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## Between Two Worlds: Utilizing the Arts to Increase Engagement and Effectiveness in the Spanish for Heritage Learners Classroom

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## Section I: A Treasure-Trove of Knowledge: Heritage and Identity

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### Between Two Worlds: Utilizing the Arts to Increase Engagement and Effectiveness in the Spanish for Heritage Speakers Classroom

Kathryn E. Mostow, *Lesley University*

#### Abstract

This article will address the need to increase positive attitudes toward Spanish in Spanish Language Heritage (SLH) classrooms and provide strategies to integrate the arts to support this goal. The primary goals of the contemporary SHL classroom are to maintain the language; to increase positive attitudes towards Spanish, including dialects; and to develop cultural awareness (Beaudrie, Ducal, & Potowski, 2014). In many SHL classrooms the first two goals are accomplished by reading and writing in Spanish but the latter two goals are less prescriptive and in some classrooms, overlooked. However, it is essential to address students' attitudes toward Spanish- in all their complexity- as part and parcel of the language acquisition process. Here, the arts serve as robust multilingual tools for self and cultural exploration. Integrating the arts allows students of varying abilities in the heritage language to communicate self, other and culture in a way that gives voice and meaning to their experiences.

**Keywords:** heritage language learner, language acquisition, heritage speaker, Spanish heritage learner, arts integration, language discrimination, teaching strategies for Spanish heritage learners

*[A heritage language learner is] ...an individual who is raised in a home where a non-English language is spoken, who speaks or merely understands the heritage language, and who is to some degree bilingual in English and the heritage language. (Valdés, 2001, p. 38)*

*[Heritage language learners are individuals who] ...have familial or ancestral ties to a particular language and who exert their agency in determining whether or not they are HLLs (heritage language learners) of that HL (heritage language) and HC (heritage culture). (Hornberger and Wang, 2008, p. 27)*

#### Overview

In her seminal 1981 article on the teaching of Spanish to speakers of Spanish in the United States, Guadalupe Valdés exposed historic prejudices and biases in Spanish teaching and called for a redefinition of the field. In particular, she concluded that Spanish for Heritage Learners (SHL) needed to be taught as a “language arts” curriculum that included not only a linguistic focus but also an “enhancement of self-image” (1981, p. 19) in relation to Spanish language and culture. Valdés’ redefinition was pivotal in changing how SHL teachers

approached the language and their students. In the years that followed, SHL classes began to focus not simply on language, but also on identity *as it relates to language* (author's emphasis).

The primary goals of the contemporary SHL classroom are to maintain the language; to increase and expand students' bilingual range; to increase positive attitudes towards Spanish, including dialects; and to develop cultural awareness (Beaudrie, Ducal, Potowski, 2014). In many SHL classrooms, the first two goals are accomplished by reading and writing in Spanish, whereas the latter two goals are less prescriptive and in some classrooms, overlooked. This can present pedagogic challenges, for if a student feels ashamed of the language, how will he be motivated to read a book in Spanish? And if a student doesn't see herself in the text, how much will she truly invest in the development of a fuller expression of her Spanish?

I began to grapple with some of these questions and challenges while a graduate student in Lesley University's Masters of Education program when, because of my background with Spanish, I was asked to step in for a public high school Spanish teacher going on leave. I inherited several standard Spanish as a Second Language (SSL) classes, but also several levels of Spanish for Heritage Learners (SHL) classes, as well. The SHL classes were part of a new program that had been implemented in both middle and high schools throughout the district to better address the academic and cultural needs of Spanish heritage learners (SHLs). I use the term Spanish heritage learner (SHL) very deliberately in this article, for it helps to define students who are neither monolinguals in English nor English Language Learners (ELLs) whose native language is Spanish. Instead, SHL students walk "between two worlds" – both culturally and linguistically. Their first "world", Spanish, is often the language of home and is a connection to both culture and family. Their second "world", English, usually comes with the advent of formal schooling, and is a connection to (and I would argue a currency of) the English majority culture that surrounds the home. (Carreira & Kagan, 2011)

When I began my assignment, I had not taught high school Spanish before, though I had spent many years as a public health educator working specifically with marginalized adolescents and developing peer education curriculum focused on identity and sexual health. My own background with Spanish is rich and varied but has not taken a linear path. I was raised in an English monolingual home in the U.S. and lived abroad as a young child in Great Britain. I began learning Spanish in college, in a traditional SSL classroom. However, after one year of traditional study the rest of my learning has been *outside* of the classroom, through the experience of living and working in both Central and South America. Because of my background – both with adolescents and with Spanish – I was excited to work with SHL students.

