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Soleado

Promising Practices from the Field

Protect Yourself While Advocating for your Bilingual Learners

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Have you ever found yourself in a situation like the following?

- You are questioned about your students' "low" scores on English reading assessments, when most of their literacy instruction is currently in a second language.
- You are told not to speak Spanish in the hallways or the teachers' lounge because it makes others feel uncomfortable.
- You are labeled as a troublemaker for speaking up for your bilingual students at staff meetings.

and ethnic communities. Responding to comments such as these often involves confronting administrators or other individuals in positions of power, which can be intimidating and sometimes even lead to

retaliation against the teacher.



Three veteran bilingual teachers and a university researcher collaborated to explore how to best advocate for their students and themselves.

Compounding the problem—bilingual teachers have rarely received training in their teacher-education programs to support them in situations like these (See, for example, Athanases & de Oliveira, 2010; Lucas & Grinberg,

2008; Lucas & Villegas, 2013). Therefore, bilingual teachers often feel uncomfortable, vulnerable, and unsure of what to do when confronting these tensions.

We are three veteran bilingual teachers and a university researcher who collaborated to explore this problem. Through our research, we discovered four powerful themes that we share in this article that can help you be an effective advocate for your bilingual students: the power of community, the power of protection, the power of rehearsal, and the power of a fair and caring administrator.

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- The principal asks you to reduce the amount of time you spend teaching in the home language because he's worried about your students' English assessment scores.
- You are an administrator who wants to support your bilingual teachers but don't know where to start.

Unfortunately, these are common scenarios for bilingual teachers, especially bilingual teachers who come from historically minoritized racial, linguistic,

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“Naranja dulce, limón partido”: Conectando a la familia con el folklor para desarrollar la lectoescritura

por Victor Lozada—Estudiante de Doctorado, Annette Torres Elías, Ph.D.—Departamento de Alfabetización y Aprendizaje, y Emilio Ríos-Jiménez—Asistente Posgrado de Investigación, Departamento de Formación Docente, Texas Woman’s University

**Naranja dulce, limón partido
dame un abrazo que yo te pido.
Si fueran falsos mis juramentos,
en un momento se olvidarán.
Toca la marcha, mi pecho llora,
adiós señora, que ya me voy.**

Ronda infantil

Las canciones del folklor latinoamericano han sido parte de la cultura y las tradiciones de muchas generaciones. Al escuchar canciones tradicionales como *Naranja dulce, limón partido*, despertamos muchas memorias y recordamos momentos preciados de nuestra niñez.

El canto folklórico también nos trae recuerdos y memorias de la cultura de nuestro hogar. Esto mismo sucede con nuestros estudiantes; el canto folklórico activa sus fondos de conocimientos. A través del folklor y la canción, podremos activar y promover el uso de fondos de conocimiento en nuestros estudiantes para conectar la cultura del hogar con la cultura del aula escolar (Ada et al., 2008). Además, el canto folklórico facilitará el desarrollo de las destrezas de lectoescritura en nuestros estudiantes.

La lectoescritura incluye destrezas de lenguaje oral y escrito. El lenguaje oral es la base para desarrollar comprensión lectora y destrezas de composición escrita (Hansen et al., 2014). Previo a su experiencia académica, los niños y niñas desarrollan destrezas de lenguaje oral en el hogar. Durante esta etapa, los niños y niñas están expuestos a una variedad de experiencias que

fomentan el lenguaje oral, desde conversaciones hasta cantos de cuna, juegos tradicionales, adivinanzas, trabalenguas, y rimas. La música es una excelente herramienta pedagógica para activar los fondos de conocimiento en nuestros estudiantes y continuar desarrollando en ellos las destrezas de lenguaje oral (Salmon, 2010).



La música ayuda a desarrollar habilidades importantes de la lectoescritura. Aquí, los niños participan con Victor y Emilio en la Noche de Música.

En este ensayo discutiremos el uso de la música folklórica latinoamericana en el salón de clase para desarrollar la lectoescritura a través de dichas experiencias musicales. Además, analizaremos cómo la familia juega un papel importante en el desarrollo de los fondos de conocimiento de los estudiantes a través de la pedagogía del sostenimiento cultural

(Alim & Paris, 2017). Por último, discutiremos el uso de la música en la sala de clases y las estrategias prácticas de cómo utilizar experiencias musicales para desarrollar destrezas de lectoescritura en nuestros estudiantes.

