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The Power of Our Bilingual Voices:
Translanguaging with Middle School English Language Learners

A Thesis submitted in partial satisfaction of the
requirements for the degree of
Master of Arts

in

Teaching and Learning (Curriculum Design)

by

Valine Moreno

Committee in charge:

Cheryl Forbes, Chair
Paula Levin
Marcia Sewall

2014

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The Thesis of Valine Moreno is approved, and it is acceptable in quality and form for publication on microfilm and electronically:

Chair

University of California, San Diego

2014

DEDICATION

This work is dedicated in loving memory of my abuelita, Elizabeth Cruz-Gonzalez (1933-2013) whose life continues to inspire me.

To my mom, Veronica Moreno who has been my constant source of motivation and strength.

To my partner, Kelly. Thank you for supporting me every second of every day.

To my energetic students, who participated in The Power of Our Bilingual Voices: Translanguaging with Middle School English Language Learners.

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ABSTRACT OF THESIS

The Power of Our Bilingual Voices:
Translanguaging with Middle School English Language Learners

by

Valine Moreno

Master of Arts in Teaching and Learning (Curriculum and Design)

University of California, San Diego, 2014

Cheryl Forbes, Chair

The Power of Our Bilingual Voices: Translanguaging with Middle School English Language Learners is a curriculum designed to facilitate a learning environment allowing students to use and build upon their entire language repertoires. The model that was used was based on integrating translanguaging, a common language practice of bilingual and multilingual individuals who frequently use more than one language in a sentence or a conversation. I used translanguaging as a

pedagogical strategy by providing copies of the novel, The Giver by Lowis Lowry (1993) in English and Spanish to each student. In addition I encouraged students to respond in English and Spanish to demonstrate their understanding of the content.

The Power of Our Bilingual Voices: Translanguaging with Middle School English Language Learners was implemented in a sixth through eighth grade English Language development classroom. The activities in the curriculum are designed to allow students to use Spanish as well as English to more accurately communicate their understanding of the content. The majority of the students used English and Spanish to actively participate in whole group discussions. Some students also used both languages in writing. I found that students became more accurate and reflective from the beginning of implementation to the end of implementation according to interview results, field notes and student work samples. In addition, I found that students referenced their English and Spanish novels differently based on the type of question asked.

This curriculum revealed ways activities can be shaped to build upon students' strengths so they can utilize the linguistic resources they bring to class. In addition, students became more reflective about their use of language when discussing with whom and why they used English and Spanish. Rather than limiting students to reading and responding only in their second language, allowing students to use both languages gave them more opportunities to express their understanding of the content.

I: Introduction

My personal experiences played a role historically and philosophically in the development of The Power of Our Bilingual Voices: Translanguaging with Middle School English Language Learners curriculum. I grew up in a single parent home. My mother, brother, sister and I lived in many different apartments and houses, but we mostly lived at my grandparents' house, where they spoke mostly Spanish. My grandparents are from Puerto Rico, and they came to California when my grandfather was drafted into World War II. My grandparents had twelve children. The first six children were born in Puerto Rico, and the second six were born in California. While the first six of my aunts and uncles speak some Spanish, the six who were born in California (which includes my mother) speak very little to no Spanish at all.

My cousins and I grew up speaking solely English, even though we all spent much of our lives in the care of our grandmother, while our parents worked. I was keenly aware of, and interested in, my grandparents' language and culture from a very early age. My first opportunity to learn Spanish in school was in Kodiak, Alaska in the third grade, the only year I spent in Alaska. My mother decided to move to Alaska to start a new life for us. I can still remember packing everything into black garbage bags to move to Alaska.

My mom drove her 1994 blue minivan all the way to Homer, Alaska, where we caught the ferry to the island of Kodiak, Alaska. My mom wanted to be closer to her sister, Rosa, who moved to Kodiak ten years before so her husband could work on fishing boats. When I first saw Alaska, the trees amazed me. I had never seen so many

in my life. We lived in my aunt's living room for a few weeks until an apartment opened up in the low-income complex on Woody Way, where we slept in sleeping bags on the floor and sat on beanbags for an entire year. My first day of the third grade, I wore snow pants to school. I had never experienced such temperatures in California. On that day, I met Astrid, whose mom came in each morning to teach some of us Spanish. Astrid became my best friend.

My mom's dream of starting a new life did not survive the Alaskan winter, so on the anniversary of our arrival to Alaska we packed our black garbage bags back into the 1994 minivan and drove back to California. I kept my Spanish worksheets in a folder for years even though I memorized all of the words and phrases Astrid's mom taught me. When I reflect upon this experience, it amazes me how my first opportunity to learn Spanish in school occurred half a continent away from my grandma's house. The next opportunity to take a Spanish class was my freshman year of high school.

I was intrinsically motivated to learn Spanish because it was a part of my culture that was lost when my family moved to California. Learning Spanish helped me to understand a lost part of my identity that I yearned for. I grew up knowing enough Spanish to know some bad words, titles of my grandmother's *novelas*, and the names of traditional Puerto Rican foods, but I couldn't communicate with my grandmother. It became my goal in high school and college to learn Spanish well enough to be able to talk to my grandmother in her own language. I eventually learned Spanish both in and out of the classroom by taking university courses in Spanish, as well as by traveling all

over Latin America, where I experienced the Spanish language within the day to day lives of Spanish speaking people.

In so many ways, learning Spanish was a source of motivation towards discovering my potential in life because it was a part of my history, a history that was almost lost. However, the desire to learn Spanish and my culture made me different from the rest of my family. Associating myself to a larger cultural identity was a driving force in my intellectual development because it helped me to understand what made me who I was. I latched on to my cultural heritage in many ways because I believe it had fallen victim to the process of Americanization. Because I felt nearly robbed of language, I worked twice as hard to figure it out, study, and nurture it.

My intrinsically motivated desire to revive and take pride in my cultural heritage drove me to take advantage of various opportunities such as the Upward Bound program, a high school college readiness program for low income, first generation, minority high school students. In Upward Bound, I found myself surrounded by students just like me. The program guided me on the process of getting to college. I was the first in my entire family to attend college, where I continued seeking out opportunities to learn about myself. In college, I finally learned about my family's history, the story of immigrating to the United States and the process of becoming American. I learned that my experience was not unique, and I met many students who shared my experiences.

Like many of us who grew up in working class families, the only people we knew who attended college were our teachers. For me, it is no wonder that I was driven

to become a teacher because my teachers were some of the most successful, happy, and prosperous people I knew. It was at this point that my history morphed into my philosophy. Based on my own positive school experiences, I found myself wanting to work with students in low-income communities of color because I believed then, and still do, that I can use my life experiences to connect with and motivate my students.

Lastly, I want to contextualize my students' history, culture, and language within the content. I want them to be able to see themselves in what they are learning with the intent of helping my students take pride in their identities and, in doing so, connect them with the tools to think critically about the larger struggle for equality in their communities and in their lives. This curriculum design embodies that intention.

II: The Need for Translanguaging in Teaching and Learning English as a Second Language

English learners (ELs), who comprise 22% of California's kindergarten through twelfth grade (k-12) student population (California Department of Education, 2012), are faced with double the work compared to their language-majority English speaking peers in their daily educational experience (Short & Fitzsimmons, 2007). The majority of ELs, that is, students who speak a language other than English at home, are learning English while simultaneously learning their core subjects in English. Some ELs are new to the country, while others were born in California. In California, Hispanic or Latino students make up 48% of all English Learners in California (California Department of Education, 2012).

Currently, English learners are identified, tested, and placed in specific academic programs based on their language proficiency level in California public schools. Language courses for secondary English learners are often called English Language Development (ELD) classes. These courses are specifically designed to teach English systematically to emerging English learners, students at the beginning to early intermediate stage of language acquisition. Such courses supplement core subject area courses. Another example is Sheltered English Immersion (SEI), which according to Gándara and Hopkins (2010) evolved from California's Proposition 227, which requires English language learners to be educated primarily in English. The goal of SEI classes, as outlined by Dutro and Kinsella (2010) is to help students transition into mainstream classrooms with the English skills to be able to access academic language.

Writing instruction in the SEI classroom can go beyond using basic grammar and syntax to develop oral language skills in English by incorporating common language practices that celebrate the community in which students live. Writing can be used to empower and motivate English learners to develop their identities as bilingual writers and to take pride in their work, especially as California schools transition into the writing-intensive Common Core State Standards (2011) for gauging proficiency among K-12 students.

Standardized tests can inform writing instruction in SEI classes. In California, English language learners currently must take the California English Language Development Test (CELDT) (2013) to monitor their progress in academic reading, writing, listening, and speaking. There are limitations to the way CELDT currently assesses our students' proficiency in each subtest, especially writing, as CELDT assesses only a small amount of actual writing. The CELDT writing subtest requires students to write seven sentences and answer nineteen multiple-choice questions. As a consequence of teaching to the test, writing instruction in SEI classes is often reduced to teaching students to write single sentences or short three sentence paragraphs, thus lowering the expectations for writing, in order to prepare students for the type of writing they will encounter on the CELDT.

Adolescent English Language Learners in the Education System

Adolescent ELs are at greatest risk of not only becoming lifelong English learners, but also dropping out of school altogether (Short & Fitzsimmons, 2007). A

lifelong English learner is an EL who has exceeded the expected time to become proficient in English as outlined by the state of California, which is to advance one proficiency level each year for a total of five years. Being labeled a lifelong English learner has negative consequences in public schools, in that lifelong English learners often have limited access to college preparatory and honors classes. Because many lifelong ELs are enrolled in SEI courses or have additional support classes, that leaves little room in their schedules for college preparatory electives or the prerequisite courses needed for college preparatory or honors core classes.

The concept *lifelong English learner* is misleading and controversial because it suggests that the English learners who do not pass CELDT are learning English for life while English learners who pass CELDT are no longer in the process of learning English. The newly revised English Language Development Standards (California Department of Education, 2012) address the controversy by considering all English learners lifelong language learners whether or not they are deemed English proficient according to CELDT. While changing labels and concepts may not address the notion that being labeled an English learner is synonymous with academic failure, it may address the way educators and schools understand the process of learning a new language.

Adolescent English learners are at greater risk of dropping out of school than their language majority, English-speaking peers (Short & Fitzsimmons 2007). In 2012, the graduation rate of ELs was 61.1% in California, while the statewide graduation rate was 78.5% (California Department of Education Dropout Rates, 2012), which shows

that English learners are graduating at a lower rate than their native English-speaking classmates.

One critical look at the current nationwide educational system suggests that deficit views of minority students are detrimental to their educational experience. Bartolomé and Balderrama (2001) suggest that schools often treat Latino students as unequal compared to their Anglo-American peers in a school setting which values the dominant American culture and simultaneously rejects the importance of other cultures. The authors advocate that educators must be “cultural border crossers” (p. 60) in order to create just and equitable schools. According to Jaffe (2007), one way to cross these borders is to incorporate and celebrate students’ cultures, languages, and experiences into the classroom setting.

Knowing adolescent English learners are at high risk of dropping out of school, educators must be deliberate (Jaffe, 2007) in their classroom teaching and motivational strategies. More importantly, educators of adolescent English learners can use their students’ life experiences, cultures, and languages as valuable tools in the classroom-learning environment while also acknowledging and dispelling cultural stereotypes and linguistic biases. These arguments have significant application in the second language acquisition classroom where ELs are formally introduced to English. In order to learn, motivation is a key component. Classroom environments that embrace students’ individualism and embrace their lived experiences can tap into students’ intrinsic motivation to learn. However, to be intrinsically motivated, according to Deci (2005), people must be able to see themselves as competent, independent, and effective.

Revised English Language Development Standards

The newly revised English Language Development Standards (California Department of Education, 2012) pose new challenges and opportunities to the process of educating English learners in California (Bunch, Kibler, Pimentel 2013; Fillmore & Fillmore, 2013; Hakuta, Santos, & Fang, 2013). The newly revised ELD standards were designed to help differentiate content in core classes in order for ELs to access and use academic vocabulary. In the Smarter Balance Assessment Consortium (SBAC) (2013), the new standardized assessment for the Common Core State Standards (CCSS) (2011), will no longer require student to simply identify the correct answer on the assessment; they will also be required to defend their answers in academic English. In order to be successful at that task, students will need the skills to justify their answers in each of the assessed content areas of English-language arts, math, science, and social studies. In that way, CCSS challenges educators to take an interdisciplinary approach to literacy in that teachers in all content area classes will be teaching literacy skills. This shift from the former multiple-choice format to one in which students are asked to articulate their reasoning in writing is an opportunity for teachers to teach to the needs of all students, specifically students who are learning the content as well as the language in which the content is written.

Bunch, Kibler, and Pimentel (2013) and Hakuta, Santos, and Fang (2013) point out that the new Common Core State Standards focus on reading and analyzing complex texts. The focus on complex texts will be an opportunity to expose ELs to

readings that they may not have been exposed to in school or at home. In addition, the newly revised ELD standards work collaboratively with the CCSS. The revised ELD standards support the use and importance of native language as a tool in the process of learning a new language. As ELs are developing literacy skills across content areas, they will be able to use their primary language as a tool. This is a shift from the previous standards, which were not as concerned with the importance of native language in the language learning process to the extent that the newly revised ELD standards are.

The shift to the new CCSS also presents further opportunities for writing. Bunch, Kibler, and Pimentel (2013) assert that because the CCSS is writing intensive, educators of ELs will need to understand and maximize the use of existing linguistic and cultural resources so that students have meaningful topics to write about. They also point out that educators will need to meaningfully expose ELs to the types of texts that they will be writing. Modeling the writing process will become increasingly important as educators shift from focusing on mechanical exercises to meaningful opportunities to communicate through writing (Fillmore & Fillmore, 2013; Hakuta, Santos, & Fang, 2013). Furthermore, the research suggests that educators should allow ELs to collaborate in their home languages to complete tasks in English (De La Piedra, 2009). Therefore the new CCSS have challenged teachers to rethink writing instruction, specifically for our English learners.

III: Review of Research Authentic Voice, Translanguaging, and Building on Students Lived Experiences

This review of research surveyed the implications of translanguaging, building on students' lived experiences, and authentic voice for native Spanish speaking students who are learning English at the secondary level. Translanguaging is a common language practice amongst multilingual individuals. When multilingual individuals are translanguaging, they are using more than one language in a conversation. Translanguaging, building on students lived experiences, and authentic voice create a framework for developing curriculum that gives students the opportunity to use their languages, experiences, and authentic voices to connect with and demonstrate understanding of the content.

Translanguaging

According to García (2009), bilingual and multilingual individuals “commonly engage in bilingual languaging, or translanguaging” (p. 140). Translanguaging is the language practice of bilingual or multilingual individuals who maximize their communicative potential by utilizing aspects, features, and modes of their languages. Translanguaging is different than code-switching (Celic & Seltzer, 2011). Translanguaging is not about simply switching from one language to another. Conceptually, code switching assumes that a bilingual individual's languages are two separate monolingual codes that do not reference one another. On the other hand, translanguaging puts forward the idea that bilingual individuals strategically draw from one language repertoire in order to optimize communication and understanding.

Translanguaging can be strategically used in the classroom to develop bilingual students' authentic voices in writing, for example.

According to the research, there are cognitive benefits to developing both primary and secondary languages for bilingual students (Dressler & Kamil, 2006; García, 1998; Jimenez, García, Pearson, 1996). Bilingual students who have developed learning strategies for strategic reading and writing in their primary language have the ability to apply those strategies in their second language. In other words, the skills do not need to be taught again in a bilingual student's second language. Bilingual students' literacy skills in the primary language facilitate second language acquisition. Celic and Seltzer's (2011) translanguaging guide shows how bilingual activities, which engage students in cross-linguistic work, allow students to develop their own bilingualism. Activities that promote the use of prior knowledge in primary language are crucial and strategic in developing literacy skills in their second language (García, 1998; Jimenez, García, Pearson, 1996). Furthermore, Dressler and Kamil (2006) analyzed how developing literacy in second-language learners suggests that writing is a potentially meaningful mode for cross-linguistic relationships during classroom instruction.

Canagarajah (2011) analyzed a multilingual individual's analysis of poetry in which the author used translanguaging as a strategy in her writing. Canagarajah closely analyzed the process of translanguaging for one individual in order to understand why a multilingual individual would use translanguaging as a rhetorical device in writing. Because so little research has been done to understand how multilingual individuals use translanguaging strategically in academic writing, Canagarajah explored one student's

process. In doing so, she developed a way of analyzing writing that uses translanguaging as a strategy to convey specific messages, challenge monolingual notions of academic writing, and invite monolingual readers into the multilingual experience.

Canagarajah found that translanguaging could be used as a writing strategy under the condition that the writer was conscious of his or her translanguaging practice as a rhetorical strategy. First, Canagarajah studied the ways in which a graduate student writer used translanguaging as a rhetorical strategy. She noticed that the writer recontextualized her writing from a monolingual context to a multilingual context and, in doing so, the writer invited the reader to negotiate the meaning of language and interpret the use of multiple languages within one piece of writing. For example, the writer used many languages in her writing in order to challenge the assumption that all academic writing should be in English.

Second, Canagarajah found that the writer used translanguaging as a voice strategy. She noticed that the writer used her strengths in multiple languages to write about her ideas authentically. The writer's decision to incorporate multiple languages into her writing was motivated by her identities. Language was part of her identity as a multilingual individual, so expressing her voice was more important than expressing her meaning. Cultural and linguistic perspectives conflicted the writer as she decided on which thoughts to elaborate. Canagarajah asserts that the writer's identity is "hybrid" and "plural" (p. 408). Therefore, her perspective as a multilingual writer enables her to translanguage by inviting all of her languages into her writing.

Third, the writer used translanguaging as “an interactional strategy to invite, cajole, and even pressure the reader into negotiating the text with her” (p. 408). In this case used translanguaging strategically to bring the reader into the discussion. In doing so, parenthetical notes were used strategically to explain specific aspects of translanguaging, to interpret, or to translate language in order to avoid confusion and respect the readers’ perspectives. The writer used translanguaging as an interactional strategy in order to inspire curiosity in her readers through purposeful translations or lack of translations. Canagarajah claims that multilingual individuals meet halfway using various languages to co-construct meaning. By using translanguaging as an interactional strategy, the author invites the reader, monolingual and multilingual alike, to experience what multilingual individuals often experience.

Lastly, translanguaging was used as a textualization strategy in order to situate the text within “a multimodal social practice” (p. 404). The writer was not concerned with errors or form, which would have limited her ability to write authentically. She may not have been able to use her multilingual grammatical resources as creatively as she did if she focused on form and correcting her errors. In other words, the writer was not focused on a finished product; she was focused instead on the process of writing and developing her essay as she developed her thinking. Canagarajah concludes that deviations from Standard English can be contributed to positive transfer of the author’s thoughts as opposed to negative interference of language. In other words, a multilingual author may use multiple languages specifically to express an idea. In this deliberate action, the use of multiple languages is not evidence of confusion; rather, it illustrates

the creative and strategic forms of expression available to individuals with multiple languages.

Currently, in Structured English Immersion (SEI) classes, English learners learn through a variety of activities, such as using sentence frames, or sentence templates, to develop oral language skills. English learners practice writing and speaking using these frames in order to internalize the language structures and vocabulary. Used in this way, the purpose of writing is to develop secondary language oral proficiency. Current SEI instruction is lacking in that it tends not to include instruction in writing in students' languages as a method to develop students' bilingual skills (Celic & Seltzer, 2011). According to García (2009) cross-language relationships strengthen both primary and secondary language resources. Rather than ignoring the existence of an entire language, that is, the student's primary language, García (2009) illustrates the need to nurture bilingual and multilingual students' entire language repertoire.

When students are able to bridge from first to second language by internalizing the similarities and differences between their languages, bilingual students will achieve greater academic success (Beeman & Urow, 2013; Jimenez, García, & Pearson, 1996). Developing bilingual students' primary language, such as Spanish, and secondary language, such as English, provides a context that taps into bilingual students' intrinsic motivation while also teaching explicit language structures. Students can use their entire language repertoires to make meaning of the content they are learning (García, 2012). By contextualizing the language and developing a bilingual classroom space in

which students can learn in both languages, bilingual students are given the opportunity to build on their primary language in order to learn their secondary language.

In an academic context that usually values English, bilingual learning activities reaffirm bilingual students' cultural and linguistic identities. Their strengths in their primary language are more important than their shortcomings in their secondary language. Bilingualism is a strength that must be highlighted in the SEI classroom in order to support the intellectual development of bilingual students.

Building upon students' lived experiences

Research (De La Piedra, 2011; Short & Fitzsimmons, 2007) shows that building upon students' lived experiences is a strategy to help students connect themselves to the content. One way to build on students' lived experiences is to build upon students' multiple literacies. Short & Fitzsimmons (2007) state that adolescent English learners' multiple literacies must be considered in school. They argue that adolescent learners must feel they can relate to what they are learning. Therefore, drawing upon adolescent learners' lived experiences helps them to contextualize the content. Writing instruction could be contextualized for students in the same way. According to De La Piedra (2011), vernacular literacies, that is, literacy based on social experiences in the community, can be used as a tool to teach literacy skills to adolescents in schools on the Mexican-American border. De La Piedra recommends that educators learn more about literacy and transnational middle and high school students from the United States-Mexico border, which was the setting of her study. She suggests that understanding

how this group of students makes meaning of their lives within the context of their education is important to their success in American schools.