My work in the SHL classroom was not easy. Because I did not come from the same background (I am white, I am not Latina), my biggest priority early on was building trust between my students and myself. The fact that I spoke Spanish and had lived in various countries in Latin America did not necessarily help me in my SHL classrooms. What mattered far more – sharing a similar cultural background, for example – was something I did not possess

and would never pretend to have. Gaining trust took time, and involved a learning curve on my part to better understand Mexican culture and identity *through the lens of* a second or third generation U.S. teenager (this was the predominant cultural group in the classes). It also required me to share my own background, and to be honest about the differences with my students vs. hiding those differences.

Additionally, there were divisions and trust issues among the students themselves. SHL classes tend to be very diverse, and my classes were no exception. Native speakers who had been schooled primarily in their native Spanish-speaking countries were in the same class as SHL students who had been schooled almost exclusively in English. The native speakers, many of whom had recently arrived in the U.S., tended to sit with each other while the SHL students sat in their groups. This required differentiated instruction but also a strong focus on building bridges and community across linguistic and cultural differences *between* students.

As I began to teach SHL classes, it became clear that one of my biggest challenges was student engagement. There were two levels of SHL classes (Spanish Heritage 1 & 2) with the first level focusing on literature and the second level focusing on informational text. The Level 1 classes were reading *Go Ask Alice* in Spanish, which was problematic on several levels: it was a translation from English to Castilian Spanish and was very difficult for students to read; the main character is Anglo; it is set in 1971 in the U.S., so students had very few cultural connections to the period or setting, either personally or through their family members' histories. Much of the material I had been handed for Level 2 classes consisted of pre-selected news articles that had little to do with the students, their cultures, or their lives. In addition, the way they were being asked to "show what they know" after reading these articles consisted of written summaries of a highly specific, non-varying format. While there was nothing inherently negative about the written summary approach, the students were tired of this format and their writing reflected their lack of engagement. Knowing that there had to be a better approach, I began to re-think *how* students were being asked to learn and also *what* kind of texts they were utilizing.

From my experience as a Teaching Artist and my graduate work in Lesley's Master of Education, Curriculum and Instruction - Integrated Teaching Through the Arts program, I knew that the arts have the potential to be a powerful bridge across differences, as well as a powerful voice for students who have traditionally fallen outside the margins of the traditional classroom. As a public health educator addressing teenage pregnancy prevention, I had incorporated Agosto Boal's Theater of the Oppressed techniques into my work with marginalized youth. I had also presented findings from a community-based research project through a theatrical production that interwove music, dance, and poetry with excerpts from research interviews – all acted and co-created by local youth and adults. Later, as a guest artist in an Expeditionary Learning school, I utilized the art forms of music, poetry and movement to explore the U.S./Mexico border with middle school students. Because of these powerful experiences, I began gradually integrating the arts into my SHL classes to more fully explore the intersection of language, culture and identity. Much of what I tried out with students was new territory. It was out of this "field work"

in the classroom, that my project, *Between Two Worlds* – a series of arts-integrated lesson plans specific to SHL classrooms – began.

## **Living Between Two Worlds**

In the United States, Spanish heritage learners effectively live “between two worlds”, both linguistically and culturally. In their book, *Voces: Latino Students on Life in the United States*, Carreira and Beeman (2014) poignantly describe the common heritage learner experience as “falling in-between languages” (p.58). Because they speak Spanish, SHLs are viewed by peers and even some teachers as less “American” or even “un-American”; however, because they also speak English, SHLs may be viewed by native speakers as *too* American and not authentically “Mexican”, “Dominican”, etc. For many SHLs, the end result is a feeling of *rechazo* (rejection) – and the sense that they do not truly fit in anywhere, culturally or linguistically. One SHL student interviewed by Carreira and Beeman shared that “...in school I was labeled Mexican, but to the Mexicans, I am an American. I am part of each, but not fully accepted by either...It's this weird duality in which you are stuck in the middle.... You take pride in both cultures and learn to deal with the rejection” (p. 88). This feeling of *rechazo* can greatly impact SHLs’ interest in Spanish; their engagement with broadening their use and understanding of the language; and the possibility that they will teach Spanish to their own children. The SHL classroom has the potential to become a safe space for students – a place to explore both language and culture within the context of a supportive community. For some students, the SHL classroom is often the one place they feel they can *be who they are*. One student in my classroom described it as *un hogar* (a home). Seen in this light, the arts can help to strengthen and expand this home.

