

PUBLIC SCHOOLS OF EDISON TOWNSHIP
DIVISION OF CURRICULUM AND INSTRUCTION

SPANISH 5-H

Length of Course: Term

Elective/Required: Required

Schools: High Schools

Eligibility: Grades 9-12

Credit Value: 5 credits

Date Approved: 11/23/09

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Modifications will be made to accommodate IEP mandates for classified students.

WORLD LANGUAGES PROGRAM**STATEMENT OF PURPOSE**

The knowledge of a foreign language is a universal tool that opens gateways to human understanding and presents a new approach to dealing with everyday realities of life. The study of a foreign language and of the culture for which it is the vehicle sensitizes students to the reality of cultural differences and similarities. Thus, a full and rich experience in the learning of a foreign language develops understanding of and appreciation for people of differing cultures.

We believe that the study of a foreign language plays an essential role in the intellectual development and total enrichment of the individual. Furthermore, foreign language study contributes to the fulfillment of academic, vocational and/or personal goals. Consequently, students should be provided the means to pursue foreign language study to the extent that their interests and abilities permit.

An effective world languages program recognizes individual differences in learning patterns and abilities and tailors courses to students with diverse needs and interests. Thus, we endeavor to provide a comprehensive and coordinated foreign language program that is a rewarding and satisfying experience for each learner.

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Introduction

The most precious resource teachers have is time. Regardless of how much time a course is scheduled for, it is never enough to accomplish all that one would like. Therefore, it is imperative that teachers utilize the time they have wisely in order to maximize the potential for all students to achieve the desired learning.

High quality educational programs are characterized by clearly stated goals for student learning, teachers who are well-informed and skilled in enabling students to reach those goals, program designs that allow for continuous growth over the span of years of instruction, and ways of measuring whether students are achieving program goals.

The Edison Township School District Curriculum Template

The Edison Township School District has embraced the backward-design model as the foundation for all curriculum development for the educational program. When reviewing curriculum documents and the Edison Township curriculum template, aspects of the backward-design model will be found in the stated enduring understandings/essential questions, unit assessments, and instructional activities. Familiarization with backward-design is critical to working effectively with Edison's curriculum guides.

Guiding Principles: What is Backward Design? What is Understanding by Design?

'Backward design' is an increasingly common approach to planning curriculum and instruction. As its name implies, 'backward design' is based on defining clear goals, providing acceptable evidence of having achieved those goals, and then working 'backward' to identify what actions need to be taken that will ensure that the gap between the current status and the desired status is closed.

Building on the concept of backward design, Grant Wiggins and Jay McTighe (2005) have developed a structured approach to planning programs, curriculum, and instructional units. Their model asks educators to state goals; identify deep understandings, pose essential questions, and specify clear evidence that goals, understandings, and core learning have been achieved.

Programs based on backward design use desired results to drive decisions. With this design, there are questions to consider, such as: What should students understand, know, and be able to do? What does it look like to meet those goals? What kind of program will result in the outcomes stated? How will we know students have achieved that result? What other kinds of evidence will tell us that we have a quality program? These questions apply regardless of whether they are goals in program planning or classroom instruction.

The backward design process involves three interrelated stages for developing an entire curriculum or a single unit of instruction. The relationship from planning to curriculum design, development, and implementation hinges upon the integration of the following three stages.

Stage I: Identifying Desired Results: Enduring understandings, essential questions, knowledge and skills need to be woven into curriculum publications, documents, standards, and scope and sequence materials. Enduring understandings identify the “big ideas” that students will grapple with during the course of the unit. Essential questions provide a unifying focus for the unit and students should be able to more deeply and fully answer these questions as they proceed through the unit. Knowledge and skills are the “stuff” upon which the understandings are built.

Stage II: Determining Acceptable Evidence: Varied types of evidence are specified to ensure that students demonstrate attainment of desired results. While discrete knowledge assessments (e.g.: multiple choice, fill-in-the-blank, short answer, etc...) will be utilized during an instructional unit, the overall unit assessment is performance-based and asks students to demonstrate that they have mastered the desired understandings. These culminating (summative) assessments are authentic tasks that students would likely encounter in the real-world after they leave school. They allow students to demonstrate all that they have learned and can do. To demonstrate their understandings students can explain, interpret, apply, provide critical and insightful points of view, show empathy and/or evidence self-knowledge. Models of student performance and clearly defined criteria (i.e.: rubrics) are provided to all students in advance of starting work on the unit task.

Stage III: Designing Learning Activities: Instructional tasks, activities, and experiences are aligned with stages one and two so that the desired results are obtained based on the identified evidence or assessment tasks. Instructional activities and strategies are considered only once stages one and two have been clearly explicated. Therefore, congruence among all three stages can be ensured and teachers can make wise instructional choices.

At the curricular level, these three stages are best realized as a fusion of research, best practices, shared and sustained inquiry, consensus building, and initiative that involves all stakeholders. In this design, administrators are instructional leaders who enable the alignment between the curriculum and other key initiatives in their district or schools. These leaders demonstrate a clear purpose and direction for the curriculum within their school or district by providing support for implementation, opportunities for revision through sustained and consistent professional development, initiating action research activities, and collecting and evaluating materials to ensure alignment with the desired results. Intrinsic to the success of curriculum is to show how it aligns with the overarching goals of the district, how the document relates to district, state, or national standards, what a high quality educational program looks like, and what excellent teaching and learning looks like. Within education, success of the educational program is realized through this blend of commitment and organizational direction.

DEPARTMENTAL PHILOSOPHY

1. The study of another language leads to **communication**. Our goal is to teach **all** students to communicate beyond their native languages in order to participate effectively in this world. Communication involves the interpretive, presentational, and interpersonal modes.
2. The study of another languages leads to **understanding other cultures**. Our goal is to recognize what is common to all human experience and to accept that which is different. Students will have experiences with products and practices in order to develop an understanding of the various perspectives of the cultures of the target language.
3. The study of another language leads to **critical thinking skills**. Our goal is to enhance the ability to analyze, to compare and contrast, to synthesize, to improvise, and to examine cultures through a language and a perspective other than one's own.
4. The study of another language leads to an **interdisciplinary view** of the curriculum. Our goal is to have every student begin language study as early as possible in an interdisciplinary environment.

NEW JERSEY CORE CURRICULUM STANDARDS INTRODUCTION

World Languages Education in the 21st Century

New Jersey citizens are part of a dynamic, interconnected, and technologically driven global society centered on the creation and communication of knowledge and ideas *across geographical, cultural, and linguistic borders*. Individuals who effectively communicate in more than one language, with an appropriate understanding of cultural contexts, are *globally literate* and possess the attributes reflected in the mission and vision for world languages education that follow:

Mission: *The study of another language and culture enables individuals, whether functioning as citizens or workers, to communicate face-to-face and by virtual means in appropriate ways with people from diverse cultures.*

Vision: An education in world languages fosters a population that:

- Communicates in more than one language with the levels of language proficiency that are required to function in a variety of occupations and careers in the contemporary workplace.
- Exhibits attitudes, values, and skills that indicate a positive disposition and understanding of cultural differences and that enhance cross-cultural communication.
- Values language learning as a global literacy as well as for its long-term worth in fostering personal, work-related, and/or financial success in our increasingly interconnected world.

Intent and Spirit of the World Languages Standard

The study of world languages is spiraling and recursive and aligned to appropriate proficiency targets that ultimately enable the attainment of proficiency at the Novice-High level or above, which is a requirement for high school graduation. All students have regular, sequential instruction in one or more world languages beginning in preschool or kindergarten and continuing at least through the freshman year of high school. Further, N.J.A.C. 6A:8-5.1(b)4 directs districts to actively encourage all students who otherwise meet the current-year requirements for high school graduation to accrue, during each year of enrollment, five credits in world languages aimed at preparation for entrance into postsecondary programs or 21st-century careers. Opportunities to develop higher levels of proficiency should be based on personal and career interests and should be encouraged in Personalized Student Learning Plans.

The number of years spent studying a language and the frequency of instruction impact the level of proficiency acquired in the language. This principle has historically been supported by research in the United States and abroad. However, as part of a three-year grant project (2005-08), the New Jersey Department of Education collected data from New Jersey schools that further support these research findings. Data from the federally funded project that assessed the language proficiency of 60,000 8th-grade

students present compelling evidence for the need to develop programs that offer *all* students the opportunity to meet the state-designated proficiency level of Novice-High. The data show that programs offering *a minimum of 540 hours of articulated instruction in classes that meet at least three times a week throughout the academic year* produce a majority of students who can speak at the Novice-High proficiency level or higher. Consequently, the establishment and/or maintenance of quality, well articulated language programs at the elementary and middle-school levels, as required by New Jersey Administrative Code, is critical for building the capacity of high school students to achieve the Novice-High level of language proficiency required for graduation.

Language Proficiency Levels

Unlike other New Jersey Core Curriculum Content Standards areas, the world languages standard is benchmarked by proficiency levels, rather than grade levels. The development of these proficiency levels was informed by the *American Council on the Teaching of Foreign Languages (ACTFL) Performance Guidelines for K-12 Learners* (ACTFL, 1998), the *ACTFL Proficiency Guidelines—Speaking* (ACTFL, 1999), and the *ACTFL Proficiency Guidelines—Writing* (ACTFL, 2001). The levels are fully defined in the World Languages Performance Level Descriptors Table and are summarily reflected in the following proficiency statements:

- **Novice-Mid Level:** Students communicate *using memorized words and phrases* to talk about familiar topics related to school, home, and the community.
- **Novice-High Level:** Students communicate *using words, lists, and simple sentences* to ask and answer questions, to handle simple transactions related to everyday life, and to talk about subject matter studied in other classes.
- **Intermediate-Low Level:** Students communicate *using simple sentences* to ask and answer questions, to handle simple transactions related to everyday life, and to talk about subject matter studied in other classes.
- **Intermediate-Mid Level:** Students communicate *using strings of sentences* to ask and answer questions, to handle simple transactions related to everyday life, and to talk about subject matter studied in other classes.
- **Intermediate-High Level:** Students communicate *using connected sentences and paragraphs* to handle complicated situations on a wide-range of topics.
- **Advanced-Low Level:** Students communicate *using paragraph-level discourse* to handle complicated situations on a wide-range of topics.

Realistic Grade-Level Targets for Benchmarked Proficiency Levels

Language learners can be expected to move through levels of proficiency at different rates. In addition, language learners may demonstrate differing proficiencies depending upon the communicative mode in which they are functioning (interpersonal, interpretive, or presentational). However, according to ACTFL, the proficiency levels generally align with grade-level achievement as follows:

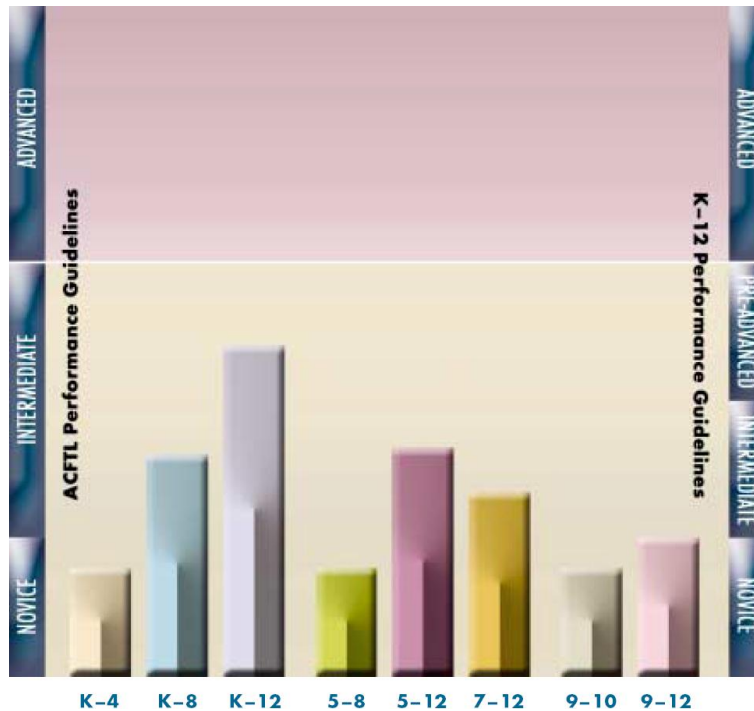
- **Novice-Mid Level:** Students beginning the study of a second language in preschool or kindergarten in a program that meets a minimum of three times a week for 30 minutes should meet the cumulative progress indicators for the Novice-Mid level *by the end of grade 2*.
- **Novice-High Level:** Students beginning the study of a second language in preschool or kindergarten in a program that meets a minimum of three times a week for 30 minutes, and continuing the study of that language in subsequent grades in a program that meets for the same amount of time, should meet the cumulative progress indicators for the Novice-High level *by the end of grade 5*.
- **Intermediate-Low Level:** Students beginning the study of a second language in a program that meets a minimum of three times a week for 30 minutes during elementary school, and continuing the study of that language through middle school in a program that meets a minimum of five times a week for 40 minutes, should meet the cumulative progress indicators for the Intermediate-Low level *by the end of grade 8*.
- **Intermediate-Mid Level:** Students beginning the study of a second language in a program that meets a minimum of three times a week for 30 minutes during elementary school and a minimum of five times a week for 40 minutes during middle school and high school, should meet the cumulative progress indicators for the Intermediate-Mid level *by the end of grade 10*.
- **Intermediate-High Level:** Students beginning the study of a second language in a program that meets a minimum of three times a week for 30 minutes during elementary school and a minimum of five times a week for 40 minutes during middle school and high school, should meet the cumulative progress indicators for the Intermediate-High level *by the end of grade 12*.
- **Advanced-Low Level:** Heritage students and students who have significant experiences with the language outside of the classroom should meet the cumulative progress indicators for the Advanced-Low level *by the end of grade 12*.

A Note About Preschool Learners: Like other young learners, preschool students learn world languages with the goal of reaching the Novice-Mid level by second grade. However, the focus of language learning for preschool students may differ from the focus of language learning for students in grades K-2. To learn more about language learning at the preschool level, see the Preschool Teaching & Learning Standards.

ACTFL Anticipated Performance Outcomes

The graphic that follows provides a visual representation of anticipated student performance outcomes (ACTFL, 1998).

Visual Representation of Anticipated Performance Outcomes as described in the *ACTFL Performance Guidelines for K-12 Learners*



Philosophy and Goals

The New Jersey world languages standard and indicators reflect the philosophy and goals found in the national *Standards for Foreign Language Learning in the 21st Century* (National Standards in Foreign Language Education Project, 2006). They were developed by consulting standards in the United States and internationally, as well as by examining the latest research and best practices on second-language acquisition. The revised world languages standard is generic in nature, designed as a core subject, and is meant to be inclusive for all languages taught in New Jersey schools. With regard to the implementation of the world languages standard for particular languages or language groups:

- **American Sign Language (ASL):** Students and teachers of American Sign Language (ASL) communicate thoughts and ideas through three-dimensional visual communication. They engage in all three modes of communication—interpersonal, interpretive, and presentational—by using combinations of hand-shapes, palm orientations, and movements of the hands, arms, and body. ASL differs from other spoken languages in that the vocal cords are not used for communication.
- **Classical languages:** The study of classical languages focuses primarily on the interpretive mode using historical contexts. Occasionally, some attention may be given to oral dimensions of classical languages, such as by asking students to make

presentations in the language of study as a way of strengthening their language knowledge and use.

- **Heritage-languages:** Heritage-language students may be (1) newly-arrived immigrants to the United States, (2) first-generation students whose home language is not English and who have been schooled primarily in the United States, or (3) second- or third- generation students who have learned some aspects of a heritage language at home. These students have varying abilities and proficiencies in their respective heritage languages; they often carry on fluent and idiomatic conversations (interpersonal mode), but require instruction that allows them to develop strengths in reading (interpretive mode) and in formal speaking and writing (presentational mode). These students are held to the same standards for world languages as their English-speaking peers, and they should be provided with opportunities for developing skills in their native languages that are both developmentally supportive and rigorous. Designing curriculum to maintain and further develop native-language skills ensures that the skills of these students do not erode over time as English becomes their dominant language.

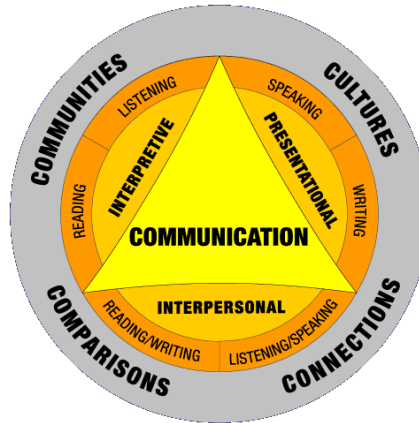
Revised Standard

The world languages standard lays the foundation for creating local curricula and related assessments. Changes that led to the revised 2009 standard are as follows:

- The communication and culture standards have been combined into one standard that continues to be organized by proficiency levels, but now also encompasses a broader spectrum of proficiency levels.
- World languages content is both linguistic and cultural, and includes personal and social topics and concepts as well as ideas from other content areas. Both linguistic and cultural content statements have been added for each strand to provide a context for the cumulative progress indicators (CPIs) at each proficiency level.
- Linguistic content varies and is dependent on the mode of language use. Proficiency does not occur at the same rate for all students in all skill areas. (See the results of the Foreign Language Assistance Program Grant Project, which are contained in the report, *Policy, Assessment, and Professional Development: Results from a Statewide Study*.) For example, a student may perform at the Novice-High level in reading and the Intermediate-Low level in speaking.
- Cultural content recurs across the modes of communication because communication always occurs within a cultural context. The 21st-century themes identified in the *Partnership for 21st Century Skills Framework* are incorporated in many of these content statements. Students spiral through this content with increasing depth and sophistication as they attain higher levels of language proficiency. Therefore, the extent to which a theme is addressed at a given point in time depends on age- and developmental appropriateness as well as on proficiency level.
- Integration of technology within the CPIs necessitates its use as a tool in instruction and assessment.

One World Languages Standard

The reorganization of the previous world languages standards into one revised standard reflects the framework, graphically depicted below, that was developed for the 2004 National Association of Educational Progress (NAEP) in foreign languages.