Pedagogía culturalmente sustentable

El propósito de una pedagogía culturalmente sustentable es sostener pluralismo de lo lingüístico, de la alfabetización, y de la cultura (Alim & Paris, 2017). Esta pedagogía tiene raíces en otras pedagogías basadas en activos como la pedagogía relevante culturalmente (Ladson-Billings, 1995), el espacio tercero (Gutiérrez, 2008), y fondos de conocimiento (González & Moll, 2002). La diferencia entre las anteriores pedagogías y la pedagogía culturalmente sustentable es la justicia

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social. La música, y sus maestros, tiene el poder de extraer ideas de justicia desde la gente (Allsup & Shieh, 2012).

La música en la sala de clases

La música es una habilidad innata en los seres humanos. De acuerdo con Arrasmith (2020), las habilidades musicales se desarrollan desde que un recién nacido está en el vientre materno. Durante esta etapa del desarrollo humano, el feto siente y escucha los latidos rítmicos del corazón de su progenitora, al igual que todos los sonidos corporales. Una vez nacen, los niños recién nacidos están expuestos a las inflexiones de su lengua materna o primer idioma, a través del canto de cuna (Ada et al., 2008). Además de formar parte del desarrollo integral del ser humano, la música tiene el poder de promover el cambio social como las canciones de protesta de los años 1960 en los E.E.U.U. o la nueva canción de América Latina (Turino, 2015). Por otra parte, a través de la música los estudiantes pueden activar los fondos de conocimiento provenientes del hogar y de la cultural familiar (Cali, 2017). Por eso, la música es una excelente herramienta para utilizar en la sala de clases para facilitar el aprendizaje de los niños. Hansen y sus colegas (2014) reseñan la importancia de utilizar la música en el salón de clase.

A través de sus experiencias previas y el fondo de conocimiento, los niños hacen una aportación musical y lingüística innata a lo que están aprendiendo. Estas experiencias musicales y lingüísticas comienzan dentro del vientre y continúan durante las etapas de desarrollo a través de su crecimiento (Arrasmith, 2020). Durante su desarrollo, los niños se relacionan con otros; al hacerlo, adquieren destrezas sociales y académicas. Una forma en la cual los niños también aprenden es a través del canto-juego. Mediante cantos, rimas, actividades musicales rítmicas y experiencias de lenguaje expresivo, los niños desarrollan destrezas lingüísticas (Mizener, 2008). Por medio del canto-juego, los niños también adquieren habilidades sociales y académicas, especialmente las de la música y la lectoescritura, así los maestros son maestros de música y de lectoescritura.

Colaboración entre maestros

El proceso de colaboración es uno sistemático

y voluntario en el cual dos o más profesionales trabajan en equipo para lograr una meta en común (Friend & Cook, 2017). En el campo de la educación, los maestros y otros profesionales colaboran para diseñar y planificar prácticas y estrategias educativas. Un ejemplo de esto es la colaboración entre maestros de música y maestros de la sala general de clases. Los maestros de música son maestros de lectoescritura y los maestros de lectoescritura son maestros de música. A través de la música, los estudiantes pueden aprender conceptos de lectoescritura, como por ejemplo la conciencia fonética, la rima, la decodificación de la lectura, y la comprensión lectora (Hansen et al., 2014). En la sala de clases, los maestros pueden incorporar experiencias musicales en las lecciones de lectoescritura, especialmente al desarrollar la comprensión lectora.

Estrategias de comprensión lectora

La comprensión lectora es un proceso dinámico en el cual el lector, al estar expuesto a un texto, decodifica las palabras, hace conexiones e interpreta el contenido del mismo (Clarke, et al., 2013). El desarrollar estrategias tales como la visualización, secuencia de eventos, uso del conocimiento previo, hacer inferencias, desarrollar vocabulario y determinar los detalles más importantes facilitará el proceso de comprensión lectora. De acuerdo con la pedagogía culturalmente sustentable, el uso de las estrategias de comprensión lectora incrementa las habilidades sociales y académicas de los estudiantes en programas de lenguaje dual.

Visualización - Actividad de la mariposa

La visualización es la habilidad de imaginar un evento que no existe. Es importante porque da a los estudiantes la habilidad de imaginar lo que describe un texto. Una actividad que demuestra el desarrollo de la visualización es un ejercicio de creatividad con el poema *Mariposa del aire* de Federico García Lorca (<https://www.slideserve.com/jillian-horne/mariposa-del-aire-federico-garcia-lorca>). Después de leer el poema, los estudiantes bailan como si fueran la mariposa volando para irse. Luego, dibujan como se va la mariposa. Finalmente, escriben lo que hizo la mariposa. Para los estudiantes, es importante tener

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Working with Preschoolers and Recruiting Family Support in an Online Environment

by Catalina Sánchez—Coordinator, Orange County Department of Education, Costa Mesa, CA

Teaching preschoolers in an online learning environment can be challenging. If engaging active preschoolers with limited attention spans is not always easy in a typical learning environment, it is especially so with the lack of proximity and filtered attention that learning through a computer screen provides. Preschoolers need to be engaged—not only by what they hear and see, but in physical and tangible ways. As concrete learners, preschoolers learn about their world through their experiences and through play. Social interactions and emotional connections are necessary elements that also strengthen confidence in their ability to navigate new learning experiences.