In addition, Spanish heritage learners have unique needs and learning styles that need to be taken into consideration when developing curriculum. Unlike students in a foreign language (L2) classroom who must build their capacity with the target language from the ground up, SHLs already have a real-world foundation. That foundation comes from the SHL’s family and was built at home, in a way that is informal, day-to-day, and intrinsically tied to culture (Fairclough, 2016). Students in SHL classes need opportunities to practice and expand the language skills that they *already* possess. Thus, SHL classrooms benefit greatly from projects and activities that utilize a communicative approach in which students use the language to engage in meaningful, culturally-relevant tasks that are related to real-life concerns and ideas (Beaudrie, Ducar, & Potowski, 2014). Examples of such projects are: personal narratives; interviews with family members; exploring identity and culture through food, music and stories (Apaez-Gutierrez, Beaudrie, & Gomez, November 2016); research into the local Latino community and its history; and research and presentations around professions (Carreira, July 2015).

## **Arts Integration as a Bridge Between Worlds**

I chose to utilize arts integration in the SHL classroom for several reasons. First, I felt the multilingual nature of the arts would work well in a classroom where “fluency” in Spanish is not an endpoint but a spectrum of ability that varies widely depending on who is in the class. As

stated previously, SHL classes generally include U.S.-born SHLs who have been educated mostly in English, with native speakers who have often received up to 9 or 10 years of academic instruction in Spanish in their native countries. This mix of language abilities, identities, and cultures requires a high level of instructional differentiation and can pose challenges for both the teacher and the students. The arts provide new ways to interact with curricular material and express understanding. SHL students who may struggle with writing in Spanish can still create a *fotonovela* using digital cameras to convey plot and meaning; they can also harness the strength of their receptive, aural abilities in Spanish to gather oral histories in their communities and compose *corridos* (ballads). Arts educator Mark Graham, who has written about the integration of art and photography in urban schools, believes that art “allow[s] students to develop their own vision and personal voice...” – one that contains “...enormous divergence and imaginative response” (2009, p. 160). In short, the arts provide multiple access points; by not requiring that students all be at the same point in their bilingual journey; and allowing students to express themselves *as they develop* literacy in Spanish.

Second, the hands-on, experiential nature of art-making lends itself well to the idea that SHLs learn language best through projects that require “learning by doing” and activities that connect language learning with real-world experience. It is important to note that for many Spanish heritage speakers in the US, “real-world experience” is full of contradictions, prejudices, and mixed messages about Spanish (Carriera and Beeman, 2014). The expressive quality of art-making gives voice to SHL students and allows them to make meaning about their identity as it relates to Spanish, with all its gifts and challenges. In her poem “My Latin Gift” (Carriera and Beeman, 2014), Mexican-American student Carla Gonzalez expresses these contradictions:

Yes, soy American but también Latina  
 Sé hablar English, español y Spanglish  
 Yes, teacher I can speak English sin hablar español  
 Oh, disculpe, I mean I’m sorry  
 Por qué no debo mezclar los dos idiomas?  
 Yes, soy bilingual y estoy proud. (1-6)  
 [*Yes, I am American, but I’m also Latina*  
*I know how to speak English, Spanish, and Spanglish*  
*Yes, teacher, I can speak English without speaking Spanish*  
*Oh, sorry, I mean I’m sorry*  
*How come I can’t mix the two languages?*  
*Yes, I’m bilingual, and I’m proud]*