The NAEP graphic illustrates that the overarching goal of language instruction is the development of students' communicative skills (the central "C" of five Cs in the graphic is for "communication"). Students should be provided ample opportunities to engage in conversations, present information to a known audience, and interpret authentic materials in the language of study. In addition, to develop linguistic proficiency, a meaningful context for language use must be established. The four Cs in the outer ring of the graphic (cultures, connections, comparisons, and communities) provide this meaningful context for language learning. These contexts stress (1) the teaching of culture; (2) the study and reinforcement of content from other disciplines; (3) the comparison of target and native languages and cultures; and (4) opportunities to interact with native speakers of languages. As such, the four context Cs serve as the basis for instructional activities and are fully embedded within the world languages communication objectives.

View two videos (#12 and #30) that illustrate the integration of the five Cs.

Three Strands

The revised world languages standard continues to include three strands, one for each of the three modes of communication: interpretive, interpersonal, and presentational (in the NAEP graphic, these are shown around the inner triangle).

Strand A reflects the **Interpretive Mode** of communication, in which students demonstrate understanding of spoken and written communication within appropriate cultural contexts. Examples of this kind of "one-way" reading or listening include cultural interpretations of printed texts, videos, online texts, movies, radio and television broadcasts, and speeches. Beyond the Novice level, "interpretation" differs from "comprehension" because it implies the ability to read or listen "between the lines" and "beyond the lines." For more on the interpretive mode of communication:

- Click Teaching Foreign Languages K-12 Workshop to view a video on the interpretive mode (scroll down to video #1).
- Click Wisconsin Project: Modes of Communication.

Strand B reflects the **Interpersonal Mode** of communication, in which students engage in direct oral and/or written communication with others. Examples of this “two-way” communication include conversing face-to-face, participating in online discussions or videoconferences, instant messaging and text messaging, and exchanging personal letters or e-mail messages. For more on the interpersonal mode of communication:

- Click Teaching Foreign Languages K-12 Workshop to view a video on the interpersonal mode (scroll down to video #2).
- Click Wisconsin Project: Modes of Communication.

Strand C reflects the **Presentational Mode** of communication, in which students present, orally and/or in writing, information, concepts and ideas to an audience of listeners or readers with whom there is no immediate interaction. Examples of this “one-to-many” mode of communication include a presentation to a group, posting an online video or webpage, creating and posting a podcast or videocast, and writing an article for a newspaper.

- Click Teaching Foreign Languages K-12 Workshop to view a video on the presentational mode (scroll down to video #3)
- Click Wisconsin Project: Modes of Communication.

The Role of Grammar in the World Languages Class

While knowledge of the grammar of a language (e.g., rules for syntax, tense, and other elements of usage) is not an explicit goal of the revised New Jersey World Languages standard, grammar plays a supporting role in allowing students to achieve the stated linguistic proficiency goals. Grammar is one tool that supports the attainment of the stated linguistic goals; others tools include knowledge of vocabulary, sociolinguistic knowledge, understanding of cultural appropriateness, and grasp of communication strategies.

Students who are provided with ample opportunities to create meaning and use critical thinking skills in a language of study achieve linguistic proficiency. Research has established that all grammar learning must take place within a meaningful context, with the focus on producing structures to support communication.

Education in World Languages: Advocacy and Resources

- Information regarding federal grants for implementing standards-based world languages programs may be found on the Foreign Language Assistance Program (FLAP) or the Joint National Committee for Languages (JNCL) websites. JNCL also provides advocacy materials.

- The American Council on the Teaching of Foreign Languages (ACTFL) provides extensive research related to the ways that language learning benefits students by supporting academic achievement, cognitive development, and positive attitudes and beliefs about languages and cultures.
- An Annotated Glossary With Resources, instructions for How To Select Culturally Authentic Materials Based On Proficiency Level, and a World Languages Performance-Level Descriptors Table were designed in connection with the World Languages standard to support implementation of world languages instruction.
- The most comprehensive report compiled on the status of world languages education in New Jersey's public schools (2005), *A Report on the State of World Languages Implementation in New Jersey*, is available on the New Jersey Department of Education World Languages homepage.
- The state language organization—Foreign Language Educators of New Jersey (FLENJ)—offers links to a variety of language resources, professional development opportunities, and information about student and professional awards and scholarships.

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COURSE CONTENT OUTLINE
Course Introduction

WHY STUDY A FOREIGN LANGUAGE? The attitude of the students and the atmosphere for learning created by the teacher contribute to a successful and enjoyable experience in language learning. It is important for students to realize and appreciate the values of language study and their reasons for studying Spanish.

A portion of the first class period would be well-spent in discussing the topic, "Why Study a Foreign Language?" The following objectives should be included in the discussion:

- To acquire the ability to communicate in another language
- To gain insight into the nature of the language and how it functions
- To understand and appreciate the cultural heritage and contemporary life/customs of the speakers of another language
- To overcome monolingual and mono-cultural provincialism
- To acquire skills applicable to future academic studies (to fulfill college entrance requirements, graduate work, etc.)

Students may also have personal reasons for studying a foreign language, e.g., a neighbor who speaks Spanish.

Can the Spanish language be relevant in today's world? One need not look far to answer the question in the affirmative.

It is helpful to explain to students some of the special features of a beginning language course. Learning a new language is like learning a new sport or learning to play a musical instrument. The rules of the game or the musical notes are easy to comprehend, but considerable practice is required for mastery. A modern foreign language course is very different from any other subject in the school's curriculum.

Language is communication, but it also involves understanding of customs and life styles, interpersonal relationships, environmental factors, and the influence of history and tradition. All of these elements are part of language study. It is advisable to explain how language is acquired and the time/effort learning a second language requires.

Suggested Sequence

Overview for Spanish 5-H Curriculum

Marking Period 1

- (Grammatical emphasis is past tense narration.)
- (Unit: El tomate)

- I. Summer Work (~ 5 days)
- II. Thematic Unit «El tomate»
 - a. La tomatina (Lectura C. 25) (~ 4 days)
 - b. Oda al tomate (~ 3 days)
- III. «El preterito e el imperfecto» (Unit 1) (~10 days)
- IV. «El décimo» (Lectura C. 1) (~ 6 days)
- V. «El presente perfecto» (Unit 1) / «El pluscuamperfecto» (~5 days combined)
- VI. Optional Unit: «La política» (surrounding the elections for president, governor or mayor) (~7 - 9 days)
- VII. «Nosotros, no» (Lectura C. 7) (~5 days) **(continues into M.P. 2)**

Marking Period 2

- (Grammatical emphasis is still past tense narration, present tense narration and condicional.)
- (Unit: Begin el arte de la persuasion)

- I. Continue with «Nosotros, no» (~5 days)
- II. «El condicional» (Unit 6) (~2 days)
- III. «El condicional» with hypothetical situations («El imperfecto del subjuntivo»: Overall mastery is not expected, but students should be able to form the past subjunctive and use it with if clauses.) (~5 days)
- IV. «Jacinto Contreras recibe su paga extraordinaria» (Lectura C. 6) (~9 days)
- V. Narration in the Present Tense (Unit 3) (~8 days)
 - a. «Ser vs. estar» (P. 98-99 and P. 102)
 - b. Active vs. passive voice (P. 99 #12)
 - c. Reflexive verbs and pronouns (P>110)
 - d. «To become» (P. 110)
- VI. «Al colegio» (1995 edition only) or «No oyes ladrar los perros» (Lectura C. 8) or «Un oso y un amor» (Lectura C. 3) (~6 days)
- VII. El presente del subjuntivo with verbs of volition (U. 4 P. 143) (~10 -11 days) **(continues into M.P. 3)**

Marking Period 3

- (Grammatical emphasis is the present subjunctive, but precision in past tense narration still continues to be the priority throughout the year.)
- (Unit: «El arte de la persuasión», «La inmigración», and «El arte »)

- I. Continuation of el presente del subjuntivo with verbs of volition (~10-11 days)
IPA «La amistad en América» (~3-4 days)
- II. Project : «Una campaña de publicidad» (~3 days for partner work in class and 2 days for presentations)
- III. «La inmigración»
 - a. «El otro lado» (~1 day)
 - b. «Cajas de cartón» (C. 5 P. 71) (~5 days)
 - c. «El Norte» (~7 days)
 - d. Integrated Skills Presentational Writing (~3-4 days)
- IV. «El presente del subjuntivo» with verbs of emotion, feeling, judgement, doubt, denial and uncertainty (Unit 5 P.182-183) (~5 days)
- V. Begin the thematic unit «El arte» (**continues into M.P. 4**)
 - a. El Greco (~7 days)
 - b. Velázquez (~9 days)

Marking Period 4

- (Grammatical emphasis is still the present subjunctive, but precision in past tense narration still continues to be the priority throughout the year.)
- (Unit: El arte)

- I. Continue with thematic unit «El arte»
 - a. Velázquez (~9 days)
 - b. Goya (~8 days)
 - c. IPA «Botero viene a Nueva York» (~8 days with presentations)
- II. «El subjuntivo» in relative clauses (Unit 5 P. 189 – 190) (~4 days)
- III. «Dos caras» (1995 edition only) or «Jaque mate en dos jugadas» (Lectura C. 10) (~6 days)
- IV. «El delantal blanco» (Lectura C. 27) or another appropriate play. (~8 – 10 days)

El Tomate

Targeted Standards: Standard 7.1

Unit Objectives/Enduring Understandings:

Communication:

- Students will be able to watch a video depicting the Spanish festival of «La tomatina».
- Students will be able to read an article «Un año más a 'tomatazo limpio' en Buñol» depicting the Spanish festival of «La tomatina».
- Students will be able to read a poem by Pablo Neruda, «Oda al Tomate».
- Students will be able to write a postcard to the mayor of Buñol expressing their approval or disapproval of the Spanish festival in Buñol, Spain.
- Students will be able to write and present an ode of their own.

Culture:

- Students will be able to examine the role/importance of the tomato in a Spanish festival and a Chilean poem.
- Students will be able to understand that food can play an important role in cultural identity.

Comparisons:

- Students will be able to demonstrate understanding of cultures by comparing and contrasting the role of the tomato in a Spanish festival and in Chilean culture.
- Students will be able to demonstrate understanding of the nature of language through comparisons of the language studied and their own.

Connections:

- Students will be able to reinforce their previous knowledge and further their knowledge of cultural practices in the Spanish speaking world through foreign language.

Essential Questions: What role does food play in other cultures? What importance do individual festivals play in development of cultural identity? How does literature reflect cultural identity?

Unit Assessment: Integrated Performance Assessment

Presentational: Students will choose a topic and they will write and present an ode to the class modeling their poem on «Oda al tomate. » The poem will:

- Provide extensive and relevant details.
- Use an abundance of creative language associated with poetry (i.e. metaphor, simile, personification, and imagery).
- Demonstrate culturally appropriate language easily understandable to a native speaker of the language.
- Demonstrate strong grammatical accuracy.

El Tomate (cont.)

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>Communication Interpretive Mode</p> <p>Demonstrate an understanding of spoken and written language, as expressed by speakers of the target of the target language in formal and informal settings through appropriate responses.</p> <p>Synthesize information from oral and written discourse with a variety of topics.</p> <p>Apply knowledge and skills gained in other core content areas to the learning of the target language.</p> <p>Identify the main idea and the theme, and describe the main characters and setting in readings from age-appropriate, culturally authentic selections.</p> <p>Analyze and critique readings from authentic selections.</p>	<p>Vocabulary related to «Oda al Tomate» and the festival «La Tomatina».</p> <p>Creative language associated with poetry, such as metaphor, simile, personification, and imagery.</p> <p>How to write a formal note including culturally appropriate language and structures.</p> <p>Structures to describe and to compare and contrast (Attachment 1).</p> <p>How to express opinions and influence people.</p>	<p>Describe people, places, and things.</p> <p>Compare and contrast using specific vocabulary expressions.</p> <p>Hypothesize about the content of a poem or an article based on the title.</p> <p>Use a variety of reading strategies to increase reading comprehension such as:</p> <ul style="list-style-type: none"> • Accessing previous knowledge before reading. • Focusing on familiar vocabulary and eliminating unknown vocabulary on the first reading. • Identifying some unknown vocabulary words that impede comprehensions and looking them up. • Identifying supporting details on subsequent readings. 	<p>Read a poem, «Oda al Tomate» and a news article about «La tomatina».</p> <p>Complete a graphic organizer identifying key information from the news article (attachment 2).</p> <p>Listen to the poem «Oda al tomate».</p> <p>Draw a picture of the scene in «Oda al tomate» and describe the visual representation based on the facts of the poem.</p> <p>Find examples of metaphor, simile, personification, and imagery in «Oda al tomate».</p> <p>Play password with key vocabulary from the poem or articles.</p> <p>(As a previewing activity to «La tomatina») Imagine what it would be like to be involved in a food fight.</p>	<p>Quizzes: vocabulary and reading comprehension</p> <p>Homework</p> <p>Participation</p> <p>Presentational (an ode) and Interpersonal Writings (a postcard) (attachment 3)</p>

El Tomate (cont.)

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>Communication Interpersonal Mode</p> <p>Engage in short conversations about personal experiences or events, and/pr topics studied in other core content areas.</p> <p>Describe the main characters, setting, and important events from age-appropriate, culturally authentic selections both orally and in writing.</p> <p>Communication Presentational Mode</p> <p>Create and perform poems based on personal experience and/or exposure to perspectives from the target culture.</p> <p>Use language creatively in writing a response to a variety of oral or visual prompts.</p>		<ul style="list-style-type: none"> Selecting 5-10 key words to summarize the story in your own words. <p>Hypothesize about the content of a poem based on the title.</p> <p>Defend an opinion by composing an interpersonal writing.</p>	<p>Engage in class discussion based on comprehension questions related to « Oda al tomate» and «La tomatina».</p> <p>Write a postcard to the mayor of Buñol, España telling him why or why not the tradition of «La tomatina» should continue (attachment 3).</p> <p>Write an original ode following the writing workshop process (draft, edit [self, peer, teacher] and final draft).</p>	

El Tomate (cont.)

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>Describe orally, in writing, or through simulation, similarities and differences among products and practices found in the target culture with their own.</p> <p>Culture Interpretive Mode</p> <p>Show the relationship between the cultural characteristics found in audio or visual selections to the cultural perspectives of the target culture(s).</p> <p>Explain how the attitudes and beliefs (perspectives) of the target culture(s) are reflected in cultural practices.</p> <p>Culture Interpersonal Mode</p> <p>Describe past and present issues, events and/or trends from the target culture perspective and the U.S. perspective.</p>				

El Tomate (cont.)

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>Demonstrate and discuss, in some detail, observable patterns of behavior and social conventions of the peer group in the target culture(s) and make comparisons with the US.</p> <p>Discuss various elements of age-appropriate, culturally authentic selections and identify how they reflect certain aspects of the target culture.</p> <p>Use culturally appropriate etiquette in verbal and nonverbal communication in a variety of social situations.</p> <p>Culture Presentational Mode</p> <p>Present the results of research showing the extent of diversity in products and practices that exist within the target language/culture(s).</p>				
<p>Resources: Essential Materials, Supplementary Materials, Links to Best Practices</p> <p>«Oda al tomate» (Abriendo puertas Copyright 2001 P. 390-315)</p> <p>«La tomatina» (Abriendo puertas Copyright 2001 P. 336-346)</p> <p>«Un año más a 'tomatazo limpio' en Buñol » (http://es.news.yahoo.com/020828/44/25xza.html)</p> <p><u>Abriendo paso: gramática</u></p>			<p>Instructional Adjustments: Modifications, student difficulties, possible misunderstandings</p>	

Realismo y Fantasía

Targeted Standards: Standard 7.1

Unit Objectives/Enduring Understandings:

Communication:

- Students read the story *Nosotros No* by José Bernardo Adolph.
- Students read the play *Los arboles mueren de pie* by Alejandro Casona.
- Students write essays analyzing and discussing various aspects of the story and play.
- Students create their own list of hypothetical situations and what they would do.

Culture:

- Students examine the role/importance of the realism/fantasy movement in Spanish literature.

Comparisons:

- Students demonstrate understanding of cultures by comparing and contrasting literature in the target language.
- Students demonstrate understanding of the nature of language through comparisons of the language studied and their own.

Connections:

- Students will reinforce their previous knowledge and further their knowledge of cultural practices in the Spanish speaking world through foreign language.

Essential Questions: How does literature reflect cultural identity?

Unit Assessment: Integrated Performance Assessment

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>COMMUNICATION INTERPRETIVE MODE</p> <p>Demonstrate an understanding of spoken and written language, as expressed by speakers of the target language in formal and informal settings through appropriate responses.</p>	<p>Vocabulary related to <i>Nosotros, no</i> and <i>Los arboles mueren de pie</i>.</p> <p>Creative language associated with literature, including realism and fantasy.</p> <p>Structures to narrate events in the past.</p>	<p>Describe events in the past.</p> <p>Compare and contrast using specific vocabulary expressions.</p> <p>Hypothesize about the content of a story or play based on the title.</p>	<p>All pre-reading activities in <i>Abriendo Paso – Lectura</i> for the story <i>Nosotros, no</i> (pg. 31-33)</p> <p>Read story – pg. 34-35</p> <p>Comprensión activities, pg. 36-39</p>	<p>Quizzes: vocabulary and reading comprehension</p> <p>Homework Participation</p>

Realismo y Fantasía (cont.)

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>Synthesize information from oral and written discourse dealing with a variety of topics.</p> <p>Apply knowledge and skills gained in other core content areas to the learning of the target language.</p> <p>Identify the main idea and theme, and describe the main characters and setting in readings from age-appropriate, culturally authentic selections.</p> <p>Analyze and critique readings from authentic selections.</p> <p>COMMUNICATION INTERPERSONAL MODE</p> <p>Engage in short conversations about personal experiences or events, and/or topics studied in other core content areas.</p>	<p>How to express hypothetical situations.</p>	<p>Use a variety of reading strategies to increase reading comprehension such as:</p> <ul style="list-style-type: none"> • accessing previous knowledge before reading; • focusing on familiar vocabulary and eliminating unknown vocabulary on the first reading; • identifying some unknown vocabulary words that impede comprehension and looking them up; • identifying supporting details on subsequent readings; • selecting 5-10 key words to summarize the story in your own words. 	<p>Group presentation – Each group receives a line from the story (examples on pg. 39). They illustrate an representation of that line. Then, as a group, present to the class their interpretation.</p> <p>Essay/Writing Assignment – “Para Escribir” – pg. 42</p> <p>Class discussions on the play, <i>Los arboles mueren de pie</i></p> <p>Each night, have students generate a list of new vocabulary and answer comprensión questions that follow, in the back of the play.</p> <p>In class, before discussion begins, have students write down two or three questions they have, then collect and read aloud, having classmates answer the student-generated questions.</p> <p>Grammar activities from <i>Abriendo Paso – Gramática</i> – Units 1 & 6</p>	<p>Presentational (essays) and Interpersonal conversational dialogue with peers</p>

Realismo y Fantasía (cont.)