De La Piedra points out that students come to school with linguistic resources from their family and peers. In this study, De La Piedra sought to understand the types of literacy practices that were already taking place within the personal contexts of EL students' lives, at home, and in peer groups. The author interviewed and observed students and families in order to determine the sort of literacy practices already taking place in the home, such as letter writing, sending email messages, and reading magazines. In addition, she analyzed the ways in which the role of literacy was different between school and the home space. She found that the role of literacy was to communicate affection at home (De La Piedra, 2010). She also found that the role of literacy within peer groups was to facilitate authentic communication and foster relationships between peers. Furthermore, De La Piedra found conflicts between adolescents' home literacy and school literacy because schools did not see the benefit of bringing the two together. In other words, De La Piedra challenged the narrow definition of meaningful literacy in order to show that what was ascribed as meaningful in the school environment was in direct contrast to the definition of meaningful in the social and home lives of adolescents.

The author suggests the conflict can be resolved in border schools through the incorporation of students' language and culture into content. For example, educators can use Spanish *dichos*, or idiomatic sayings, to teach complex concepts such as metaphor. In doing so, teachers can make content relevant to students' lives. She also

advocates for using Spanish texts in the classroom to introduce students to new concepts that they will be learning about in English. In doing so, bilingual adolescent students would feel comfortable and hopefully confident in using Spanish literacy while developing their English literacy. She indicates that these skills are crucial for developing students' writing skills because students can brainstorm and create outlines in Spanish, then they can write their essays in English, while also infusing specific words in Spanish to highlight specific ideas. De La Piedra demonstrates that diversifying school literacy practices to include translanguaging can help establish their identity as part of a "transnational family" (p. 582). De La Piedra advocates for an open border of literacy between English and Spanish, in other words using translanguaging in border schools in order to develop sincerely meaningful learning experiences that maximize the use of students' linguistic resources.

Authentic voice

According to Romano (2007), developing authentic voice, that is writing what one wants to say in the manner or style in which he or she wants to express it, is a complex and creative process that can be difficult to teach. Yet, the beauty of authentic voices is that they are different for every individual. When students find their authentic voices, they are able to capture and present information uniquely. In many instances, according to Romano (2004), authentic voice purposefully deviates from Standard English in order to create, critique, or accomplish something significant to the author's life. In other instances, authentic voice might break up a cultural assumption or bias about writing. For bilingual learners, developing authentic voice becomes increasingly more

appealing because it is an opportunity to employ all language resources. Whereas writing in other contexts may be stressful for students learning English, writing for voice gives students the power to use language authentically.

According to Short and Fitzsimmons (2007), the ability to write competently and confidently is valuable for bilingual students because writing creates a tangible space to decipher between, interconnect, and mold languages. Language becomes tangibly malleable in writing. Students can manipulate spelling, words, phrases, and ideas. Writing stimulates metacognitive awareness of language because writers are confronted with transforming thoughts and ideas into words on paper. Writing is a complex task for students who experience the world through two languages.

Ivonič and Camps suggest that aspects of writing construct identity, or a “representation of self” (2001, p. 1). They assert that, in writing, voice is not an option. That is, a writer always conveys voice in writing; therefore writers should be critically aware of their own voice. Writing pedagogy for second language learners that includes “critical awareness about voice” (p. 29) can assist students in maintaining control over their identity in writing. They also state that students who are learning to write in a second language experience a “double demand” for critical awareness of language in writing. The double demand means that students must first learn how to write in the second language and must also be aware of the voice they are conveying in that second language. These students are learning the role voice plays and the ways in which voice changes depending on the genre of writing. The authors disagree with the argument that second language learners must become proficient writers before they begin to

consider voice. They instead view issues of identity to be essential to writing from the beginning because they consider voice to be “self-perception in writing” (p. 29).

Ivonič and Camps (2001) discuss the relationship between “positioning” and voice (p. 2). Positioning refers to the author’s point of view and the type of position they take on a topic. The authors suggest that there are implications for using positioning in order to map voice in the second language classroom. Voice mapping is the ability to identify voice in writing. Ideational, interpersonal, and textual positioning are three ways writers position themselves and develop voice in writing. First, ideational positioning situates the writer to develop voice that expresses their representation or thoughts of the world around them. When writers position themselves as having certain view or opinions of the world, they are positioning themselves ideationally. In other words, the author portrays their interests through his or her writing. Second, interpersonal positioning allows the writer to develop voice that builds a relationship with the reader that may be authoritative and certain. Finally, textual positioning allows the reader to develop a voice that allows the writer to turn meaning into text. All three types of positioning influence one another and may be used within one body of writing in which the author uses many voices.

Hirvela and Belcher (2001) use research data from interviews with bilingual graduate students to analyze the issues concerning voice. Cultural, ideological, and stylistic differences were core conflicts concerning issues of voice in their study. The researchers discuss the importance of identifying the voices that already exist in second language learners’ writing, rather than assuming second language learners need to be

taught how to develop voice. Attempting to force voice in a second language, such as English, may conflict with students' established voices, which in turn cause conflicts between what is acceptable and what is not for academic writing. They explain that the nature of the struggle to develop acceptable voice is a struggle of self-representation in written English for English learners. Acceptable voice refers to voice that is acceptable to the author. They examined how students bring together identity-based conflicts as they move from their writer identity in their primary language to developing their writer identity in their second language. The researchers found that variables in the students' lives such as their culture and discipline must be considered when discussing voice.

Conclusion

Translanguaging, building on students' life experiences, and authentic voice are three constructs that work together to promote a classroom environment conducive to culturally conscious second language acquisition. The three constructs create a framework that redefines language development. They move away from accelerated English language development in a monolingual English classroom. In doing so, they move towards a more holistic foundation for language instruction that makes a place for primary language in the context of bilingualism.

IV: Review of Curriculum for English Language Learners

The materials being reviewed in this chapter are the EL Achieve Systematic English Language Development (SELD) (Dutro, 2008), Inside (Moore, Short, Tatum, Villamil Tinajer, & Bernabei, (2009), and Translanguaging: A Cuny-NYSIEB Guide for Educators (Celic & Seltzer, 2011) curricula. All offer promising elements for promoting a curricular model that includes translanguaging, building upon students' life experiences, and developing students' authentic bilingual voices in the English Language Development classroom. Infusing bilingual teaching and learning strategies that incorporate students' language and experiences may create an environment that celebrates and utilizes languages equally, allowing for intellectual development to occur through both languages.

Systematic English Language Development

One approach to teaching English Language Development is through grouping English Learners with the same proficiency levels into what are commonly known as sheltered English groups. The term, sheltered refers to courses that provide English language skills to students whose first language is a language other than English. These courses are supplemental to the students' main coursework in order to provide students with English language skills in reading, writing, and speaking. The features of this curriculum focus on structured activities in listening, speaking, reading, and writing.

In these courses, educators often use curriculum such as Systematic English Language Development (SELD) (Dutro, 2008) to teach English. The time is dedicated

to building a solid foundation in English through a scope and sequence of grammatical forms and functions, topic vocabulary that moves from general to precise words and phrases, ample time for practice and application, and ongoing assessment and monitoring. SELD is designed to teach English learners language that they did not learn before entering American schools, will not learn in other content area classes, as well as language they will need to be successful in other content areas. SELD breaks the English language down into leveled chunks and makes language structures visible to English learners. It addresses the need for specific data and framework to monitor English proficiency.

This curriculum provides a framework for Structured English Immersion (SEI) classes, as it addresses the curricular needs for this period in an English learners education. Lessons are built around clear language objectives that are based on a scope and sequence of language skills. They focus on language function, language patterns and vocabulary, structured language practice, and engaging topics. While this curriculum includes practice in reading and writing, the emphasis is on listening and speaking English skills, which are the essential first steps in acquiring a new language.

In addition, materials provided for the teacher in the SELD curriculum make the case that language instruction must continue after the intermediate level of English language development in order to help English learners develop proficiency in academic language. As English learners progress through from the beginning language proficiencies to the more advanced levels in the curriculum, they continue learning English systematically with the use of sentence frames for writing and speaking,

explicit vocabulary instruction, and multiple meaningful opportunities for students to practice oral language. Furthermore, the curriculum also emphasizes the importance of primary language in the process of learning a second language.

SELD lessons include an English language function and proficiency level vocabulary. The language functions and vocabulary are taught through topics such as common experiences. A common experience might be focused on daily morning routines, such as brushing teeth, taking a shower, eating breakfast, or changing clothes. The lesson calls for vocabulary used everyday in English. Students can relate their routine to what they are learning, thus drawing on the student's prior knowledge and lived experiences. Such vocabulary might include *clothes, alarm clock, toothbrush, comb, and bed* to name a few. The language function in this specific example includes sequence words such as *first, then, after, last*. It also includes present tense verbs and simple sentences, which are appropriate for an early intermediate level. Table 1 illustrates a sample SELD lesson in order to illustrate the format of the curriculum (Dutro, p 5.10).

Table 1: Systematic English Language Development Sample Lesson

Topic: My Morning Routine	Pronouns: I, you Verbs Wake up, change, brush, comb, eat, go, take
Language Function: Discuss morning routine using sequence words and simple sentences in the present tense.	Vocabulary Bedroom, bed, bathroom, shower, tooth brush, toothpaste, brush, towel, clothes, breakfast, school
Questions and Sentence Frames What do you do first? >> First I wake up. What do you do second? >>> Second I take a shower. Then, what you do? >>> Then, I brush my teeth. What do you do after? >> After, I eat breakfast. Last what do you do? >>> Last, I go to school.	

One of the more notable features of SELD is the focus on highly structured activities centered on listening and speaking. One example of a highly structured listening and speaking activity is the Tea Party. Students are taught a specific question and a specific answer such as, “What time do you wake up in the morning?” The answer would be, “I wake up at...” Each student is asked to write the question and the answer on their cards. They practice the language for five minutes with their classmates. Each student has the opportunity to ask and answer the question. As the students learn a variety of questions and answers, the activity expands to longer, more complex conversations.

While SELD is an extremely helpful resource for teachers of English learners, its primarily focus is on developing listening and speaking skills in English. Developing students’ awareness of language structures and vocabulary will assist them in identifying such structures in reading, but reading itself not a central part of the

curriculum. While students are writing highly structured sentences using the language structures and vocabulary they are learning, the primary focus is developing oral language skills. One drawback of this curriculum involves the adoption of the new Common Core State Standards (California Department of Education, 2010), which will require all learners to write significantly more than in the past, which is not the primary focus of this curriculum.

Although SELD lessons are completely in English, the SELD handbook states that primary language is important to the learner's intellectual and conceptual growth. They recommend designing meaningful homework assignments in the student's primary language. Following the homework assignment, students share out their findings at school amongst their peers. While SELD is highly structured, there is also room for short discussion in the primary language to support the acquisition of English. This curriculum provides the framework for the initial stages of language acquisition, that is, speaking and listening, for each English language acquisition proficiency level (Beginning- Early Advanced). While it does not promote translanguaging, SELD helps educators understand the complexities of learning a new language that include many working parts such as the context for language, grammar, vocabulary, and application.

Inside Curriculum

Another approach seems promising because it incorporates activities that draw on students' cultural backgrounds, creates meaningful opportunities for students to practice English with one another, and scaffolds literacy skills for all learners. The approach is embedded in the Inside curriculum (Moore, Short, Tatum, Villamil Tinajer,

& Bernabei, 2009), which focuses on listening and speaking, as is included in SELD (2008), but incorporates literacy and writing as well. Similar to SELD, Inside encourages the use of primary language in the process of learning a new language in order to support understanding.

The program's goal is to help teachers "discover how the power of reading, writing, and language instructions can work together to move students to grade-level performance" (p. 7). Inside consists of six sequential textbooks, beginning with Inside the USA (2009), the first textbook, which is targeted at newly arrived and preliterate students. The curriculum progresses with five textbooks ranging from first to sixth grade reading levels. Each textbook unit includes four components: reading, vocabulary, language, and writing. This curriculum is effective in that it incorporates phonics into reading and writing as well with the supplemental phonics guide. The phonics guide is a central part of the first and second levels of the curriculum continuum. Each unit covers reading fluency, reading strategies, vocabulary development, grammar, and writing strategies, and also incorporates culture and history to which students can relate.

Inside contains extension activities that promote primary language and culture, while also providing strategies for learning language. One strategy encourages students to use their primary language in combination with English to ensure that they understand what they are learning.

Translanguaging: A CUNY-NYS Guide for Educators

Translanguaging: A CUNY-NYS Guide for Educators (Celic & Seltzer, 2011) provides a framework for using translanguaging as a pedagogical strategy in the English language development classroom. The curriculum challenges monolingual assumptions about language learning, utilizes bilingualism as a resource, and redefines the traditional uses of bilingualism in the classroom.

According to the Translanguaging Guide, language is action and practice, not a set of skills and structures. According to the guide, translanguaging allows bilingual individuals to optimize communication and understanding. The guide is meant to be used in “socially dynamic ways” (p. 7) that meet the needs of the individual classrooms. The guide is split up into three parts: the context for translanguaging, strategies for translanguaging, and ways translanguaging can be used for specific aspects of language development such as reading, writing, and speaking. The guide provides examples of context (English-Language Arts, math, science, and history), strategies, and guidance for implementation at the elementary, middle, and high school levels.

The guide provides the framework for translanguaging units, example lessons, and evaluation rubrics. Each lesson is based on an essential question. The guide includes a total of twenty essential questions for a variety of ways to use translanguaging in the classroom. Figure 1 illustrates the essential questions identified by the authors.

1. How can we create a classroom and school environment that celebrates students' home languages and cultures?
2. How can we design instruction that promotes translanguaging?
3. How can we make space for students to utilize their multiple languages to negotiate academic content?
4. How can we design collaborative work that encourages students to use both their home languages and English to make meaning?
5. How can multilingual collaborative work build students' listening and speaking skills?
6. How can multilingual resources build students' listening and reading skills?
7. How can we build students' reading and listening ability through the use of all of their languages?
8. How can we provide rigorous cognitive engagement for students?
9. How can we build students' writing ability through the use of all of their languages?
10. How can we build students' content knowledge through the use of all of their languages?
11. How can we develop students' academic vocabulary in their home languages?

Figure 1: Translanguaging Essential Questions Drawn from the CUNY-NYS Guide for Educator

The Translanguaging Guide provides a model and a framework to develop activities that embrace students' common language practices, incorporate their life experiences, and develop their authentic bilingual voices. The guide provides examples of activities that incorporate translanguaging, such as conducting a study about the students' community by collecting multilingual signs or newspapers, listening to the languages spoken in the community, and inviting parents and community members to be teachers of language and culture. The guide also provides planning ideas for teachers such as creating a language objective that states exactly what the students will do and in what language.

Conclusion

All of the curricula reviewed above offer promising elements, but none of the curricula can stand alone as an effective model for promoting translanguaging, building upon student's life experiences, and developing students' authentic bilingual voices in the English Language Development classroom. The Translanguaging Guide supports an approach to breaking away from the English-only model and infusing bilingual teaching and learning strategies into the classroom could create an environment that not only supports students' second language acquisition but also facilitates primary language development as well.

V: An Introduction to The Power of Our Bilingual Voices: Translanguaging with Middle School English Language Learners

The Power of Our Bilingual Voices: Translanguaging with Middle School English Language Learners is a curriculum designed for Spanish speaking, English learners at the Emerging, Expanding, and Bridging levels of English language development. This curriculum was designed to make space for and strategically use primary language in the English Language Development classroom. The Power of Our Bilingual Voices: Translanguaging with Middle School English Language Learners used translanguaging, as defined by Ofelia García (2009). According to García, bilingual and multilingual individuals use translanguaging to maximize communication and understanding by using their primary and secondary (or tertiary) languages in the same sentence or conversation. As a language practice, translanguaging conveys languages as fluid and flexible, as opposed to rigid and polarized. The CUNY-NYS Initiative on Emergent Bilinguals Translanguaging Guide for Educators (Celic & Seltzer, 2011) informed The Power of Our Bilingual Voices: Translanguaging with Middle School English Language Learners.

This curriculum used the construct of translanguaging to foster students' discussion and writing skills in order to build and demonstrate their understanding of the content. As illustrated in Table 2, this curriculum also used the construct of students' life experiences to help students contextualize the content, connecting their lives to the content itself. Finally, the curriculum used the construct of authentic voice to celebrate, utilize and in some cases, introduce students to, their students' authentic

bilingual voices.

Table 2: Activities and Constructs

Activities/ Constructs	Translanguaging	Lived experiences	Authentic Voice
Song Analysis of <u>Guantanamo</u>	X	X	X
Poetry Analysis of <u>English Con Salsa</u>	X	X	X
Bilingual Literature Circles	X	X	X
Language Portfolio	X		X

The Power of Our Bilingual Voices: Translanguaging with Middle School English Language Learners had three goals: 1) Students actively and accurately discuss and write about content in order to demonstrate understanding; 2) Students strengthen their authentic voice in writing and speaking; 3) Students reflect on their use of and development of language. The curriculum was composed of four activities that target one or more the learning goals. It was designed for English learners whose primary language is Spanish.

Table 3: Goals of the Curriculum

	Goal 1 Students actively and accurately discuss and write about content in order to demonstrate understanding.	Goal 2 Students strengthen their authentic voices in writing and speaking.	Goal 3 Students reflect on their use of and development of language.
Song Analysis of <u>Guantanamera</u>	X	X	X
Poetic Analysis of <u>English Con Salsa</u>	X	X	X
Bilingual Literature Circles	X	X	X
Language Portfolio	X		X

Overview of Activities

Song analysis of Guantanamera by Celia Cruz (1999) was a bilingual activity that allowed students to listen to and sing a commonly known song in Spanish and discuss the song in Spanish, English, or both languages. After students listened to the song, they answered questions independently. Then, they discussed the questions and the song. In doing so, this activity employed translanguaging as a learning strategy in the classroom because students can use both languages to facilitate comprehension, or understanding in order for students to have something to demonstrate. By using Spanish as well as English, they were able to achieve a deeper understanding of the song because language was no longer a barrier to understanding. Students explained

themselves using their entire language repertoire. In doing so, the teacher observed whether or not students were achieving higher levels of thinking such as analysis of themes, vocabulary, or imagery.

Poetic Analysis of English Con Salsa by Gina Valdés (2004) was a bilingual activity where students read and analyzed a bilingual poem. The author used translanguaging in poetry to convey the experience of learning English as a second language in inner city southern California. Students not only connected with the topic of the poem, but they also connected with the way the author uses her languages. Students read the poem three times. The first time they followed along as the teacher read the poem out loud. The second time they whispered read the poem, and the third time they read it in pairs. This activity focused on identifying important vocabulary in both languages. Students practiced visualization and identifying imagery in order to imagine and analyze the way the author felt about learning English. Students related to the poem because they were also learning English in a similar context as the author of the poem.

Bilingual Literature Circles is a bilingual version of literature circles (Blum, Lipsett, & Yocom, 2002), or collaborative, student led reading groups. Bilingual literature circles give bilingual students the opportunity to read in their primary language, Spanish, and their secondary language, English side-by-side. They used both books to support literacy and vocabulary development in both languages. Students alternated reading sentences, paragraphs, or chapters in English and Spanish. During Bilingual Literature Circles, students read as a whole group, as a small group, and

individually.

Students were broken up into small groups every four chapters. They each chose a literature circle job that requires them to perform a specific task and then report back to the group. There were jobs total and students rotate through the jobs. By the end of the book students had the opportunity to complete the jobs several times. The jobs were all strategically named after jobs in the book, The Giver by Lois Lowry (1993). The jobs were the Namer, the Chief Elder, the Receiver of Memories, and the Landscape Architect. The Namer created a title for the chapter and wrote a paragraph describing the title to his or her group. The Chief Elder identified, translated, and defined 10 new words in the chapter then teaches them to the group. The Receiver of Memories created a timeline of the events in the chapter in the order they occurred, then reviewed the timeline with the group. Lastly, the Landscape Architect was responsible for drawing and explaining an illustration of the chapter. While reading in literature circles, all students wrote and answer questions about the chapter they are reading. By the end of the novel, each student had an artifact from each chapter to which to refer.

Language Portfolio was a compilation of student work that allows students to see their language development over time. This activity is called a Language Portfolio because it celebrates all languages. Students contributed work that exemplified their language development specifically in English language development classes as well as work from their other classes. In doing so students saw that every class is an opportunity to practice their language skills. Students were also encouraged to put their personal writings, such as poetry, stories or notes in their primary language, in their

language portfolio. Students evaluated and analyzed their writing several times in order to discuss their progress in writing. They chose three pieces of work from their language portfolio and rewrite them. Then, they compared their previous assignment to the new one. They evaluated their writing by indicating if they believe their writing improved.

Please see the Appendix for specific materials and instructions.

VI: Implementation and Revision of The Power of Our Bilingual Voices: Translanguaging with Middle School English Language Learners

Setting

I implemented my curricular approach in an emerging English Language Development middle school classroom in an urban charter school in Southern California that I will call Scott-Huerta Academy. Scott-Huerta Academy, grades sixth through eighth, serves a largely Latino/a, bilingual population. Scott-Huerta Academy serves 360 students who live primarily in the neighborhood surrounding the school, but welcomes all students. The school serves a student body that is 63% English learner; and 95% of the student body was considered socio-economically disadvantaged according to the California California's 2012-2013 Accountability Progress Reporting Report. The student body was ethnically homogenous with 92% of the student body identifying as "Hispanic" and 2% "African American", and .05% "Asian" according to the California Department of Education website. The school accepted students on a first come first serve basis.