## **Between Two Worlds: An Arts Integration Resource Kit**

Given the unique needs of HLs, and the positive increase in student engagement that occurred when integrating the arts into my SHL classes, I developed a series of arts-integrated lesson plans for the SHL classroom. My own background as a professional musician, teaching artist, and former public health educator and researcher all served to inform my work and how I approached this project. The result is *Between Two Worlds*, a resource kit that contains 18 arts-integrated lessons, related to four central themes and organized by the six major art forms: visual arts, poetry, storytelling, drama, creative movement/ dance, and music (see the *Art Chart* in [Appendix 1](#) for a full list of lessons). The four central themes – exploring identity, building community, celebrating culture, and re-claiming Spanish language – are directly tied to best practices for the SHL classroom. In the visual arts, for example, students use oil pastels to document their personal linguistic histories with both Spanish and English by creating foldable timelines. In poetry, students explore the differences between standard and non-standard (home variation) Spanish through writing two-voice poems. In storytelling, students tell re-memory stories that relate an incidence of language discrimination. In drama, students create short scenes on being bilingual, inspired by bilingual poets such as [Gustavo Pérez Firmat](#). In dance, students investigate different forms of dance in Latin America and choreograph short presentations. In music, students conduct a musical ethnography project of the important songs in their families and what those songs represent. The lessons range in scope from single class periods to multi-day, project-based plans and explore topics such as bilingual identity; code switching and dialect awareness; language discrimination; and the rich artistic traditions from the Spanish-speaking world. All the art-making is linked back to language, so that as students express themselves they are also increasing their literacy and fluency in Spanish. This inside out learning provides space for HL students to connect to themselves, their culture, and each other in a relevant way that honors their strengths and backgrounds.

### **Implementation: Pilot Phase**

I began piloting the lessons from *Between Two Worlds* with former students from the SHL classrooms during a series of focus groups in the summer of 2015. Because I was not a permanent teacher at the high school, I did not have access to student contact information. However, I created a flyer about the focus groups and asked the current SHL teacher (now back from maternity leave) to hand them out to students just before summer vacation. I also offered a \$25 Walmart gift card to participating students as both an incentive and compensation for their time. The focus groups were held in a meeting room at the main public library, which was in a central location accessible by several bus lines. The students who participated in the focus groups were all girls, ranging in age from 15 – 17. Though I had offered in my flyer to pick students up if needed, all of them arrived on their own. I am not sure why there was no participation from male students. Some of them may have declined to take the flyer in the first place, as it was voluntary. Others may have felt it was directed at the girls, either due to my wording or to the subject matter (the arts). It was certainly a limitation of my focus groups that

there were no boys in attendance; however, their absence caused me to rethink my lesson plans and rework some of the artistic responses to be more gender neutral.

Several of the girls in the focus groups had been born in Mexico and moved to the U.S. as younger children. Others had been born in the U.S. but their families originally came from Mexico. During the focus groups, students explored their connections to language and culture through two lessons plans, using the art forms of poetry and visual art. For example, in the lesson “*De donde yo soy: poemas autobiográficos*” [Where I am from poems], students read and discussed New Mexican poet Levi Romero’s “*De donde yo soy*” poem, then wrote their own autobiographical poems in the style of Romero. I was struck by the high level of engagement that students displayed at all points during the lesson, from reading Romero’s “*De donde yo soy*” poem, to discussing unfamiliar vocabulary and Romero’s distinctive New Mexican Spanish dialect, to writing and sharing their own poems. Each student’s poem was highly individual, expressing both linguistic and cultural sameness *and* difference.

After writing and sharing their poems, students had a long discussion about their families and compared notes about their backgrounds. One student commented that she felt happy because she “learned about other people in my group”. Another student said she liked the process because “reading my poem reminded me of my childhood” (personal communication, July 23, 2015). Though these students had been in class together for an entire school year, they were only just learning about each other’s family backgrounds and unique traditions through the lens of poetry. Poetry, then, became a way to build community.