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>Describe the main characters, setting, and important events from age-appropriate, culturally authentic selections both orally and in writing.</p> <p>COMMUNICATION PRESENTATIONAL MODE</p> <p>Create and perform a poems based on personal experiences and/or exposure to perspectives from the target culture.</p> <p>Use language creatively in writing to response to a variety of oral or visual prompts.</p> <p>Use language creatively in writing to respond to a variety of oral or visual prompts.</p> <p>Describe orally, in writing, or through simulation, similarities and differences among products and practices found in the target culture with their own.</p>				

Realismo y Fantasía (cont.)

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>CULTURE INTERPRETIVE MODE</p> <p>Show the relationship between the cultural characteristics found in audio or visual selections to the cultural perspectives of the target culture(s).</p> <p>Explain how the attitudes and beliefs (perspectives) of the target culture(s) are reflected in cultural practices.</p> <p>CULTURE INTERPERSONAL MODE</p> <p>Describe past and present issues, events, and/or trends from the target culture perspective and the U.S. perspective.</p> <p>Demonstrate and discuss in some detail observable patterns of behavior and social conventions of the peer group in the target culture(s) and make comparisons with the U.S.</p>				

Realismo y Fantasía (cont.)

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>Discuss various elements of age-appropriate, culturally authentic selections and identify how they reflect certain aspects of the target culture.</p> <p>Use culturally appropriate etiquette in verbal and non-verbal communication in a variety of social situations.</p> <p>CULTURE PRESENTATIONAL MODE</p> <p>Present the results of research showing the extent of diversity in products and practices that exist within the target language/culture(s).</p>				
<p>Resources: Essential Materials, Supplementary Materials, Links to Best Practices</p> <p>Text series: <i>Abriendo Paso – Lectura</i> – pg. 31-44 <i>Abriendo Paso – Gramática</i> – pg. 1-50, pg.217-248 (selected activities) <i>Los Arboles Mueren de Pie</i> by Alejandro Casona Film: <i>El Laberinto de Pan</i></p>			<p>Instructional Adjustments: Modifications, student difficulties, possible misunderstandings</p>	

El Arte de la Persuasión

Targeted Standards: Standard 7.1

Unit Objectives/Enduring Understandings:

Communication

- Students read a short story about a new and revolutionary futuristic product.
- Students engage in a role play in which they must persuade someone to do something.
- Students persuade classmates in the presentational mode that their original product is a truly valuable and worthwhile product.
- Students watch advertising clips in the target language from various Spanish speaking countries.
- Students debate an issue presenting the pros and cons of a controversial question.
- Students use appropriate grammatical structures in speaking and writing activities to support their effort to persuade and influence people (Grammatical precision is an important aspect of this unit).

Culture:

- Students examine the role of persuasion and/or the impact of advertising in various Spanish speaking countries.
- Students examine the role that persuasion has had in their own life.

Comparisons:

- Students demonstrate understanding of cultures by comparing and contrasting different uses for the art of persuasion in a society.
- Students demonstrate understanding of the nature of language through comparisons of the language studied and their own.

Connections:

- Students will reinforce their previous knowledge and further their knowledge of ways to persuade others through the target language.
- Students will be able to understand that language is a powerful tool of persuasion.
- Students will be able to understand that advertising reflects many intrinsic societal beliefs and values.

Essential Questions: How susceptible am I to advertising and propaganda? What role does advertising play in our society? Is our society more or less materialistic than other societies? To what extent am I able to persuade and influence others in the target language?

Unit Assessment: Integrated Performance Assessment

Using the story «La Amistad en America» (Attachment #6 at the end of the unit):

- Interpretive
- Interpersonal
- Presentational

El Arte de la Persuasión (cont.)

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>Communication Interpretive Mode</p> <p>Demonstrate an understanding of spoken and written language, as expressed by speakers of the target language in formal and informal settings through appropriate responses.</p> <p>Synthesize information from oral and written discourse with a variety of topics.</p> <p>Apply knowledge and skills gained in other core content areas to the learning of the target language.</p> <p>Identify the main idea and the theme, and describe the main characters and setting in readings from age-appropriate, culturally authentic selections.</p> <p>Analyze and critique readings from authentic selections.</p>	<p>How vocabulary and grammatical structures (p. 146-147, p. 149-150, and p. 190-191 in <i>Abriendo Paso: Gramática</i>) can be used to persuade and influence people.</p> <p>What makes people susceptible to persuasion.</p>	<p>Watch video clips and analyze cultural values in different countries.</p> <p>Watch video clips and analyze cultural and societal values as seen in advertising.</p> <p>Hypothesize about the content of a short story based on the title.</p> <p>Predict what will happen.</p> <p>Listen to related audio segments and respond to multiple choice questions.</p> <p>Read a selection and identify the main idea and supporting details.</p> <p>Persuade someone to do something in a role play situation.</p> <p>Defend an opinion by writing a persuasive essay or supporting a position in a debate.</p>	<p>Read the short story «Baby H.P.» about a new and revolutionary futuristic product.</p> <p>Play password with key vocabulary from the short story «Baby H.P.» (Attachment #4 at the end of the document).</p> <p>Teach classmates and learn new vocabulary words from the story from classmates using circumlocution techniques (i.e. synonyms, antonyms, definition, examples of the word in a sentence, and/or clarifying questions).</p> <p>Hypothesize the meaning of the title.</p> <p>Listen to the Juanes song «A Dios le pido» and fill in the missing words (verbs in the subjunctive mood) (Attachment #3 at the end of the document).</p> <p>Using the structure of «A Dios le pido» personalize with your own requests.</p>	<p>Quizzes: vocabulary, grammatical structures, and reading and listening comprehension</p> <p>Tests: grammatical structures used to convince and persuade (may use tests from <i>Abriendo Paso: Gramática Teachers' Manual</i> or a teacher made test</p> <p>Homework</p> <p>Participation</p> <p>Presentation and/or Interpersonal speaking and/or writing</p>

El Arte de la Persuasión (cont.)

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>Communication Interpersonal Mode</p> <p>Engage in short conversations about personal experiences or events, and/pr topics studied in other core content areas.</p> <p>Describe the main characters, setting, and important events from age-appropriate, culturally authentic selections both orally and in writing.</p> <p>Use language in a variety of settings to further personal and/or career goals.</p> <p>Communication Presentational Mode</p> <p>Create and perform role plays or oral reports based on personal experiences and/or exposure to perspectives from the target culture.</p> <p>Use language creatively in writing a response to a variety of oral or visual prompts.</p>			<p>Make recommendations to the principal about how to improve your high school.</p> <p>Make recommendations to a student suggesting what must be done to get into a good college.</p> <p>Role play a situation in which one partner must persuade the other partner to do something (attachments #1 and #2 at the end of the document).</p> <p>Participate in a debate presenting the pros and cons of a controversial question.</p>	<p>Presentational Project (attachment #5 at the end of the document)</p> <p>Presentational project (Attachments #7 and #8 at the end of the document)</p> <p>IPA (Attachment #6 at the end of the document)</p>

El Arte de la Persuasión (cont.)

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>Describe orally, in writing, or through simulation, similarities and differences among products and practices found in the target culture with their own.</p> <p>Culture Interpretive Mode</p> <p>Show the relationship between the cultural characteristics found in audio or visual selections to the cultural perspectives of the target culture(s).</p> <p>Explain how the attitudes and beliefs (perspectives) of the target culture(s) are reflected in cultural practices.</p> <p>Culture Interpersonal Mode</p> <p>Describe past and present issues, events and/or trends from the target culture perspective and the U.S. perspective.</p>				

El Arte de la Persuasión (cont.)

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>Demonstrate and discuss, in some detail, observable patterns of behavior and social conventions of the peer group in the target culture(s) and make comparisons with the US.</p> <p>Discuss various elements of age-appropriate, culturally authentic selections and identify how they reflect certain aspects of the target culture.</p> <p>Use culturally appropriate etiquette in verbal and nonverbal communication in a variety of social situations.</p> <p>Culture Presentational Mode</p> <p>Present the results of research showing the extent of diversity in products and practices that exist within the target language/culture(s).</p>				
<p>Resources: Essential Materials, Supplementary Materials, Links to Best Practices</p> <p>«Baby H.P. » (Abriendo puertas Copyright 1995 P. 79-90) «La Amistad en América» (Abriendo puertas Copyright 1995 P. 139-154) Abriendo paso: Gramatic: Unidad 4 and Unidad 5 (selections related to the uses of subjunctives)</p>			<p>Instructional Adjustments: Modifications, student difficulties, possible misunderstandings</p>	

Immigration and Cultural Identity

Targeted Standards: Standard 7.1

Unit Objectives/Enduring Understandings:

Communication

- Students will watch a film depicting two Guatemalan teenagers' journey from their homeland to the US.
- Students will read a short story about the Mexican migrant workers experience in a foreign culture.
- Students will read a poem about the immigrant's journey both emotional and physical.
- Students will read a poem about cultural identity and answer interpretive questions.
- Students will engage in a role play seeking a job with The New Jersey Migrant Workers Council.
- Students will present a poem about their own cultural identity.

Culture:

- Students will examine the facets that comprise one's cultural identity and how the immigrant becomes part of the new culture.

Comparisons:

- Students will demonstrate understanding of cultures by comparing and contrasting:
 - different immigrant groups' experiences upon leaving their own country and coming to the US;
 - dream vs. the reality of the immigration process.
- Students will demonstrate understanding of the nature of language through comparisons of the language studied and their own.

Connections:

- Students will reinforce their previous knowledge and further their knowledge of the immigration process and cultural identity through the foreign language.

Essential Questions: Who am I? Where do I come from? What do I value? Is this a universal experience? To what extent can I talk about the immigration process and cultural identity in Spanish?

Unit Assessment: Integrated Performance Assessment

- Interpretive
- Interpersonal
- Presentational

(IPA «Un trabajo para el verano» is attached at the end of the unit)

Immigration and Cultural Identity (cont.)

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>COMMUNICATION INTERPRETIVE MODE</p> <p>Demonstrate an understanding of spoken and written language, as expressed by speakers of the target language in formal and informal settings through appropriate responses.</p> <p>Synthesize information from oral and written discourse dealing with a variety of topics.</p> <p>Apply knowledge and skills gained in other core content areas to the learning of the target language.</p> <p>Identify the main idea and theme, and describe the main characters and setting in readings from age-appropriate, culturally authentic selections.</p> <p>Analyze and critique readings from authentic texts and/or from a variety of art genres.</p>	<p>How to use conditional and imperfect subjunctive to create “If clauses” (contrary to reality).</p> <p>How to use subjunctive to express opinions and influence people.</p> <p>Vocabulary related to the immigration process.</p> <p>What makes people leave their homeland and immigrate to the United States.</p> <p>What people gain and lose in the immigration process.</p>	<p>Describe characters.</p> <p>Compare and contrast using specific vocabulary expressions.</p> <p>Hypothesize about the content of a poem, short story or film based on the title.</p> <p>Predict what will happen.</p> <p>Hypothesize what one would do in a given situation.</p> <p>Listen to related audio segments and respond to multiple choice questions.</p> <p>Read a selection and identify the main idea and supporting details.</p> <p>Role play.</p> <p>Defend an opinion by writing a persuasive essay about illegal immigration.</p>	<p>Read a poem and a short story about the immigration process</p> <p>Complete a “Story Frame” graphic organizer</p> <p>Complete a “Web Attribute” graphic organizer about the main character in a short story</p> <p>Draw a picture of the main character and defend the visual representation based on the facts of the story</p> <p>Play password with key vocabulary from the poems, short story, or movie</p> <p>(As a previewing activity) Imagine what it would be like to lose all of the people and things most treasured in your life</p> <p>Engage in class discussion based on questions from «El Norte» and «Cajas de cartón»</p> <p>Compare and contrast life in Guatemala and the United States on a graphic organizer</p>	<p>Quizzes: vocabulary and reading and listening comprehension</p> <p>Tests</p> <p>Homework</p> <p>Participation</p> <p>Presentational and Interpersonal Writings</p>

Immigration and Cultural Identity (cont.)

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>COMMUNICATION INTERPERSONAL MODE</p> <p>Engage in short conversations about personal experiences or events, and/or topics studied in other core content areas.</p> <p>Describe the main characters, setting, and important events from age-appropriate, culturally authentic selections both orally and in writing.</p> <p>Use language in a variety of settings to further personal and/or career goals.</p> <p>COMMUNICATION PRESENTATIONAL MODE</p> <p>Create and perform stories, poems, short plays, or oral reports based on personal experiences and/or exposure to perspectives from the target culture.</p>			<p>Complete a graphic organizer for characters in «El Norte» («El pulpo»)</p> <p>Watch a film</p> <p>Write a poem about one's own cultural identity</p>	

Immigration and Cultural Identity (cont.)

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>Use language creatively in writing to response to a variety of oral or visual prompts.</p> <p>Describe orally, in writing, or through simulation, similarities and differences among products and practices found in the target culture with their own.</p> <p>CULTURE INTERPRETIVE MODE</p> <p>Show the relationship between the cultural characteristics found in films or videos to the cultural perspectives of the target culture(s).</p> <p>Explain how the attitudes and beliefs (perspectives) of the target culture(s) are reflected in cultural practices.</p>				

Immigration and Cultural Identity (cont.)

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>CULTURE INTERPERSONAL MODE</p> <p>Describe past and present issues, events, and/or trends from the target culture perspective and the U.S. perspective.</p> <p>Demonstrate and discuss in some detail observable patterns of behavior and social conventions of the peer group in the target culture(s) and make comparisons with the U.S.</p> <p>Discuss various elements of age-appropriate, culturally authentic selections and identify how they reflect certain aspects of the target culture.</p> <p>Use culturally appropriate etiquette in verbal and non-verbal communication in a variety of social situations.</p>				

Immigration and Cultural Identity (cont.)

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
CULTURE PRESENTATIONAL MODE Present the results of research showing the extent of diversity in products and practices that exist within the target language/culture(s).				
Resources: Essential Materials, Supplementary Materials, Links to Best Practices «El otro lado» (Sendas literarias) «Cajas de cartón» (Album) «El Norte» (Film Arobics) «Gringa/Chicana» (Ven conmigo Level 3) Abriendo puertas P. 120 and P. 144 Abriendo paso: Gramática			Instructional Adjustments: Modifications, student difficulties, possible misunderstandings	

El Arte Español desde El Greco hasta Goya

Targeted Standards: Standard 7.1

Unit Objectives/Enduring Understandings:

Communication

- Students will read articles about the lives, works and influences of each of the artists.
- Students will view several signature pieces from each one of the artists in order to discuss the style, the artistic techniques, the main characteristics and the societal and historical relevance of the works of art.
- Students will read an article about the contemporary Colombian artist, Fernando Botero, and answer interpretive questions.
- Students will engage in a role play discussing the art of Fernando Botero.
- Students will present an original work of art that reflects how experiences during childhood can impact one's own identity.
- Students will watch video clips in the target language related to the targeted artists.
- Students will use appropriate grammatical structures in speaking and writing activities to support their effort to offer opinions about various works of art.

Culture:

- Students will examine the work of El Greco, Velázquez and Goya as a portal into the culture and history of Spain during those time periods.
- Students will examine the role that art has in their own life and society.

Comparisons:

- Students will demonstrate understanding of cultures by comparing and contrasting the art of El Greco, Velázquez and Goya.
- Students will demonstrate understanding of the nature of language through comparisons of the language studied and their own.

Connections:

- Students will reinforce their previous knowledge and further their understanding of Spanish art through the target language.
- Students will understand that an appreciation of art is a very individual and personal experience.
- Students will understand that art reflects the culture and history of a people.
- Students will understand that an artist is influenced by those artists and styles of art that have preceded him.
- Students will understand that art demonstrates many intrinsic societal beliefs and values.

Essential Questions: What role does art play in other cultures? What importance does art have in the development of cultural identity? How does art reflect cultural identity? How does art present a historical portrait of a nation?

Unit Assessment: Integrated Performance Assessment

- Interpretive
- Interpersonal
- Presentational

(IPA «Botero viene a Nueva York» is attached at the end of the unit in the appendix)

El Arte Español desde El Greco hasta Goya (cont.)

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>COMMUNICATION INTERPRETIVE MODE</p> <p>Demonstrate an understanding of spoken and written language, as expressed by speakers of the target language in formal and informal settings through appropriate responses.</p> <p>Synthesize information from oral and written discourse dealing with a variety of topics.</p> <p>Apply knowledge and skills gained in other core content areas to the learning of the target language.</p> <p>Analyze and critique readings from authentic texts and/or from a variety of art genres.</p>	<p>How to use the <i>pretérito</i> and the <i>imperfecto</i> to discuss the artists, their works of art and the historical periods.</p> <p>How to use the <i>indicativo</i> and the <i>subjuntivo</i> to express facts and opinions concerning the artists, their works of art, and the historical periods.</p> <p>Precise vocabulary related to artistic analysis. (See appendix)</p> <p>How their personal lives and the historical periods in which they lived influenced the art of each one of the artists. (See appendix)</p> <p>What makes art such an integral part of a society.</p>	<p>Describe colors and techniques of various pieces of art.</p> <p>Give personal opinions and solicit opinions from classmates.</p> <p>Compare and contrast using specific vocabulary expressions. (See appendix)</p> <p>Hypothesize about the motivation of an artist based on the painting.</p> <p>Predict what would have happened in a different culture or time in history.</p> <p>Analyze how the painting reflects the historical time period.</p> <p>Listen to related audio segments and respond to multiple choice questions.</p> <p>Read a selection and identify the main idea and supporting details using graphic organizers.</p> <p>Role play.</p>	<p>Define <i>los géneros, los medios y los movimientos</i> used in artistic analysis by completing a graphic organizer. (See appendix)</p> <p>Present your favorite painting to the class. (See appendix)</p> <p>Complete a graphic organizer based on an article about El Greco telling what you know (Yo sé que...) and what you would like to know about El Greco (Me gustaría saber...)</p> <p>Engage in the activity «Complete the Painting» (See appendix)</p> <p>Compare and contrast an actual photograph of Toledo vs. El Greco's painting, «Toledo» by completing a graphic organizer.</p> <p>Analyze a painting not previously seen and discussed in class.</p>	<p>Quizzes: vocabulary terms, individual artists, listening comprehension, and reading comprehension</p> <p>Homework: In this unit students are required to print out a copy of all paintings that are being studied in class in order to be able to annotate them as they are being presented in class.</p> <p>Participation: In this unit students should be advised that their class participation and/or partner and group work will weigh very heavy in their grade.</p>

El Arte Español desde El Greco hasta Goya (cont.)