Consider the challenges to educators, and families as well. For the teacher, it may be the first experience using technology as a primary tool to teach, rather than a supplementary tool to support learning. Planning the content of lessons may be the same, but the delivery of that content will be vastly different. A reliance on families to support teaching is practically a necessity. Let's face it, teachers need family support in order to help children make learning connections in a virtual environment. As educators become more adept at navigating the new approach to teach, they must also coach families to navigate the experience.

If we recognize that for many young children, preschool may be the very first experience interacting with others regularly outside of the home. We must also recognize that, thanks to their physical proximity to the child(ren), family caregivers are the connecting link in helping make meaning of the content being taught by the teacher. It's a critical role that takes the idea of family

engagement to a whole different level—that of true partnership in teaching children.

For families, the challenge is navigating how to support student learning—not only in the traditional role of supportive family member, but in some cases, as the facilitator of their child's learning in the home. For many families, it may also be the first experience with institutions of learning. It may also be a role which may be uncomfortable and unfamiliar to families. Some may even resent this new role and feel unprepared or inadequate to give the needed support.

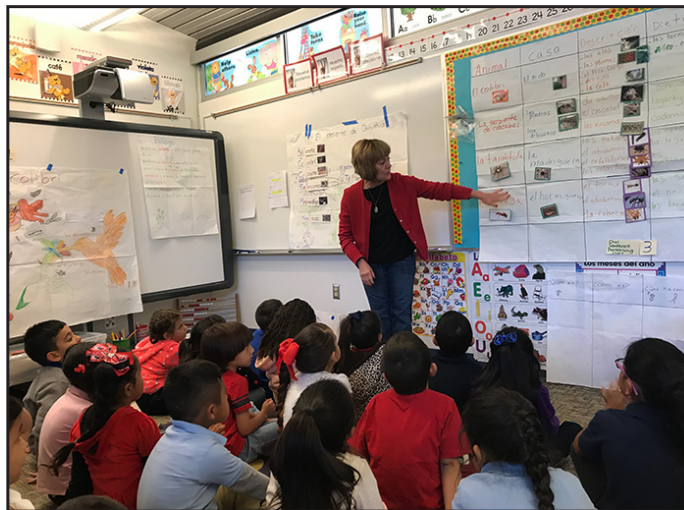
This is where the need for the educator to give support and guidance comes into play. The question then becomes, how can we empower families to embrace this reality with confidence

so they can support the child's learning effectively? While we cannot guarantee a mistake-free experience, we can provide some tips to consider as educators navigate the balance between teaching from a distance and creating effective partnerships with families.

Tip #1: Plan activities where students can learn about one another

Research tells us that before learning can occur, children need to feel safe in order to trust and be receptive to new learning. We all know children's favorite topic: themselves! They are experts and it is a topic of inexhaustible interest. Use that knowledge to engage children while they learn to navigate your online classroom. Creating opportunities for children to get to know teachers

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Teacher and trainer Laurie Magill uses Preschool GLAD® strategies to engage active preschoolers. Online learning requires more family support.



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and peers also goes a long way to establish trusting relationships that will foster and support learning.

Some suggestions to build strong partnerships with families in this endeavor is to make time to develop a relationship with the families of the children you teach. Scheduling a conversation or gathering information about a child's likes and dislikes goes a long way in demonstrating interest in the child, their experiences, and traditions. Admittedly, while this process can take some time, it is a crucial step in developing a working relationship that supports the child to learn in meaningful ways. Plus, by getting to know the parents and their talents, teachers may discover an untapped resource in the process!

Tip #2: Plan for activities to take more time in an online environment

An online classroom is different from a brick and mortar classroom. Connections will be lost, sound will be off, and everyone will be learning to navigate this new environment of learning. Roll with the punches. Take the time to teach skills like muting and unmuting, using signals like thumbs up. Plan for everything to take more time. It is going to take longer, but rest assured, this is learning, too!

Consider frontloading information to parents and family caregivers. A weekly meeting, newsletter, or informational video to familiarize them with the technology and skills being used can help them prepare to support what will be occurring in the virtual classroom.

Tip #3: Keep online lessons brief

Remember that children's attention span is short. Integrate activities that require movement and allow brain breaks for children. To expect a preschooler to sit through an hour of only auditory input is unrealistic and developmentally inappropriate. Hold a short class meeting introducing content, sing a song or two with movement, do a read aloud, and provide an

activity to complete when they are not online. Be intentional with the activities you chose. Consider holding small-group sessions throughout the week to work with children in follow-up and review. Chunk the learning into multiple learning opportunities to avoid marathon sessions.