Another powerful part of the poetry process was that students had the freedom to write in their own voice. That voice might be full of colloquialisms, Spanglish, or code-switching (switching back and forth between the dominant language and heritage language) – and it might be a voice that students have been afraid to use due to insecurity or fear of being “incorrect”. However, it is an *authentic* voice. Those authentic voices varied in comfort level with Spanish, and knowledge of standard Spanish and home variations. One student whose family has been in the U.S. for several generations wrote (unedited):

Yo soy de deportes con amigas  
 Vacassiones a lugares extraños  
 I am from barriers  
 I am from adopted brother and sister  
 I am from arros con leche,  
 Japanese food y ensaladas  
 Yo soy de Sarmiento, Guerra,  
 Flores y Corral



I am from “con lobos andas,  
aullar aprendes”  
Yo soy de inspirational cousins,  
Mom, Papá, and Abuela.  
*[I am from (playing) sports with friends/vacations to new places,  
I am from barriers/I am from adopted brother and sister  
I am from (Mexican) rice pudding/ Japanese food y salads  
I am from Sarmiento, Guerra, Flores y Corral  
I am from “if you walk with wolves/ you will learn to howl” (popular saying)  
I am from inspirational cousins/ Mom, Papá, and Abuela.]*

Another student who had immigrated to the U.S. as a child, and whose parents are native Spanish-speakers, wrote the following (unedited):

Yo soy de Mexico traficada a los Estados Unidos  
Para buscar el sueño Americano  
Soy de tortillas, tamales, posole, atole, agua fresca  
y chile  
I am from Garcia por parte de la Abuela  
y Madrigal por parte del Abuelo  
I am from pórtate bien, haz el bien y  
en el bien acabaras. Reir aunque por dentro  
estes destrosada.  
Soy de el abuelo que en caballo andaba  
y en caballo enseñó a su familia para el bien.

*[I am from Mexico, smuggled to the United States  
in search of the American dream  
I am from tortillas, tamales, posole, atole, agua fresca  
y chile*

*I am from Garcia on my grandmother's side  
 y Madrigal on my grandfather's side  
 I am from "behave well", "do what's right, and  
 you will end up with a good life" (proverb). Laugh, even though you are devastated  
 inside.  
 I am from the grandfather who rode horses  
 and on horseback, taught his family to do what's right]*

These poems demonstrate the heterogeneous nature of SHL classes and how – through the integration of the arts – that heterogeneity can be a source of strength in the classroom rather than a challenge to be overcome.

Another lesson I piloted, "*Cajitas de tesoro*" (treasure boxes), focused on reclaiming Spanish and used visual art to explore the idea of bilingualism as a gift. As an entry point, students watched a short video of the author Pat Mora speaking about her own bilingualism as *un regalo* (a gift). They also discussed the idea of what it means to *reclaim* the gift of Spanish in their lives. They read a quote by Spanish heritage speaker Gabriela Moreno, an assistant professor at New Mexico State University, who shares that reclaiming the Spanish language is like opening a box that contains treasure inside (Moreno, 2015). Students then wrote about their relationship to Spanish, utilizing adjectives, metaphors, and symbolism. This writing became the basic text from which the students created three-dimensional *cajitas de tesoro*. The boxes became a physical symbol of the gifts of being bilingual, and the value of those gifts. One student commented that there were "sad parts" to her treasure box, which opened up a discussion about the *burden* of being bilingual. Another student chose to put her family in the box, with the words, "*Te amo*" (I love you) featured prominently. In the focus group, this lesson seemed less about building community and more about introspective exploration.



**Student making her cajita de tesoro, Jun 1**

## Project Limitations

As stated previously, I stepped in for a teacher on maternity leave, so one of the biggest limitations of this project was the fact that I was not formally working as a full-time teacher in the district and as such, did not have ongoing access to SHL students and classes as a regular teacher would. When I completed the 18 lessons of the arts integration resource kit, *Between Two Worlds* in August 2015, I shared several copies with the district coordinator of the SHL program as well as the teacher whose classes I had taught. Shortly afterwards my family moved to the Boston area. The move impacted my ability to continue to test out lessons (as a guest artist) with the students in the district's SHL program and gather feedback from any teachers who were piloting the lessons. Once in the Boston area, I began work as a Spanish teacher in a public high school that does not offer an SHL program, so even though I currently have my own classroom, I have not been able to pilot *Between Two Worlds* lessons with my non-SHL students.

