas, use balloons and papier-mâché. Instructions are available from many sources and on-line at http://www.dltk-kids.com/world/mexico/mexican_maracas.htm.

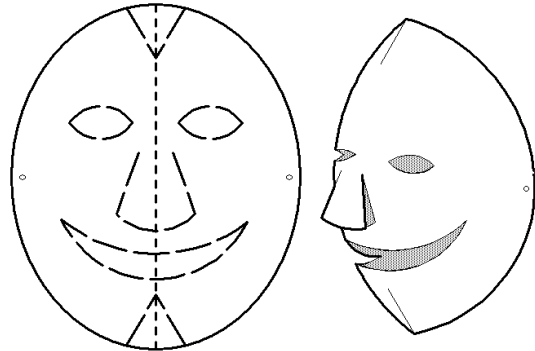
Box Guitars

Directions for making box guitars can be found at <http://www.enchantedlearning.com/crafts/mexico>

Masks

MATERIALS:

Poster board or heavy paper for each child
Pencils, crayons, paints, markers
Scissors
Stapler
Glue
Feathers, rickrack, and other decorative items
String or elastic



DIRECTIONS:

Draw an oval shape on the poster board or card stock large enough to cover the child's face. At the top and bottom of the oval, cut out a small triangular shape. Cut eyeholes. Allow the child to decorate the mask, coloring in features and adding embellishments with feathers, rickrack, etc. Fold the mask along the edges of the triangular shape at the top and staple the two edges together at the top so that the mask has depth. Repeat at the bottom. Staple the string or elastic to the mask. White paper plates can also be used for the mask form instead of poster board..

Mixed Ages Program

MARIPOSAS/BUTTERFLIES

Certain types of programs, particularly in a public library or other “open” settings may attract children of many ages and interests. There are also times where programmers do not know what age children will show up. In some cases it’s advantageous to have several choices for reading aloud and craft activities all centered on the same subject. That way if librarians need to make changes in the program, those changes will be less obvious. School librarians, more sure of the age of their respective audiences, may want to select a single title from the ones below and read that book, accompanying the reading with the appropriate craft activity.

Suggested books

Ada, Alma Flor. *Olmo y la mariposa azul*. (Preschool/Primary) Although not a Monarch, a little boy tries to catch a butterfly that flies in and out of his window and all through the town.

Jiménez, Francisco. *La Mariposa*. (Intermediate/Middle School) Adapted from one of the stories in Jiménez’s *The Circuit*, *La Mariposa* explores the symbolic ties a young boy, just beginning to break out of his shell, has with a pupa emerging from its cocoon. Available as its own volume, the story has also been translated into Spanish as *La mariposa*.

Josse, Barbara M. *Ghost Wings*. (Primary/Intermediate) The story takes place in Mexico during the annual migration of the Monarch butterfly and symbolically combines the presence of the butterflies with a young girl’s memories of her grandmother and her attempts to honor her during The Day of the Dead celebrations.

Swope, Sam. *Gotta Go! Gotta Go!* (Preschool/Primary) This book is an English-only selection about a “creepy-crawly bug” that has “gotta go” to Mexico. Along the way, she turns into a Monarch butterfly. The illustrations dramatically carry the story and the catchy verse builds pacing. Note: The book is small, though, and it’s recommended that you have several additional copies for members of the audience to hold and follow along with you as you read.

Suggested video

The Monarch: A Butterfly Without Borders. 47 minutes. (Intermediate/Young Adult) Bullfrog Films.
<http://www.bullfrogfilms.com>

Suggested puppets

Use a butterfly puppet, such as the one available from Folkmanis #2046 (<http://www.folkmanis.com>) to show the children a butterfly in flight. Folkmanis also offers a caterpillar puppet that becomes a butterfly (#6005)

Overview of the program

Children in Texas are frequently able to see large groups of Monarch butterflies as they make their way to Mexico. Three of the following four suggested books deal with the Monarchs, both literally and symbolically.

Reading and sharing books

Librarians will have to be familiar with all of these books in order to select the best ones for the mixed age groups that may appear. Read one or more stories and have the children complete the craft activity that best suits their level.

Showing the video

Because of the length of this video, the showing of it may be limited to school libraries. Public librarians, however, may want to create a special showing for those youngsters who have participated in these Monarch activities. Please note that while this video is available from several distributors, it is only through Bullfrog Films that one can purchase public performance rights.

Craft activities

The following craft activities are listed in order of difficulty.

Folded Paper Butterfly

Follow the directions given at <http://www.bluebonnetvillage.com/foldbfly.htm> to make a paper butterfly.

Monarch Butterfly Puppet

Use the patterns and instructions provided by The Center for Puppetry Arts at <http://www.puppet.org/pdf/butterfliesguide.pdf> to create a butterfly marionette puppet.

Other activities

The University of Kansas hosts a Monarch Watch Web site (<http://www.monarchwatch.org>) that provides directions for tagging Monarchs. Every year groups of children tag the butterflies, which are then identified when they winter over in Mexico. Other suggested activities, from formal lesson plans to research projects, are provided. Links to Texas Monarch Watch can be found at <http://www.tpwd.state.tx.us/nature/education/tracker/monarch/>.