Provide families with specific activities that can be done in the home that support the conceptual ideas that are being introduced in the classroom. Preschool GLAD® uses the Family Grid of Activities strategy. In lieu of the use of learning centers, having a list or grid of suggested home activities can provide parents with guidance and support for the expansion of student skills. For example, in a theme of study around the senses, families might be able to engage children to talk about how a new food tasted, felt, or smelled. This activity will promote oral language practice, vocabulary development, and expression. Families might make a snack together and have children identify or record what senses they used to make the snack, incorporating oral language development and fine motor skills.

Family Grid of Activities for Transportation Unit					
Fine Motor	Gross Motor	Math and Science	Language and Literacy	Oral Language Development	Social and Emotional Development
<i>draw their favorite vehicle</i>	<i>take laps riding a tricycle</i>	<i>sort pictures of vehicles and passengers</i>	<i>sing transportation songs</i>	<i>imitate the sounds that different vehicles make</i>	<i>talk about a time that going somewhere caused happiness</i>
<i>make a collage of vehicles</i>	<i>pull or push a wagon or other item with wheels</i>	<i>Count the number of red cars you see passing on the street in a minute</i>	<i>find the initial "letter" of a vehicle's name in a story</i>	<i>have child describe a vehicle and have adult guess what it is based on the description</i>	<i>talk about how the child feels when they know where they are going, versus when they aren't told</i>
<i>cut out vehicles or road signs from magazines</i>	<i>draw a road with chalk and move around it</i>	<i>placing a block or tube at an angle, race different toy vehicles for speed</i>	<i>have a puppet show with the drivers of different vehicles</i>	<i>tell or make up a story about how people can travel by land, sea, or air</i>	<i>talk about modes of transportation the child has not experienced What do they wonder?</i>

A Family Grid of suggested home activities provide parents with guidance and support to extend student learning.

Tip #4: Communicate with parents as co-teachers

Invest some time to frontload parents/guardians about the content you will be teaching the children. Families are often willing to be creative in doing whatever is necessary to support their

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Mariachi San José: Una historia espectacular

by Al Gurulé—Director, Mariachi San José, Director and Member, Mariachi Tenampa, DLeNM Board Member

Albuquerque, New Mexico is home to a number of unique events that reflect the diversity of its history, its geography, and its people. The Albuquerque International Balloon Fiesta, Festival Flamenco, and Mariachi Spectacular attract visitors from around the world. Established in 1991, Mariachi Spectacular hosts an annual July festival of workshops and concerts that feature mariachi masters as well as aspiring young musicians. As the festival effectively tapped into New Mexicans love for mariachi music and began to grow, the director, Norberta Fresquez thought to establish a pipeline of young musicians, enlisting members of local mariachi groups as teachers. This is the story of Mariachi San José, featured yearly at DLeNM's La Cosecha Conference, as told by its director, Al Gurulé.



Student members of Mariachi San José pose with director, Al Gurulé.

Mariachi San José started, appropriately enough, at East San José Elementary School in Albuquerque's south valley in December 2000. Noberta Fresquez, the director of Mariachi Spectacular, had obtained a grant through the University of New Mexico (UNM) to pay three teachers to begin a youth mariachi program in a local elementary school. I was recruited to teach the rhythm instruments, the guitarrón, vihuela, and guitar. Daniel Villa was the trumpet instructor, and Tom Tinoco was the violin instructor. We were all members of Mariachi Tenampa and had been teaching at Mariachi Spectacular for a number of years. Also, I was an adjunct professor at UNM teaching Mariachi Lobo, the university's own mariachi group. The principal of East San José, Richard Baldonado, was excited to start this program and the demographics were perfect—the school was situated in one of Albuquerque's oldest Hispanic communities and was in the middle of an immigrant wave of Mexican families.

The school sent out flyers to parents when the 2000-2001 school started and we scheduled a meeting with interested parents and students. We were overwhelmed at that first meeting with the number of students who were interested in the program and ended up adding two more meetings to interview and inform prospective parents and students.

The community was very excited to express the culture of Mexico. Mr. Baldonado was our biggest supporter and, as leader of the cluster feeder schools, his

relationship with the principals of Washington Middle and Albuquerque High was the perfect fit. Albuquerque Public Schools (APS) leadership had little interest in the program and while the assistant superintendent was aware of the program, I believe he thought of it as more of a novelty than an educational resource. The families, students, and school staff were our support system. The mariachi teachers and students started meeting two days a week before school from 7:30-8:30 am—the parents made sure their children were on time.