The three-story public charter school is situated in the inner-city in a historic Latino community that is considered *el barrio* by those who live in the community because of the large Spanish speaking Latino/Latina population. *El Barrio* runs along the Pacific Ocean occupied by a military shipyard. One mile north of the shipyard is an interstate highway. Three major highways run through or along the neighborhood. Air quality is poor in *el barrio* due to the pollution generated by the highways and industrial shipyard.

At the time of implementation, there were four teachers per grade level, two Special Education (SPED) support teachers, two SPED teachers' assistants, and me, the English Language Development teacher and coordinator. All teachers held a credential in the subject taught. Of the seventeen teachers on staff at the time of implementation, eleven teachers were bilingual in English and Spanish. In addition, the three secretaries, janitorial staff, and dean of students were also bilingual. Scott-Huerta Charter School had three administrators: a director, vice-principal, and dean of students.

The students at Scott-Huerta Charter School had five academic classes, English, Science, Math, History, and Physical Education. There was one reading intervention class called Book Club where students were grouped by assessed reading level. The final period of the day was Advisory, a character education course. There were no electives at the academy. After school activities were limited to clubs, soccer, and basketball. Most teachers had after school tutorials for their students in the academic subjects. Scott-Huerta recently switched to a new progress monitoring system called Renaissance Learn, an online testing and intervention program that monitored students' academic progress on the state standards. The majority of students scored two grade levels below their grade in reading and math. In all three grades combined, 13 students scored two or more grade levels higher than their current grade level. These students were placed in an advanced reading group during book club.

I implemented these activities in a Structured English Immersion English Language Arts/English Language Development class made up of 5 sixth graders, 4 seventh, and 2 eighth graders. The class was designed to be a smaller class setting that

focused on developing skills in English while simultaneously teaching the ELA standards.

There were six female and five male students. All students in the group had attended school in the United States for two years or less. The students identified themselves as Mexican and native Spanish speakers to me. I saw my students twice a day, once for Book Club, a morning school wide literacy period, and once for English for a total of two hours each day.

My students placed within the first reading level (K-3rd grade) in English based on their school wide benchmark scores; however, many read near grade level in their primary language according to the primary language assessment given to newcomers, that is, students who are new to the country. Table 4 shows which regions in Mexico students attended school in prior to coming to San Diego.

Table 4: Schooling in Mexico

Number of Students	Region/s in Mexico	Public School	Private School
6	Tijuana, Mexico	3	3
2	Nayarit, Mexico	2	
1	Sinaloa, Mexico		1
1	Acapulco and Tijuana	1	
1	Sinaloa and Tijuana, Mexico	1	

Of the 11 students, six of them attended primary school in Tijuana. Three attended private school and three attended public school. Those who attended public school went to school for half of the day, while those who attended private school indicated that they went to school for the entire day.

Implementation of Curriculum

Implementation of Song Analysis Activities

I implemented the song analysis activity two times. The first time I implemented the song analysis activity with my students, we analyzed Guantanamera (Cruz, 1999) at the beginning of implementation. The second time I implanted this activity, we analyzed Siembra el Amor by Maná (1995). The lyrics of the songs were in Spanish. The analysis questions were in both English and Spanish. I accepted student answers in English, Spanish or both. In order to preserve students' voices, all quotes included here are recorded verbatim with some editing to preserve meaning.

My first implementation of this activity was done in one day. The second time, I broke it up into two days and expanded some of the activities in order to take more time to discuss the meaning of the song.

The current version of the activity (detailed in the Appendix) reflects the

revisions from both implementations. The revisions were primarily focused on expanding the activities, building background knowledge, and connecting students' personal lives to the song. These revisions were based on providing students with more time to read the lyrics on their own, translate the song, and listen to the song a few more times in order to deepen their understanding. Students benefitted from the revisions because they had more time to explore and analyze the topic.

Before I played the song Guantanamera (Cruz, 1999), I introduced it with a brief geography and history interactive lesson. I expanded the geography and history lesson in the Appendix to include answers to some of the questions asked in the first implementation. I used Powerpoint and Google maps to show students where Cuba is located, the capital, and a brief timeline of Cuban history in order to contextualize the song. Students colored the Cuban flag and illustrated a map of Cuba with the capital city and Guantanamo. Many students are immigrants or have moved many times, so they all could relate to the idea of leaving and missing home. Some even could relate to the idea of returning home after many years.

Next, I played the song and asked the students to follow along with the lyrics. Many students started to laugh and sing the song because they knew it. After they listened to the song two times, they answered comprehension questions. I told them they could use English, Spanish, or both to fully answer the questions. I wanted them to be as specific and detailed as possible in their answers. Based on this implementation, I suggest that by allowing students to use all of their languages, they are able to optimize their analytical output.

During the implementation of Guantanamera, two students answered in mostly Spanish, four students answered in mostly English, and three students used an equal combination of English and Spanish in their answers. This reflects the idea that although students are given the opportunity to use all of their languages, some of them chose to solely employ their English. The discussion that followed in the first implementation was a whole group discussion. We discussed each question. The most analytical comment a student made was, *Yo pienso que guantanamera* [I think that guantanamera] is a woman that he love because he *echa* [throws] his *alma a ella* [soul to her]. Perhaps she was able to be this analytical because she was able to use both of her languages. After the activity concluded. I briefly interviewed six focal students. As the students answered my questions, I scored their answers on a rubric, which can be found in the evaluation chapter. The questions are listed in Figure 2, and the rubric is in Table 7. The interviews last about three minutes each.

The second song analysis activity of Siembra el Amor by Maná (1995) took place at the end of implementation, after I implemented the poetic analysis and the bilingual literature circles which are evaluated below. I chose the song specifically because of its rich message and figurative language. First we listened to the song two times. As the students listened to the song the first time, they giggled and told me that their parents listen to Maná. The second time we listened to the song, the students followed along with the lyrics in hand. After they listened to the song two times, they completed a short worksheet, which can be found in the Appendix. On the worksheet, they translated specific words and phrases, and then they answered questions to prepare

for the group discussion.

Five students answered in mostly English, four students used an equal combination of English and Spanish, and two students used only English to answer the questions on the worksheet. Students continued using both languages to answer the questions, but some did it differently this time. The four students who used an equal combination of English and Spanish answered the questions using complete English sentences and then using complete Spanish sentences. In other words, they translated their answers even though I did not require a translation.

All of the students demonstrated that they understood the core message of the song. During the group discussion, one student raised her hand to share. Then, she looked at the young man sitting next to her as if she expected him to share his ideas. He shared one of his thoughts about the song, and then each student went around the room sharing his or her ideas. I did not have to call on any student. The ideas they shared were all relatively the accurate. Three students added their own examples. For instances, one male student said, “If you make hate, you will get hate, like with the bullies. They bully and then in life the have bad luck.” After implementing the second song analysis, I interviewed the six focal students once again. I asked them the same questions and used the same rubric for the first and second song analysis activities.

Implementation of Poetry Analysis

I implemented the poetic analysis activity once in my English Immersion Class, and students continued talking about it and referencing it in their writing weeks after the activity. First, I asked the students to write about occasions in which they use

English, when they use Spanish, or when they use both. Then, we pushed all the desks together to form one large circle. Once we were all a part of the circle, we read the poem, English Con Salsa to see how and when the author, Gina Valdés (2004), incorporates English and Spanish into the poem. The students immediately understood her humor. Then, we highlighted the English in yellow, the Spanish in orange, and underlined the cognates with our pencils. We then discussed when and why she uses English and Spanish. One student said, “It seems like she turns English into *comida buena* [good food].” So, I asked why. The students offered all sorts of theories but finally came to the conclusion that the author thinks English is “delicious”.

Then, the students wrote responses for each stanza of the poem in their literature logs. Students used sentence frames that I taught them in the beginning of the year to respond to the poem such as, “This part of the poem made me think of...” “If I were... I would...” or “I liked...because...” Students were allowed to write in English, Spanish or both. I originally gave them the sentence frames in English and in Spanish; however, most students were using the English versions of the sentence frames at this point of the year, unless the idea they were trying to convey was too complex. In that case, they used translanguaging. One student discovered a line from the poem that challenged their original conclusion that the author thought that English was delicious. The line the student found said that English was the language of *dólares y dolores* (money and pain). I noted all of these comments in my field notes, which I used to reflect upon the implementation of this activity.

After we completed and shared our literature logs, we studied the imagery in the

poem. Each student chose one piece of imagery per stanza, drew a star by it, and then sketched a picture of it. During this activity, one student drew Benito Juarez. In the poem the author says she speaks English “as American as Benito Juarez”, a former president of Mexico. This line puzzled the students for a few minutes because they did not quite understand what the author meant. One student tried translating the line. Another student tried explaining it to her peers in English. Some students finally understood it, while others did not. I challenged students to ask their friends or family members what they thought about the line. Ultimately, throughout this activity the students made connections with, comments, and analysis of the poem in English, Spanish, and in many cases, both languages.

The version in my Appendix reflects the feedback I received from my students and some extended activities I completed with the poem. I revised the activity by creating an introductory activity about bilingualism. In the current version of the activity (detailed in the Appendix), I include an introductory bilingual vocabulary activity in which I highlight some important vocabulary in English and Spanish because the first time they read the poem, my students struggled with the individual words. Therefore, I included a list of important words/*palabras importantes* from the poem. I added this revision in order to show my students that it is beneficial to use primary language in the classroom in order to express their understanding about the topic.

Implementation of Bilingual Literature Circles

I began implementing bilingual literature circles using the novel The Giver (Lowry, 1993). Bilingual literature circle activities used the English and Spanish

version of the novels (Lowry & Balseiro, 2009). I chose the composition of students in the literature groups for the first nine chapters to see how different students worked together. Each student in each group had a role. There were four roles, which reflected actual roles from the novel such as The Namer. In the novel, the students discover that The Namer is the person who names each child in the community. In each of the bilingual literature circle groups, the student chosen as The Namer created a title for each chapter and wrote an explanation for the title. Please see the Appendix for the other jobs.

First as a pre-reading activity, I asked students to think about what they do when they read in English and in Spanish. I wanted students to compare their reading strategies or reading experiences in English and Spanish before we began reading the novel, for example, one student indicated that she got confused when she read in English, but she understood what they were reading in Spanish. Then I shared a list of skills we'd be working on as we read in both languages.

Second, I wanted the students to think critically about the community they live in because the novel takes place in a unique community. As we read the story, students compared their community to the community in the story; however, before we began reading, students brainstormed characteristics of their communities on a worksheet that can be found in the Appendix. I asked them what their communities looked like, smelled like, sounded like, or felt like. I asked them what they saw when they walked to school in the morning. They listed what buildings, such as apartments, houses, or stores, were located in their communities and if they were safe or not. Once students

brainstormed their ideas, they passed their worksheets to the right. Once they received their neighbor's brainstorm, they brainstormed a new idea. They continued passing around their papers until the papers were eventually returned to their owners, at which point we discussed the positive and negative aspects of our community. We then brainstormed ideas about a perfect community, one that fixes all the negative characteristics of the community we live in (e.g. poverty, litter, homelessness, drugs, or violence). I explained that the term, perfect community was a theme in the novel we were about to read.

Once the students moved into their groups, they agreed on individual roles. There were four roles students chose from. They had to agree upon who would be The Namer, The Chief Elder, The Receiver of Memories, and the Landscape Architect. After students read a chapter, they completed their role in the group. For example, The Namer created a title for the chapter. The Chief Elder identified, translated, and defined 10 new words. The Receiver of Memories created a timeline for the chapter, and the Landscape Architect drew an illustration for the chapter. Students kept their roles for four chapters. After the students agreed upon roles for each member, they decided in their groups whether they wanted to read the book in English or Spanish. Two groups chose Spanish, and the other group chose English. Each group alternated reading each chapter in English and in Spanish. The following day, many students told me that they read the first chapter in both English and Spanish even though they were only assigned to read it in one language. When I asked why, many simply replied, "Because I wanted to."

Each day in class, students got into their groups, read and began to complete the work required of their roles. For example, the Namer described the title they came up with. The Chief Elder taught his or her classmates new words. The Receiver of Memories described his or her time line. The Landscape Architect described his or her picture. Usually students had to complete the work required of their role for homework. Then the next day, they shared their work with one another, and with me. I observed this process, redirected students' attention, but mainly tried to allow students to be independent in their groups unless they drifted off topic.

I also observed students looking in the English version of the book and then back to the Spanish version depending upon the questions I asked them or the questions they asked one another. One student asked, "Ms. Moreno what does 'apprehensive' mean?" I directed students to find the same paragraph that included the word "apprehensive" in the Spanish version of the book. We discovered the translation was "intranquilo." So I asked, "Why did he (Jonas, one of the characters) feel apprehensive or *intranquilo*?" The students came up with reasons in their groups such as that Jonas was *intraquilo* [apprehensive] because he was scared about the airplane or because he was turning 12, or that he did not want to tell his parents how he was feeling. Once we came to a consensus about why Jonas felt apprehensive, we discussed times in our own lives when we have felt apprehensive. The lesson ended with my challenging the students to use that word in the next twenty-four hours. I challenged them to use the word "apprehensive" that day with hopes that they would be more likely to remember it in the future. In addition, the protagonist, Jonas in the story felt apprehensive in many

instances throughout the story, so I wanted my students to be able to recall the meaning of the word.

We continued the process of forming new groups every four chapters, agreeing upon roles, whole group or small group reading, completing the work for our roles, and then sharing out until the end of the novel. In addition, in order to begin implementing Common Core strategies, I began requiring students to find evidence for all of their answers in the book. If I asked a question, they had to find evidence for their answer in the text. I went from group to group and asked students to answer questions. I began noticing that students referenced their English and Spanish novels differently. In order to see how and why students referenced their novels differently, I wrote a list of three types of questions: basic, connection, and analysis questions. The list of these questions can be found in the Appendix. Basic questions were “Who? What? Where? And When?” questions such as, “Who is Jonas’ best friend?” Connection questions required students to connect one part of the book to another. For example, “How did Jonas change after he received his job?” Students are required to think about how Jonas was before and after his job in order to discuss how he changed. Analysis questions challenged students to think about what certain things from the story “represented.” For example, I asked students, “What did the bicycles represent to the community members?” I recorded how students referenced their novels findings in the evaluation chapter.

The Bilingual Literature Circle activities in the Appendix are the actual worksheets I used in my class. I did not revise the Bilingual Literature Circles activities

because they went so well in class.

Implementation of Language Portfolio

I began my curriculum with the idea of having students maintain a language portfolio adapted from the CUNY-NYS Initiative on Emergent Bilinguals, Translanguaging Guide for Educators. I began the Language portfolio at the beginning of the school year. Students kept samples of their completed, revised, and graded work in a manila folder. Every week, they evaluated their work and a classmate's work looking for signs of progress. We discussed signs of progress in the beginning of the year. Students said a sign might be longer sentences, more writing, or better handwriting. At first, students had a hard time identifying signs of progress because they were in the early stages of learning English, and I had not yet implemented any lessons on translanguaging. In the sixth week of school, students began seeing progress using the signs they created at the beginning of the year: longer sentences, more writing in English, and neater handwriting. From my perspective, I noticed students more frequently using the vocabulary and sentence frames I included in their lessons.

VII: Evaluation of The Power of Bilingual Voices

Introduction

Three goals formed The Power of Our Bilingual Voices: Translanguaging with Middle School English Language Learners curriculum. The overall goal of this curriculum was to increase English learners' awareness of the power of their bilingualism as a tool in their education. The first goal was that students would actively and accurately discuss and write about content in order to demonstrate understanding using one or both of their languages. This goal was operationalized when students communicated what they understood about the content in speaking and in writing. The second goal was that students would strengthen their authentic voice in writing and speaking. This goal was operationalized through journal and portfolio reflections and group discussions. The third goal was that each student would be able to reflect on her or his use and development of language. This goal was operationalized with portfolio entries. In order to measure these goals, I collected field notes, survey and interview responses, and artifacts of student writing. In the next section, I explain my data collection and analysis strategies.

Data Collection Strategies

I used three methods of evaluating my curriculum. I interviewed each student before, during, and after the curricular activities. I took extensive field notes during all of the activities, writing down what I heard and saw. I took notes on my computer and in my notebook while students discussed. Afterward, I analyzed the field notes and discussed them with other teachers at my site who also work with my students. Finally,

I analyzed student work for each of my eleven students. I analyzed five different journal reflections, four surveys, two song analysis activity worksheets, one poetic analysis activity worksheet, and four writing reflection surveys for each of my students.

Table 5 illustrates the curriculum's goals and evaluation strategies.

Table 5: Goals and Evaluation Strategies

GOALS & EVALUATION STRATEGIES	Informal Interviews with Students	Student Work Samples	Field Notes
Goal 1: Students will actively and accurately discuss and write about content in order to demonstrate understanding	X	X	X
Goal 2: Students will strengthen their authentic voices in writing and speaking.	X	X	X
Goal 3: Students will be able to reflect on their use of and development of language.	X	X	X

Informal Student Interviews

I interviewed all 11 students before, during, and after the implementation of The Power of Our Bilingual Voices: Translanguaging with Middle School English Language Learners activities. During implementation, I interviewed three students individually each day during class, so by the end of each week, I interviewed all students. Interviews were more like conversations in which I asked students about the activities and their use of language. I started out by asking students if they liked the

activity and why or why not. Then, I asked them to explain their favorite and least favorite parts of the activity. Next, I referenced my field notes for something that particular student said. Then, we discussed the student's ideas. Finally, I asked the student how she or he thought their languages were improving. I purposefully did not say English or Spanish, I just used the term. languages to see what the students would say. These interviews, like all activities, gave students the option to use English, Spanish, or both languages because I wanted to know what the students understood or didn't understand about the content. I modified my questions for specific activities. For example, the initial and final interview questions for the song analysis are listed in Figure 2. I used these questions for both of the song analysis activities.

1. What did you think about the song? Why?
2. How did the song make you feel?
3. What does it remind you of?
4. What was the song about in your own words? Provide as many examples from the song as possible.
5. (Using student work sample) Show me where you used Spanish, English, or both. Why did you use Spanish, English, or both?
 - a. Can you tell me more?

Figure 2: Initial and Final Interview Questions for the Song Analysis

I noted when students answered my questions in English, Spanish or both languages. I also noted how students' answers to question five differed from the

beginning of implementation to the end. I also noted how code-switching differed from the beginning of implementation to the end because I wanted to see when students used their languages in writing and speaking to communicate what they understood.

Questions 1-3 in Figure 2 were evaluated by whether or not the students could apply the song's message to their own lives, or the lives of others accurately. I wanted to see how accurate students' summaries (question 4) would be if they could access their entire language repertoire. I evaluated their answers based on how well the students could summarize the song by providing examples. I also wanted to see if students' abilities to reflect on their language use changed over time (question 5).

I categorized students' answers based on their accuracy. I wanted to see how students accurately demonstrated their understanding using English and Spanish. Individual responses received zero to three points for each of the following categories: application, summarization, and reflection of language. Responses received points based on the complexity of the answers. Examining the interview responses allowed me to see whether allowing students to use all of their languages allowed them to communicate their understanding more effectively. As I interviewed students throughout the curriculum, I was looking for shifts in reflective thinking about language. The rubric for understanding is shown in Table 6. I used this rubric for evaluating both of the song analysis activities.

Table 6: Rubric for Understanding of Song Analysis Activities

	0 points	1 point	2 points	3 points
Applies song to self accurately	Does not make any connections to the song.	Connects to the song but does not give any examples.	Makes a connection to the song and gives one example.	Makes a connection to the song and elaborates about the connection.
Summarizes song accurately	Cannot summarize the song.	Summarizes part of the song accurately, but is missing many details.	Summarizes the song accurately with some important details.	Summarizes the song accurately with all of the important details.
Explains their use of languages	No Response.	Identifies when English, Spanish, or both were used, but does not explain why.	Reflects on when English, Spanish, or both languages were used.	Identifies, reflects, and elaborates on when English, Spanish, or both languages were used while also providing examples.

In addition to the song analysis, I also interviewed students during the other activities in the curriculum. I interviewed all 11 students after the poetic analysis of Gina Valdés' poem English Con Salsa (2004) activity. I used similar questions and a similar rubric as the song analysis activities to examine student responses to the poetic analysis activity as shown in Figure 3.

1. What did you think about the poem? Why?
2. How did the poem make you feel?
3. What does it remind you of?
4. What was the poem about in your own words? Provide as many examples from the poem as possible.
5. Why does Gina Valdez use English, Spanish, or both in her poem?

Figure 3: Interview Questions for Poetic Analysis

Students were asked these questions after the poetic analysis. As I interviewed each student, I used the journal notes, homework, and class work we completed during the activity. Students referenced these documents during the interviews as well. The student responses were scored using the rubric in Table 7. Responses received a zero to three points based on whether students could apply the poem to their lives or the lives of others, summarize the poem in their own words accurately, and discuss when and why the author uses English, Spanish or both languages.