## Implications for Further Research

Over the past year, I created a simple website for *Between Two Worlds* that will provide all 18 lessons in free, downloadable format. My request for those educators who do utilize the lessons will be that they share their experiences with me and provide feedback about how easy the lessons are for a non-artist to teach (an important point for arts integration); how the students respond; and what results, if any, they produce. My hope is that more teachers will be inspired to begin to integrate the arts into their SHL classrooms, using my lessons as a springboard or guide. Further research could be combined with testing out the lessons; in fact, I strongly support research tied to piloting these types of lessons in the classroom. It's important to note that not all SHL classrooms are the same, and not all of my lessons would work in a different region or district. For example, some of my lessons are very specific to Mexican identity and culture (the Mexican tradition of the *corrido*, for example), because that was the predominant background of the students in my SHL classes. But in the Boston Public Schools, where SHL classrooms are mostly populated with students of Puerto Rican and Dominican background, a lesson on the *corrido* might not resonate the same. Like any good artist, the SHL teacher must read her "audience" and improvise with what music/art/dance/poetry/stories/theater she includes in the process of arts integration.

## Conclusion

My project, *Between Two Worlds*, is the result of one teacher/artist, inspired by her students and looking for ways to make the work of the classroom more relevant and engaging. For me, arts integration in the SHL classroom feels like an area of real potential; but one that has not yet been fully explored by educators or researchers. The field of SHL research is growing and there has been some excellent work on creating project-based curricula and curricula that more explicitly explore topics such as identity, culture and language. Arts integration shares some of the benefits of project-based learning while also providing a place for students to

discover their unique voice – culturally, linguistically – and *express* that voice. The multilingual nature of the arts offers numerous access points for a wide range of SHL students to engage with curricular material and understand it more deeply, from *wherever* they are at with the language. The experiential quality of art making provides students with opportunities to learn by doing, and to connect their learning to the real world and most importantly, to themselves. Through the expressive quality of the arts, students can explore what it means to live “between two worlds” – to speak the language of home and also a majority language; to be one person with family and perhaps another person with teachers/students/co-workers; and how this ability to *trasladar* and *traducir* can be embraced not as a burden but as a gift. Arts integration, when combined with best practices for SHL, can strengthen the *hogar* of the SHL classroom and create a safe haven for students to re-encounter language, culture and identity with their peers. Projects like *Between Two Worlds* are an important step in bringing the richness and rigor of arts integration to the SHL classroom. It is my hope that more teachers and districts will see the value of arts integration as it relates to SHL programs, and harness the arts to cultivate more engaging, creative and effective SHL classrooms for students and their teachers.

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## Appendix 1: Table of Contents for Lesson Plans, Between Two Worlds

### Between Two Worlds: The Art Chart

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## Appendix 2: Lesson Plans from Focus Groups

### Cajitas de tesoro

Students will explore the advantages of being bilingual and the regalos (gifts) that Spanish offers, and will express these through treasure box collages

### Standards

National Core Arts Standards, Anchor Standard 10: synthesize and relate knowledge and personal experiences to make art.

### Materials

Shoeboxes of different sizes; glue or mod podge; paper scraps; Spanish language magazines/catalogs/newspapers; fabric scraps; acrylic paint and brushes; small yogurt tubs or paper cups (for paint); plastic tablecloths

### Opening

- Hook – show video of author Pat Mora (first 2 minutes): <https://www.youtube.com/watch?v=Jf7qs5TLrr0>
- Discussion prompts: why do you think Ms. Mora uses the word *regalo* to describe the advantages of knowing both languages? Does *regalo* accurately describe how you feel about learning/knowing both languages? If not, what word would you use instead?
- Have a student read aloud Prof. Gabriela Romero’s (New Mexico State) quote: **“Reclamar** la lengua de español es como abrir una cajita que tiene un tesoro adentro.”
- Pass out “*Cajitas de tesoro*” worksheet and have students fill out

### Work Time

- Explain **objective** of *cajitas de tesoro* – the box will represent all the gifts about being a heritage speaker
- Have students use their worksheets as a guide for the artwork

Use a spare shoebox, acrylic paint and a few paper scraps to show the following steps for basic mixed media collage:

- Choose a theme (in this case, related to worksheet)
- Choose 1 – 2 colors for background that best reflect your theme
- Paint a section of shoebox in theme colors
- Apply several of your favorite scraps/images using glue or Mod Podge – use 1 scrap that has been paper pulled and 1 scrap that has been cut with scissors to show the difference in look
- Talk about composition: importance of trying different ways to arrange scraps **BEFORE** gluing them down