From the very beginning, obtaining the necessary instruments was our biggest challenge. UNM's grant was not to be used to acquire assets, so instruments were going to be the responsibility of the parents. The community was economically challenged, so we started looking for donations. Teachers from the school donated instruments they had and Mr. Baldonado found money in his budget for a guitarrón and vihuela. Our instruments were not new—Mr. Villa started going to pawn shops and yard sales buying trumpets that needed work. He would repair them and sell them to parents

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for the lowest price possible. *Trajes* at that time were a dream. We did not have the funding and we could not ask parents for more. By March 2001 the students had learned two or three songs and started performing at school events. Local businesses would ask us to perform at their establishments and would donate money to our fund for instruments and suits.

The community was amazing and would take the initiative to raise more funding. We hosted dinners at community centers where parents would sell tamales and bizcochitos and the mariachi students would perform—they were learning songs at a faster rate. The program not only taught mariachi music to its community but created a strong, united link between home and school.

The program continued in this way for several years. Eventually however, the older students began graduating to East San José's feeder school, Washington Middle. Parents and students alike were anxious to continue their commitment to mariachi music and to the group. The principal at Washington, Ben Chávez, allowed Mariachi San José to create an after-school program for students who wished to continue participating. Even students from other feeder elementary schools took note of the after-school program and signed up. After a few years, Washington got a new principal, Cynthia Challberg Hale. As she reviewed all of Washington's programs, she noted that there were over 100 students enrolled in the mariachi after-school program. With those numbers, she approached the district's Fine Arts Department to investigate adding mariachi to the academic program. After all, the orchestra class had only eight students and band had only 12. APS refused. They made it clear that before they would consider making mariachi a part of the regular academic program, I needed to acquire a teaching certificate from the state of New Mexico,

and write a curriculum and standards for the class that would be approved by both the district and the state. So began my back-to-college pursuit of an alternative teaching license and my collaboration with Washington Middle's instructional coach and teachers to write the curriculum and standards for our program.

By 2007 I had my teaching license and both the district and state had approved the curriculum and the standards. I was teaching five classes a day at Washington. One of the classes was designated as advanced to accommodate the students who had started in elementary school. Meanwhile, the before-school program continued at East San José. The only thing missing was funding support from the district—APS Fine Arts still refused to pay my salary, claiming that the mariachi program was not a fine arts program. They would only occasionally provide a check slated for supplies only. With their

checks I was able to purchase rosin and other music supplies. My salary, the instruments, the performance *trajes*, everything else was paid through money our principal was able to separate from the school budget, fund-raising events our parents arranged, and gigs that included grand openings and conferences.



The principal at Washington Middle School allowed Mariachi San José to create an after-school program.

By school-year 2008-2009 my connections with political figures and notable people from our state led to performances for Albuquerque's mayor, APS' superintendent, state legislature events in Santa Fe, the Mexican consulate, and

special Saturday performances for Albuquerque's Cultural Services Department. Checks for these contracts, community donations, and proceeds from enchilada dinners that our parents hosted were used to fund our program. After some time, the new principal at Washington Middle, Angela Rodríguez was given permission from the district to use half of the salary of an unfilled chorus teaching position to help pay my salary.

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The Power of Community

“I feel so alone.” One common finding reported by bilingual teachers is that they often feel isolated and alone when experiencing difficult situations like those cited at the beginning of the article. Isolation is not only unpleasant and stressful, but it can decrease teachers’ abilities to advocate effectively. Most likely, there are others in your school or district who are experiencing similar difficulties or frustrations. However, you wouldn’t know unless you build a network of communication amongst trusted individuals.

Building and maintaining relationships with trusted individuals is essential to combating isolation and to having a louder voice when advocating. We suggest you begin by setting up modes of regular communication with at least one or two other individuals in safe spaces. This might mean regularly popping into each other’s classrooms after school, getting together to plan, or even meeting socially outside of school. These encounters allow you to talk through experiences you are each having and determine if there are any patterns. They also allow you the opportunity to problem-solve your situation and rehearse what you are going to say, which we will discuss more in-depth later in the article.

Another important aspect of building community is to get as involved as possible at the school and district levels by volunteering for committees and for different roles. By serving on committees, there is more of a chance that your voice will be heard. If you’re able, offer to serve as your area’s teachers’ union representative. Serving as a union representative can be a powerful way to provide other teachers with information about their rights and connect them with resources when they need them. Beyond serving on committees, it’s also important to attend as many meetings as possible, including parent and community meetings. The more you know what is going on in the district, the more you can identify problematic issues



Bilingual teacher speak out for their students and their program.

and who is being affected by them. You can also make connections with outside partners and organizations, such as individuals from your local universities, your state bilingual education association, local churches and businesses, or even the local media outlets. Individuals from

these partner organizations are often willing to speak at board meetings, make official statements, or organize grassroots events. The more parents and community members are made aware of what’s happening in your school or community, the more they will be willing to speak up, which makes your voice louder when advocating.