Table 7: Rubric for Understanding of Poetic Analysis

	0 points	1 point	2 points	3 points
Applies poem to self accurately	Does not make any connections to the poem.	Connects to the poem but does not give any examples.	Makes a connection to the poem and gives one example.	Makes a connection to the poem and elaborates about the connection.
Summarizes poem accurately	Cannot summarize the poem.	Summarizes part of the poem accurately, but is missing many details.	Summarizes the poem accurately with some important details.	Summarizes the poem accurately with all of the important details.
Explains their use of languages	No Response.	Identifies when English, Spanish, or both were used, but does not explain why.	Reflects on when English, Spanish, or both languages were used.	Identifies, reflects, and elaborates on when English, Spanish, or both languages were used while also providing examples.

In addition to interviewing students during the song and poetic analysis activities, I also interviewed students during the bilingual literature circle activities. Because the bilingual literature circles took approximately four months to complete (January through April), each of the eleven students was interviewed five times throughout the implementation of this activity. Each time students were interviewed during the bilingual literature circles, I asked them the same questions because I wanted to see how their thinking about language changed over time (Questions 1 and 4). I also

wanted to examine whether or not students were accurately describing the novel (questions 2 and 3). In addition, I wanted to examine when students used English, Spanish, or both to discuss the story during the interviews. Figure 4 shows the bilingual literature circles interview questions.

1. Which language do you enjoy reading in? Why?
2. What is your favorite part of the story so far?
3. How has Jonas changed since the beginning of the book?
4. If a new girl or boy joined our class, what advice would you give her or him about reading The Giver?

Figure 4: Bilingual Literature Circle Interview Questions

Students' responses to the four bilingual literature questions were categorized based on the complexity of their answer. I defined complexity as whether or not students could provide details or reasons, and elaborate on those details or reasons accurately. I wanted to see how their answers changed or became more accurate during implementation. I categorized student answers using rubric shown in Table 8.

Table 8: Rubric for Bilingual Literature Circle Interview Questions

	0 points	1 point	2 points	3 points
Question 1	No response	Student answers the question but does not give any reasons.	Student answer the question and gives on reason.	Student answers the question and gives two reasons.
Question 2	No response	Student describes their favorite part of the story, but description is inaccurate.	Student accurately describes their favorite part of the story but cannot elaborate.	Student accurately describes and elaborates their favorite part of the story.
Question 3	No response	Student cannot describe how Jonas has changed. Or response is inaccurate.	Student can describe one way Jonas has changed.	Student can elaborate on how Jonas has changed.
Question 4	No response	Student gives one piece of advice that reflects or somewhat reflects their knowledge of the content.	Student gives one or two pieces of advice that reflects or somewhat knowledge of the content.	Student gives three or more accurate pieces of advice that reflects knowledge of the content.

Student Work Samples

I collected student work during implementation in individual portfolios, including writing samples from each activity in the curriculum. I evaluated twelve writing samples for each of the eleven students. I analyzed five different journal reflections, two song analysis activity worksheets, one poetic analysis worksheet, and four writing reflection surveys for each student. I selected these writing samples to

analyze because they showed evidence of students demonstrating understanding, reflecting upon writing, and reflecting upon language use or development.

Students were constantly adding to and reflecting upon the work in their portfolio. I analyzed student work, which included journal entries, worksheets, and assignments from their other classes, to see if their abilities to demonstrate understanding of the content increased when they had access to reading and writing in English, Spanish or both languages. I looked for evidence of an increase in the quality of reflection. I wanted to see whether and how their writing changed as a result of the reflections. I also looked for evidence of the way students used their languages in writing. I wanted to see when students employed the strategy and why.

In addition to the portfolios I recorded student discussions in audio format using my cell phone. Students knew that I was recording them. Several said they were nervous; however, some of their nervousness was alleviated because I gave them time to prepare for the discussion before hand. Also, I put my phone in a pencil box so that they could not see it. Later, when I listened to the recording, I looked for evidence of code switching. I wanted to know when and how students used their languages to communicate their ideas and questions in a student-to-student discussion about the content within the context of the bilingual literature circles. I categorized student work samples using the three goals described previously. I evaluated the data by scoring the responses to see if the data fully, often, somewhat, or does not meet the goals.

Lastly, students completed a writing survey prior to implementation and after implementation. Table 9 is the survey students filled out to measure various aspects of

writing. I used the table to evaluate how students' perception of writing, according to the survey changed over time. The survey covers aspects of authentic voice in writing such as deciding what to write about, thinking of enough things to say, and deciding when writing is finished. These three actions showed that students had control over their writing.

Table 9: Pre- and Post- Implementation Writing Survey

Survey Questions	Very Hard	Hard	Easy	Very Easy
1. Decide what I want to write about				
2. Think of enough things to say in my writing				
3. Change my writing to make it better				
4. Fix little mistakes in my writing				
5. Decide when my writing is finished				
6. Share my writing with others				

Field Notes

I wrote notes during and after all of the activities over the four months of this implementation. I wrote some notes about what I saw and heard during activities then later analyzed my notes. I looked for evidence of students reflecting about their language usage, comparing English and Spanish, code-switching, and the quality of discussions as students participated in bilingual literature circles, whole group discussions, and independent writing activities.

I coded the field notes to identify instances where students expressed their understanding. I subcategorized, understanding into four categories: summarizing, interpreting, connecting to self, and analyzing. I also coded the field notes to identify

instances where students expressed their understanding in whole group discussions. Some examples of accurate participation are illustrated in Table 10. I considered accurate participation in English, Spanish, or both. Lastly, I coded my field notes for reflection. I wanted evidence of when students reflected on their language use, choice in language, or audience.

Table 10: Examples of Accurate Participation

How students accurately participated	Examples of accurate participation
Demonstrate understanding to teacher	Students can answer the teacher's question.
Demonstrate understanding through using resources	They know where to find the right answer.
Demonstrate understanding through elaboration	They can add more details to what they are saying.
Demonstrate understanding in peer discussions	They can ask questions to their classmates.
Demonstrate understanding by applying content to self	They can make a connection between their lives and the content.

During the bilingual literature circle activities, I noted instances when students referenced their English and their Spanish novels. As students were working in their literature circle groups, I went group to group asking students questions in English about the novel, The Giver (Lowry, 1993). Students were required to find evidence in the novel to defend their answers. I asked them the following types of questions: basic factual questions about plot, setting and characters, which I considered easy; connection questions, which I considered moderately difficult; and analysis questions, which I considered difficult. I noted if they chose their English or Spanish novels to answer the questions. Then, I added up the totals for each type of question.

A basic question was a who, what, and where question such as “Who is Jonas’ best friend?” Or “Where does Jonas meet The Giver?” These questions required students to recall basic information. For example, “Who was selected to be the Receiver of Memories?” Another example is, “Where did Jonas decide to do his community service hours?” These questions required students to remember specific facts about the book.

Connection question was a why or when question. These questions required students to make a connection between one part of the book and another part of the book. For example, “Why did Jonas decide to take the apple?” Or, “When did Jonas decide to throw away the pills?” Students had to connect what they learned about Jonas in the beginning of the story to his actions.

Analysis questions included how or what questions, such as “What does the bicycle represent?” Or “How does the jacket represent interdependence?” They are also questions that require students to think about what things in the story represent. For example, “What did the pills represent to Jonas and the Giver?” Or “How did Jonas feel when he received the memory of pain?” These questions required students think more critically about the story.

Findings

I organized the findings of my curriculum by my curricular goals. The evidence in some of the findings included direct quotes from students. I did not change or alter students' quotes, in order to preserve their authentic voices.

Goal 1: Students will actively and accurately discuss and write about the content in order to demonstrate understanding of the content.

There are three findings related to the first goal. Finding 1 describes how students actively demonstrated their understanding of the content in discussions. Finding 2 discusses how students accurately demonstrated their understanding of the content in discussions. Finding 3 describes how students accurately and actively demonstrated their understanding of the content in writing.

Finding 1: Students actively demonstrated their understanding of the content in discussions.

Throughout implementation, six students consistently and actively demonstrated their understanding during discussions, three moderately demonstrated their understanding during discussions, and two participated only when called upon to participate during group discussions when raising hands was required. I noted when students participated in my field notes. I noted participation for the song analysis activities and the bilingual literature circles discussion for chapter nine of The Giver (Lowry, 1993). I considered a student to be actively demonstrating his or her understanding when he or she independently raised his or her hand to answer a question.

I also noted participation for the poetic analysis group discussion activity in my field notes by tallying the number of times students participated. I noted that all students actively demonstrated their understanding during the English Con Salsa poetic analysis activity. Raising hands was not required for this discussion activity. All students actively participated by discussing the poem, asking questions, or translating lines of the poem. I did not have to call upon students during this particular discussion because it was more like a conversation. There were some students who spoke more than others, but everyone did have a chance to speak. Since we had a small group of 11 students, there was ample time for everyone to share their ideas.

Some students' ideas and comments influenced the way the others thought about the content. For example, during the bilingual literature circle activities, I called upon the student to describe his opinion about the way The Giver (Lowry, 1993) ended. He described that the book ends in a mystery because we did not know if the characters died or found another community. Then, he repeated his statement again in Spanish. The other students had not thought of this possibility because they hadn't read between the lines, as their classmate had. I asked him to identify the quotes that gave him that idea and he read them to the class in English. Although he did not actively participate on his own, once called upon, his response elicited deeper discussion about the book from his classmates.

The students who actively or moderately participated without being called on during the discussion used English, Spanish or switched between the two. The curriculum was beneficial for these students because it gave them the opportunity to use

all of their languages to participate. When they were able to use all of their languages, they elaborated upon their ideas and their responses were accurate. For example, they used translanguaging to prepare for discussions by answering discussion preparation questions in Spanish, then discussing in English. Further, they used translanguaging to contribute ideas, answer questions, and ask questions during discussions.

Translanguaging in these ways remained constant from the beginning of the implementation to the end. Students used translanguaging in order to express their understanding of the content as well as their opinions and thoughts. Figure 5 shows the percentages of the instances of translanguaging of verbal utterances and written words for the first song analysis activity. I combined all student responses. The figure categorizes all of the verbal utterances and written words and phrases done in the first song analysis activity, Guantanamera Song Analysis.

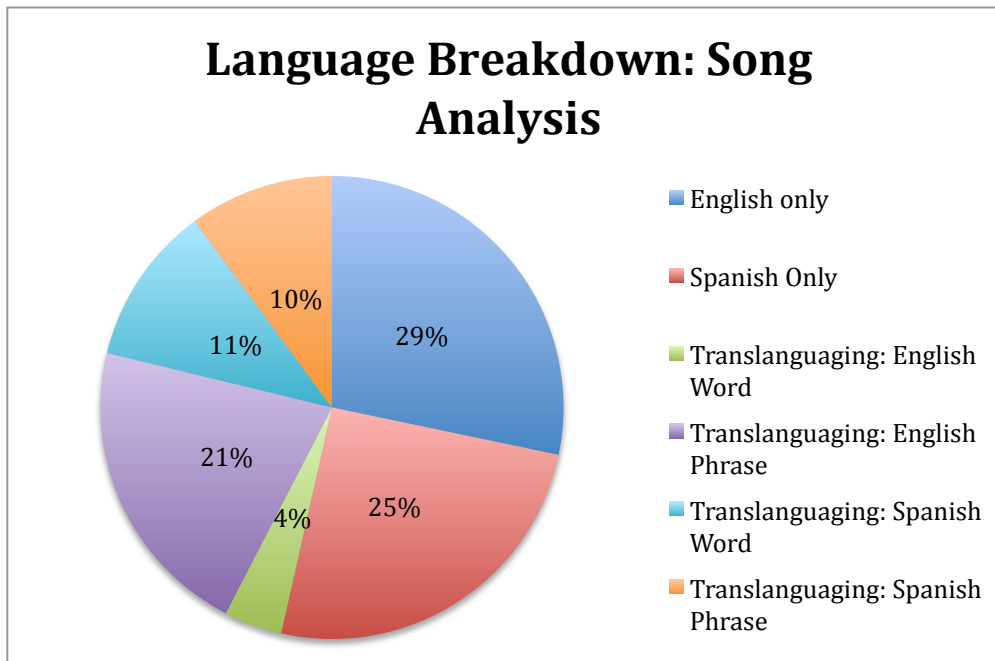


Figure 5: Language Breakdown of Guantanamo Song Analysis Activity

Figure 5 shows that a quarter of utterances and written words or phrases were completely in English based upon student work samples and field notes. In addition, a quarter of the activity was completed in Spanish. The rest of the activity breaks down into smaller percentages of English with Spanish phrases or Spanish with English phrases. During the activity, students were eager to use Spanish in order to express what they meant accurately. Prior to implementation, student discussions were not this lively. This activity showed that by allowing all languages to be present, students had more opportunities to express what they know.

Finding 1 highlighted the data showing that students actively demonstrated their understanding of the content in discussions; in the next section, I will discuss how students accurately demonstrated their understanding of the text during discussions.

Finding 2: Students accurately demonstrated their understanding of the content in discussions.

Students' abilities to accurately demonstrate their understanding improved during individual interviews. Student interview data was collected during the first song analysis activity and during the final song analysis activity. The first activity took place at the beginning of implementation and the second took place 7 weeks later at the end of implementation. Students were asked five questions (found in Figure 2) which were scored using the rubric found in Table 7. Students received between 0-3 points for each of the following three categories: applies song to self accurately; summarizes song accurately; thoroughly explains their use of language. Each student could have potentially received 0-9 total points by the end of the interview. The three categories measured students' abilities to communicate their understanding and reflect upon their use of language. Figure 6 shows the interview results from the first and the second song analysis activities for six focal students.

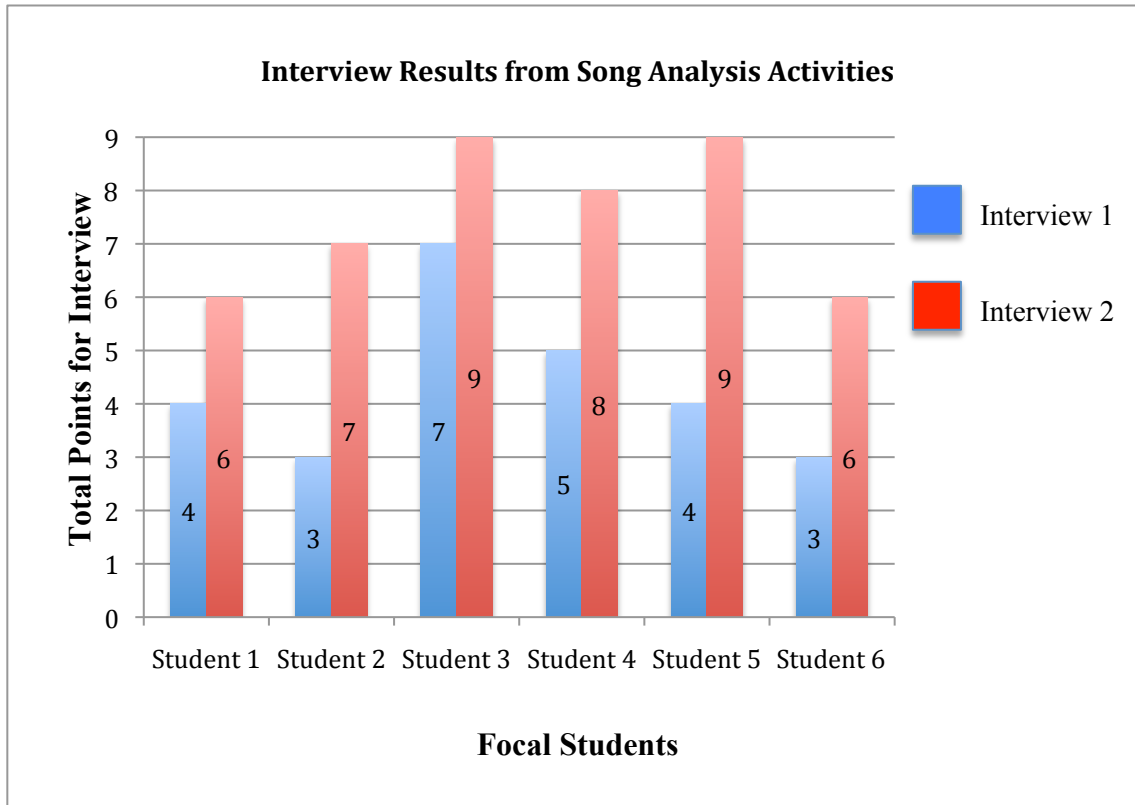


Figure 6: Interview Results from Song Analysis Activities

This figure shows that the focal students improved their abilities to apply the song to themselves accurately, summarize the song accurately, and explain their use of language thoroughly from the beginning of implementation to the end. During the interviews, students had their worksheet from the activity with the lyrics and their notes. I asked students questions, and then used a rubric to score their responses as they spoke. If I was able to, I wrote down notes about what students said, but I mostly listened and completed the rubrics for the interviews.

Student 1 received four out of nine points total during the first interview. She received two out of three points for applying the song to herself accurately and gave one example of how the song applied to her life. She said the song reminder her of

leaving home. She received one out of three point for summarizing the song accurately because she summarized part of the song, but many details of the song were missing in her description. She received one out of three point for identifying her use of language because she identified when she used English and Spanish during the activity, but she could not explain why. Student 1 received a total of six out of nine points on the second interview. She received three out of three points for applying the song to herself accurately because she used three examples from her life to connect to the song. She received two out of three points for summarizing the song accurately and one point for explaining her use of language. During the second interview she provided important details of the song. She also reflected on her use of language by saying that she only used English during the activity because she felt like she totally understood the song, but she did not provide examples for that answer.

Student 2 received three out of nine points for the first interview and seven out of nine points for the second interview. He received two out of three points for applying the song to himself accurately because he made a connection to the song and gave one example. He received one out of three point for summarizing the song because he left out many details. He did not explain his use of languages, so he received zero out of three points for the final category. He improved upon his ability to apply the song to himself, receiving three out of three points for that category. He improved his ability to summarize the song by providing three details about the song, so he received three out of three points. Then, he was able to identify when he used English and when he used Spanish, but he did not elaborate on why he chose to use his languages.

Student 3 received seven out of nine points the first time and nine out of nine points the second time. For the first interview, she received three points for connecting the song to herself because she provided many examples. She received three points for summarizing the song accurately because she provided details from the song. She received one point for the third category because while she was able to show me where she wrote in English and where she wrote in Spanish, she was not able to explain why. The second time we did this activity, she reflected upon her language use by giving one example from her worksheet.

Student 4 received five out of nine points the first time and eight out of nine points the second time. He received two out of three points for connecting the song to himself, one point for summarizing the song, and two points for reflecting upon his use of language. He was not only able to tell me when he used English and Spanish, but he also told me why. During the second interview, he scored three out of three points for connecting the song to himself, three out of three points for summarizing the song, and two points for reflecting upon his use of language.

Students five received four points the first time and nine points the second time. She received two points for the first category because she was able to connect the song to herself and provide one example. She received one point for summarizing the song, but provided no details. She said the song was about a lady named Guantanamera, which is partially true, depending on one's interpretation of the lyrics, but she did not provide any details, even when probed. She just shrugged her shoulders. Lastly, she received one point for the third category because, she told me that she used English and

Spanish during the activity, but she did not explain why or when. During the second interview, this student received three points for each category. She connected the song to herself and provided three examples. She summarized the song accurately with examples. She also reflected on when and why she used English and Spanish, while also providing examples from her worksheet. She received a perfect score the second time.

Student six received three points the first time and six points the second time. During the first interview, he received one point for each category because he connected the song to himself but left out examples, left out many details from his summary, and was able to identify when he used English and Spanish, but could not explain when or why. During the second interview, this student received two points for each category because he got more specific by adding details to each of his answers.

Each student improved in either connecting the content to themselves by: 1) providing examples from their lives and the content; 1) summarizing by providing details about the songs; 3) or reflecting upon their use of English and Spanish by describing where on their worksheet or when and why during the discussion they used English and Spanish. Although it was a small sample group, I found that each student improved on connecting and summarizing the content, as well as reflecting upon their use of languages.

Between the first and the final song analysis activities, the first and last activities of the curriculum, students had many opportunities to practice discussing their understanding in small and large groups and in informal interviews with me. The

following paragraphs highlight data about the activities that illustrate some ways student responses began to be more accurate.

During implementation overall student comments became more accurate as we began to read in both languages according to my field notes, during the implementation of Bilingual Literature Circles. Students referenced their English and Spanish versions differently depending on the type of question they were trying to answer. The results from my observations are shown in Table 11.

Table 11: Total Student References to English or Spanish Novels

	Basic Questions:	Connection questions:	Analysis Questions:	Total references
References Spanish novel	17	24	36	77
References English novel	25	32	15	72
Totals	42	56	51	149

During a class discussion about the end of the book, a male student asked an analysis question. He asked, “How do we know if Jonas and Gabe died?” A female student immediately referenced her Spanish novel. Then she responded in English, “But it doesn’t say!” After rereading the end of the book in both English and Spanish, she wrote down a statement and then she read it aloud, “Jonas and Gabe died, for he went to heaven and heard music and saw people who can love.” She went on to explain that another theory was that Jonas and Gabe found the elsewhere with people who would love them and help them to create new memories. While the book doesn’t specifically say that the boys went to heaven, the student interpreted the story in that way. Based on

her answer, it was evident that she defended her answer with facts from the end of the story.

Later, I asked to see the statement she wrote down, and it said, “Jonas y Gabe die, for se fueron al cielo [Jonas and Gabe die, for they went to heaven] and hear music and saw people who can love. Another teoria [theory]...” I asked her why she wrote “se fueron al cielo [they went to heaven]” in Spanish and said it in English. And she said that she used Spanish because that was how she of it, but then when she shared in class she translated it into English. This student’s example illustrates her ability to use both of her languages to accurately discuss the content after referencing her Spanish novel to answer a difficult question.