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>COMMUNICATION INTERPERSONAL MODE</p> <p>Engage in short conversations about personal experiences or events, and/or topics studied in other core content areas.</p> <p>Describe the main ideas and critical information from age-appropriate, culturally authentic selections both orally and in writing.</p> <p>Use language in a variety of settings to further personal and/or career goals.</p> <p>COMMUNICATION PRESENTATIONAL MODE</p> <p>Create and perform role plays or oral reports based on personal experiences and/or exposure to perspectives from the target culture.</p> <p>Use language creatively in writing a response to a variety of oral or visual prompts.</p>		<p>Watch video clips and analyze cultural values using graphic organizers.</p> <p>Defend a personal opinion by writing an essay analyzing a piece of art.</p>	<p>Complete a graphic organizer based on an article about Velázquez telling what you know (Yo sé que...) and what you would like to know about Velázquez (Me gustaría saber...)</p> <p>View signature paintings of each one of the artists:</p> <ul style="list-style-type: none"> • El Greco: «Toledo», «El entierro del conde Orgaz» and «El Expolio» • Velázquez: «Las meninas», «Las lanzas», and «Las hilanderas» • Goya: «La familia de Carlos IV», «El 2 de mayo», «El 3 de mayo», and «Saturno devorando a su hijo». <p>Engage in the activity «Color Coded Responses » group work (See appendix).</p>	<p>Folder: includes a computer copy of all paintings studied in class and all additional handouts, graphic organizers, etc.</p> <p>Presentational and/or Interpersonal Speaking and/or Writing</p> <p>IPA (See appendix)</p>

El Arte Español desde El Greco hasta Goya (cont.)

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>Describe orally, in writing, or through simulation, similarities and differences among products and practices found in the target culture with their own.</p> <p>CULTURE INTERPRETIVE MODE</p> <p>Show the relationship between the cultural characteristics found in articles or video clips to the cultural perspectives of the target culture(s).</p> <p>Explain how the attitudes and beliefs (perspectives) of the target culture(s) are reflected in cultural practices.</p> <p>CULTURE INTERPERSONAL MODE</p> <p>Describe past and present issues, events, and/or trends from the target culture perspective and the U.S. perspective.</p>			<p>Engage in the activity «Museum Walk» looking at a variety of paintings from a particular artist.</p> <p>Play «La firma» using information from any of the articles read. (See appendix for a sample.)</p> <p>Compare and contrast any two works of one artist or the works of two of the featured artists, i.e. «El 2 y el 3 de mayo» or El Greco vs. Velázquez. (Use the compare and contrast words from the Unit «El tomate» as much as possible.)</p> <p>Visit the Metropolitan Museum.</p> <p>Engage in an Interpersonal conversation with a classmate discussing the highlights of the trip to the museum.</p> <p>Write a short Interpersonal note to the curator of the museum describing your visit and making a suggestion on how he might improve the museum for students.</p>	

El Arte Español desde El Greco hasta Goya (cont.)

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>Demonstrate and discuss in some detail observable patterns of behavior and social conventions in the target culture(s) and make comparisons with the U.S.</p> <p>Discuss various elements of age-appropriate, culturally authentic selections and identify how they reflect certain aspects of the target culture.</p> <p>Use culturally appropriate etiquette in verbal and non-verbal communication in a variety of social situations.</p> <p>CULTURE PRESENTATIONAL MODE</p> <p>Present the results of research showing the extent of diversity in products and practices that exist within the target language/culture(s).</p>			<p>Watch a PowerPoint presentation of Fernando Botero's work.</p> <p>Choose your favorite Botero painting to be used in an Interpersonal role play situation. (See IPA)</p> <p>Read an article about Fernando Botero's work and complete an interpretive packet.</p> <p>Present an original work of art that reflects how experiences during childhood can impact one's own identity. (See IPA)</p>	

El Arte Español desde El Greco hasta Goya (cont.)

Resources: Essential Materials, Supplementary Materials, Links to Best Practices

«Como Usted vea...Fernando Botero» PowerPoint

Ugarte, Francisco: revised by Michael Ugarte and Kathleen McNerney. *España y su civilización*, Quinta Edición. McGraw Hill, 1999. (P. 86-93, P. 100-103 and P. 120-125)

Internet sites for Spanish Paintings

Video Clips

Instructional Adjustments: Modifications, student difficulties, possible misunderstandings

APPENDICES

WORLD LANGUAGES SPANISH PROGRAM SEQUENCE

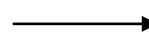
**High School Honors Spanish Program
Spanish
Program**

High School Accelerated

Spanish 1 (Accelerated)



Spanish 8 A/B (From 504)

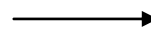


Spanish 2 (Accelerated)

Spanish 8 (518 – 5x/week program)



Spanish 3 (Honors) Spanish 8 A/B (508)



Spanish 3 (Accelerated)

Spanish 4 (Honors)

Spanish 4 (Accelerated)

Spanish 5 (Honors)

Spanish 5 (Accelerated)

Spanish AP (Honors)

Spanish 6 (Accelerated)

LESSON PLANNING

To enable students to achieve the objectives for each course, the teacher is obliged to complete the prescribed course content.

Written Plans: A written lesson plan gives direction and organization to the lesson. It is a systematic and logical outline of the procedures/activities related to the introduction, drill, application and/or review of the material selected for study. It must include a daily objective. The objective must state what the students are to learn and how the instructor will know that they have learned it. **Example: The students will demonstrate (SWD) the ability to speak in the future by stating five things they will do this summer.**

1 . Preparation of Lessons

- a. Read and become thoroughly familiar with the information contained in the introductory section of the teachers' editions.
- b. Read and study the content of the entire unit. Consult also the appropriate pages of the curriculum guide for suggested techniques and activities.
- c. Block out the entire lesson over the designated time period. This tentative outline will provide a framework for the development of daily plans.
- d. Course objectives are stated in terms of proficiency levels. Plan daily activities that focus on the learners. How will they be involved actively in the lesson.
- e. Each day's lessons generally should include a variety of activities, e.g., vocabulary, structure(s), reading, etc. Timing and pacing of activities are important. An activity that extends too long becomes dull. Provide a logical transition between activities.
- f. The lesson usually should represent a blend of new work and review material.

2. Structures

- a. Try an inductive approach when introducing regular and simple concepts: (1) oral presentation of examples; (2) oral practice; (3) generalization or rule - derived from students.
- b. Reinforce the concept through reading of text drills and completion of appropriate written exercises.
- c. A deductive approach is recommended for the presentation of patterns that cannot be discovered through analogy.

3. Exercises:

It is not necessary to assign all exercises; select those that best meet the needs of the students.

4. Personalization

- a. Vary questions and drills in the text in order to personalize the content.
- b. Provide oral and written application activities similar to those described in the curriculum guide. Once the mechanics have been mastered, realistic stimuli enable students to apply the vocabulary and/or concepts required. Provide students with learning experiences that go beyond the mechanical stage.

5. Pictures - Transparencies

- a. Compile a collection of visuals for each lesson. Visual cues are an invaluable aid to stimulate conversation and provide a common point of reference.
- b. Refer to and use captioned photographs that appear in each lesson. Students should be able to provide brief descriptions or answer related questions.

6. Use of Hindi

- a. Conduct the lesson in Hindi.
- b. Emphasize usage rather than analysis. Talk in the language, not about the language.
- c. Do not encourage translation or decoding into English on the part of students.

TECHNOLOGY

An integral part of the high school program is to incorporate the use of the internet. This may be achieved in one of several ways: research in the Media Center, in the classroom, or at home.

Topics to be considered are:

- map study
- the influence of the Spanish language and culture on the United States and the world
- famous men and women from Spanish speaking countries
- Spanish names and their origin
- flags of Spanish speaking countries
- foods
- sports
- music
- similarities and differences in residences
- school life
- shopping
- attitudes toward time
- greetings and farewells
- historical
- figures on currencies

Procedure

Presentation of information may be given as collages, oral presentations, posters, mobiles, diaramas or other such visuals.

This can be a group, partner, or individual activity.

Public Schools of Edison Township
Divisions of Curriculum and Instruction

Draft 14

Essential Instructional Behaviors

Edison's Essential Instructional Behaviors are a collaboratively developed statement of effective teaching from pre-school through Grade 12. This statement of instructional expectations is intended as a framework and overall guide for teachers, supervisors, and administrators; its use as an observation checklist is inappropriate.

1. Planning which Sets the Stage for Learning and Assessment***Does the planning show evidence of:***

- a. units and lessons directly related to learner needs, the written curriculum, the New Jersey Core Content Curriculum Standards (NJCCCS), and the Cumulative Progress Indicators (CPI)?
- b. measurable objectives that are based on diagnosis of learner needs and readiness levels and reflective of the written curriculum, the NJCCCS, and the CPI?
- c. lesson design sequenced to make meaningful connections to overarching concepts and essential questions?
- d. provision for effective use of available materials, technology and outside resources?
- e. accurate knowledge of subject matter?
- f. multiple means of formative and summative assessment, including performance assessment, that are authentic in nature and realistically measure learner understanding?
- g. differentiation of instructional content, processes and/or products reflecting differences in learner interests, readiness levels, and learning styles?
- h. provision for classroom furniture and physical resources to be arranged in a way that supports student interaction, lesson objectives, and learning activities?

2. Observed Learner Behavior that Leads to Student Achievement***Does the lesson show evidence of:***

- a. learners actively engaged throughout the lesson in on-task learning activities?
- b. learners engaged in authentic learning activities that support reading such as read alouds, guided reading, and independent reading utilizing active reading strategies to deepen comprehension (for example inferencing, predicting, analyzing, and critiquing)?
- c. learners engaged in authentic learning activities that promote writing such as journals, learning logs, creative pieces, letters, charts, notes, graphic organizers and research reports that connect to and extend learning in the content area?
- d. learners engaged in authentic learning activities that promote listening, speaking, viewing skills and strategies to understand and interpret audio and visual media?
- e. learners engaged in a variety of grouping strategies including individual conferences with the teacher, learning partners, cooperative learning structures, and whole-class discussion?
- f. learners actively processing the lesson content through closure activities throughout the lesson?
- g. learners connecting lesson content to their prior knowledge, interests, and personal lives?
- h. learners demonstrating increasingly complex levels of understanding as evidenced through their growing perspective, empathy, and self-knowledge as they relate to the academic content?
- i. learners developing their own voice and increasing independence and responsibility for their learning?
- j. learners receiving appropriate modifications and accommodations to support their learning?

3. Reflective Teaching which Informs Instruction and Lesson Design

Does the instruction show evidence of:

- a. differentiation to meet the needs of all learners, including those with Individualized Education Plans?
- b. modification of content, strategies, materials and assessment based on the interest and immediate needs of students during the lesson?
- c. formative assessment of the learning before, during, and after the lesson, to provide timely feedback to learners and adjust instruction accordingly?
- d. the use of formative assessment by both teacher and student to make decisions about what actions to take to promote further learning?
- e. use of strategies for concept building including inductive learning, discovery-learning and inquiry activities?
- f. use of prior knowledge to build background information through such strategies as anticipatory set, K-W-L, and prediction brainstorm?
- g. deliberate teacher modeling of effective thinking and learning strategies during the lesson?
- h. understanding of current research on how the brain takes in and processes information and how that information can be used to enhance instruction?
- i. awareness of the preferred informational processing strategies of learners who are technologically sophisticated and the use of appropriate strategies to engage them and assist their learning?
- j. activities that address the visual, auditory, and kinesthetic learning modalities of learners?
- k. use of questioning strategies that promote discussion, problem solving, and higher levels of thinking?
- l. use of graphic organizers and hands-on manipulatives?
- m. creation of an environment which is learner-centered, content rich, and reflective of learner efforts in which children feel free to take risks and learn by trial and error?
- n. development of a climate of mutual respect in the classroom, one that is considerate of and addresses differences in culture, race, gender, and readiness levels?
- o. transmission of proactive rules and routines which students have internalized and effective use of relationship-preserving desists when students break rules or fail to follow procedures?

4. Responsibilities and Characteristics which Help Define the Profession

Does the teacher show evidence of:

- a. continuing the pursuit of knowledge of subject matter and current research on effective practices in teaching and learning, particularly as they tie into changes in culture and technology?
- b. maintaining accurate records and completing forms/reports in a timely manner?
- c. communicating with parents about their child's progress and the instructional process?
- d. treating learners with care, fairness, and respect?
- e. working collaboratively and cooperatively with colleagues and other school personnel?
- f. presenting a professional demeanor?

PUBLIC SCHOOLS OF EDISON TOWNSHIP
DIVISION OF CURRICULUM AND INSTRUCTION

2009-10 GROUPING PROCEDURES FOR WORLD LANGUAGES: GRADES 6 - 12

Honors French/Spanish Sequence

1. **French/Spanish 6** - Enrollment in the sixth-grade world languages program is required of all grade 6 students. Students who continue their study of Spanish from the elementary school are enrolled in Spanish 506. Students who begin the study of Spanish in the middle school are enrolled in Spanish 503. French is a new language offering, so all students begin this language in French 526. The language chosen for study in grade 6, shall be the language studied in grades 7 & 8.
2. **French/Spanish 7** - Enrollment in the seventh-grade world languages program is required of all students who completed French/Spanish 6.
3. **French/Spanish 8** - Enrollment in the eighth-grade world languages program is required of students who completed French/Spanish 7. Students recommended for grade 8 Language Arts H or -1 will be enrolled in the French/Spanish everyday program. Students recommended for grade 8 Language Arts-2 will be enrolled in the French/Spanish alternate day program.
4. **French 2 Honors** – Eighth-grade students in the 5x/week program who are consistently maintaining A's and B's who give indication of being able to maintain that level of achievement should be scheduled for French 2H. Generally, these students should show above average proficiency in all language skills: listening, speaking, reading and writing. They should be able to function in the target language in the classroom and should have teacher recommendation. Students not recommended for French 2H should be placed in French 2-1 class.
5. **Spanish 3 Honors** – Eighth-grade students in 5x/week program who are consistently maintaining A's and B's who give indication of being able to maintain that level of achievement should be scheduled for Spanish 3H. Generally, these students should show above average proficiency in all language skills: listening, speaking, reading and writing. They should be able to function in the target language in the classroom and should have teacher recommendation. Students not recommended for Spanish 3H should be placed in a Hindi 1-1 class.
6. **French 3 Honors**
 - a) It is expected that most students now enrolled in French 2H will proceed directly to French 3 (Honors). The criteria delineated below serve as guidelines for the placement of students in French 3H classes.
 - Maintain grades in French 2H of A or B.
 - Ability to grasp and retain structural concepts.
 - Above average proficiency in all language skills: listening, speaking, reading and writing.

- Ability to function in the language, i.e., accustomed to using the language in the classroom.
- Generally favorable attitude toward language learning – demonstrated through interest in development of communication skills, preparation and completion of assignments, regular attendance, self-motivation, etc.

b) French 2H students who do not meet the above criteria should be recommended for placement in a French 3-1 class.

7. Spanish 4 Honors

a) It is expected that most students now enrolled in Spanish 3H will proceed directly to Spanish 4 (Honors). The criteria delineated below serve as guidelines for the placement of students in Spanish 4H classes.

- Maintain grades in Spanish 3H of A or B.
- Ability to grasp and retain structural concepts
- Above average proficiency in all language skills: listening, speaking, reading and writing
- Ability to function in the language, i.e., accustomed to using the language in the classroom
- Generally favorable attitude toward language learning – demonstrated through interest in development of communication skills, preparation and completion of assignments, regular attendance, self-motivation, etc.

b) Spanish 3H students who do not meet the above criteria should be recommended for placement in a Spanish 4-1 class.

8. **French 4 Honors** - Upon completion of French 3H, it is expected that most students now enrolled in French 3H will proceed directly to French 4 (Honors). The criteria delineated below serve as guidelines for the placement of students in French 4H classes.

a) French 4 – Honors: Guidelines for placement in 4-Honors are listed below.

- Projected end-of-year grade of B in French 3H or A in 3-1 and teacher recommendation
- Above-average proficiency in all language skills: listening, speaking, reading and writing
- Ability to perform successfully in a diversified, in-depth academic program.
- Self-motivation and interest in language study

9. **Spanish 5 Honors** - Upon completion of Spanish 4H, it is expected that most students now enrolled in Spanish 4H will proceed directly to Spanish 5 (Honors). The criteria delineated below serve as guidelines for the placement of students in Spanish 5H classes.

a) Spanish 5 - Honors: Guidelines for placement in 5-Honors are listed below.

- Projected end-of-year grade of B in Spanish 4H or A in 4-1 and teacher recommendation

- Above-average proficiency in all language skills: listening, speaking, reading and writing
- Ability to perform successfully in a diversified, in-depth academic program
- Self-motivation and interest in language study

b) Spanish 5-1 (Accelerated): Students recommended for 5-1 should meet the following criteria.

- Projected end-of-year grade of C in Spanish 4H or B/C in Spanish 4-1
- Average proficiency in all language skills: listening, speaking, reading and writing
- Ability to perform in the language within the framework of a less intensified program than the honors program
- Interest in improvement of basic language skills

10. **French AP Honors:** This college level course is designed for linguistically advanced students. Although not required, students are encouraged to take the advanced placement examination in May. Students recommended for 5/AP should meet the criteria described below.

- Projected end-of-year grade of **A** or **B** in French 4-Honors. Exceptional students from French 4-1 and 5-1 may also be enrolled with recommendation of AP teacher.
- Students enrolled in the AP program must demonstrate excellent proficiency in all language skills: listening, speaking, reading and writing
- Since the Spanish AP program follows the literature syllabus, students who enroll must also have the potential ability to :
 - analyze and interpret literary works
 - compare and contrast different authors, works and periods
 - identify figures of speech, symbolism, meter or rhyme schemes
 - evaluate literary works
 - high degree of self motivations; able to work independently

11. **Spanish AP Honors:** This college level course is designed for linguistically advanced students. Although not required, students are encouraged to take the advanced placement examination in May. Students recommended for 5/AP should meet the criteria described below.