The Power of Protection

“I am seen as a troublemaker.” Bilingual teachers can sometimes be positioned in negative ways when they speak out or push back against policies or decisions that affect their students. This

can sometimes lead to retaliation, such as earning low scores on evaluations, receiving unpleasant messages or mail, being excluded from certain activities, or even being non-renewed. Therefore, it is important to exercise caution when advocating in order to protect yourself from retaliation. First of all, become familiar with your rights as a teacher, including the evaluation process. By thoroughly knowing your evaluation documents and being prepared for observations you can decrease the chance that your evaluation could be used as a means of retaliation.

If you are in a meeting with an administrator or colleague and you begin to feel uncomfortable, you have the right to stop the conversation and reschedule. Invite another trusted teacher or your union representative to attend the meeting to serve as a scribe and witness. Be sure to write down as many details as you can remember about these conversations, including the time, date, witnesses, things that were said, or actions that were promised. This documentation is an important

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source of information to make you more credible if you are challenged in the future. Knowledge is power. By knowing your rights, the research on bilingual education, and details of situations, you can engage more confidently in conversations with your administrators.

Probationary teachers are especially at risk when advocating because in some states, administrators can decide to non-renew their contracts for any reason. Veteran teachers can help protect probationary-status teachers by speaking on their behalf and encouraging them to engage in other less-vulnerable advocacy activities, like making decisions in their classrooms that positively impact their bilingual students.

Lastly, trust your intuition and lean on your faith. If you have a gut feeling that something is awry, trust it. If you feel uneasy, uncertain or uncomfortable about a situation, seek support from another trusted teacher or union representative. For those teachers who are religious, lean on your faith and pray. This can provide a sense of protection, support, and relief in these difficult situations.

The Power of Rehearsal

“I don’t know what to say.” It can be intimidating to talk to an administrator, colleague, or person in a position of authority and we strongly suggest rehearsing what you are going to say before the conversation. By rehearsing with your colleagues, you come to understand different perspectives on the issue and problem-solve possible solutions. We suggest practicing exactly what you are going to say and how you will say it. This helps you to be clear and rational in your communication, and gives you confidence to approach the difficult conversation. When you approach your administrator by calmly and clearly stating your concerns or point of view, your administrator is much more likely to be receptive to what you have to say, making you more effective as an advocate for your bilingual students.

The Power of a Compassionate and Fair Administrator

“I want to do a better job of supporting bilingual teachers.” Administrators can create a climate where

bilingual teachers feel heard and supported. We suggest that administrators create structures that systematically elicit input from bilingual teachers, students, and parents. Involving bilingual teachers in decision-making ensures that their voices will be heard. Some bilingual teachers who have experienced injustices in the past, may still hold residual trauma from these experiences and may be distrustful. Therefore, be transparent when conducting observations and actively work to build trust within your building. Bilingual teachers need quality training in their field in order to succeed. Administrators can support their bilingual teachers by sending them to specialized professional development and by providing them with materials and planning time.

If we, as bilingual educators, are committed to combating racial and linguistic oppression and strive for educational equity, then we must advocate for ourselves and our students by creating and fostering networks of trusted individuals within our schools and communities, taking measures to protect ourselves, rehearsing difficult conversations, and working together with supportive administrators.

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experiencias multimodales como estas para desarrollar habilidades como la visualización.

Secuencia de eventos/inferir - El burrito enfermo

Además de las destrezas de visualización, la música puede ayudar a desarrollar la habilidad de secuencia de eventos. Con la canción *El burrito enfermo* de José Luis Orozco (<https://www.youtube.com/watch?v=LYpNGBzEjB0>), los estudiantes tienen que recordar la secuencia de enfermedades del burrito y cantar la canción en orden después de que el doctor le recomiende una cura para su enfermedad. Al ser una canción acumulativa, también estimula el desarrollo de la memoria lingüística y musical (Hansen et al., 2014).

Activar el conocimiento previo - El coquí

Muchos de nuestros estudiantes vienen de otros países con diferentes fondos de conocimientos. Cuando cantamos canciones de su cultura como la de *El coquí* (<https://www.youtube.com/watch?v=SJ0Ql2UzF9w>), los estudiantes pueden recordar los sonidos del bosque tropical como El Yunque, e inclusive el sonido frecuente del coquí en los patios de las casas en Puerto Rico. También, con canciones de cuna como *El coquí*, los estudiantes pueden compartir sus experiencias del hogar y las canciones que se escuchan en casa.