Figure 9 illustrates when students referenced their English and Spanish novels. I obtained these numbers from observing which versions students referenced. Students were sitting in small groups of three and four. I rotated between the groups and asked them basic, connection, and analysis questions. After rotating between the groups seven times, asking them different questions each time, I added up the total amount of times students referenced the novels. More information about this evaluation strategy can be found in the previous section. Figure 9 compares the total references for each type of question.

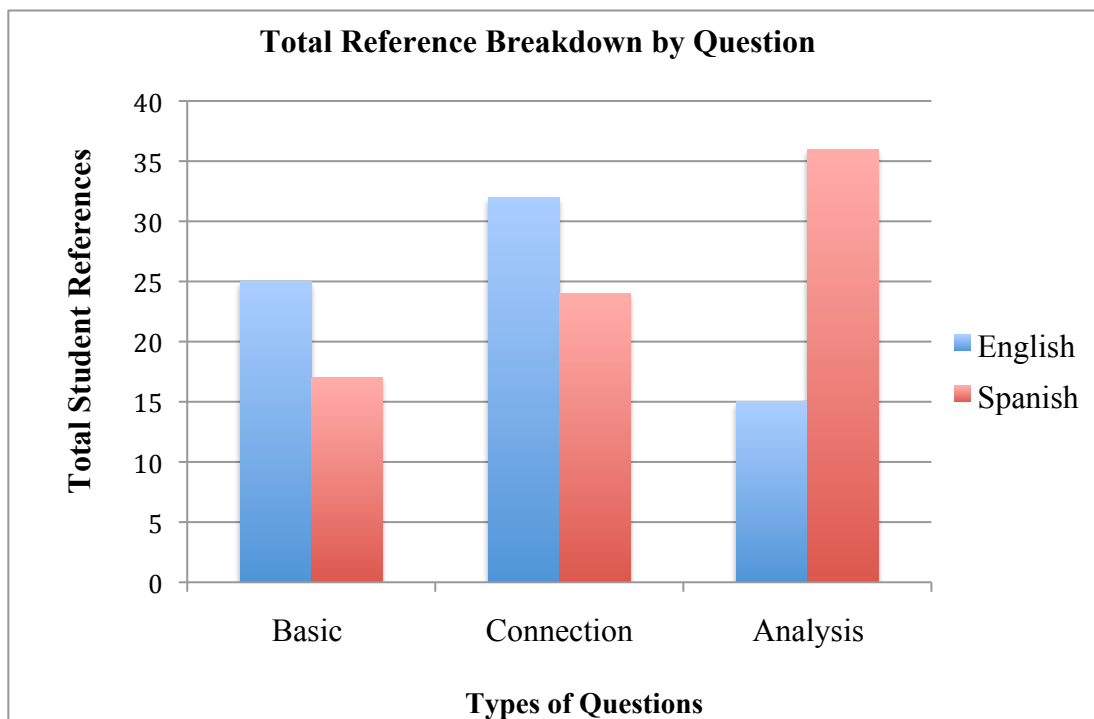


Figure 7: Total Reference Breakdown by Question

Figure 7 illuminates the difference between the questions and the number of times the total group of students referenced each novel. Students referenced the English novel more for the Basic and Connection questions; while students reference the Spanish novel more for analysis questions. The data shows how students used their novels as resources for different types of questions.

While I discovered all students referenced both their English and Spanish novels, the students unanimously indicated that they liked to read in Spanish more than English during interviews and in a journal writing reflection. One student wrote, “I like reading in my language.” Another student wrote that he can understand almost everything in Spanish and he can continue learning new words in Spanish, too.

Another type of resource students possessed was their own lived experiences as emerging bilingual, immigrant students from Mexico. Students' abilities to harness and draw from their lived experiences during discussion contributed to their accurate responses. Certain activities were specifically designed to allow students to do apply their lived experiences. For example, the poetic analysis activity encouraged students to relate their personal experiences to those of the author of English Con Salsa, Gina Valdés (2004). Students applied what they knew to new content.

In addition, during the English Con Salsa poetic analysis, I asked the students if there was a part of the poem that stood out to them. One student replied, "I like the part that says, 'In this class we speak English *refrito* [refried], English con *sal y limón* [with salt and lemon],' because its like this class where we speak English and Spanish and it reminds me of *tacos de pescado* [fish tacos]." This student went on to analyze the poem by saying that Valdés turns English into *comida buena* [good food] in many lines because she likes the way they speak English in her class. Her comment represented how most students improved the ability to demonstrate knowledge of the content by accurately discussing it in class. Figure 8 shows how many times the total group of students used English, Spanish, or both languages in writing and discussion during the poetic analysis of English con Salsa by Gina Valdés (2004).

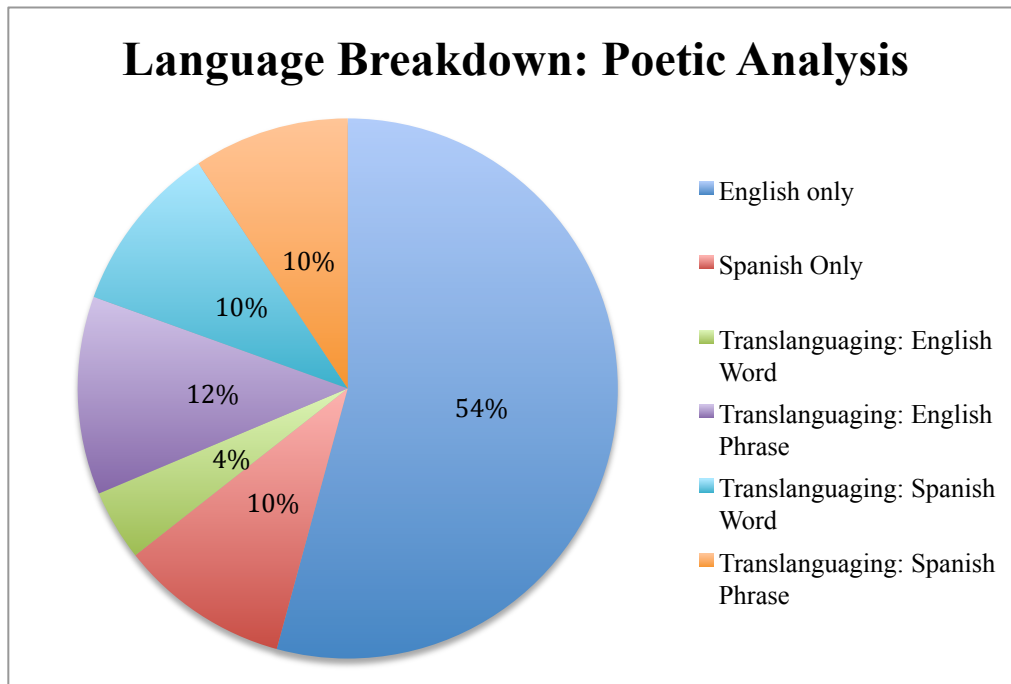


Figure 8: Language Breakdown of English Con Salsa Poetic Analysis Activity

Figure 8 illustrates the combined spoken and written words and phrases documented in field notes and in student work samples from this activity. Students used English 54% of the time in writing and speaking, while the other 46% of the time was spent using English and Spanish in writing and speaking. Even though students were encouraged to use English or Spanish to discuss, the figure above illustrates that in this activity the students used English for the majority of the time.

Finding 3: Students accurately and actively demonstrated their understanding of the content by writing about the content.

Students were able to accurately demonstrate their understanding through writing in English, Spanish, or both. Of the eleven total students in this study, four of them always wrote in English during implementation. Seven of the eleven students

sometimes wrote in both languages. Nearly 30% of the writing samples (assignments, journals, and reflections) of these seven contained both languages during implementation.

Figures 9 and 10 illustrate the varying levels of accuracy in writing amongst the group.

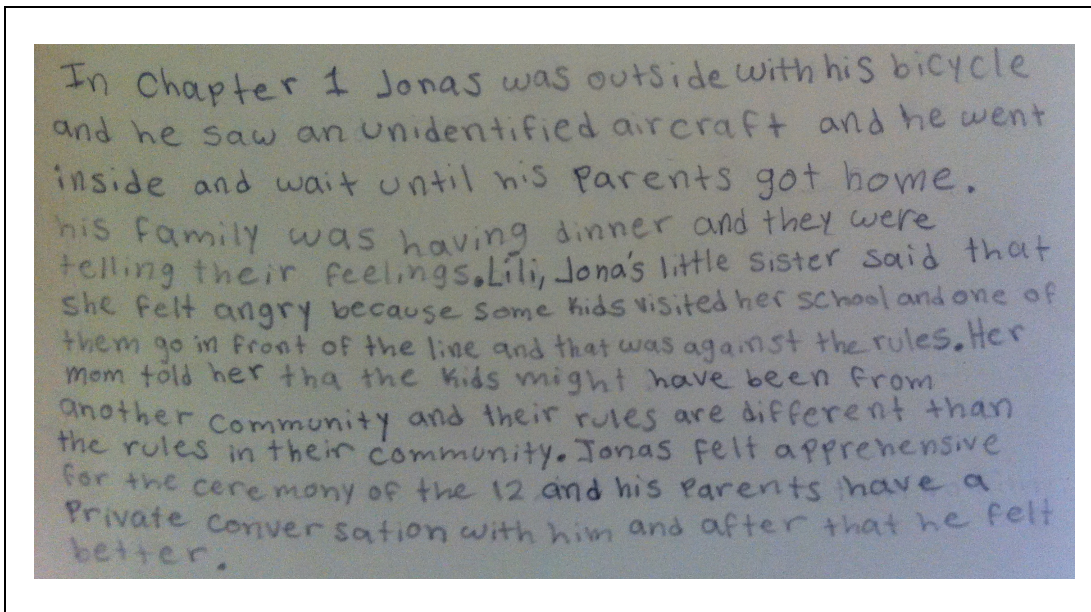


Figure 9: Celia's Chapter 1 Summary of The Giver by Lois Lowry

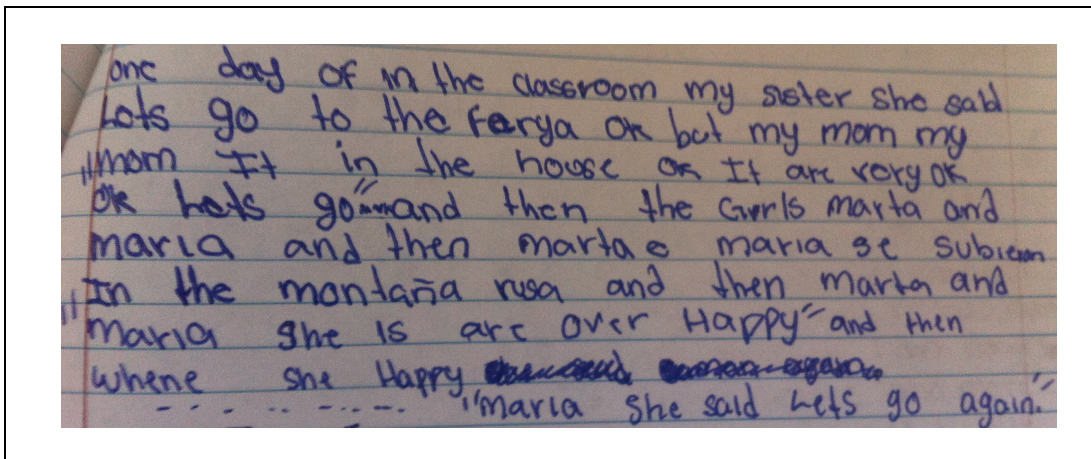


Figure 10: Student Writing Sample at the Early Intermediate Language Proficiency Level

The following quote is a transcription of Figure 10.

“One day of in the classroom my sister she said lets go to the *ferya* [fair] ok but my mom my mom it in the house ok it are rery ok ‘Ok lets go’... and then the girls Marta and Maria and then Marta e Mara se subieron [go down or ride] in the Montana rusa [roller coaster] and then Marta and Maria she is are over Happy’ and then whene she happy ‘Maria she said let’s go again.’”

A sixth grade student wrote a story about a happy memory. In this memory the student is telling a story about going to the fair and riding a roller coaster. Some words are in English while some are in Spanish. This student used code-switching in order to describe her happy memory. This writing sample shows some signs of subject verb agreement in English and in Spanish, although it’s inconsistent in English. At first glance, this writing sample appears to show a lack of knowledge of punctuation. However the student uses quotation marks to indicate when someone is talking. Rather than stopping to ask how to say a word or phrase in English, this student used both languages to write this story. Based on my experience as the cite English Language Development resource teacher, this writing sample is typical of those who produced by students in their first year of learning English, many of whom attended public school in Mexico.

While some students never used code-switching in writing, other students did. For example, one student sometimes used code-switching in varying degrees when he wrote. In his writing samples from the first song analysis, he employed the use of Spanish often while writing in English. For example, after listening to Guantanamera (Cruz, 1999) twice, he wrote, “He is *sincero* [sincere]. He write the song because *es*

muy importante partes de Cuba para el [its very important parts of Cuba for him].
Quiere echar sus versos del alma [He wants to give his versus of the soul]. *La cancion*
[The song] make me feel in love. *The cancion* [The Song] make to think about his *vida*
[life].”

In an interview, the student, who was quoted in the previous paragraph, said he enjoys using his Spanish in his writing to show what he is thinking. Sometimes he thinks in English and sometimes he thinks in Spanish according to interviews. A sample of this student’s work can be found in Figure 11 below. The work sample illustrates how one student used English and Spanish in writing to communicate how he felt about the poem, English Con Salsa by Gina Valdez (2004). This student completed the writing activity after we read and discussed the poem as a class and independently. The poem can be found in the Appendix.

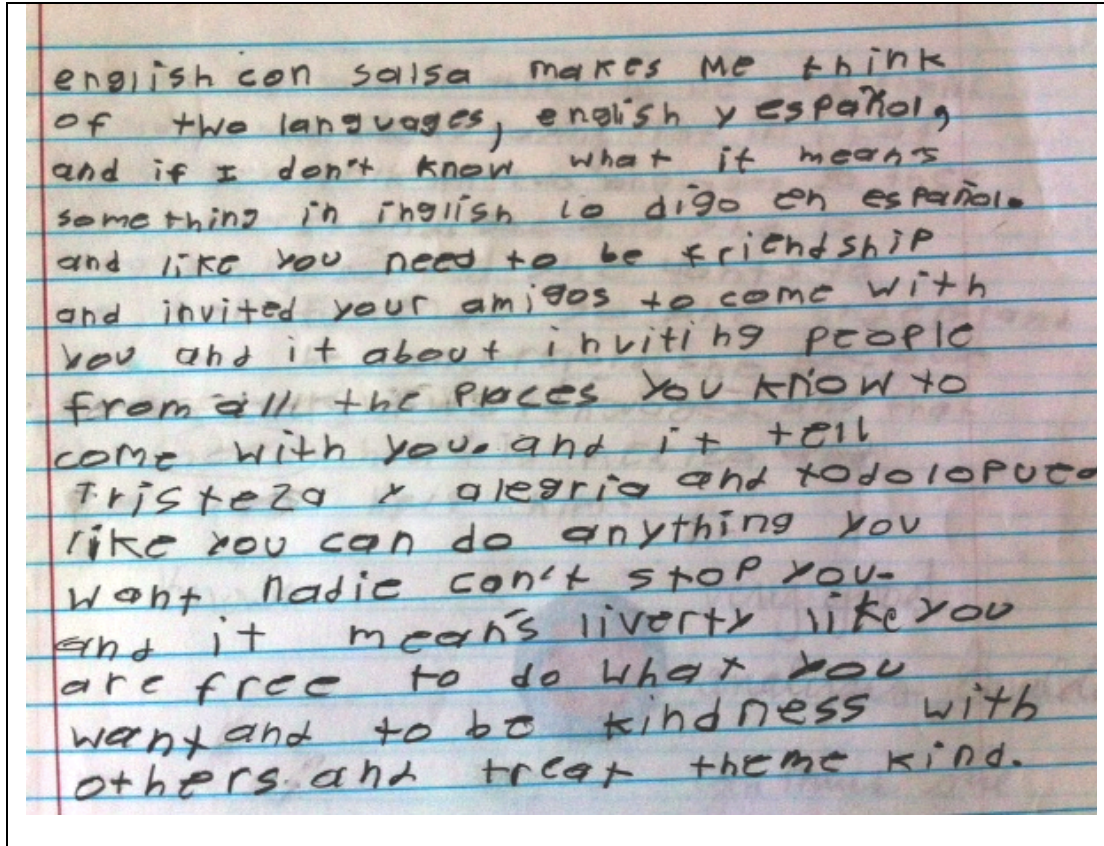


Figure 11: Student Work Sample from the Poetic Analysis Activity

The writing samples in Figure 11 shows how this student used English and Spanish in order to elaborate on his ideas. This student describes how the poem made him feel and gives two examples which he uses to connect his experiences to the content of the poem. From this writing sample, I know that this student understood the author's purpose for writing her poem. He used examples and words from the poem in his paragraph to highlight his main points. The text that he drew from his repertoire in both languages to communicate specific emotions or feelings. For example, this student chose to use the word "amigo" instead of "friend". When I asked him why he chose to

use Spanish instead of English he said, “Because I talk to my friends in Spanish. They are my *amigos*. You know, friends.” This student knew both the English and the Spanish word for friend, however he chose to use *amigo* in this instance to be more accurate in the way language manifests itself in his life. Translanguaging, or code-switching, is often a rhetorical choice for some students, whose authentic voices demonstrate the fluidity of languages within their bilingual language repertoire.

Goal 2: Students will strengthen their authentic voices in writing and speaking.

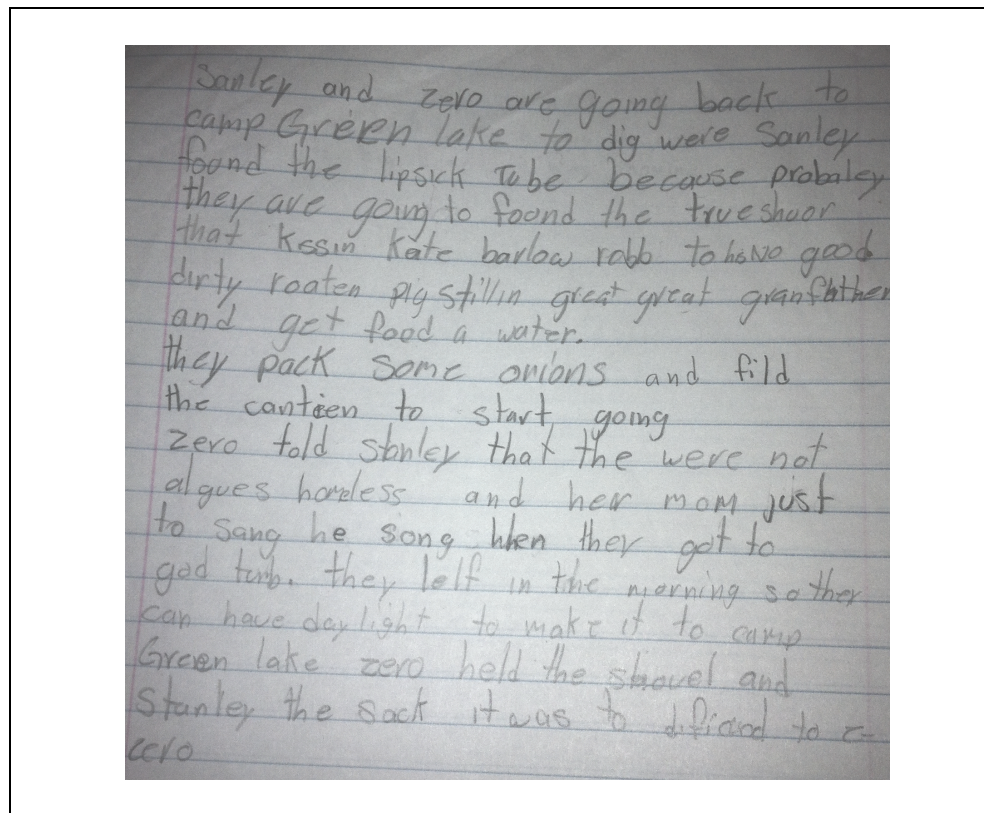
Finding 4: Most students strengthened their authentic voice in writing, while a few did not.

I evaluated authentic voice in writing by analyzing six writing samples per student. Three of the writing samples were from the beginning of the year. Students chose these three writing samples from their language portfolios. Then, they revised the writing assignment and evaluated if they believed their writing changed, and how their writing changed. They compared the past and the present versions of the assignment. Then they completed an evaluation worksheet, which can be found in the Appendix, where they measured and described how their writing changed. All students believed that their writing improved according to interviews and the portfolio reflection activity.

They measured whether or not their writing improved on a one to 10 point scale, one meant that there was no improvement and 10 meant there was major improvement in writing. Six out of eleven students indicated that their writing improved and was completely different. Two students chose eight, three students chose nine, and one

student chose 10. The other four students indicated that their writing moderately improved. One student chose five and three students chose six on the survey.

The following two figures illustrate a before and after writing sample from a student who indicated that her writing majorly improved. Figures 12 and 13 illustrate how this student's writing changed. The student identified this piece of writing, and redid the activity.