- Projected end-of-year grade of **A** or **B** in Spanish 5-Honors. Exceptional students from Spanish 5-1 and 6-1 may also be enrolled with recommendation of AP teacher.
- Students enrolled in the AP program must demonstrate excellent proficiency in all language skills: listening, speaking, reading and writing
- Since the Spanish AP program follows the literature syllabus, students who enroll must also have the potential ability to:
 - analyze and interpret literary works
 - compare and contrast different authors, works and periods
 - identify figures of speech, symbolism, meter or rhyme schemes
 - evaluate literary works
 - high degree of self motivation; able to work independently

12. **French 5-1** (Accelerated): Students who have completed a fourth year French program with a grade of C or better but who are not recommended for the AP course may elect French 5-1.

13. **Spanish 6-1 (Accelerated):** Students who have completed a fifth year Spanish program with a grade of C or better but who are not recommended for the AP course may elect Spanish 6-1.

Honors Latin/Hindi Sequence

Students can elect to study Latin or Hindi at the Honors level in the high school. Determination for Honors credit is developed through a contract that the students and parents/guardians sign at the beginning of each academic year. The contract specifies the additional academic requirements that the student agrees to meet in order to receive Honors credit.

Four-Year Sequence

1. **French/Spanish/Latin/Hindi 1 (Accelerated)**
Students who are native Spanish speakers wishing to enroll in a Spanish course in the high school must prepare a writing sample which the high school teachers will evaluate. They will recommend placement. The supervisor will coordinate the evaluation.
2. **French/Spanish/Latin/Hindi 2 (Accelerated)** - Students who successfully complete the first-year program will be recommended by their teachers for a second year of study. These students should have a grade of C or better in French/Spanish/Latin 1. Students who show unsatisfactory progress in the first-year course should be recommended to repeat the course or discontinue world languages study.
3. **French/Spanish/Latin/Hindi 3 (Accelerated)** - To the extent that their interests and abilities permit, second-year students should be encouraged to enroll in the third-year course. Generally students enrolling in a third year program should meet the following criteria:
 - Projected end-of-year grade of C or better in World Languages 2
 - Ability to grasp and master structural concepts
 - Ability to read with comprehension
 - Generally favorable attitude toward language learning demonstrated through interest in development of oral and written skills, preparation and completion of assignments, regular attendance, self-motivation
4. **French/Spanish/Latin/Hindi 4 (Accelerated)** - To the extent that their interests and abilities permit, third-year students should be encouraged to enroll in the fourth-year course. Generally students enrolling in a fourth year program should meet the following criteria:
 - Projected end-of-year grade of C or better in World Languages Level 3
 - Ability to grasp and master structural concepts
 - Ability to read with comprehension
 - Generally favorable attitude toward language learning demonstrated through interest in development of oral and written skills, preparation and completion of assignments, regular attendance, self-motivation

Recommendations are subject to review and approval by the principal or his/her designee.

Martin Smith
Beatrice Yetman
World Languages Supervisors

APPROVED: _____
Rose Traficante
Assistant Superintendent

OPTIONAL ACTIVITIES**SPANISH JOURNAL:**

Students will write to other students in the district (from same teacher, same school, or possibly between schools) on journal/writing topics from class. These entries would be placed in a journal notebook and then responded to by a pen pal student in a different class. Based on technology availability, e-mail journal/pen pal letters are possible. Journal entries would be brief and geared to the thematic unit being studied. These journals would be kept through February with the proposal of gathering the students together to meet each other at a language fiesta, with games and food, during World Language Week.

APPLICATION ACTIVITIES

Listening activities/TPR responses

The natural approach (handout)

Listening activities using visuals (tiras cómicas)

TPR Storytelling (handout)

GOUIN SERIES see handout

Language ladder of feelings

APPENDIX G:
METHODOLOGY FOR INNOVATIVE
INSTRUCTION IN K-12
WORLD LANGUAGE PROGRAMS

Figure 26**GOUIN SERIES**

A strategy in which students learn to use short sentences or phrases to describe a logical sequence of actions that take place in a specific context that is familiar to the student.

HOW DO YOU USE IT?

The teacher orally describes a particular set of logical steps or a daily routine using action verbs in the same tense. Pantomime accompanies the oral description of the action as they repeat the teacher's description of the action. Eventually, the teacher can request original sequences from the students, based on their own daily experiences.

WHAT ARE THE BENEFITS?

- engages students' interest and active participation
- gives an authentic experience of using the target language
- develops listening and oral comprehension as a continuum within authentic situations
- facilitates the natural emergence and development of oral communication in the target language.

Figure 27**DIALOGUE JOURNALS**

A strategy in which students use journals as a way to hold private conversations in the target language with the teacher. Dialogue journals are vehicles for sharing ideas and received feedback in the target language. This dialogue can be conducted by e-mail where it is available.

HOW DO YOU USE IT?

Students write on topics on a regular basis, and the teacher responds with oral or written advice, comments, and observation in conversation. In the early stage of learning a language, students can begin by adding a few words and combining them with pictures.

WHAT ARE THE BENEFITS?

- develops communication and writing skills
- creates a positive relationship between the teacher and the student
- increases student interest and participation
- allows the student to direct his or her own learning
- provides opportunities to use the target language

Adapted from the *Florida Curriculum Framework*, 1996

Figure 29 (continued)**TPR STORYTELLING**

Offer it to students on your right.
Offer that student a big bird.
Grab a coyote and put it on that student's head.
Etc.

After practice with short commands, a sample scenario, which students act out while the teacher narrates, might look like this:

There is tiny bird. (“Student bird” takes a bow and says “tweet tweet”.) There is a big coyote. (“Student coyote” takes a bow and “howls.”) The big coyote had four sandwiches. The tiny bird wants to eat the sandwiches, so the coyote offers the bird two sandwiches. Yum!

Step Two: Students Produce and Practice Vocabulary Words

Once students have internalized vocabulary words through TPR practice and scenarios, the class divides into student pairs to practice the words. One student in the pair reads the word and the other gives the corresponding gestures, then vice versa. Next, one student does the gesture and the other says the corresponding word.

Step Three: Teacher Presents a Mini-Story that Students Then Retell and Revise

Using student actors, puppets, or pictures from the text, the teacher then narrates a mini-story containing the targeted vocabulary words.

The mini-story and illustrations corresponding to the above vocabulary words are as follows:

There is a big coyote. There is also a tiny bird. The coyote sees the bird. The coyote wants to eat the bird. The coyote grabs the bird. Oh no! But the bird offers the coyote a peanut butter sandwich. What a relief?

The teacher uses a variety of techniques to increase exposure to the story and to help the students start telling it:

1. She pauses in the story to allow students to fill in words or act out gestures.
2. She makes mistakes and lets the students correct her.
3. She asks short-answer and open-ended questions.
(Is the coyote long or little? Who does the coyote grab? What is the coyote's name? Where does he live?)

Adapted from *Foreign Language Notes* Vol. 39, NO.2 (Spring, 1997)

Figure 30
INTERVIEWS

A strategy for gathering information and reporting

HOW DO YOU USE IT?

Students prepare a set of questions and a format for the interview. After conducting the interview, students present their findings to the class.

WHAT ARE THE BENEFITS?

- fosters connections between ideas
- develops the ability to interpret answers
- develops organizational and planning skills
- develops problem-solving skills
- provides opportunities to use the target language
-

Figure 31

CLOZE

A open-ended strategy in which a selected word or phrase is eliminated from a written or oral sentence or paragraph.

HOW DO YOU USE IT?

The teacher eliminates a word or phrase from the sentence. Students complete the sentence with a word that “makes sense.” The teacher may select random words or a specific part of speech. This can be expanded to the more difficult task of finding a word that makes sense when only the initial letter of the word is provided.

WHAT ARE THE BENEFITS?

- provides opportunities for creativity
- develops the use of precise vocabulary
- focuses on the use of precise and correct communication
- increase comprehension skills
- provides opportunities to use the target language

Adapted from the *Florida Curriculum Framework*, 1996

Total Physical Response Storytelling:

Total Physical Response (TPR) occurs when students react physically to commands in the target language. This allows students to acquire vocabulary consistent with The Natural Approach. It also allows for a silent period where comprehension is established before the student is expected to speak. Students link their actions with the words so that they internalize vocabulary using movement as well as thought.

For example: "Point to the apply." "Put the apple on your head."

Language learned through TPR alone may become passive. TPR Storytelling was developed by Blaine Ray in the 1980's and 1990's to expand into narration and description. After the target story is mastered, students go on to add humor and originality by creating their own versions.

The steps to teaching a mini-story are:

1. Present one word at a time through TPR movement, models or pictures.
2. Practice the words and actions in groups with words visible.
3. Practice with eyes closed.
4. Present a mini-story.
5. Volunteers act out the story for the class.
6. Ask simple questions about the story: yes/no, either/or, fill-in, open-ended
7. Students tell the story to a partner.
8. Pairs volunteer to act out for the class.
9. Brainstorm variations for the story.
10. Pairs, groups devise a new story or students create one for homework.

Appendix H
Integrated Performance Assessment Tasks

ATTACHMENTS

Attachment #1

PALABRAS PARA HACER COMPARACIONES Y CONTRASTES

SEMEJANZAS

Tanto Serrat **como** Downs cantan en más de un idioma. (**Both** Serrat and Downs...)

Los dos (ambos) usan la música para compartir sus sentimientos y sus ideas sobre problemas sociales y políticos. (**Both** use...)

Serrat ama sus raíces catalanes, y Downs **también** celebra su origen. (...**also**...)

Serrat **no** aceptó los abusos del dictador Franco, y Downs **tampoco** acepta los abusos sufridos por los inmigrantes. (**doesn't...either**)

Ni Serrat **ni** Downs se preocupa principalmente por el Éxito comercial. (**Neither...nor**...)

Ninguno (de los dos) acepta las injusticias en el mundo. (**Neither of them**...)

Attachment #1 continued**DIFERENCIAS**

Mientras que Serrat **canta** en catalán, Downs tiene canciones en inglés, español y en lenguas indígenas de México. (**While + verb phrase** [i.e. canta en...])

Serrat canta en catalán; Downs **en cambio (por otro lado)** canta en inglés y zapateco. (**in contrast/on the other hand**)

Cuando Serrat cantó en catalán, la dictadura franquista lo castigó. **A diferencia de** Serrat, Downs ha tenido la libertad de cantar en diferentes idiomas. (**In contrast to.../On the other hand...**)

Por un lado...Por otro lado...

Attachment #2

Al leer el artículo la segunda vez responde con tantas respuestas como posible. No es necesario escribir en frases completas.

¿qué?	
¿quiénes?	
¿cuándo?	
¿dónde?	
¿por qué?	

Attachment #3: Interpersonal Writing for «La tomatina»

Include the following:

- Include a respectful salutation: «Muy estimado alcalde»
- Tell who you are and where you are from
- Explain why you are writing
- Tell how you heard about «La tomatina»
- Tell why or why not the tradition should or should not continue
- Request politely that he consider your opinion
- Include a respectful goodbye: «Respetuosamente» o «Atentamente»

Interpersonal Task

Task Title: Edad y juventud

Theme: REALISMO Y FANTASÍA

Level: Pre-advanced **Focus Age Group:** 16-17 years old

National Standards Goals:

Communication **Cultures** **Connections** **Comparisons** **Communities**

Communication Mode: Interpretive **Interpersonal** Presentational

Time Frame: approximately 5 minutes per pair

Description of task: Using the pictures on pg. 31 of *Abriendo Paso – Lectura*, in pairs, students are to discuss the following question, in depth: ¿Qué tienen que ver estas escenas con la inmortalidad?

Materials needed: *Abriendo Paso – Lectura*, pg. 31

Teacher Notes: This assessment should be completed in Spanish with a partner.

Pre-advanced Interpersonal Rubric

	Exceeds Expectations	Meets Expectations	Does Not Meet Expectations
VOCABULARY USE <ul style="list-style-type: none"> • Do you use vocabulary pertaining to the topic? Do you include details? 	You use a variety of vocabulary on several aspects of the topic. You provide some supporting details.	You use a variety of vocabulary on a few aspects of the topic. You provide few supporting details.	Your vocabulary is limited and/or repetitive. You provide no supporting details.
COMPREHENSION <ul style="list-style-type: none"> • How well do you understand? 	You respond appropriately to most questions. You give some feedback.	You respond appropriately to some questions. You may try to give feedback.	You respond appropriately to few questions. You don't give any feedback.
COMMUNICATION STRATEGIES <ul style="list-style-type: none"> • What do you do when one of you doesn't understand? 	You ask questions when unsure of meaning. You may try to paraphrase to help in understanding.	You may ask questions or use substitute words when unsure of meaning.	You repeat words or may use substitute words when unsure of meaning. You may use gestures to show that you don't understand or can't find the words you want in the language.
<ul style="list-style-type: none"> • How do you participate in the conversation? 	You are able to start the conversation and ask questions to move it along. Questions include yes/no and informational.	You are able to ask some basic questions to help move the conversation along.	You may attempt to ask memorized questions, but you generally only respond to questions.
COMPREHENSIBILITY <ul style="list-style-type: none"> • Can you be understood? 	You are generally understood by those accustomed to interacting with language learners. Your pronunciation does not distort message.	You may be understood, with minimal difficulty, by those accustomed to dealing with language learners. There are some errors in pronunciation, but they do not distort message.	You are understood with difficulty by those accustomed to dealing with language learners. There are many errors in pronunciation, which may impede message.
<ul style="list-style-type: none"> • How do you get your message across? 	You create with language using strings of sentences and some connected sentences.	You can create with language using simple sentences and some strings of sentences.	You use some simple sentences, but you rely on memorized phrases.
LANGUAGE CONTROL <ul style="list-style-type: none"> • How in control are you of the language? 	You are highly accurate when producing simple sentences.	You are generally accurate when producing simple sentences.	You are using memorized language. Your accuracy may decrease when creating with language.

Interpretive Task

Task Title: Nosotros, no

Theme: REALISMO Y FANTASÍA

Level: Pre-Advanced **Focus Age Group:** 16-17 years old

National Standards Goals:

Communication **Cultures** **Connections** **Comparisons** **Communities**

Communication Mode: **Interpretive** Interpersonal Presentational

Time Frame: 2 or 3 class periods of 43 minutes.

Description of task: Students are to individually read *Nosotros, no*, pg. 34-35. Students are to answer, writing the following questions:

1. ¿Quiénes no se beneficiarán de éste descubrimiento?
2. ¿Cuál es la reacción inicial de los que no serán incluidos?
3. ¿Por qué cambian de opinión?
4. ¿Cómo será el mundo en el 2168?

Then, students are to complete pg. 37-39, Activity D

Materials needed: *Abriendo Paso – Lectura*, “Comprensión” activities – pg. 36-39

Teacher Notes:

Pre-advanced Interpretive Rubric

	Exceeds Expectations	Meets Expectations	Does Not Meet Expectations
Comprehension <ul style="list-style-type: none"> • Main ideas • Supporting details (How well do you find the main ideas and supporting details from the text?)	You are able to identify the main idea. You identify all of the supporting details.	You are able to identify the main idea. You identify some of the supporting details.	You are able to identify the main idea. You identify few of the supporting details.
Vocabulary <ul style="list-style-type: none"> • Key Words (How do you determine meaning of words?)	You are able to determine the meaning of all key words that are cognates and thematic vocabulary.	You are able to determine the meaning of some key words that are cognates and thematic vocabulary.	You are able to determine the meaning of a few key words cognates and thematic vocabulary.

PRESENTATIONAL TASK

Task Title: Los arboles mueren de pie

Theme: REALISMO Y FANTASÍA

Level: Pre-advanced **Focus Age Group:** 16-17 years old

National Standards Goals:

Communication Cultures **Connections** **Comparisons** Communities

Communication Mode: Interpretive Interpersonal **Presentational**

Time frame: 1 class period (for essay, but several weeks of class time to read and discuss the play)

Description of Task: Students are to write an essay on one of the following topics from the task sheet about the play *Los arboles mueren de pie*.

Materials needed: *Los arboles mueren de pie*, paper

Task sheet

Presentational Task – Essays on *Los arboles mueren de pie*

Escoge una de los siguientes preguntas o temas y escribe un ensayo de una página y media (a doble espacio).

PRIMER ACTO

- a. El aspecto de la oficina – lo fantástico y lo natural. ¿Cuál es el significado de este contraste en la oficina? ¿Cuál es el mensaje que recibimos en esta primera escena en cuanto a lo que ocurre en el primer acto?
- b. La triste juventud de Isabel – su vida sin esperanzas, el acontecimiento del ramo de rosas esa noche, el “mañana”, su venida a la oficina. En tu opinión, ¿por qué acepta ella la invitación de Mauricio a hacerse “compañera”, o sea, parte de esa organización?

SEGUNDO ACTO

- c. La Abuela: su character – sus recuerdos del nieto ausente—sus esperanzas
- d. La casa de la Abuela en contraste con la oficina: el mundo tranquilo y el mundo arbitrario.
- e. La transformación de Isabel: la vida y la farsa en conflicto—el artista frío y la mujer de corazón

TERCER ACTO

- f. En la página 159, líneas 6-8, la Abuela dice: “Es el ultimo día Fernando. Qué no me vean caída. Muerta por dentro, pero de pie. Como un árbol.” Explica los sentimientos de la Abuela, por qué dice esto. ¿Cómo se relaciona esto que dice al título de la obra? ¿Qué quiere decir?
- g. Escribe sobre el cambio en Isabel después que ella llegó a la casa de la Abuela y empezó a conocerla. ¿Qué sentimientos despertó en ella la relación con la Abuela? ¿Qué deseaba Isabel ahora? ¿Qué esperanzas tenía?

Intermediate Presentational Rubric

	Exceeds Expectations	Meets Expectations	Does Not Meet Expectations
VOCABULARY USE / IMPACT <ul style="list-style-type: none"> • Do you use vocabulary pertaining to the topic? Do you include details? 	You use a variety of vocabulary, with little repetition, on several aspects of the topic. You provide some supporting details.	You use a variety of vocabulary, with some repetition, on a few aspects of the topic. You provide few supporting details.	Your vocabulary is limited and/or repetitive. You provide no supporting details.
COMPREHENSIBILITY <ul style="list-style-type: none"> • Can you be understood? 	You are understood all of the time and you express your message with ease.	You are understood most of the time and you express your message with minimal difficulty.	You are not well understood and you express your message with difficulty.
<ul style="list-style-type: none"> • How do you get your message across? 	You create with language using sentences, including some connected sentences.	You create with language using simple sentences. You may attempt to connect sentences.	You utilize language consisting of memorized phrases. You may include simple sentences.
LANGUAGE CONTROL <ul style="list-style-type: none"> • How in control are you of the language? 	You are highly accurate when producing simple sentences. Accuracy may decrease when attempting to use time frames other than the present. Few spelling / punctuation errors.	Generally accurate when producing simple sentences. Accuracy may decrease when attempting to add details. Some spelling / punctuation errors.	You are using memorized language. Accuracy may decrease when attempting to create with language. Many spelling / punctuation errors.