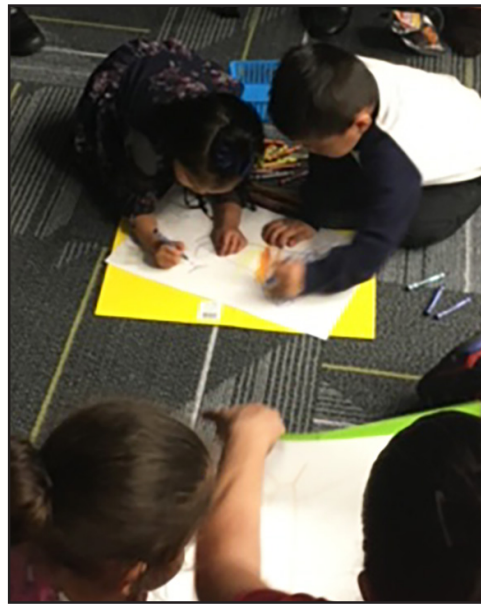


Desarrollar vocabulario - Que llueva

La música folklórica es excelente para desarrollar el vocabulario. La canción *Que llueva* tiene muchas versiones folklóricas, así que cambiarla es muy sencillo. Por ejemplo, se puede sustituir el animal *quetzal* por algún otro animal, persona u objeto. De esta manera, se está utilizando diferentes

palabras para promover el desarrollo del vocabulario de los estudiantes.

Conceptos más importantes - Martina Martínez y el Ratoncito Pérez



Los niños responden al poema de Federico García Lorca, *Mariposa del aire*, con un ejercicio de creatividad.

Los cuentos folklóricos tienen muchos fondos de conocimientos, pero cuando se añade la música, fomenta otros recursos literarios como entender los conceptos más importantes. Con el cuento de *Martina Martínez y el Ratoncito Pérez* (Ada & Campoy, 2006), los estudiantes pueden ilustrar su habilidad de entender los conceptos más importantes del cuento. Con la música, los estudiantes pueden notar fácilmente cuáles partes del cuento son importantes porque la música da énfasis en las palabras.

Sugerencias para su clase

Mientras estos ejemplos vienen de nuestros estudiantes, queremos enfatizar la idea de la pedagogía culturalmente sustentable (Alim & Paris, 2017). Es importante tomar en consideración el crear conexiones con nuestros estudiantes e investigar sus raíces, cultura y procedencia. ¿Quiénes son? Muchos de nuestros estudiantes vienen de Puerto Rico y México, así que las canciones y los cuentos pertenecen a dichas culturas. Los estudiantes y sus familias tienen muchos fondos de conocimiento. Si no conoce a las familias, investigue. Puede empezar con un proyecto de las canciones folklóricas de la familia y luego añadir las estrategias de comprensión de lectura (Ward, 2017).

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child's learning and will come up with ways to enhance their understanding of the concepts you are teaching. By providing advance notice and including families in the planning process, families can begin to prepare to support the learning that is to occur. This is also a wonderful way to incorporate culturally authentic and relevant experiences.

It is also helpful to establish a consistent time for office hours when parents/guardians can check in to know when they can receive needed information or reach out for guidance, advice, and clarification. Another idea is to record activity instructions using tools such as Screencastify or Loom for parents to access asynchronously in order to support their child in reliably navigating their learning experiences.

By knowing there is a consistent and predictable time to connect with you, families can count on your support and plan accordingly. It also supports teachers in avoiding the fielding of calls, texts, and emails at times when the teacher is unable to dedicate full attention to the concerns of the families s/he is working with.

Tip #5: Promote predictability

Some things never change. Routine and structure still help children to rely on patterns and allow them to focus on learning. Those routines will also help parents support the process of learning. Create your weekly schedule with predictable activities: a daily message, a book reading, music and movement—those activities at regular times in a predictable order allow children to feel comfortable as new learning occurs. The Preschool GLAD® strategy, Intentional Message jumps out as critically important to keep focused on the intended outcome for the day. It is a written message to students stating what will be achieved

as a result of the day's activities. The Intentional Message also informs parents what the day's lesson hopes to achieve. Predictability is also helpful for family members. If they are familiar with the teacher's schedule and routines, they can more easily anticipate ways to be supportive of teaching efforts and help get the children acclimated to routines.

Final Thoughts

Schools and preschools across the nation are faced with the reality of teaching in an online environment. It is not the easiest challenge we face as educators. There is a lot at stake, and everyone wants to do it right.

However, it is not a challenge we must face alone. As we embark on supporting preschoolers with online instruction, it is important to remember

that we are all in it together. Talking to colleagues, sharing experiences that have been successful, seeking resources online, and creating strong and truly meaningful partnerships with families will make the difference.