Figures 12: Sample of student work prior to implementation

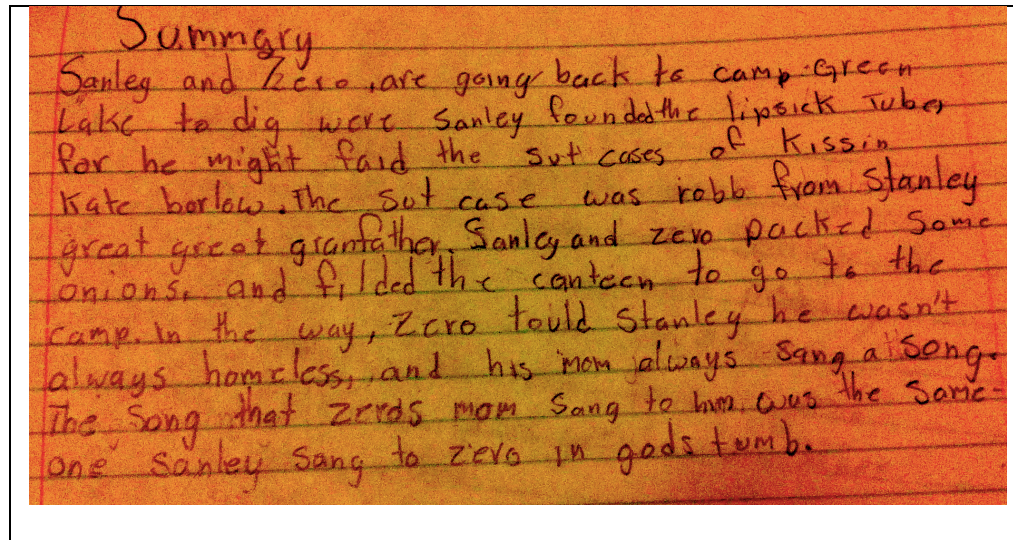


Figure 13: Sample of student work after implementation

In her reflection, she indicated that her writing changed because she writes full sentences. Before and after implementation students completed a writing survey that revealed many shifts in students' perception of their writing. Prior to implementation, my students did not like to share their writing, specifically their journal writing. I gave out the writing survey in Table 12 below as a way to capture how students felt about writing. I also wanted to gather more information about their voices in writing. The results to the pre-and post writing surveys are shown in Table 12.

Although the survey includes many important elements of voice are present. For example, writing what one wants to say the way one wants to say it is a significant part of voice. In order to write and elaborate, one must first decide what to say. Prior to implementation, 55% of students indicated that deciding what they want to write about was "hard". After implementation, only 18% indicated that it was "hard" while 64% indicated that it was easy to decide what to write about as shown in Table 13 below. In addition, prior to implementation 65% of students indicated that thinking of enough

things to say in my writing was “hard” while after implementation that number dropped to 45%.

Another important element of voice is revising writing to make it clearer; in other words, making it sound the way the writer wants it to sound to the reader. Prior to implementation, 45% of students indicated that “changing my writing to make it better” was “hard” and only 9% indicated that it was easy. After implementation, 27% of students indicated that “changing my writing to make it better” was “hard,” while 36% stated that it was “easy” and 36% indicated that it was “very easy”. One important aspect of the data displayed below in Table 12 is the shifts in students’ thinking about control over their own writing. The survey questions are listed below in Table 12. Table 12 illustrates how students’ perception of writing changed over time. I gave out this survey at the beginning and the end of implementation.

Table 12: Pre-Post Implementation Writing Reflection Survey Results

Pre: 9/23/13 Post: 5/5/14 N=11					
Survey Questions	Pre/Post categories	Very Hard	Hard	Easy	Very Easy
1. Decide what I want to write about	Pre	0	6 (55%)	3 (27%)	2 (18%)
	Post	0	2 (18%)	7 (64%)	2 (18%)
2. Think of enough things to say in my writing	Pre	1 (9%)	7 (64%)	3 (27%)	0
	Post	0	5 (45%)	4 (36%)	2 (18%)
3. Change my writing to make it better	Pre	0	5 (45%)	5 (45%)	1 (9%)
	Post	0	3 (27%)	4 (36%)	4 (36%)
4. Fix little mistakes in my writing	Pre	0	2 (18%)	6 (55%)	3 (27%)
	Post	0	3 (27%)	6 (55%)	2 (18%)
5. Decide when my writing is finished	Pre	3 (27%)	2 (18%)	5 (45%)	1 (9%)
	Post	0	2 (18%)	4 (36%)	5 (45%)
6. Share my writing with others	Pre	1 (9%)	4 (36%)	2 (18%)	4 (36%)
	Post	0	3 (27%)	5 (45%)	3 (27%)

The results from the reflection were interesting and unexpected because the most proficient writers indicated that certain aspects of writing were “hard”. For example, 55% of students indicated that deciding what they want to write about was

difficult. After implementation, only 18% of students believed this to be true. The two students, or the 18% who continue to believe it is “hard,” were two of the most proficient writers according to their CELDT Writing subtest. While they may be proficient at writing, they may still find it difficult to decide what to write about. Another interesting and unexpected result was how 36%, or four of students indicated that it was “very easy” to share their writing with others and then in the post-reflection 27%, or three student indicated that it was “very easy” to share their writing.

One student changed her answer from “very easy” to “hard”. I asked her what changed, and she said she started to get scared to share her writing with others. When I asked her why, she replied that the other students would laugh at her writing. While this reaction did not occur in our class, this particular student was teased in other classes for not speaking English as well as the other students according to student interviews and discussions with other teachers. While our class was a safe space to share our writing with one another, the other classes may not always be. This case points to one of the core reasons why I wanted to develop this curriculum. Although we created a safe space within our class for sharing writing, this particular student continued experiencing anxiety around writing based on her experience in other classes.

The data shown in Table 12 shows how students’ authentic voices, or control of their writing, improved from the students’ point of view. Some students found it easier to decide what to write about, think of enough things to say, and change their writing to make it clear.

Student work samples supported student surveys. In an interview about her poem, the author of this work sample said she thought it was very easy to know what to write about and think of things to say. She also said it was easy to end the poem. She also found it easy share with others. Figure 14 presents a sample of student work that illustrates authentic voice.

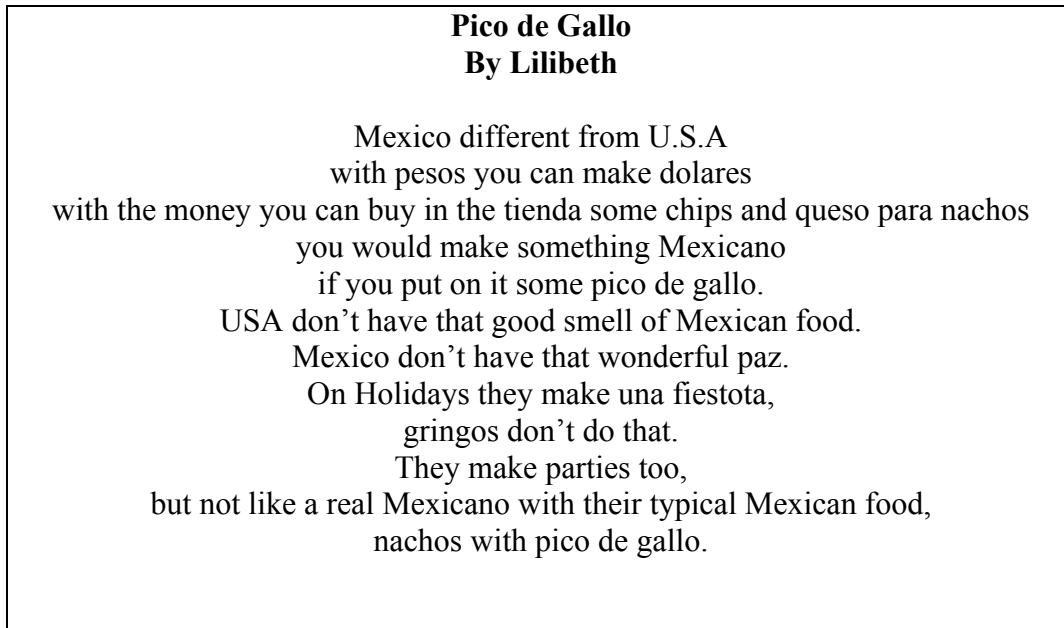


Figure 14: Student Work Sample

The student work sample, Pico de Gallo, illustrates one student's attempt to write a poem similar to English Con Salsa by Gina Valdés (2004) The student who wrote this poem happened to be the same student who went from believing it was “very easy” to believing it was “hard” to share your writing with others. Prior to the post-writing reflection survey, she volunteered to read her poem, illustrated in Figure 14, in class, the first piece of her own writing she ever offered to read to her peers. During an informal interview with this student, I learned that the writing sample employed

English and Spanish in nearly every sentence in order to show the differences between the United States and Mexico. She not only embedded humor and nostalgia into her poem, but she also highlighted a social issue by stating, “Mexico don’t have that wonderful *paz* [peace].” This student used both English and Spanish as a way to illustrate her world.

Finding 5: All students strengthened their authentic voice in speaking

Students were beginning to understand their own use of language and desire to more accurately participate in discussions about the content by the end of the implementation. After participating in The Power of Our Bilingual Voices: Translanguaging with Middle School English Language Learners, students’ ideas about language became more flexible. For example, students distinguished between when, where, why and with whom they used each language.

Throughout the implementation a community of practice developed about language amongst the students. Students encouraged one another to use both languages when they got stuck, or when they did not know a word or a phrase. Or when the idea they were describing was too complex, they sometimes become stuck and stopped; however, I noticed that throughout the implementation of this curriculum, certain students identified when this happened to their classmates and many of them encouraged one another to say their ideas in Spanish and they helped translate the ideas into English.

Goal 3: Students will be able to reflect on their use of and development of language.

Finding 6: Students reflected in a variety of ways on their use and development of language.

Students reflected about their language development after each activity in writing or in interviews. Reflection journal entries and interview questions are located in the Appendix. Students reflected on how the activity affected their languages. In addition students, reflected on their general language use. As we listened to and analyzed the songs, read and analyzed the bilingual poem, figured out mystery words in English and Spanish daily, and read a novel in English and Spanish, students reflected on their use of and development of their languages. I asked students to describe when they use English and Spanish or both. For example, when I interviewed a student about her language use she said that she uses English when she talks, translates, writes, or is in school. On the other hand, she uses Spanish when she talks with her family or when she doesn't know how to say something in English. She uses both languages when she talks to her friends and brother because she said that they can understand both English and Spanish.

When I interviewed a male student about his language use he told me that he used a lot of Spanish before, and still continues to use Spanish, but now he understands English a lot more. He continued by saying that he understands when people are speaking English around him. He recognized that he used Spanish in the past and continues to use it now, but he also recognized that something had changed. He pointed out that he could understand English more now when people are talking, indicating that before he did not understand it as well. As I interviewed him, I asked him about his

homework. I asked him why he included a quote from the text in Spanish, but wrote about it in English. He explained that he read the chapter in Spanish. He recorded the quote for his literature log assignment in Spanish, but he explained it in English. He said that writing it first in Spanish helped him to understand it well enough to say it in English. He understood the quote better because he read it in Spanish. Then, he was able to write about it more accurately in English. English language development class became a place where these two students felt they could use both Spanish and English to communicate or describe their understanding more accurately.

Students reflected on language choice in the academic setting. We were reflecting as a whole group, when one student said energetically, “I forgot what languages I was speaking!” During an interview, a female student described why she chose to use Spanish to ask another student a question. She told me that in Spanish she could explain in greater detail so that he can understand what she meant. Most students often used both Spanish and English to ask questions, especially when they did not think their partner understood what they were saying. However two students always asked and answered questions in English.

Many students reflected about their fear around language use. According to a student who only used English in class, the bilingual literature circle discussion activity helped her to not be scared to speak English around people. She told me that, even though she spoke proficiently in English, she was often terrified to speak during class. I asked her other teachers if she spoke during their classes, and they said that she didn't; however, they indicated that her writing was so proficient that they accepted her

participation in writing. Through her reflections, I learned that even the most proficient students need to feel confident and safe in order to participate. Even though she did not use Spanish during discussions, she needed a safe space to practice English.

Students also reflected on reading in Spanish. One student said she enjoyed reading in Spanish, even if she never spoke it in class. Students reflected on the benefit of reading a novel in English and Spanish. After a recorded whole group discussion about The Giver (Lowry, 1993) towards the end of implementation, students reflected upon their language use. A student indicated, “What I like the most about reading in English and Spanish is that I can look for something that I don’t understand in English and read it in Spanish. My English has improved because now I know a lot of things that I didn’t know last year when I first came here.” She saw the benefit of reading in both English and Spanish as a way to compare how much she has learned over the past year and a half.

Students also reflected on when, where and with whom they used English and Spanish. They all indicated that they used English at school and Spanish at home. They all indicated that they used Spanish and English when they had to translate for their parents at the store or during conferences. For example, in an interview one student said, “I use English when I am at school or when I go to the store with my mom and the people doesn’t speak Spanish. I use Spanish when I talk to my family or when I have to translate something to my mom. I use both languages when I don’t know how to say something in one language or when I am talking to my dad.” He reflected on his public

language, English and his private language, Spanish. He used both interchangeably when it was necessary.

Discussion

With The Power of Our Bilingual Voices: Translanguaging with Middle School English Language Learners curriculum, I sought to develop activities that allowed my students, whose first language is Spanish and who are learning English, to use both languages to communicate their ideas, opinions, and questions about the content. This curriculum represents the un-silencing of students by allowing them to use all of their languages to demonstrate their understanding.

I encouraged them to use Spanish, English, or code-switching and was able to see a common language practice known as translanguaging, come to life. Translanguaging presumes that a bilingual person draws from one language repertoire, which contains all of their languages. Cummins' Common Underlying Proficiency theory (1984) supports my argument for modifying my English language development instruction.

Competence in a students' native language sets the foundation for learning in their second language. Languages, according to this theory, are not mutually exclusive, but interdependent.

This approach to language contrasts to the idea that a bilingual person has two monolingual repertoires, one in English and one in Spanish. By giving my students the freedom to communicate, write, and express themselves in English, Spanish, or both, I sought to eliminate language barriers in the classroom. In doing so, my goal was to guide students to reflect upon their use of and development of their languages. I also

wanted them to more accurately write and discuss about the content of the texts they were reading. Ultimately, the activities in The Power of Our Bilingual Voices: Translanguaging with Middle School English Language Learners sought to create a “third space” for my students to bring school, their community, and their lived experiences together to make learning more meaningful and relatable (García, 2013). For example, a third space within a school, according to the García, does not belong to teachers or students. These spaces are co-constructed by teachers and students. Within third spaces, students are empowered because they position themselves within the space, and thus have ownership of that space.

Ultimately, my students knew that they are going to school to learn and to learn in English. All of their classes were in English; therefore they had double the work. They were learning English and learning in English. Not only did my students have to learn a completely new language, but they also needed to learn rigorous content in their second language. The Power of Our Bilingual Voices: Translanguaging with Middle School English Language Learners curriculum gave students the opportunity to use their lived experiences, their Spanish as well as their English to learn and explore, but more importantly, it gave them an opportunity to discover their authentic bilingual voices.

These activities sought to help my students express their thoughts and ideas in discussions or on paper. From there, we were able to make the magic of learning, questioning, and reflecting happen. In some activities, we read a song or a story in Spanish, then discussed and wrote about it in English and Spanish. In others we read a story in English, then discussed and wrote about it in English or Spanish. In the

bilingual literature circles, students had a Spanish and an English version of the story. We practiced using each version to supplement our learning and enrich our discussions. I found that students both built upon their primary vocabularies by learning new words in Spanish, and they also expanded their English vocabularies while reading in English and Spanish during the bilingual literature circle activities.

Through the implementation students began to understand their own uses of language because the curricular activities made meaningful space for all of students' languages in the classroom. In doing so, students used both Spanish and English to demonstrate understanding. I found that by giving bilingual middle school students voice in the classroom, the process of un-silencing students began to occur. As students contributed more to the discussions by connecting their lived experiences to the activities, asking questions, and assisting one another with language and vocabulary, students became teachers. In doing so, the curriculum supported students' confidence by giving them the opportunity to be teachers who helped one another understand what they were learning.

By offering students both the Spanish and the English versions of the book, students realized that there was a space for their home language, Spanish in the classroom. As their teacher, I saw first hand what Velasco & García (2014) discussed about translanguaging. Velasco & García observed how emerging bilingual students used translanguaging in writing by using both Spanish and English in specific instances in planning, explaining, or translating.

When I initiated this project, I experimented with translanguaging as a teaching strategy by encouraging students to use all of their languages to communicate their understanding. However, what I found was that some students preferred not to use both of their languages as school, like Celia, while other students created a community of practice around translanguaging by encouraging and assisting one another to use all of their languages to communicate. Students regulated their languages and helped one another discover how to use English and Spanish to demonstrate their understanding in whole group discussions.

VIII: Conclusion

Creating the space for all of students' languages in the classroom relates to the idea that we must build on students' life experiences. Life experiences in this case encompass language practices from within students' communities. My students lived in a community where translanguaging was highly evident. I found that the research I reviewed for this study about translanguaging was evident in my study.

Translanguaging, a common language practice of bilingual and multilingual individuals, assumes that these individuals draw upon one bilingual or monolingual linguistic repertoire to communicate rather than two monolingual linguistic repertoires (García, 2011). While not all students needed to use translanguaging in my study, those who did benefitted from the opportunity.

According to García, Woodley, Flores, and Chu (2012), translanguaging is part of a theory described as "transcaring, a culture rooted in care that creates a 'third space'" (p. 808), a space that does not see the teacher as an English speaking American and the students as Spanish speaking immigrants, but as "bilingual transcultural U.S. Latinos" (p. 808). In other words, third spaces empower students to see their bilingualism and their lived experiences as gifts, rather than setbacks. In these spaces, according to García, Woodley, Flores, and Chu, Latino emerging bilingual students thrive.

In my study, I found that allowing students to use all of their languages created a third space in my classroom where we were able go beyond the limiting factor of monolingualism. My data reveals that many students used their entire language

repertoire to discuss and write. In addition, this space provided a context for students to encourage and help one another explain and understand the content. A strong sense of caring and encouraging emerged as students began to help one another. Rather than language being a barrier to understanding, I found language was the gateway for my students to the content.

My students' languages are a reflection of themselves and the way they communicate their ideas and feelings about the world. Trying to eliminate the common language practice from the classroom, or ignoring its importance to the natural cadence of my students' authentic voices is to shut the door on their realities. This curriculum illustrated the significance of translanguaging as self-regulation strategy for some middle school students who are learning English, also known as emerging bilinguals (García, 2014). During implementation, students regulated their languages based upon their audiences. If they knew their classmate was not understanding, or getting it, they would use Spanish or a combination of English and Spanish to help.

Canagarajah (2011) found that translanguaging could be used as a writing strategy if the writer is aware of his or her translanguaging practice as a rhetorical strategy. For example, the author Canagarajah analyzed in her study used translanguaging as a rhetorical voice strategy by using several languages to write about her ideas authentically. Canagarajah focused specifically on the writing of multilingual graduate students. Students described how they used Spanish in certain situations and English in other situations because they thought it through in that language. Their answers focused on using their languages to understand the content or to assist someone

else in understanding. There were a few instances where my students used their Spanish during discussions to be humorous. Some students reported during interview that they used Spanish to make others laugh, which is appropriate for adolescent English learners who do not yet have control of both languages in order to use translanguaging to make sophisticated rhetorical choices in writing.

In a few instances during the poetic analysis of Gina Valdés' poem English Con Salsa (2004), three students used translanguaging in their poetry, in the same way the author used both of her languages in her poem. The students indicated that they used Spanish to describe things they think of in Spanish. For example, one student wrote *amigo* when he knew the word "friend". He specifically chose to use his Spanish because friendship is a concept he thinks about in Spanish and he speaks to most of his friends in Spanish. Further research should be done on the rhetorical reasons why bilingual secondary students use translanguaging in poetry.

In her research, De la Piedra (2011) suggested that educators understand how secondary Latino, bilingual students on the Mexico-American border make meaning of their lives within the context of their education. De La Piedra describes how students come to school with resources from their families and peers. She sought to understand the types of literacy practices that were already taking place in students' lives outside of school, and how those literacy practices might be different. There are conflicts that arise between these literacy practices based on languages, according to her research. These conflicts can be resolved through the incorporation of students' languages and cultures into the content.

Through my research, I experimented with incorporating my students' languages. De la Piedra suggests allowing students to use Spanish to plan for writing and discussion activities. I discovered that allowing students to choose the language they used to engage in discussion allowed students to be highly engaged in reading in English and Spanish. I found that students did in fact use both Spanish and English to prepare for writing and discussion activities. More importantly, I found that students referenced English and Spanish resources differently. For example, during our bilingual literature circles, students referenced their English and Spanish novels to answer or find evidence for different types of questions. Using both versions of the novel enhanced students' abilities to think deeper about the story.