Attachments:**Attachment #1 Role Play: Recomendaciones**

Directions: Each partner must speak equally by asking and telling. The conversations should be culturally appropriate. There must be a “detailed recommendations” by each partner during the course of the conversation. (The “detailed recommendations” should demonstrate your ability to use *the subjunctive to persuade and influence other people by giving your suggestions and opinions.*)

Situation #1: You and your friend have been chosen to be student ambassadors to the mayor’s new committee on the quality of life in Edison (especially the environment). Each of you has a plan to present to the mayor’s committee. Present your ideas to your friend and convince your friend that your plan is the best and vice versa. At the end of the conversation decide on what recommendations you will make to the committee.

Situation #2: You and your friend have decided to make a New Year’s resolution to get into shape and eat better. Each one of you has a personal improvement plan. Present your plan to your friend and try to convince your friend that your plan is the best and vice versa. At the end of the conversation decide on what plan you will both follow.

Situation #3: You and your friend have been having a lot of problems with your schoolwork this year. Since you know that junior year is so important you both have developed a plan to improve your grades for second semester. Present your plan to your friend and try to convince your friend that your plan is the best and vice versa. At the end of the conversation decide on what plan you will both follow.

Situation # 4: Since you are a junior this year your parents have been encouraging you (nagging you) to start exploring the colleges that you might be interested in applying to next year and what you might want to study in college. Each one of you has a plan of what you need to do. Present your plan to your friend and try to convince your friend that your plan is the best and vice versa. At the end of the conversation decide on what plan you will both follow.

Attachment #2 Pre-Advanced Interpersonal Rubric for Role Play

	Exceeds Expectations	Meets Expectations	Does Not Meet Expectations
Language Function	<p>Describes in indicative and subjunctive with detail most of the time.</p> <p>Is very accurate in both the indicative and the subjunctive.</p>	<p>Narrates and describes some of the time in indicative and subjunctive.</p> <p>Is most accurate in indicative and is less accurate when using the subjunctive.</p>	<p>Is most accurate in the indicative, but even that is inaccurate frequently.</p> <p>Accuracy decreases significantly when using the subjunctive.</p>
Communication Strategies	<p>Starts, continues and/or redirects conversation and is able to clarify in many different ways.</p> <p>Is able to circumlocute.</p>	<p>Starts and maintains conversation and sometimes is able to clarify.</p> <p>Is able to circumlocute at times.</p>	<p>Can keep the conversation going and can ask and answer questions.</p> <p>Is not able to circumlocute successfully.</p>
Comprehensibility	<p>Is easily understood by native speakers, even those unaccustomed to interacting with language learners.</p>	<p>There may be some confusion about the message but generally understood by those unaccustomed to working with language learners.</p>	<p>Generally understood by those used to interacting with language learners.</p>
Text Type	<p>Speaks in paragraphs and connected sentences.</p>	<p>Speaks in paragraphs sometimes, but mostly connected sentences.</p>	<p>Speaks in strings of sentences, some complex sentences.</p>
Vocabulary	<p>Consistently uses an extensive vocabulary to complete the task</p>	<p>Uses an adequate vocabulary to complete the task</p>	<p>Uses vocabulary insufficient to complete the task.</p>
Comprehension	<p>Responses demonstrate understanding all of the time.</p>	<p>Responses demonstrate understanding most of the time.</p>	<p>Responses demonstrate occasional understanding.</p>

Attachment #3: «A Dios le pido» Cloze activity

Que mis ojos se _____
con la luz de tu mirada, yo
a Dios le pido
que mi madre no se _____
y que mi padre me _____
a Dios le pido
que te _____ a mi lado
y que más nunca te me _____ , mi vida
a Dios le pido
que mi alma no _____
cuando de amarte se trate, mi cielo
a Dios le pido

Por los días que me quedan
y las noches que aún no llegan, yo
a Dios le pido
por los hijos de mis hijos
y los hijos de tus hijos
a Dios le pido
que mi pueblo no _____ tanta sangre
y se _____ mi gente
a Dios le pido
que mi alma no _____
cuando de amarte se trate, mi cielo
a Dios le pido

Attachment #3 continued

Un segundo más de vida para darte
y mi corazón entero entregarte
un segundo más de vida para darte
y a tu lado para siempre yo quedarme
un segundo más de vida, yo

A Dios le pido
que si me muero _____ de amor
y si me enamoro _____ de vos
y que de tu voz _____ este corazón
todos los días
a Dios le pido
que si me muero _____ de amor
y si me enamoro _____ de vos
y que de tu voz _____ este corazón
todos los días
a Dios le pido
a Dios le pido

(Se repite una vez más)

Attachment #4

Nombre _____

Vocabulario: «Baby HP»

- | | |
|-------------------|------------------------|
| 1. los folletos | 19. colocarse |
| 2. la recompensa | 20. obsequiar |
| 3. el aparato | 21. para fines |
| 4. los vástagos | 22. ni siquiera |
| 5. el ama de casa | 23. al pie de la letra |
| 6. la vitalidad | 24. digno de confianza |
| 7. la aguja | 25. cinturones |
| 8. el hogar | |
| 9. las fallas | |
| 10. un trastorno | |
| 11. los rumores | |
| 12. disponible | |
| 13. ligera | |
| 14. lucrativo | |
| 15. desprender | |
| 16. enchufar | |
| 17. satisfacer | |
| 18. realizar | |

Attachment #5

Presentación oral

Usando la estructura de *Baby HP* piensa en un nuevo producto o servicio que quieres vender. Trata de convencer y persuadir a la gente que deba comprar este nuevo producto. (Hay unas posibilidades en la Página 87.)

Contenido: Incluye las siguientes ideas:

1. la descripción del producto o del servicio
2. la utilidad
3. la calidad y la disponibilidad (availability)
4. todas las ventajas
5. cómo cambiará la vida del que lo compre
6. disputación de opiniones negativas que el público pudiera tener con opiniones contrarias

Estructuras:

1. Mandatos
2. Subjuntivo para persuadir e influir a la gente que lo compre
3. Indicativo para decir los hechos

Visual: Un cartel u otra cosa visual para representar tu producto

Presentación: Debes:

1. Hablar por aproximadamente dos minutos
2. memorizarla
3. usar buena gramática y vocabulario
4. hablar en una voz alta y clara con entusiasmo

Attachment # 6: IPA based on «La amistad en América»: This may be used as an assessment tool at the end of the unit if time permits.

Attachment #7: Project: Una campaña de publicidad para el arte de la persuasión

Attachenmt #8: Rubric for Una campaña de publicidad para el arte de la persuasión

ATTACHMENT #6

Task Title: «La amistad»

Theme: El arte de la persuasión

Level: Pre-advanced

Focus Age Group: Seniors 17 – 18 years old

National Standards Goals:

Communication **Cultures** **Connections** **Comparisons** **Communities**

Communication Mode: **Interpretive** Interpersonal Presentational

Time Frame: 1 class of 42 minutes

Description of task: Your class has been studying recently how difficult it can be to persuade people to accept your point of view. To better prepare yourself for such situations in the future your teacher recommends that you read a persuasive essay by Julián Marías «La amistad en Norteamérica».

Materials needed: 1) Essay «La amistad en Norteamérica» Capítulo 10 in Abriendo Pasos: Lectura P. 141 - 4; and 2) a comprehension packet

Teacher Notes: It is a conscious choice that the questions in this assessment are written in English so that the assessment will truly assesses the students' interpretive abilities and not their control of specific vocabulary items. However, teachers may choose to ask and have the questions answered in Spanish. Be sure to review the rubric with the students before beginning the comprehension packet.

It is suggested that you have the students complete the attached Preparation Phase ahead of time and that you discuss these questions as a pre-reading activity. Photocopy only the first paragraph of the essay, read it aloud to the students and then have them re-read it silently. Discuss the main idea of this paragraph: «Nada hay en el mundo más amistoso que un norteamericano-a no ser una norteamericana.» Once they understand it have them find four examples in the paragraph to support the premise. Ask the students what they believe the author is saying based on this paragraph. Students will then read the entire essay silently and complete the comprehensive packet attached.

Rubric: Pre-advanced Interpretive Task

	Exceeds Expectations	Meets Expectations	Does Not Meet Expectations
Literal Comprehension	Identifies the main idea and many supporting details.	Identifies the main idea and some, but not many supporting details.	Does not identify the main idea and identifies few supporting details.
Interpretive Comprehension			
-word inferences	Infers meaning of unfamiliar words in new contexts.	Infers meaning of some unfamiliar words in new contexts.	Infers meaning of few unfamiliar words in new contexts.
-concept inferences	Infers and interprets the author's intent.	Infers and interprets some of the author's intent.	Does not infer or interpret the author's intent.
-author/cultural perspectives	Accurately identifies the author's perspectives and some of the cultural perspectives.	Identifies some of the author's perspectives and a few of the cultural perspectives.	Does not identify the author's perspectives and/or the cultural perspectives.

Nombre _____ Fecha _____

I. Preparation Phase: Your Spanish teacher announced in class today that tomorrow in class you will be reading a persuasive essay about friendship in the US. On the way home from school you begin to think:

- A. ¿Qué es la amistad? ¿Cómo se manifiesta?
- B. ¿Es universal el fenómeno de la amistad? Explica. ¿Es un instinto universal desear la amistad? Explica.
- C. ¿Quién es tu mejor amigo/a? ¿Cómo es? ¿Por qué se llevan bien Uds.?
- D. ¿Cuáles son las cualidades que buscas en un/a amigo/a íntimo/a?

Nombre _____ Fecha _____

I. Comprehension Phase: The next day in class your Spanish teacher asks you to read the persuasive essay «La amistad en Norteamérica» by the Spanish author Julián Marías and to answer the questions based on the essay in order to better understand the art of persuasion.

A. **Main Idea.** Using information from the essay provide the main idea(s) of the article in English.

B. **Supporting Information.** For each of the following statements: 1) circle the number of each detail below that is mentioned in the essay (some may be distracters) and 2) highlight the sentence in the essay that substantiates that particular detail and write the number of the corresponding question in the margin.

1. Americans maintain relationships established during their university years.
2. The author is surprised by the fact that Americans have so few friends.
3. Americans seem surprised when asked for the causes of their lack of friendships.
4. Americans explain the phenomenon; however the author does not accept their explanation.
5. The author believes that the reason that Americans have so few real friendships is that they are so busy.
6. The author believes that friendships need imagination to survive.
7. The author believes that Americans do not have enough opportunities to get together with others.
8. The author believes that Americans lack the capacity to maintain friendships.

C. **Concept Inferences.** “Read between the lines” in order to answer these questions in English.

1. In Line 52-61 the author talks about how he responds when he meets a new and interesting person. «Cuando yo encuentro a una persona agradable, imagino otro encuentro, tal vez en diferentes condiciones, por ejemplo a solas . . . » To what does he attribute his success in developing and maintaining new friendships?

2. Paraphrase in your own words what the author is saying about friendships in the US in the second to last paragraph (Lines 84-89).

D. **Author’s perspective.** Circle the number of the perspective or point of view you think the author adopted as he wrote the essay and justify your answer with information from the text.

1. The author believes that Americans are quite capable of developing rich, meaningful and lasting friendships given the correct circumstances.
2. The author believes that Americans are completely incapable of developing rich, meaningful and lasting friendships

Justification from the text: (Cite lines and paraphrase in your own words in English.)

Line(s) _____

E. **Comparing Cultural Perspectives.** Answer the following questions in English.

1. What effect does the use of English by the author have in this persuasive essay?

2. Being that the author is from Spain do his reflections on friendship in the US serve to persuade us more or less? Explain.

F. **Personal Reaction to the text.** Using specific information from the article, describe your personal reaction to the article. Do you agree or disagree with the author? Be sure to provide reasons that support your reaction. **Answer in Spanish.**

G. **Meaning from context.** Based on your understanding of vocabulary words in context in this essay tell the most probable meaning for each word in English.

1. de tarde en tarde (Line 27-8) _____
2. el aislamiento (Line 38) _____
3. una escasez (Line 40) _____
4. vuelven a . . . (Line 47) _____
5. un argumento (Line 51) _____
6. se entrelazan (Line 60) _____
7. de todo género (Line 69 and Line 72) _____
8. un impulso (Line 82) _____
9. suele(n) . . . (Line 38 and Line 85) _____

Task Title: “Un nuevo negocio”

Theme: “El arte de la persuasión”

Level: Pre-advanced

Focus Age Group: Seniors, 17 – 18 years old

National Standards Goals:

Communication **Cultures** **Connections** **Comparisons** **Communities**

Communication Mode: Interpretive **Interpersonal** Presentational

Time Frame: 1 class period of 42 minutes

Description of task:

Compañero A: You have decided to begin a new business and you want to ask your best friend to participate in the venture. A mutual friend has already told you that your friend does not want to participate in this new venture. Try to convince your best friend to join you in this new business. Explain the new venture, tell why it will be successful, and anticipate any negative reactions on your friend’s part.

Compañero B: You have heard from a mutual friend that your best friend is going to ask you to help him/her to start a new business. You do not want to accept the invitation but at the same time you do not want to offend your best friend. Be supportive of the idea but explain why you can not be involved in it. Offer a possible alternative to your participation

Materials needed: Digital Voice Recorders to record the conversations (if you wish).

Teacher Notes: This assessment should be completed all in Spanish with a partner. If you have native speakers and/or heritage speakers you should make a conscious decision whether or not you want to pair them up with other native speakers and/or heritage speakers or with non-native speakers. You may give students time to practice ahead of time without writing anything. When they actually tape, they will be with another partner. This precludes students trying to memorize a script rather than producing spontaneous conversation. Also, it is imperative that the students have the rubric before they begin the task.

Nombre _____

Nota _____

Rubric: Pre-advanced Interpersonal Task**El arte de la persuasión**

	Exceeds Expectations	Meets Expectations	Does Not Meet Expectations
Language Function	<ul style="list-style-type: none"> • Describes in past, present and future with detail most of the time. • Very accurate in present, past and future. 	<ul style="list-style-type: none"> • You can narrate and describe some of the time in past, present and future. • Most accurate in present tense. Less accuracy when describing in past and future. 	<ul style="list-style-type: none"> • Most accurate in the present tense. Accuracy decreases significantly when describing in past and future.
Communication Strategies	<ul style="list-style-type: none"> • Starts, continues and/or redirects conversation and is able to clarify in many different ways 	<ul style="list-style-type: none"> • Starts and maintains conversation and is able to clarify sometimes 	<ul style="list-style-type: none"> • Can keep the conversation going and can ask and answer questions.
Comprehensibility	<ul style="list-style-type: none"> • Easily understood by native speakers, even those unaccustomed to interacting with language learners. • Speaks in paragraphs and connected thoughts 	<ul style="list-style-type: none"> • There may be some confusion about the message but generally understood by those unaccustomed to working with language learners. • Speaks in paragraphs sometimes, but mostly connected thoughts. 	<ul style="list-style-type: none"> • Generally understood by those used to dealing with language learners. • Strings of sentences, some complex sentences.
Vocabulary	Is able to consistently use an extensive vocabulary to talk about task	Is able to use an adequate vocabulary to talk about the task	Vocabulary is inadequate.

Task Title: “A veces las situaciones son difíciles”

Theme: “El arte de la persuasión”

Level: Pre-advanced

Focus Age Group: Seniors 17 – 18 years old

National Standards Goals:

Communication **Cultures** **Connections** **Comparisons** **Communities**

Communication Mode: Interpretive Interpersonal **Presentational**

Time Frame: 1 1/2 class periods of 42 minutes

Description of task: Your best friend has been going out with someone for the past ten months. You have never really cared for this person, but you have kept your mouth closed up to this point because you did not want to offend your best friend and jeopardize your friendship. But now you are finding yourself in a really difficult position! You have just found out that your best friend’s boyfriend/girlfriend is cheating on him/her. Write a letter to your friend and convince him/her to break up with this person without revealing what you have found out. Be extremely convincing and tactful. (Your letter should be approximately 250 words.)

Nombre _____

Nota _____

Rubric: Pre-advanced Presentational Task
El arte de la persuasión

	Exceeds Expectations	Meets Expectations	Does Not Meet Expectations
Comprehensibility	Easily understood by native speakers unaccustomed to the writing of language learners; clear evidence of culturally appropriate language.	Although there may be some confusion, generally understood by native speakers unaccustomed to the writing of language learners.	Generally understood by native speakers accustomed to the writing of language learners.
Impact: creative use of the language	The letter is engaging and completely sustains the reader's interest by using language in a creative way consistently.	The letter is somewhat engaging and generally sustains the reader's interest by using language in a creative way at times.	The letter is rather mundane and uninteresting; it does not sustain the reader's interest; it shows little creative use of language.
Language Function	Extremely effectively describes why your friend should breakup with his/her girlfriend/boyfriend constantly using all major time frames and providing extensive and relevant details; extremely well organized paragraphs with an effective introduction and conclusion.	Describes why your friend should breakup with his/her girlfriend/boyfriend usually using major time frames when appropriate and providing some interesting and relevant details; reasonably well organized paragraphs with an introduction and a conclusion.	Describes why your friend should breakup with his/her girlfriend/boyfriend paying little attention to major time frames and providing little relevant and/or interesting details; poorly organized; maybe lacking an introduction and/or a conclusion.
Language Control	Mostly accurate in all time frames; errors do not interfere with the communication or detract from the message.	Sometimes accurate in all time frames, but mostly accurate in the present tense; some errors are evident in more advanced structures, but generally do not impede the communication.	Sometimes accurate in the present tense, although not consistently; errors interfere with the communication and impede the message at times.

«Una campaña de publicidad»
Proyecto del grupo sobre el arte de persuasión

Situación: Hoy en día con la mala economía es muy difícil recaudar (to raise) el dinero para las organizaciones sin fines lucrativos (non-profit). Por eso la ciudad de Nueva York ha tomado la decisión presentar algunas campañas de publicidad para aumentar la conciencia de la comunidad latina en cuanto a la importancia de apoyar estas organizaciones. Han seleccionado a ti y tu compañero por sus habilidades bilingües y han pedido que Uds. creen un anuncio para la televisión.