A true partnership is one where families feel valued for their role, given respect by providing them with information they need, and given avenues to communicate with you. Making the effort to acknowledge and include families as partners in the virtual learning process can only benefit and enhance the learning support offered to all our young children. Embracing the challenge with humor and open communication is key.

To learn more about Preschool GLAD® or other topics related to Preschool dual language learners, please contact the author at Csanchez@ocde.us.

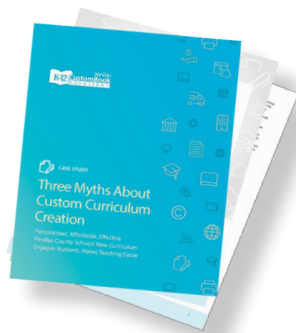


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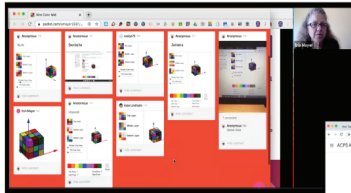
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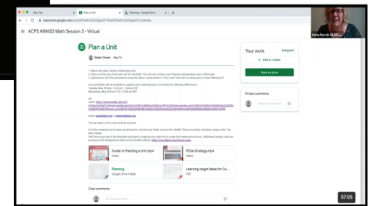
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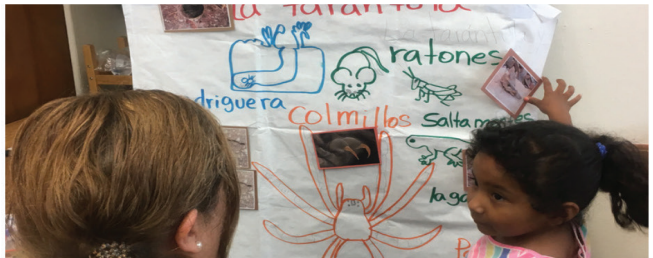
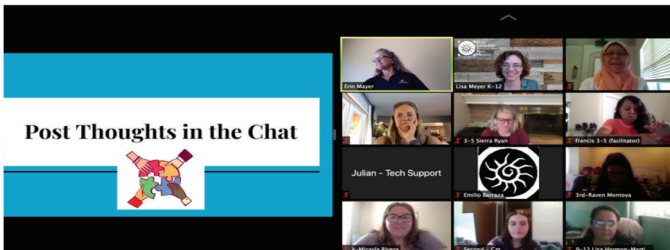
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Once again our students outgrew the program. The pipeline that began at East San José and flowed through Washington Middle was set to extend into Albuquerque High School. And once again I was fortunate enough to have a principal, Tim McCorkle, and assistant principal, César Hernández who supported Mariachi San José. They managed to get funding for a mariachi class during zero hour, once again bringing our students in before the school day would begin. Grant money was found to purchase instruments and suits for our growing performers.

Success of the program throughout the feeder pattern even prompted another elementary school, Reginald Chávez, to begin a mariachi program. Now we have two elementary schools that feed students into Washington and Albuquerque High. Once our students became seniors at the high school, we began to explore college education. The high school Mariachi San José was performing often at both the University of New Mexico and at Albuquerque's Central New Mexico Community College (CNM), thus the students became familiar with college campuses. Because the students were required to maintain a 2.5 GPA in high school they had the academics to register for college and many did. Our college students stay in contact with one another and with me. I believe we have college graduates because of the Mariachi San José family.

I decided to retire in 2020. Angela Rodríguez allowed me to participate in hiring my replacement for the classes at Washington, and I continue to volunteer at East San José, Reginald

Chávez, and Albuquerque High. The suspension of classes during this COVID pandemic has, of course, affected the before- and after-school programs, but our students are ready to start up again once they are allowed back in our schools. As for me, retirement does not mean I will leave this program. I continue to be an advocate, advisor, and teacher for all of the schools. While I will continue to teach at

East San José and Reginald Chávez, I will assist others at Washington and Albuquerque High. Mariachi Tenampa will continue with almost all original members as well as a few new musicians, celebrating 34 years in business. Mariachi music continues to be an important part of Albuquerque's culture.



Aaron Acosta is a former member of Mariachi San José. Below, he recalls the impact his participation has had on his life.

Mariachi San José fue una de las experiencias más significantes en mi carrera educacional. Me ayudó a retener una de las partes más influyentes de mi identidad y de mi juventud. Desde niño, mi abuela siempre escuchaba boleros y veía las películas de Vicente Fernández y Pedro Infante, y me encantó poder compartir mis gustos en la escuela de la misma manera que lo podía hacer en casa.

Aaron Acosta



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