In addition to the ways in which students used texts in Spanish and English, I discovered, interesting connections between the research about writing and my findings. According to Ivonič and Camps (2001), voice in writing is not an option. Students convey their voice in writing; therefore writers should always be required to be critically aware of their voice. Students who are learning a second language experience a "double demand" (p. 29) for critical awareness of language in writing. They must learn how to write in their second language, and then learn how to hear their voice in their writing. The researchers believe that second language learners have a voice in writing, even if they are not proficient in their second language. Voice, to Ivonič and Camps is "self-perception in writing" (p. 29). How students perceive themselves as writers is crucial to their progress. At the end of the curriculum, I found that students perceived that their writing improved. I gave students a writing survey at the beginning

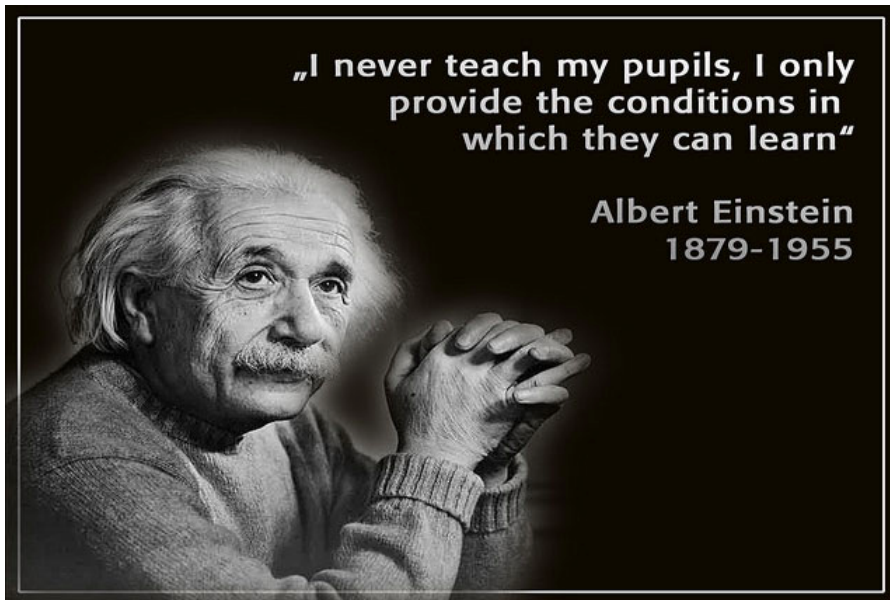
and end of implementation. Students also chose written assignments to reflect on. I found that students began to become aware of a variety of aspects of their writing, including voice.

Further research can be done to further investigate how and why emerging bilingual students reference their English and Spanish novels within the context of bilingual literature circles. My students referenced their novels differently based on the questions I asked. I would be interested to see if the way students reference their novels changes over time. I would also be interested in expanding the types of questions I asked students to see which novels they referenced. I discovered that bilingual literature circles were highly effective with my students. They benefitted from using both the English and the Spanish novels. As a teacher, I benefitted from learning how to harness students' primary language to make the classroom and the content more accessible and inclusive to students whose first language is not English.

APPENDIX

The Power of Our Bilingual Voices: Translanguaging with Middle School English Language Learners

by Valine Moreno



This curriculum inspired by Translanguaging: A CUNY-NYS Guide for Educators by Chrstina Celic and Kate Seltzer

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“Our language is the reflection of ourselves. A language is an exact reflection of the character and growth of its speakers” - Cesar Chavez

Dear Educator,

It is with sincere excitement that I share The Power of Our Bilingual Voices: Translanguaging with Middle School English Language Learners curriculum with you. It is the product of a year of insightful research and a deeper look into my teaching practice. As an English Language Development resource teacher, I have the privilege of working closely with some of the most eager, energetic, and resilient middle school students, all of whom are learning English as a second language.

My students come from various regions in Mexico: Tijuana, Nayarit, Sinaloa, and Acapulco. They currently live in a Latino/Latina, bilingual community where English and Spanish are commonly fused together to ignite a rhythmic common language that welcomes all who wish to participate. This curriculum embraces the knowledge and experiences students come to the classroom with. According to the newly revised English Language Development Standards (2011) in California, these students would be considered “Emerging” English learners. In the old ELD standards, they were considered Beginners and Early Intermediates.

My ultimate goal when researching and designing the activities was to build upon students’ lives and linguistic experiences in order to celebrate my students’ authentic voices. In doing so, I utilized a common language practice called *translanguaging* that exists in bilingual and multilingual communities. *Translanguaging*, according to Ofelia García, is a common language practice in which a bilingual individual uses their languages fluidly to communicate. For example, they may use Spanish and English in the same sentence.

One of my ultimate goals as a teacher is to get my students, who are both learning English and learning in English, to express their understanding of the content, think critically, and actively engage in their own learning by using all of their languages. The foundation of this curriculum is built on the idea that language is flexible, and bilingual individuals have one language repertoire that they draw from when communicating. If understood, this common language practice can be used as an effective teaching and learning strategy in classrooms with more than one language.

Through The Power of Our Bilingual Voices: Translanguaging with Middle School English Language Learners students will be encouraged to use all of their languages to communicate their understanding of content. In doing so, they will not miss out on expressing their understanding, participating, or discussing with their peers because of

the language barrier. Ultimately it is my hope that my students master English, but silencing their native language in the classroom will not accomplish that goal.

It is crucial to understand that context matters. This curriculum was specifically designed for Emerging English learners, young women and men who had to leave the homes, schools, and communities of their birth. They are growing up in a community where English and Spanish are used fluidly. They attend a Title 1 school with limited resources for extracurricular activities. They all qualify for the free or reduced lunch program. The student body is 60% English learners, and many students remain at the Intermediate proficiency level. In the newly revised ELD standards, the Intermediate level is now considered the Expanding level.

This curriculum is meant to explore rational alternatives to the English Only classroom where students can learn and learn English effectively, where they are invited to participate in their own learning, and where they are encouraged to express their understanding. Through this curriculum, students who are often silent, fly under the radar, or misbehave due to language barriers can now anchor themselves in the classroom using a common language practice that they are already familiar with.

The activities in this curriculum can be implemented in any order. They are not sequential and can be adapted to meet the needs of your students. Activity 1 was designed to help teachers get to know the students in their classrooms on a deeper level. Activity 2 is designed to assist teachers in setting up a language portfolio for each of their students. Activity 3 is a compilation of surveys that can be used to assess students in a variety of ways. Activities 4 - 7 encourage students to read, write, listen and speak in English and Spanish in order to analyze literature, songs, and poems.

The Power of Our Bilingual Voices: Translanguaging with Middle School English Language Learners places greater value on bilingualism over monolingualism. It also places great significance on native language. As an English language development teacher, I have a vested interest in my students' progress in English; this curriculum represents my creative vision of that process.

Sincerely,
Valine Moreno

*“If you talk to a man in a language he understands, that goes to his head.
If you talk to him in his own language, that goes to his heart.” Nelson
Mandela*

Activity 1: Individual Interviews

Student Interview

1. Describe when you use English. Describe when you use Spanish. Describe when you use both. Describe cuando usas inglés. Describe cuando usas español.
2. What could a teacher do to help a student learn English? ¿Qué puede hacer una maestra paraa ayudarle aprender inglés a un estudiante?
3. How do people learn a new language? ¿Cómo se aprende una lengua nueva?
4. Two kids come to school and join our class and don't know any English, what advice would you give them? ¿Si conoces alguien quien estuviera aprendiendo inglés, qué le recomendarías?
5. When do you practice speaking English? ¿Cuándo practiques inglés?
6. When you hear someone speaking Spanish, what do you think about? ¿Cuándo oyes una persona hablando espanol, que piensas?
7. When you are reading in English and you come to something you do not understand, what do you do? Do you ever do something else?

What language strategies did you use to help you learn today?

<ul style="list-style-type: none"> <input type="checkbox"/> <i>Learn/memorize/use</i> a new word or phrase <input type="checkbox"/> <i>Ask</i> your teacher a question <input type="checkbox"/> Ask your classmate a question <input type="checkbox"/> <i>Think</i> in English and Spanish <input type="checkbox"/> <i>Participate</i> in a class or group discussion <input type="checkbox"/> Correct your own sentences <input type="checkbox"/> Catch your own mistake <input type="checkbox"/> Read out loud in class or in a group <input type="checkbox"/> Find a synonym for a vocabulary word (<i>joy/happiness</i>) <input type="checkbox"/> Find an antonym for a vocabulary word (<i>morning/night</i>) <input type="checkbox"/> Identify the meaning of a prefix such as <i>un, de, mis</i>. <input type="checkbox"/> Read in English. Summarize in Spanish. <input type="checkbox"/> Read in Spanish. Summarize in English. <input type="checkbox"/> Use the past tense. <input type="checkbox"/> Use the future tense. <input type="checkbox"/> Use an irregular past tense verb. <input type="checkbox"/> Read your sentences out loud <input type="checkbox"/> Read your homework out loud 	<ul style="list-style-type: none"> <input type="checkbox"/> Describe what you learned to a friend or the teacher <input type="checkbox"/> Review or rewrite your notes from class <input type="checkbox"/> Make a list of new vocabulary words <input type="checkbox"/> Write a summary of what you learned <input type="checkbox"/> Use Spanish and English at the same time in a discussion <input type="checkbox"/> Use Spanish and English at the same time in writing <input type="checkbox"/> Chat with a friend in English <input type="checkbox"/> Form your own opinion (I believe... I think... In my opinion...) <input type="checkbox"/> Correct yourself as you read out loud <input type="checkbox"/> Sing a song in English <input type="checkbox"/> Write a poem in English <input type="checkbox"/> Teach your parents or little brother or sister new words in English. <input type="checkbox"/> Write in a journal at home for 10 minutes. <input type="checkbox"/> Type your Facebook friend a message in English. <input type="checkbox"/> Tweet in Spanish and then English
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Activity 2: Language Portfolio

Translanguaging Strategy: Students accumulate and reflect on their work in all of their languages.

Activity Description: The Language Portfolio is an excellent tool in the language learning process. Learning a new language is an incredibly special, yet often frustrating experience. Keeping a language portfolio offers students, teachers, and parents the opportunity to observe and reflect on the students' progress in learning a new language by evaluating their work over time. Encourage students to contribute work from other classes (Science, Math, History for example) so they can take pride in their language development from a wide spectrum of assignments.

What does it look like? A language portfolio can take on many forms. The most effective (and cost effective) form can simply be a manila folder. Keep the language portfolio in the classroom where students are primarily working on learning their new language. Make sure students write the dates on their assignments so the work can be organized from the beginning of the year to the end of the year.

What assignments do we add and how often do we add to it? Add important assignments as often as possible. Add drafts of assignments that show improvements, strengths and weaknesses. Add academic writing as well as personal writing.

How and when is it used? There are four significant times to use the Language Portfolio.

1. Portfolio Evaluation Slip

- a. Students use the Portfolio Evaluation Slip to reflect upon their learning at the end of each quarter.

2. Conferences and Meetings

- a. Parent-Teacher-Student conferences
- b. Student-Teacher Conferences
- c. Teacher meetings, Professional Learning Communities, or Student Study Teams

Writing Survey

Survey Questions	Very Hard	Hard	Easy	Very Easy
1. Decide what I want to write about				
2. Think of enough things to say in my writing				
3. Change my writing to make it better				
4. Fix little mistakes in my writing				
5. Decide when my writing is finished				
6. Share my writing with others				

Activity 3: Personal Connection to Languages

Translanguaging Strategy: Students become aware their own language practices. Students complete the survey in English, Spanish, or both.

Activity Description: The Personal Connection to Languages is a collection of tools designed to help students reflect upon their learning experiences. They are also designed to help you monitor and evaluate your students language learning experiences. The results from these surveys can help inform your teaching strategies, content, and vocabulary. These surveys are not intended to be used all at once. Rather, each survey serves a purpose. Some are used at the beginning, middle, and end of the year. Others can be used daily to figure out how students felt about the content.

Activity Objectives:

- ❖ Students will use English, Spanish, or both to reflect upon their language learning process in order to address **strengths** of the process.
- ❖ Students will use English, Spanish, or both to reflect upon their language learning process in order to address **challenges** of the process.
- ❖ Students will monitor their progress in learning a new language over time in order to **identify** which language learning strategies they already use and which language learning strategies they may use to improve their second language.

Survey Descriptions

- ❖ **Survey 1: Metacognitive Journal Prompts about Language Learning**
 - Use these journal prompts a few times a semester to see how students are thinking about language and language strategies. Also monitor how their language changes.
- ❖ **Survey 2: My Languages/Mis Idioms**
 - *Description of the Survey:* This survey is a tool for students to reflect upon where and when they use their languages. Give this survey out a few times a semester.
- ❖ **Survey 3: Class Survey**
 - *Description of the Survey:* This survey helps students reflect on their strengths and challenges in their classes when it comes time to participate.
- ❖ **Survey 4: Today in Class...**
 - *Description of Survey:* This survey is a tool for students to reflect upon their learning that day. Give this survey out in the last ten minutes of class to evaluate student learning.

Survey 1: Metacognitive Journal Prompts about Language Learning

Journal Prompt 1

When do you use English and Spanish at the same time?	¿Cuándo se utiliza Inglés y español al mismo tiempo?
---	--

Journal Prompt 2

When I read, I _____.	Quando leo, yo _____.
-----------------------	-----------------------

Journal Prompt 3

Two new students are joining our class. They do not speak English. What advice would you give them?	Dos nuevos estudiantes se están uniendo a nuestra clase. Ellos no hablan Inglés. ¿Qué consejo les darías?
---	---

Journal Prompt 4

“Cuando el último árbol sea cortado, el último río envenenado, el último pez pescado, solo entonces, el hombre descubrirá que el dinero no se come.” Proverbio Cree

Estás de acuerdo o desacuerdo con la cita? Por qué o por qué no?	Do you agree or disagree with the quote? Why or why not?
---	---

After the students answer the question, ask the following question.

¿En qué idioma se utiliza para responder a la pregunta? ¿Por qué elegiste ese idioma?	What language did you use to answer the question? Why did you chose that language?
---	--

Survey 2: My Languages/Mis Idiomas



**Strongly
Disagree**

Disagree

Agree

**Strongly
Agree**

Hablo con mis mejores amigos en español .	1	2	3	4
I talk to my best friends in English .	1	2	3	4
Hablo con mis maestros en español .	1	2	3	4
I talk to my teachers in English .	1	2	3	4
Me gusta leer en español	1	2	3	4
I like to read in English .	1	2	3	4
I raise my hand and answer my teacher's questions in class in front of my classmates in English .	1	2	3	4
Levanto mi mano y responder a las preguntas de mi maestro en clase delante de mis compañeros de clase en español .	1	2	3	4
I like to share my ideas in English .	1	2	3	4
Me gusta compartir mis ideas en español .	1	2	3	4

Very Hard = Muy Difícil Hard = Difícil

Easy = Fácil

Very Easy = Muy Fácil

Survey 3: Class Survey



Very Hard

Hard

Easy

Very
Easy

Explaining what I am learning in English is...	1	2	3	4
Al explicar lo que estoy aprendiendo en español es ...	1	2	3	4
Answering my teacher's questions in English is...	1	2	3	4
Responder a las preguntas de mi maestro en español es ...	1	2	3	4
Reading something in English and explaining it in Spanish is...	1	2	3	4
Leer algo en español y explicarlo en Inglés es...	1	2	3	4
Reading something in English and explaining it in English is...	1	2	3	4
Leer algo en español y explicarlo en español es...	1	2	3	4
Understanding what my teacher is talking about when she is speaking English ...	1	2	3	4
Working in groups at school where everyone speaks English is...	1	2	3	4
Working independently on school work in English is...	1	2	3	4
This activity is _____ to understand	1	2	3	4

Survey 4: Today in Class



Very Hard

Hard

Easy

Very Easy

The vocabulary was...

1

2

3

4

Explain:

Writing was...

1

2

3

4

Explain:

Reading was...

1

2

3

4

Explain:

Speaking was...

1

2

3

4

Explain:

**Working with my peers
was...**

1

2

3

4

Explain:

Working by myself was...

1

2

3

4

Explain:

Asking for help was...

1

2

3

4

Explain:

Activity 4: Analysis of Spanish Song of Guantanamera by Celia Cruz

Translanguaging Strategy: Students listen to and read a song in Spanish. They discuss, analyze, and answer questions in English, Spanish, or both.

Activity Description: This activity was designed for students whose primary language is Spanish and who are learning English. In this activity students will learn about geography, Jose Marti, and Cuban culture. They will listen to, read, and analyze a song. They will feel empowered because they will listen to the song in Spanish, then they will read the translation of the song in English. In doing so, students will identify similarities and differences between English and Spanish. Then, they will answer a few questions. The questions are differentiated for varying levels of second language proficiency.

Time needed: 3-4 hours

Lesson Plan: Please read through the attached lesson. Please feel free to manipulate the lesson to meet the needs of your students. The DO NOW activity is an individual writing activity that students complete within the first five minutes of class. It is meant to focus students on the subject at hand.

Activity Objectives: Students will..

- ❖ Build awareness of cultures and history other than our own.
- ❖ Learn about the geography of Cuba.
- ❖ Identify cognates between English and Spanish.
- ❖ Identify important vocabulary.
- ❖ Analyze author's motivation.

Materials Needed:

- ❖ Song Guantanamera by Omara Portuondo (Use Youtube.com)
- ❖ Speakers and Computer to play song
- ❖ Worksheets
 - Guantanamera Song and Questions
 - DIPS Worksheet
 - Surveys
- ❖ Blue and Red color pencils or crayons to color the Cuban flag
- ❖ Pencils to answer questions
- ❖ Regular Sized post-it notes for Exit Slip
- ❖ Connection to Languages Survey #3 or #5
- ❖ Optional: Large post-it notes, markers, Computer lab for DIPS assignment

Basic Background information: In order to understand the powerful message of the song Guantanamera, please contextualize Jose Marti within the larger history. He wrote Guantanamera after returning to Cuba from exile. When he returned to his home, and stood on the beach at la bahía de Guantnamo. The poem represents the dream of Cuban independence, freedom from Spanish colonial rule. It also reflects the power between the individual and their home.

Important connection: Like Jose Marti, many immigrant children are forced to leave their homes, friends, and families for many reasons - war, poverty, or extreme violence. The song represents a celebration and the memory of one's home.

Republic of Cuba Facts

Capital: Havana

Current President: Raul Castro

Official Language: Spanish

Current Population: 11,167,325 People

Geography/Climate: Cuba is an island located in the Caribbean Sea. It is the 17th largest island in the world. It has a tropical climate.

Timeline:

Pre 1492 - Taino (known to the Spanish as the Arawaks) Guanajatabey, and the Ciboney people inhabited the island. They called Cuba Caobana. They were hunter-gatherers, fishermen and women, and farmers.

1492-1898 Spanish colonized Cuba and enslaved the indigenous populations forcing them to work in the encomienda systems.

1529 Measles outbreak killed two-thirds of the indigenous populations.

1853 Jose Marti was born.

1869 - Marti (age 16) was arrested for treason. He spoke out against the Spanish government. He was an advocate for Cuban independence.

1871 Marti was exiled from Cuba. He lived in Spain, USA, Mexico, and Guatemala.

1874 - Marti graduated with a degree in civil law.

1895 Marti Returned to Cuba and wrote Guantanamera.

1895 Marti died in the Battle of Dos Rios.

1898 Treaty of Paris after the Spanish American War

1902-1959 Cuban Independence

Lesson Plans

Day 1-2 Welcome to Cuba/Bienvenido a Cuba (1-2 hours)

- ❖ **DO NOW:** What do you miss most about your home? ¿Qué es lo que más extrañas de tu hogar? (5 minutes)
 - Give students the opportunity to share out. (5 minutes)
- ❖ Explain that this song is very important to Cuban history.
 - Pass out Song and Questions worksheets.
 - Present the history of the song in a powerpoint format. (10 minutes)
 - Guide students in coloring the Cuban flag.
 - Guide students in labeling the map of Cuba.
- ❖ Listen to the song twice.
 - Project the following questions on the board
 - What do you think Jose Marti was feeling when he wrote the song? How do you know? ¿Qué crees que José Martí se sentía cuando escribió la canción? ¿Cómo lo sabes?
 - How does he describe his home? What words does he use specifically? ¿Cómo describe su casa? ¿Qué palabras se utilizan específicamente?
 - The questions themselves are written using the translanguaging strategy.
- ❖ Ask students to find a new partner. (5 minutes)
 - Discuss question #1. Provide students with sentence frames.
 - I think Jose Marti felt _____ because _____.
 - Yo creo que Jose Marti se sentía _____ porque _____.
 - Have students find a new partner. Have them discuss question #2. Provide these sentence frames.
 - He describes his home as _____. He uses the words _____, _____, and _____ to describe his home.
 - Describió su casa como _____. Utilizó las palabras _____, _____, _____ y para describir su hogar.
- ❖ Have students return to their seats and answer the questions on the worksheet below the song. (5-10 minutes)
 - Remind students that they can write in English, Spanish, or both. The goal is to get student to think critically, and critical thinking is not bound to one language over another.
- ❖ After students are finished with their questions, have them find a new partner. (5 minute)
 - Have students share their answers to questions 1 and 2 with their partners.
 - Ask if anyone would like to share out.
 - Have students share their answers to questions 3 and 4.
 - Return to your seats
- ❖ Class Discussion (20 minutes): Be sure to review your class discussion rules and manners that you created at the beginning of the school year. If you didn't

create discussion rules and manners, be sure to do it before you have a class discussion so students feel safe doing so.