Requisitos del proyecto:

1. Un «video clip» **de no más de cuatro minutos** con imágenes visuales, música y narración para cada transparencia.
2. Pueden elegir (seleccionar) una de estas enfermedades u organizaciones:
 - a. El diabetes
 - b. El cáncer del pecho
 - c. Las enfermedades infantiles
 - d. La Sida
 - e. El asma
 - f. El artritis
 - g. La Cruz Roja
 - h. Médicos sin Fronteras
 - i. Lucha contra el Hambre
 - j. Ante La Violencia Contra Las Mujeres
 - k. Hábitat para la Humanidad
 - i. ¿¿¿¿????
3. El «video clip» necesita persuadir a las personas de la comunidad latina apoyar esta organización por donar dinero.

La responsabilidad de la audiencia:

1. Cada uno tendrá que escuchar excelentemente y apuntar durante las presentaciones;
2. Después de todas las presentaciones tendrá que seleccionar la campaña de publicidad que mejor les inspire donar dinero.

Sugerencias tecnológicas:

1. Transferir todo el trabajo a un Flashdrive (USB) para las presentaciones en clase.
2. Revisar la presentación tecnológica para ver que se puede ver y oírla bien.
3. Voy a enseñarles cómo se usa *Photo Story*. Es bastante fácil usar y pueden descargarlo gratis en su propia computadora en casa.

Nombre _____

Nota _____

Rubric: Pre-advanced Oral Presentational Task («La campaña de publicidad»)

	Exceeds Expectations	Meets Expectations	Does Not Meet Expectations
Comprehensibility	Easily understood by native speakers unaccustomed to the speaking of language learners; clear evidence of culturally appropriate language.	Although there may be some confusion, generally understood by native speakers unaccustomed to the speaking of language learners.	Generally understood by native speakers accustomed to the speaking of language learners.
Impact: - creative use of the language to persuade/ -technology	-The presentation is extremely persuasive and completely sustains the audience's interest by using language in a creative way consistently. The visual technology is intrinsic to the presentation.	-The presentation is somewhat persuasive and maintains the audience's interest by using language in a creative way sometimes. The visual technology aids the presentation a bit.	-The presentation is rather mundane and uninteresting; it does not sustain the audience's interest; it shows little creative use of language. The visual technology is superfluous to the presentation.
Language Control	Mostly accurate in all time frames; rich and precise vocabulary; strong command of structures used to persuade and influence an audience; errors do not interfere with the communication or detract from the message.	Sometimes accurate in all time frames, but mostly accurate in the present tense; vocabulary is adequate, but somewhat limited; limited command of structures used to persuade and influence an audience; some errors are evident in more advanced structures, but generally do not impede the communication.	Sometimes accurate in the present tense, although not consistently; vocabulary is repetitive and inadequate; almost no evidence of structures used to persuade and influence an audience; errors interfere with the communication and impede the message at times.
Text Type	Speaks in connected sentences and a predominance of paragraphs.	Speaks mostly in connected sentences and some paragraph-like discourse.	Speaks in strings of unconnected sentences and short utterances.

Task Title: Un trabajo para el verano

Theme: La identidad cultural

Level: Pre-advanced

Focus Age Group: Juniors and Seniors 17 – 18 years old

National Standards Goals:

Communication **Cultures** **Connections** **Comparisons** **Communities**

Communication Mode: **Interpretive** Interpersonal Presentational

Time Frame: 1 ½ classes of 42 minutes

Description of task: ¡Zas! It's too good to be true! You've been surfing the Internet looking for a summer job and you've just found a program sponsored by *New Jersey's Migrant Workers Council*. It is looking for high school juniors and seniors with a good command of Spanish and an interest in children to work at a youth recreation center in South Jersey for Mexican migrant workers' children this summer. You will receive room and board and a small salary. When you tell your Spanish teacher she is very excited for you and she suggests that you read the poem "Gringa/Chicana" to better understand the Mexican-American (Chicano) culture.

Materials needed: Poem "Gringa/Chicana" by María Chavez Dean, a highlighter and a pen.

Teacher Notes: It is a conscious choice that the questions in this assessment are written in English so that the assessment will truly assesses the students' interpretive abilities and not their control of specific vocabulary items. However, teachers may choose to ask and have the questions answered in Spanish.

If you have Chicano students in the class it may be advantageous to have these students speak to the class to share information regarding their experiences as a Mexican-American. This will foster high level, precise vocabulary development and higher cultural awareness for all students.

Be sure to review the rubric with the students before beginning the comprehension packet.

Rubric: Pre-advanced Interpretive Task

	Exceeds Expectations	Meets Expectations	Does Not Meet Expectations
Literal Comprehension	<ul style="list-style-type: none"> Identifies the main idea. Identifies all or almost all of the supporting details. 	<ul style="list-style-type: none"> Identifies some of the main idea. Identifies some supporting details. 	<ul style="list-style-type: none"> Does not identify the main idea. Identifies a few supporting details.
Interpretive Comprehension -word inferences -concept inferences -author/cultural perspectives	<ul style="list-style-type: none"> Infers meaning of most unfamiliar words in new contexts. Infers and interprets the author's intent completely. Accurately identifies the author's perspectives. Identifies all/most of the cultural perspectives. 	<ul style="list-style-type: none"> Infers meaning of some unfamiliar words in new contexts. Infers and interprets some of the author's intent. Identifies some of the author's perspectives. Identifies some of the cultural perspectives. 	<ul style="list-style-type: none"> Infers meaning of a few unfamiliar words in new contexts. Does not infer or interpret the author's intent. Does not identify the author's perspectives. Does not identify most of the cultural perspectives.

Task Title: Un trabajo para el verano

Theme: La identidad cultural

Level: Pre-advanced

Focus Age Group: Juniors and Seniors 17 – 18 years old

National Standards Goals:

Communication Cultures Connections Comparisons Communities

Communication Mode: **Interpretive** Interpersonal Presentational

Time Frame: 1 ½ classes of 42 minutes

Description of task: ¡Zas! It's too good to be true! You've been surfing the Internet looking for a summer job and you've just found a program sponsored by *New Jersey's Migrant Workers Council*. It is looking for high school juniors and seniors with a good command of Spanish and an interest in children to work at a youth recreation center in South Jersey for Mexican migrant workers' children this summer. You will receive room and board and a small salary. When you tell your Spanish teacher she is very excited for you and she suggests that you read the poem "Gringa/Chicana" to better understand the Mexican-American (Chicano) culture.

Materials needed: Poem "Gringa/Chicana" by María Chavez Dean, a highlighter and a pen.

Teacher Notes: It is a conscious choice that the questions in this assessment are written in English so that the assessment will truly assesses the students' interpretive abilities and not their control of specific vocabulary items. However, teachers may choose to ask and have the questions answered in Spanish.

If you have Chicano students in the class it may be advantageous to have these students speak to the class to share information regarding their experiences as a Mexican-American. This will foster high level, precise vocabulary development and higher cultural awareness for all students.

Be sure to review the rubric with the students before beginning the comprehension packet.

Rubric: Pre-advanced Interpretive Task

	Exceeds Expectations	Meets Expectations	Does Not Meet Expectations
Literal Comprehension	<ul style="list-style-type: none"> Identifies the main idea. Identifies all or almost all of the supporting details. 	<ul style="list-style-type: none"> Identifies some of the main idea. Identifies some supporting details. 	<ul style="list-style-type: none"> Does not identify the main idea. Identifies a few supporting details.
Interpretive Comprehension -word inferences -concept inferences -author/cultural perspectives	<ul style="list-style-type: none"> Infers meaning of most unfamiliar words in new contexts. Infers and interprets the author's intent completely. Accurately identifies the author's perspectives. Identifies all/most of the cultural perspectives. 	<ul style="list-style-type: none"> Infers meaning of some unfamiliar words in new contexts. Infers and interprets some of the author's intent. Identifies some of the author's perspectives. Identifies some of the cultural perspectives. 	<ul style="list-style-type: none"> Infers meaning of a few unfamiliar words in new contexts. Does not infer or interpret the author's intent. Does not identify the author's perspectives. Does not identify most of the cultural perspectives.

Nombre _____ Fecha _____

I. Preparation Phase: ¡Zas! It's too good to be true! You've been surfing the Internet looking for a summer job and you've just found a program sponsored by *New Jersey's Migrant Workers Council*. It is looking for high school juniors and seniors with a good command of Spanish and an interest in children to work at a youth recreation center in South Jersey for Mexican migrant workers' children this summer. You will receive room and board and a small salary. Later that night you begin to think:

E. What do you really know about the Mexican American migrant workers and their culture?

F. Why does this job appeal to you?

II. Comprehension Phase: When you tell your Spanish teacher she is very excited for you and she suggests that you read the poem “Gringa/Chicana” to better understand the Mexican-American (Chicano) culture. Read the poem carefully and answer the following questions

H. **Main Idea.** Using information from the poem provide the main idea(s) of the poem in English.

I. **Supporting Information.** For each of the following statements: 1) circle the number of each detail below that is mentioned in the poem (some may be distracters); and, 2) write the number of the line from the poem in the margin that supports your answer.

1. The poet is suffering from an identity crisis.
2. The poet does not want to be like the people of Mexico.
3. The poet says that in the United many different cultures blend to form one new culture.
4. The poet accepts who she is as a unique individual.
5. The poet suffers because she can not communicate in her native language.
6. The poet describes her homeland as a lush and fertile land.
7. The poet was born in the United States.
8. The poet refers to the rich indigenous culture that is a part of Mexico.

J. **Concept Inferences.** “Read between the lines” in order to answer these questions in English.

1. Why does the poet write this poem in three separate parts?
2. What is the poet’s intent in using English in the second part of the poem “*Home of the brave*” and “*All for one and one for all*”?
3. At the end of the poem what conclusion do you come to regarding the poet’s search for her cultural identity?

M. **Meaning from context.** Based on the article choose the correct definition for each word.

1. **el polvo (Line 2)**

- | | |
|---------|----------|
| a. pot | c. coal |
| b. dust | d. cloud |

2. **la sequía (Line 19)**

- | | |
|------------|------------|
| a. sequoia | c. wheat |
| b. sequins | d. drought |

3. **(el) crisol (Line 35)**

- | | |
|-----------------|-----------|
| a. cristal bowl | c. cry |
| b. meeting pot | d. crisis |

4. **(la) herencia (Line 38)**

- | | |
|-------------|------------|
| a. heritage | c. peace |
| b. unity | d. heretic |

5. **(el) caballo (Line 47)**

- | | |
|----------|---------|
| a. hair | c. skin |
| b. horse | d. eyes |

6. **fundido (Line 63)**

- | | |
|--------------|------------|
| a. founded | c. blended |
| b. separated | d. eyes |

7. **(los) lamentos (Line 65)**

- | | |
|------------|--------------|
| a. tears | c. regrets |
| b. stories | d. strangers |

8. **cogen (Line 89)**

- | | |
|-----------|----------|
| a. throw | c. wash |
| b. reject | d. grasp |

N. **Personal Reaction to the text.** Using specific information from the article, describe your personal reaction to the article. Be sure to provide reasons that support your reaction. **(Escribir en español.)**

Task Title: La entrevista

Theme: “La identidad cultural”

Level: Pre-advanced

Focus Age Group: Seniors, 17 – 18 years old

National Standards Goals:

Communication **Cultures** **Connections** **Comparisons** **Communities**

Communication Mode: Interpretive **Interpersonal** Presentational

Time Frame: 1 class period of 42 minutes

Description of Task: After reading the poem «Gringa/Chicana» you feel a little bit more confident about the job interview that you have scheduled for next week with the New Jersey Migrant Workers’ Council. Purely by chance your best friend happens to be interviewing for the job, too. You decide to get together and role-play the job interview.

As you engage in the role play you should both take a turn being the interviewer and the interviewee. Be sure that both of you have a chance to answer and ask questions and that you thoroughly understand your partner’s answers by asking follow-up questions to clarify, if necessary. You should discuss what you already know about the issues facing the migrant workers and their children in particular. You should discuss your own personal qualifications for this position including any previous experience that you have had. Don’t forget to find out the details regarding your responsibilities, your housing and your salary.

Materials needed: Video camera to record the conversations (if you wish).

Teacher Notes: This assessment should be completed all in Spanish with a partner. If you have native speakers and/or heritage speakers you should make a conscious decision whether or not you want to pair them up with other native speakers and/or heritage speakers or with non-native speakers. Also, it is imperative that the students have the rubric before they begin the task.

Interpersonal Rubric Pre-advanced Learner

	Exceeds Expectations	Meets Expectations	Does Not Meet Expectations
Language Function	<ul style="list-style-type: none"> • Describes in past, present and future with detail most of the time. • Very accurate in present, past and future. 	<ul style="list-style-type: none"> • Narrates and describes some of the time in past, present and future. • Most accurate in present tense. Less accuracy when describing in past and future. 	<ul style="list-style-type: none"> • Most accurate in the present tense. Accuracy decreases significantly when describing in past and future.
Communication Strategies	<ul style="list-style-type: none"> • Starts, continues and/or redirects conversation and is able to clarify in many different ways 	<ul style="list-style-type: none"> • Starts and maintains conversation and is able to clarify sometimes 	<ul style="list-style-type: none"> • Can keep the conversation going and can ask and answer questions.
Comprehensibility	<ul style="list-style-type: none"> • Easily understood by native speakers, even those unaccustomed to interacting with language learners. • Speaks in paragraphs and connected thoughts 	<ul style="list-style-type: none"> • There may be some confusion about the message but generally understood by those unaccustomed to working with language learners. • Speaks in paragraphs sometimes, but mostly connected thoughts. 	<ul style="list-style-type: none"> • Generally understood by those used to dealing with language learners. • Strings of sentences, some complex sentences.
Vocabulary	<ul style="list-style-type: none"> • Is able to consistently use an extensive vocabulary to talk about task 	<ul style="list-style-type: none"> • Is able to use an adequate vocabulary to talk about the task 	<ul style="list-style-type: none"> • Vocabulary is inadequate.

Task Title: ¿Quién soy yo?

Theme: “La identidad cultural”

Level: Pre-advanced

Focus Age Group: Seniors, 17 – 18 years old

National Standards Goals:

Communication **Cultures** **Connections** **Comparisons** **Communities**

Communication Mode: Interpretive Interpersonal **Presentational**

Time Frame: 1 class period of 42 minutes

Description of task: The summer job was a great success! You’ve learned so much about the Chicano migrant workers in New Jersey and about your own cultural identity. As you share some of your experiences and insights with your Spanish teacher, she asks you to write a poem about your own cultural identity using the structure in the poem “Gringa/Chicana” and to present it to the class next week.

Nombre _____

Nota _____

Rubric: Pre-advanced Presentational Task: La identidad cultural

	Exceeds Expectations	Meets Expectations	Does Not Meet Expectations
Comprehensibility	Easily understood by native speakers unaccustomed to the writing of language learners; clear evidence of culturally appropriate language. The speed and elocution of the presentation are clearly appropriate for a poetic reading. . .dramatic, neither too slow nor too fast.	Although there may be some confusion, generally understood by native speakers unaccustomed to the writing of language learners. The speed and elocution are mostly appropriate for a poetic reading. . . somewhat dramatic although it may be too fast or too slow.	Generally understood by native speakers accustomed to the writing of language learners. The speed and elocution are inconsistent with a poetic reading . . . no dramatic appeal, too fast, too slow, or you made little or no eye contact with the audience.
Impact: creative use of the language	The poem is engaging and completely sustains the audience's interest by using an abundance of creative language associated with poetry.	The poem is somewhat engaging and generally sustains the audience's interest by using some creative language associated with poetry.	The poem is rather mundane and uninteresting; it does not sustain the audience's interest; it shows little creative use of language associated with poetry.
Language Function	Extremely effectively presents a poem providing extensive and relevant details; extremely well developed theme.	Presents a poem providing some interesting and relevant details; reasonably well developed theme.	Presents a poem providing little relevant and/or interesting details; poorly developed theme.
Language Control	Mostly accurate in all structures; errors do not interfere with the communication or detract from the message.	Sometimes accurate in simple structures, but some errors are evident in more advanced structures; they generally do not impede the communication.	Sometimes accurate in the simple structures, although not consistently; errors interfere with the communication and impede the message at times.

El arte desde El Greco hasta Goya

Appendix E: IPA «Botero viene a Nueva York»

Nombre _____ Fecha _____

- I. **Preparation Phase: ¡Qué casualidad!** You were listening to La Mega, a local Spanish language radio station and they announced that there is going to be a special exhibition of Fernando Botero's work in the MOMA Museum in New York this spring. Since you have been studying art in your Spanish class for the last four weeks, you decide to mention it to your Spanish teacher tomorrow. As you are walking to school the next day you begin to think:

G. Do you know anything about Fernando Botero?

H. From the other artists that we have studied what are some of the factors that can influence an artist's style of painting?

II. **Comprehension Phase:** When you tell your Spanish teacher, she suggests that you go to see the exhibit; but before you go, she shows you a Powerpoint presentation from a book about Fernando Botero called *Como Usted vea. . . Fernando Botero* so that you will have a better understanding of Botero and his work.

O. **Main Idea.** Using the information from the power point presentation tell what makes Botero's work unique **in Spanish**.

P. **Supporting Information.** For each of the following statements identify the items that are mentioned in the book **by circling the number** of each true statements and **writing the page number on the line** of the true statements.

1. _____ Botero pinta, dibuja y esculpe.
2. _____ Botero cree que crear una versión de una obra de otro artista puede demostrar la creatividad.
3. _____ Botero sigue produciendo una cantidad grandísima de obras porque es una manera fácil de ganarse la vida.
4. _____ Poco a poco la gente empezó a aceptar y comprender su arte.
5. _____ En cuanto a los colores Botero usa su instinto.
6. _____ Botero cree que a veces lo mínimo puede expresar lo máximo.
7. _____ Botero cree que la corrida de toros es un espectáculo sangriento.
8. _____ Botero nunca ha salido de Colombia.
9. _____ Botero trata de crear pinturas realistas.

Q. **Meaning from context.** Based on the context of the words in the book select what the word probably means in English.