10 Minute Tutorial: Collage



- Give students ample time for art making (40 - 45 min)

### Closing

- Have students share their *cajitas* with each other in small groups

### Differentiation

Allow students to work with a different metaphor – **boys** might be more invested in designing their own logo/*tatuaje/superhéroe* that represents the same gifts as a treasure box, for example

### Extensions

Give students time to do a free write about what the *cajita de tesoro* represents for them/means to them; have students bring an object to class that can be placed in their *cajita* and have a “muestra y cuenta” with whole class

### Assessment

Have students fill out the self-assessment form, “*Mi evaluación*” after completing their *cajitas de tesoro*

### Resources

Good photo tutorial on mixed media collage:

<http://laraberchdesigns.com/mixed-media-collage/>

7 minute video tutorial – “Cómo hacer un collage con hojas de revista”:

<https://www.youtube.com/watch?v=TxuwX1C23YY>



Student making her cajita de tesoro, Jun 2

<http://viz.arch.tamu.edu/about/news/2013/6/4/mexicanmurals>

## Hoja de trabajo: cajitas de tesoro

Lee la siguiente cita:

*“Reclamar la lengua de español es como abrir una cajita que tiene un tesoro adentro.”*

-- Gabriela Moreno, Assistant Professor of Spanish, New Mexico State University

**Haz una lista de 6 adjetivos que para ti, describen la lengua de español:**

_____	_____
_____	_____
_____	_____

**Haz una lista de 3 conexiones fuertes que tienes con la lengua de español (podrían ser: personas, experiencias, comida, música, etc.):**

Conexión1: \_\_\_\_\_

porque \_\_\_\_\_

Conexión 2: \_\_\_\_\_

porque \_\_\_\_\_

Conexión 3: \_\_\_\_\_

porque \_\_\_\_\_

**Piensa en 3 símbolos u objetos que representan tus conexiones y sentimientos acerca de la lengua de español (puedes escribir la palabra o dibujarla):**

\_\_\_\_\_

## Mi Evaluación

Nombre:

Fecha:

Contesta las preguntas según lo que piensas de tu trabajo hoy día.

**Actividad:** \_\_\_\_\_

1. Esta actividad fue (DIFÍCIL FÁCIL) para hacer porque

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2. La parte que hice lo mejor fue

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3. Yo podría haber hecho un mejor trabajo con

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4. Después de completar esta actividad me siento \_\_\_\_\_ porque

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5. Pienso que mi esfuerzo en esta actividad fue (marque con un círculo)

**fantástico**                      **muy bien**                      **bien**                      **aprobado**

Da 1 – 2 ejemplos que muestran tu esfuerzo en esta actividad:

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## De donde yo soy – Poemas Autobiográficos

*Students will read and explore New Mexican poet Levi Romero’s “De donde yo soy” poem, then write their own autobiographical poems in the style of Romero*

### Standards

[CCSS.ELA-LITERACY.CCRA.R.2](#) – Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

[CCSS.ELA-LITERACY.CCRA.W.4](#) – Produce clear writing in which development, organization, and style are appropriate to task, purpose, and audience.

### Materials

- Paper, pencils, pens; copies of Levi Romero’s poem; “*De donde yo soy*” worksheets; student sample poem

### Opening

- Divide students into pairs
- Pass out copies of Levi Romero’s “*De donde yo soy*” poem and have students take turns reading the poem **out loud** to each other – tell them to read the poem through TWICE
- As whole class, discuss what students think is most powerful about the poem, making sure to include their ideas about language, place, food
- Have students share any words that they don’t recognize and discuss

### Work Time

- Pass out **worksheets** and have students complete them independently
- Have students share their worksheet lists in pairs or small groups
- When finished, have a volunteer read the **student sample poem** out loud
- Using worksheets as springboard, students will write their own poems
- Allow time for a poetry reading, along with time for feedback

### Closing

Have each student fill out a *Mi Evaluación* form as their exit ticket

### Differentiation

Students who struggle with writing could record their poems, then get help from higher skilled students to transcribe them

### **Extension**

Students could create a digital story of their poem using imagery, music, and voice narration

### **Assessment**

Have students fill out a “*Mi evaluación*” self-assessment form