- ❖ A student may share this idea, but if not be sure to make the connection between students' lived experiences and Jose Marti's experience of leaving his country.
- ❖ Exit Slip - Have students answer these questions on a post it as they exit the classroom.
 - 3 things I learned ...
 - 2 things I thought were interesting...
 - 1 question I have is...

Lesson Plan Day 2-3 - Vocabulary Development

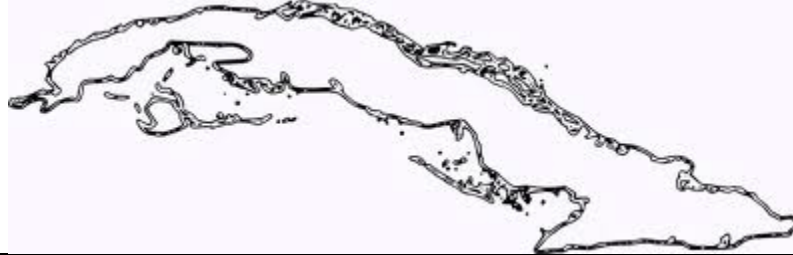
- ❖ DO NOW (5 minutes): If you wrote a song about your home, what would the title be and why? Si usted escribió una canción sobre su casa, ¿cuál sería el título y por qué?
 - Have students write the titles of their songs on the front whiteboard, if accessible. Or, have students write the title on a post it note and display them in the classroom.
- ❖ Review yesterday's lesson. (15 minutes)
 - Options for review:
 - Have students read over their answers from yesterday with a partner.
 - Review yesterday's exit slips. Answer the exit slips questions.
 - If you did the Museum walk, use the large post-its you created yesterday.
 - Write the exit slip questions on the board and have students answer them in pairs.
 - Think-Pair-Share one or two of the exit slip questions from yesterday
 - Create a KWL (**K**now-**W**ant to know-**L**earned information) chart based on the information students learned yesterday
- ❖ Listen to the song one last time. (5 minutes)
 - Then have students fill in the blank on the English side. They can work together to complete this activity.
- Compare the English translation to the Spanish original.

Writing Evaluation and Interviews

- Pass out and discuss Song Analysis Writing Evaluation
- Interview students one on one about the activity to monitor their understanding

Guantanamera

** Poem by Jose Marti ** Song by Celia Cruz**



Guantanamera, guajira Guantanamera
Guantanamera, guajira Guantanamera

Yo soy un hombre sincero
De donde crece la palma
Yo soy un hombre sincero
De donde crece la palma
Y antes de morirme quiero
Echar mis versos del alma

Guantanamera, guajira Guantanamera
Guantanamera, guajira Guantanamera

Yo vengo de todas partes
Y hacia todas partes voy.
Yo vengo de todas partes
Y hacia todas partes voy.
Arte soy entre las artes
Y en los montes, monte soy.

Guantanamera, guajira Guantanamera
Guantanamera, guajira Guantanamera

Con los pobres de la tierra,
Quiero yo mi suerte echar.
Con los pobres de la tierra,
Quiero yo mi suerte echar.
El arroyo de la sierra
Me complace más que el mar.

Guantanamera, guajira Guantanamera
Guantanamera, guajira Guantanamera

I am a truthful man
from where the palm grows
I am a _____ man
from where the palm grows
and before I die I want
to sing these verses from my _____

Guantanamera, guajira Guantanamera
Guantanamera, guajira Guantanamera

I come from everywhere
And I go _____, too.
I come from everywhere
And I go everywhere, too.
I am _____ among art
And a mountain among mountains.

Guantanamera, guajira Guantanamera
Guantanamera, guajira Guantanamera

With the poor _____ of the earth
I want to share my luck/fate.
With the poor people of the earth
I want to share my _____.
The _____ in the mountains
Pleases me _____ than the ocean/sea

<p>Guantanamera, guajira Guantanamera Guantanamera, guajira Guantanamera</p> <p>Tiene el leopardo su abrigo En su monte seco y pardo. Tiene el leopardo su abrigo En su monte seco y pardo. Yo tengo más que el leopardo Porque tengo un buen amigo.</p> <p>Guantanamera, guajira Guantanamera Guantanamera, guajira Guantanamera</p>	<p>Guantanamera, guajira Guantanamera Guantanamera, guajira Guantanamera</p> <p>The <u>leopard</u> has his fur coat On his dry, dark mountain. The leopard has his fur coat On his dry, dark mountain. But I have more than the leopard Because I have a _____ friend.</p> <p>Guantanamera, guajira Guantanamera Guantanamera, guajira Guantanamera</p>
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Preguntas/Questions: Contesta these questions in English or in español.

1. What kind of hombre is he?

2. What does he want to do before he dies?

3. Why do you think Cuba is so important to him?

4. How does this *canción* make you feel?

5. What does the *canción* make you think of?

6. Who is his *buen amigo*?

Song Analysis Writing Evaluation

1. Which question above (1-7) do you think you answered the best? _____

2. Why do you think you answered it the best?

3. Which question above (1-7) do you think needs improvement? _____

4. Why do you think it needs improvement?

Interview Questions and Interview Rubric

For teacher's use only

Directions: Use questions 1-6 to interview students after the song analysis activity. Ask them these questions and score their answers using the Interview Rubric below.

1. What did you think about the song? Why?
2. How did the song make you feel?
3. What does it remind you of?
4. What was the song about in your own words? Provide as many examples from the song as possible.
5. (Using student work sample) Show me where you used Spanish, English, or both. Why did you use Spanish, English, or both?
6. Can you tell me more?

Interview Rubric for Scoring Student's Interview Responses

	0 points	1 point	2 points	3 points
Applies song to self accurately	Does not make any connections to the song.	Connects to the song but does not give any examples.	Makes a connection to the song and gives one example.	Makes a connection to the song and elaborates about the connection.
Summarizes song accurately	Cannot summarize the song.	Summarizes part of the song accurately, but is missing many details.	Summarizes the song accurately with some important details.	Summarizes the song accurately with all of the important details.
Explains their use of languages	No Response.	Identifies when English, Spanish, or both were used, but does not explain why.	Reflects on when English, Spanish, or both languages were used.	Identifies, reflects, and elaborates on when English, Spanish, or both languages were used while also providing examples.

Activity 5: Poetic Analysis

A poetic analysis of English Con Salsa by Gina Valdés (2004)

Translanguaging Strategy: Students read the poem in English and Spanish. They discuss in English, Spanish, or both.

Activity Description: Students will read, analyze, and interpret a poem written in English and Spanish about learning English in the United States. The poem was written by a young lady from Southern California. Students will make personal connections to the poem's themes and word choice.

Activity Objectives: Students will...

- ❖ Identify important vocabulary
- ❖ Analyze author's motivations
- ❖ Identify translanguaging
- ❖ Reflect on their own language practices

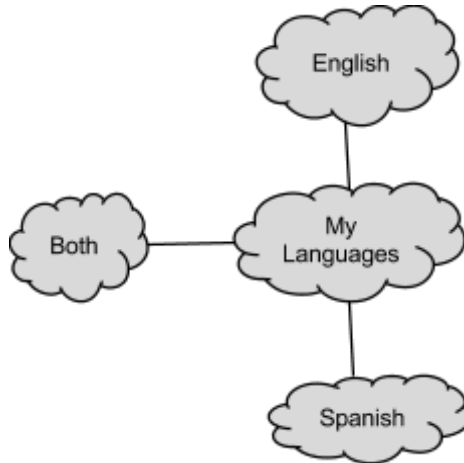
Materials Needed

- ❖ Class brainstorm worksheet
- ❖ Vocabulario importante/Important Vocabulary Worksheet
- ❖ English Con Salsa by Gina Valdés (2004)
- ❖ Literature Logs worksheet

Background Information: Translanguaging is a common language practice of multilingual and bilingual individuals. When individuals employ all of their languages to communicate, for example use English and Spanish in the same sentence, they are utilizing their entire language repertoire intentionally.

Lesson Plans (1 Week)

- ❖ **Do Now (5 minute):** When do you use English? When do you use Spanish? Do you ever use English and Spanish at the same time? When?
- ❖ **Project Class Brainstorm worksheet** (or draw it on the board) **(10 minutes)**
 - Have students share when they use English and when they use Spanish. Add them to your brainstorm. Students record all responses on their brainstorms.



Pass out the Important Vocabulary for Bilingual Poem worksheet. (10 minutes)

- Explain that these are the most important words in the poem we are about to read. Notice they are in English and Spanish.
- Have students read the words chorally.
 - First the Vocabulario Importante
 - Second the Important Vocabulary

❖ **Pass out English Con Salsa poem worksheet. (15 minute)**

- Read the poem with the class two times. Here are some choral reading ideas:
 - Half of the class reads one stanza then half of the class read another.
 - The younger students read the Spanish words and have the older students read the English words. Then switch.
 - The girls read and the boys listen. Then switch.
- Highlight the Spanish words she uses.
- Explain that it is natural and common for bilingual and multilingual individuals to use both of their languages at the same time to communicate what they are thinking or feeling.
- Reflect back to the brainstorm.
- Have students ask for clarification if they do not know a word/phrase.
- Ask students
 - When does Gina Valdés use English? Spanish? Or both?

❖ **After students are finished sorting the words, read the poem again. (15 minutes)**

- Model literature logs for the first and second stanzas.
- Write a literature log together as a class for the third stanza.
- Have students complete a literature log on their own.

Exit Slip (5 minutes) : 3 things I learned - 2 things that interested me - 1 question I would ask Gina Valdés.

Important Vocabulary for the Bilingual Poem
English Con Salsa By Gina Valdés (2004)

Poem is taken from Tongue Tied: The Lives of Multilingual Children in Public Education

Vocabulario Importante	Important Vocabulary
Inglés	English
Benito Juarez	George Washington
Dólares	dawn
Dolores	Bloom/blooms/ bloomed/blooming
Holy Toluca!	Tongue/tongues
Tuxpan River	Tone/tones
duendes	Guardian angels
todo lo puede	Sprinkle
Tristeza	Pronoun
Alegría	Past participle
Jalisco	Gerunds
Lake Patzcuaro	Grab
chapulines	Verb
Yes, simón	Of course
La tierra	hum

Name:

Date:

English Con Salsa

By Gina Valdés (2004)

Welcome to ESL 100, English Surely Latinized,
Inglés con chile y cilantro, English as American
As Benito Juarez. Welcome, muchachos from Xochicalco,
Learn the language of dólares and dolores, of kings
And queens, of Donald Duck and Batman. Holy Toluca!
In four months you'll be speaking like George Washington,
In four weeks you can ask, More coffee? In one year you
Can ask for a raise, cool as Tuxpan River.

The rest of the poem can be found on page 287 of Tongue Tied: The Lives of Multilingual Children in Public Education Edited by Otto Santa Ana

Literature Logs

English: I began to think of... I love the way... I can't believe... I wonder why... I noticed... I think... If I were... I'm not sure... I felt sad when... This made me think of... I was surprised...

Español: Empecé a pensar... Me encanta... No puedo creer... Me pregunto por qué... Me di cuenta... creo... Si yo fuera... No estoy seguro... Me sentí triste cuando... Esto me hizo pensar... Me sorprendió...

<u>English Con Salsa</u>	<u>Literature Log</u>
<p>Welcome to ESL 100, English Surely Latinized, Inglés con chile y cilantro, English as American As Benito Juarez. Welcome, muchachos from Xochicalco, Learn the language of dólares and dolores, of kings And queens, of Donald Duck and Batman. Holy Toluca! In four months you'll be speaking like George Washington, In four weeks you can ask, More coffee? In one year you Can ask for a raise, cool as Tuxpan River.</p>	
<p>...insert the next stanza here.</p>	

Activity 6: Literature Circles/Círculos de literatura

Translanguaging Strategy: Students read a novel in English and Spanish. They discuss in English, Spanish, or both.

What are literature circles? Why are they important?

Literature circles are reading families that allow students to read and discuss stories. Literature circles are important because they help students become more independent readers. In literature circles, each student has a specific job that helps their group understand the story.

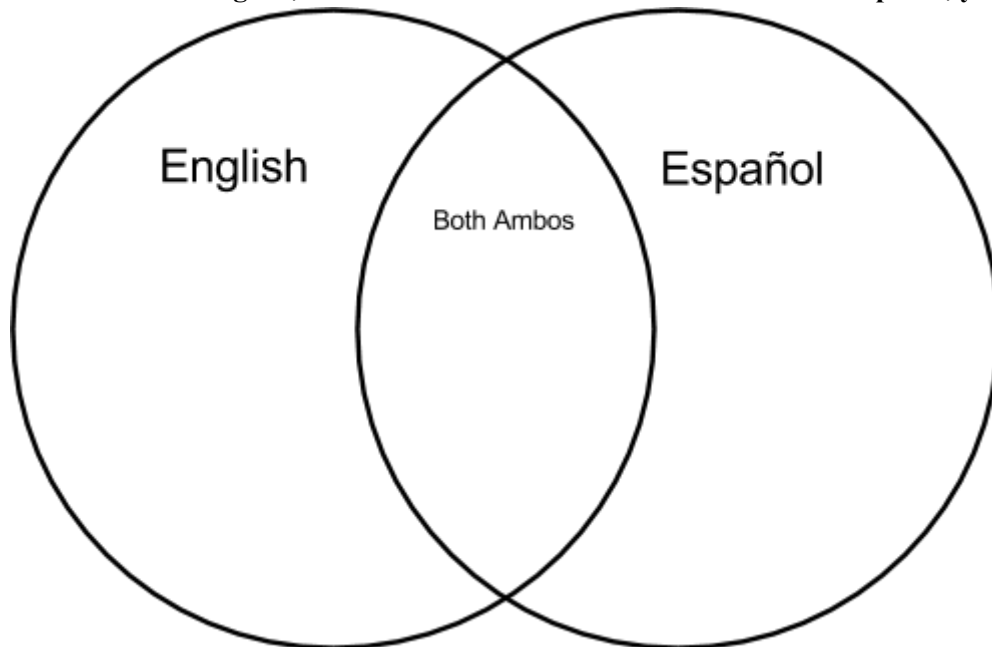
What are bilingual literature circles? Why are they important?

Bilingual literature circles occur in the two languages you speak: English and Spanish. You will all be reading the same book in English and in Spanish. Some of you will read a chapter in English, while some of you read a chapter in Spanish. Then, we will complete activities as a group to understand the story. Bilingual literature circles are important because reading in your first language will strengthen your reading skills in your second language. In other words, your Spanish will help your English. Also, your English will help you understand your Spanish better too!

Thinking about Your Reading

When I read in English, I...

Quando leo en español, yo....



Bilingual Literature Circles

When we read in English and in Spanish, we will use all of these reading strategies...

English	Español
Read with your group Ask questions Visualize the story Summarize the story Analyse the story Identify character traits Identify themes Imagine yourself in the story Help one another understand the story	Leer con tu grupo Hacer preguntas Visualizar el cuento Resumir el cuento Analizar el cuento Identificar los rasgos de carácter Identificar temas Imagínese en el cuento Ayudarse unos a otros a entender el cuento

Literature Circle Familias

Chapters 1-3 Bilingual Literature Circles

Circle/Circulo 1	Circle/Circulo 2	Circle/Circulo 3

Chapters 4-7 Bilingual Literature Circles

Circle/Circulo 1	Circle/Circulo 2	Circle/Circulo 3

Chapter 8-10 Bilingual Literature Circles

Circle/Circulo 1	Circle/Circulo 2	Circle/Circulo 3

The Perfect Community

DO NOW! Brainstorm: Think about your community. What is your community like?



Think about all the problems in your community. What if you could make it into a perfect community. What would it be like?



Jobs/Trabajos

Jobs	Trabajos
<p>The Namer -Writes the name for the title - Writes an explanation about the title</p>	<p>la nombrador -Escribe el nombre para el título - Escribe una explicación acerca del título</p>
<p>Chief Elder - Identifies 10 new words per chapter -Defines the words -Teaches the words to the group</p>	<p>anciano jefe - Identifica las 10 nuevas palabras por capítulo -Define las palabras -Enseña a las palabras con el grupo</p>
<p>The Receiver of Memories - Make a list of all of the events that happened in the chapter in order</p>	<p>El receptor de los Recuerdos - Haga una lista de todos los eventos en orden que ocurrieron en el capítulo</p>
<p>Landscape Worker -Creates one illustration for the chapter</p>	<p>Trabajador Paisaje -Crea una ilustración para el capítulo</p>

Basic, Connection, and Analysis Literature Circle Questions

Basic Questions	Connection Questions	Analysis Questions
<p>Who is the main character? (Jonas)</p> <p>Where does Jonas live? (The Community)</p> <p>What is the community like? (Perfect, peaceful, filled with rules)</p> <p>What is Jonas like? (Curious, special, thoughtful)</p> <p>Who are Jonas' best friends?</p> <p>What is a stirring? (a dream forbidden by the community)</p> <p>Where does Jonas and his friends do their community service? (House of Old)</p> <p>What is Jonas' family like? (Intelligent, kind, supportive)</p> <p>What's Jonas' dad's job? (Nurturer)</p> <p>What's Jonas' mom's job? What does Jonas' little sister want to be selected for when she turns 12? (birthmother)</p> <p>How do 12 year olds in the community get jobs? (They are selected)</p> <p>What is the Ceremony of the 12? (Ceremony where 12 year olds get jobs for life)</p> <p>What are the Ceremonies? (Auditorium)</p> <p>When do kids get their jobs? (12 years old)</p>	<p>How does Jonas feel at the beginning of the book?</p> <p>How does Jonas begin to change?</p> <p>How does Jonas change after he sees the apple?</p> <p>How does Jonas feel before, during, and after the Ceremony of 12?</p> <p>How are Jonas' rules different than his friends?</p> <p>What does Jonas stop doing after he becomes the Receiver of Memories?</p> <p>How does Jonas change when he learns the truth about Releasing Ceremony?</p> <p>Which memories affect Jonas the most?</p> <p>How do Jonas' feelings about his family change over time?</p> <p>How does Gabriel change Jonas?</p> <p>How does Rosemary's story change Jonas?</p> <p>When does Jonas realize what he has to do?</p>	<p>What did the ceremony of 12 represent to the community? (growing up)</p> <p>What did childhood represent to Jonas? (Safety, fun, carefree)</p> <p>What did it represent to Jonas? (leaving home, end of childhood, adulthood)</p> <p>What did the jackets with the buttons on the back represent to the children? (interdependence)</p> <p>What did the bicycles represent to the community? (freedom to leave home, independence)</p> <p>What did the jackets with pockets and buttons on the front represent? (independence)</p> <p>What did colors represent to Jonas? (freedom, uniqueness, choice)</p> <p>What did the memories represent to Jonas? (the truth)</p>

Activity 7: Song Analysis of Siembre el Amor by Maná

Directions: Listen to the song. Try to translate the song as best as you can. Then, answer the questions in English, Spanish, or both. Use complete sentences.



Español	English
<p> Cuando das amor, recibes amor Es el sol de cada amanecer Que nos calentará Sol no dejes de salir Nunca nos abandones, no Nunca dejes de salir Si siembras dolor Recibirás dolor Si siembras amor Siempre hay amor Siempre que odies más, más te pudrirás El odio es el veneno que corre Por nuestras venas Serpiente aléjate de mi No vayas a mordirme no Recibirás dolor Si siembras amor Siempre hay amor Podrías pisotear las flores del amor Podrías escupir la tierra que te dió el nacer Podrías hacer mucho mal Pero se te regresará Es la regla de la vida Si siembras dolor Recibirás dolor Si siembras amor Siempre hay amor Y no importa donde vas No importa quien seas tu Y no lo vayas a olvidar </p>	

Si tu siembras amor Recibirás amor	
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Directions: Use the lyrics to answer the questions.

1. What happens when you give love?
2. When will you receive pain?
3. What s your favorite line in the poem? Copy it below. Don't forget " ".
4. Why is it your favorite?
5. According to the song, what is *la regla de la vida*?
6. "...No lo vayas a olvidar." What will you never forget?
8. "Es el sol de cada amanecer, que nos calentará." What does the sun represent?
7. In your opinion, what is this song about?

Song Analysis Writing Evaluation

1. Which question above (1-7) do you think you answered the best? _____

2. Why do you think you answered it the best?

3. Which question above (1-7) do you think needs improvement? _____

4. Why do you think it needs improvement?

Interview Questions and Interview Rubric

For teacher's use only

Directions: Use questions 1-6 to interview students after the song analysis activity. Ask them these questions and score their answers using the Interview Rubric below.

1. What did you think about the song? Why?
2. How did the song make you feel?
3. What does it remind you of?
4. What was the song about in your own words? Provide as many examples from the song as possible.
5. (Using student work sample) Show me where you used Spanish, English, or both. Why did you use Spanish, English, or both?
6. Can you tell me more?

Interview Rubric for Scoring Student's Interview Responses

	0 points	1 point	2 points	3 points
Applies song to self accurately	Does not make any connections to the song.	Connects to the song but does not give any examples.	Makes a connection to the song and gives one example.	Makes a connection to the song and elaborates about the connection.
Summarizes song accurately	Cannot summarize the song.	Summarizes part of the song accurately, but is missing many details.	Summarizes the song accurately with some important details.	Summarizes the song accurately with all of the important details.
Explains their use of languages	No Response.	Identifies when English, Spanish, or both were used, but does not explain why.	Reflects on when English, Spanish, or both languages were used.	Identifies, reflects, and elaborates on when English, Spanish, or both languages were used while also providing examples.

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