_____ 1. aunque (Página 5)

- | | |
|-------------|---------------|
| a. because | b. therefore |
| c. although | d. afterwards |

_____ 2. (las) raíces (Página 7)

- | | |
|------------|-----------|
| a. roots | b. flags |
| c. reasons | d. riches |

_____ 3. (el) relato (Página 9)

- | | |
|-------------------|----------------|
| a. (the) relative | b. (the) moral |
| c. the respect | d. (the) story |

_____ 4. sensibilizarse (Página 17)

- | | |
|--------------|-----------------|
| a. to equate | b. to relate to |
| c. to reach | d. to reject |

_____ 5. lentamente (Página 17)

- | | |
|---------------|------------|
| a. lamentably | b. slowly |
| c. eventually | d. largely |

_____ 6. (el) equilibrio (Página 19)

- | | |
|----------------|------------|
| a. equality | b. hope |
| c. persistence | d. balance |

_____ 7. fijas (Página 23)

- | | |
|---------|------------------|
| a. fake | b. flexible |
| c. set | d. predetermined |

_____ 8. (he) realizado (Página 31)

- | | |
|---------------------|--------------------|
| a. (have) completed | b. (have) realized |
| c. (have) rejected | d. (have) located |

_____ 9. (la) salida (Página 15)

- | | |
|---------|-------------|
| a. exit | b. entrance |
| c. way | d. excuse |

R. **Concept Inferences.** “Read between the lines” in order to answer these questions **in Spanish.**

1. Cuando Botero dice «Nunca dejé Medellín.» (P. 9), ¿qué quiere decir?

2. Cuando Botero dice «Escogiendo un paisaje, me di cuenta de que hay dos maneras de pintar: hacerlo de vez en cuando, para entretenerse, o hacerlo como única cosa en la vida.» (P. 11), ¿qué quiere decir?

S. Author's perspective. Circle the number that best describes the author's perspective or point of view in this book and justify your answer with information from the book.

1. This book suggests that the artist enjoys painting realistic paintings.
2. This book suggests that the artist enjoys painting themes from his childhood.
3. This book suggests that the artist has a very traditional style of painting.

Justification from the text: _____
a. (Cite the page number on the line above.)

b. In one sentence paraphrase the citation below in your own words in Spanish.

T. Comparing Cultural Perspectives. Answer the following questions in **Spanish**

1. List five aspects of Colombian culture that Botero's paintings reflect?
 - a.
 - b.
 - c.
 - d.
 - e.

2. If a painter from New Jersey were to be influenced by Botero's works and philosophy, what would you expect to see in his paintings? Include concrete examples to present your point of view.

U. Personal Reaction to the text. Using specific information from the article, describe your **personal reaction** to Botero's works in **Spanish**. Be sure to provide reasons that support your reaction.

Task Title: La vuelta a casa

Theme: “El arte de Botero”

Level: Pre-advanced

Focus Age Group: Juniors/Seniors 16 – 18 years old

National Standards Goals:

Communication **Cultures** **Connections** **Comparisons** **Communities**

Communication Mode: Interpretive **Interpersonal** Presentational

Time Frame: 1 class period of 42 minutes

Description of Task: You have spent a long day at the Botero exhibit. Now it’s time for you to relax and go home. You decide to go out for some “tapas” at a nearby Colombian outdoor café before catching the train home to Edison. Since you’re alone, you’re anxious to talk with almost anyone about Botero and your experience at the museum today.

Materials needed: Video camera to record the conversations (if you wish); Role Play cards.

Teacher Notes: This assessment should be completed all in Spanish with a partner. If you have native speakers and/or heritage speakers you should make a conscious decision whether or not you want to pair them up with other native speakers and/or heritage speakers or with non-native speakers. Also, it is imperative that the students have the rubric before they begin the task.

ROLE PLAY CARD #1

Spanish student from Edison, New Jersey: You have just arrived at the Café Medellín and you need to get something to eat. The problem is that there are no tables left! You decide to ask someone who is already seated by him/herself if you can sit with him/her. Strike up a conversation. Talk about your visit to the Botero exhibit at the MOMA. You might want to bring up your favorite piece of art, the new MOMA museum, etc.

Columbian living in New York: You're pretty impressed that this American speaks Spanish so well! You want to know how he/she has learned how to speak Spanish and why he/she is here in NYC today. You're studying Art History at NYU and are very interested in Spanish art. You'd like to know how the MOMA compares to other museums in the USA. Are the prices different? Is the museum bigger? Are the collections different?

ROLE PLAY CARD #2

Spanish student from Edison, New Jersey: It is so late by the time you leave the museum, that you miss the last bus. You call your parents and ask them if you can stay in a hotel for the night. They agree. (Wow!) It's pretty late and you can't wait to get some rest but as you're on the subway it comes to a screeching halt because of technical difficulties. Coincidentally there is a young university student from Spain sitting next to you and you strike up a conversation. Talk about your visit to the Botero exhibit including your favorite piece and Botero in general. Ask questions about Spain, about the Prado, about this person in general, etc.

Spaniard: You're also stuck on the train. You have nothing else to do so you chat with the American next to you, who speaks Spanish very well. You tell him/her about your life in general (i.e your family, your studies at the Universidad de Madrid (you are an art major.)). You're interested in what he/she is all about, what he/she is doing here, etc. You'd like to know how the American museums compare to the Prado.

ROLE PLAY CARD #3

Spanish student from Edison, New Jersey: You're finally on your way home from New York City. While you're on the train you have the pleasure of sitting next to a very nice Colombian. You strike up a conversation, talk about your visit to the Botero exhibit and ask about this person. You might want to bring up your favorite piece of art that you saw at the exhibit.

Columbian Artist: You're an artist from Medellín, Columbia living in New York City for the year and you're going to New Jersey for the first time. You want to know what the differences are between Botero and other Spanish artists that the young person has studied and you're also interested in the student's opinions of the Botero exhibit (i.e. his/her favorite piece). Find out a little about this person and New Jersey since it is the first time that you will be visiting New Jersey.

Interpersonal Rubric Pre-advanced Learner

Botero: «La vuelta a casa»

	Exceeds Expectations	Meets Expectations	Does Not Meet Expectations
Language Function	<ul style="list-style-type: none"> • Describes in past, present and future with detail most of the time. • Very accurate in present, past and future. 	<ul style="list-style-type: none"> • narrates and describes some of the time in past, present and future. • Most accurate in present tense. Less accuracy when describing in past and future. 	<ul style="list-style-type: none"> • Most accurate in the present tense. Accuracy decreases significantly when describing in past and future.
Communication Strategies	<ul style="list-style-type: none"> • Starts, continues and/or redirects conversation and is able to clarify in many different ways 	<ul style="list-style-type: none"> • Starts and maintains conversation and is able to clarify sometimes 	<ul style="list-style-type: none"> • Can keep the conversation going and can ask and answer questions.
Comprehensibility	<ul style="list-style-type: none"> • Easily understood by native speakers, even those unaccustomed to interacting with language learners. • Speaks mostly in paragraphs and connected thoughts 	<ul style="list-style-type: none"> • There may be some confusion about the message but generally understood by those unaccustomed to working with language learners. • Speaks in paragraphs sometimes, but mostly connected thoughts. 	<ul style="list-style-type: none"> • Generally understood by those used to dealing with language learners. • Strings of sentences, some complex sentences.
Vocabulary	<ul style="list-style-type: none"> • Is able to consistently use an extensive vocabulary to talk about task 	<ul style="list-style-type: none"> • Is able to use an adequate vocabulary to talk about the task 	<ul style="list-style-type: none"> • Vocabulary is inadequate to talk about the task.

Task Title: ¡Botero viene a Nueva York!

Theme: El arte de Fernando Botero

Level: Pre-advanced

Focus Age Group: Juniors and Seniors 16 – 18 years old

National Standards Goals:

Communication Cultures Connections Comparisons Communities

Communication Mode: **Interpretive** Interpersonal Presentational

Time Frame: 1 ½ classes of 42 minutes

Description of task: ¡Zas! ¡Qué casualidad! On your way home from school yesterday you were listening to La Mega, a New York Spanish language radio station and they announced that there is going to be a special exhibit of Fernando Botero's work in the MOMA Museum in New York this spring. Since you have been studying art in your Spanish class for the last four weeks, you decide to mention it to your Spanish teacher tomorrow. When you tell your Spanish teacher, she suggests that you go to see the exhibit; but before you go, she shows you a Powerpoint presentation from a book about Fernando Botero called *Como Usted vea. . . Fernando Botero* so that you will have a better understanding of Botero and his work.

Materials needed: Text: «Como Usted vea. . . Fernando Botero»; Powerpoint presentation based on the book; Interpretive packet and Rubric.

Teacher Notes: Be sure to review the rubric with the students before beginning the comprehension packet.

Rubric: Pre-advanced Interpretive Task
«Botero viene a Nueva York»

	Exceeds Expectations	Meets Expectations	Does Not Meet Expectations
Literal Comprehension “A & B”	<ul style="list-style-type: none"> Identifies the main idea. Identifies all or almost all of the supporting details. 	<ul style="list-style-type: none"> Identifies some of the main idea. Identifies many supporting details. 	<ul style="list-style-type: none"> Does not identify the main idea. Identifies some supporting details.
Interpretive Comprehension -word inferences “C” -concept inferences “D” -author/cultural perspectives “E & F”	<ul style="list-style-type: none"> Infers meaning of most unfamiliar words in new contexts. Infers and interprets the author’s intent completely. Accurately identifies the author’s perspectives. Identifies all/most of the cultural perspectives. 	<ul style="list-style-type: none"> Infers meaning of some unfamiliar words in new contexts. Infers and interprets some of the author’s intent. Identifies some of the author’s perspectives. Identifies some of the cultural perspectives. 	<ul style="list-style-type: none"> Infers meaning of a few unfamiliar words in new contexts. Does not infer or interpret the author’s intent. Does not identify the author’s perspectives. Does not identify most of the cultural perspectives.

Task Title: ¿Botero o yo?

Theme: “El arte de Botero”

Level: Pre-advanced

Focus Age Group: Juniors/Seniors, 16 – 18 years old

National Standards Goals:

Communication **Cultures** **Connections** **Comparisons** **Communities**

Communication Mode: Interpretive Interpersonal **Presentational**

Time Frame: 1 class period of 42 minutes

Description of task: The trip to the Botero exhibit was a great success. You’ve learned so much about Botero, the themes that he chooses to paint and how he uses spatial relationships. As you share some of your experiences and insights with your Spanish teacher, she asks you to choose something, someone or someplace from your own childhood that reflects who you are and to create your own “obra de maestro”. When you present to the class you will have the final product to show your classmates; you will describe your work completely including why you choose what you choose (i.e. what is so memorable or important to you about this person, place or thing?; how does it reflect your culture?) and how Botero influenced your decisions.

Nombre _____

Nota _____

Rubric: Pre-advanced Presentational Task : ¿Botero o yo?

	Exceeds Expectations	Meets Expectations	Does Not Meet Expectations
Comprehensibility 10%	Easily understood by native speakers unaccustomed to the speaking of language learners; clear evidence of culturally appropriate language. The speed and elocution of the presentation are clearly appropriate for an oral presentation...neither too slow nor too fast.	Although there may be some confusion, generally understood by native speakers unaccustomed to the speaking of language learners. The speed and elocution are mostly appropriate for an oral presentation . . . although it may be too fast or too slow.	Generally understood by native speakers accustomed to the speaking of language learners. The speed and elocution are inconsistent with a oral presentation . . . may be too fast or too slow. Demonstrates very little understanding of Botero and Colombian culture.
Impact: creative use of the language 40%	The oral presentation is engaging and completely sustains the audience's interest by using an abundance of creative language and maintaining eye contact throughout the presentation with the audience.	The oral presentation is somewhat engaging and generally sustains the audience's interest by using some creative language and maintaining eye contact with the audience for the some of the presentation.	The oral presentation is rather mundane and uninteresting; it does not sustain the audience's interest; it shows little creative use of language; the speaker makes almost no eye contact with the audience.
Language Function 10%	Extremely effectively describes the work providing extensive and relevant details; extremely well developed presentation.	Presents the work providing some interesting and relevant details; reasonably well developed presentation.	Presents the work providing little relevant and/or interesting details; poorly developed presentation.
Language Control 40%	Mostly accurate in all structures; errors do not interfere with the communication or detract from the message. Uses connected sentences and a predominance of paragraphs.	Sometimes accurate in simple structures, but some errors are evident in more advanced structures; they generally do not impede the communication. Uses mostly connected sentences and some paragraph-like discourse.	Sometimes accurate in the simple structures, although not consistently; errors interfere with the communication and impede the message at times. Uses strings of sentences.

El arte desde El Greco hasta Goya

Appendix A: El Greco Outline

El Greco (1541 – 1614)

Nació en **1541** en la isla griega de **Creta**. Se llamó **Domenicos Theotocopoulos**.

Fue a Italia en 1560 donde estudió la escuela veneciana que florecía con un nuevo sentido de **la luz y el color**.

Mientras estaba en Italia fue influido por **Tiziano, Miguel Angel y Rafael**.

Después vino a España donde se estableció en la ciudad de **Toledo**. Allí se identificó con su(s):

paisaje
cielo
cultura
costumbres

Hay **tres categorías** de su arte:

A. El tipo

1. **paisaje**
2. **historia**
3. **retratos**

B. Un ejemplo

1. **“Toledo”**
2. **“El entierro del Conde Orgaz”**
3. **“El caballero con la mano en el pecho”**

Características de sus obras

- A. cuerpos alargados
- B. rostros almendrinados con caras de amigos, familia y oficiales de la época
- C. ojos sumidos
- D. dedos y manos alargados (con dos dedos juntos frecuentemente)
- E. nariz larga y delgada
- F. nombre escrito en un pedazo de papel
- G. uso de colores y ropa para mostrar movimiento
- H. los humanos – colores más oscuros y sombríos; caras sin expresión
- I. los religiosos – colores más brillantes; expresión de éxtasis; símbolos (la cruz, el cáliz, la biblia)
- J. cabezas pequeñas y barbas apuntadas
- K. obsesión con movimiento; libertad de formas
- L. la agitación

*Evolución de su técnica***A. Al principio**

1. paisajes con muchos detalles
2. colores frescos (azul, verde, rojo)
3. rostros más formados y detallados

B. Más tarde

1. Paisajes como fondo
2. Colores mezclados
3. Menos detallado, más impresionista

El arte desde El Greco hasta Goya

Appendix B: Velázquez Outline

Diego de Silva Velázquez (1599 – 1660)

- I. La información biográfica
 - A. Nació en Sevilla en 1599.
 - B. Su familia era rica, de una posición elevada en la sociedad.
 - C. Era un caballero típico:
 1. amable, agudo (witty), ingenuo (fair-minded)
 2. bien vestido y generoso
 3. tenía una muy buena educación, especialmente en el latín y la filosofía
 - D. Siempre le gustaba pintar.

- II. Sus primeros años
 - A. Influencias
 1. Francisco de Herrera el Viejo (español)
 2. Pacheco (se casó con su hija) (español)
 3. Rubens (holandés)
 4. Titician (italiano)
 - B. Su estilo
 1. copió la naturaleza y las grandes obras de los grandes pintores
 2. pintó tal y como veía y sentía la realidad (el realismo)
 3. pintó la vida, no lo espiritual
 4. pintó el bodegón
 5. descubrió la manera de representar el aire y el ambiente

- III. En 1623 se nombró el Pintor de la Corte de Felipe IV
 - A. Se encargó de
 1. pintar la familia real
 2. cuidar de la ropa de la familia real
 3. comprar obras de arte para la colección real
 4. arreglar fiestas y viajes para el rey
 - B. Su relación con el rey – amigos íntimos

- IV. Lo que pintó
 - A. La corte (la familia real, nobles (a caballo, a caza), los enanos (dwarfs)(con dignidad)
 - C. Algunos cuadros con temas mitológicos (“Las Hilanderas”)
 - D. Pocos cuadros religiosos (“Cristo Crucificado”)

V. Sus características – un estilo realista

- A. “pintor de la cámara”
- B. pintó la vida pasiva; no había mucho movimiento
- C. máxima expresión en las caras (muy humanas aun en los retratos religiosos)
- D. pintó retratos individuales y de las familias reales (Carlos IV)
- E. tenía una figura central (“Las Meninas”)
- F. firmó su nombre en un papel (como El Greco)
- G. usó mucha luz especialmente en la cara y en las manos (“Las Meninas”)
- H. trató de usar la perspectiva (i.e. los caballos en “Las Lanzas”)
- I. pintó la ropa con muchas detalles (decoración, joyas, brocado)
- J. pintó muchos niños con su delicadeza y inocencia

VI. Velázquez vs. El Greco

A. Semejanzas

- | | |
|----|----|
| 1. | 6. |
| 2. | 7. |
| 3. | 8. |
| 4. | 9. |

B. Diferencias

- | | El Greco | Velázquez |
|----|----------|-----------|
| 1. | | |
| 2. | | |
| 3. | | |
| 4. | | |
| 5. | | |
| 6. | | |
| 7. | | |

El arte desde El Greco hasta Goya

Appendix C: Goya Outline

Francisco José de Goya Lucientes (1746 – 1828)

Su niñez y juventud

- A. Nació en 1746 en el pueblo de Fuendetodos en la provincia de Aragón.
- B. Su familia
 - 1. era pobre
 - 2. se mudó a Zaragoza porque era más fácil
 - a. ganarse la vida
 - b. educar a sus hijos
- C. Era un estudiante bastante malo
- D. A los 17 años salió para Madrid donde fue influido por
 - 1. Tiepolo (italiano)
 - 2. Mengs (alemán)
 - 3. Francisco Bayeu (español)

Lo que pintó

Los cartones para los tapices

- 1. ¿cuántos? - 63
- 2. los temas eran de la vida diaria, no de la Biblia, ni de la mitología

Los retratos para la corte de Carlos III

- 1. eran informales, francos, pero cariñosos
- 2. fueron influidos por Velázquez
- 3. muchas veces incluyó a si mismo
- 4. características
 - a. con detalles
 - b. más monocromáticos
 - c. una elegancia artificial y tiesa (stiff)

Los caprichos eran aguafuertes

- 1. eran irónicos
- 2. eran sarcásticos
- 3. demostraban las injusticias sociales y la inhumanidad del clero (clergy)

La tauromaquia – una historia de la corrida de toros

Las pinturas negras – (i.e. “Saturno devorando a su hijo”)

1. eran de su período negro
2. características
 - a. enigmáticas
 - b. siniestras
 - c. melancólicas

El movimiento romántico

1. empezó su exilio en Francia
2. pintó “La Lechera de Bordeaux”

Algunos crisis que le influyeron

perdió su oído; se puso sordo (deaf)
tuvo una relación amorosa con la duquesa de Alba y ella lo despidió (she left him)
la muerte de la duquesa en 1802
La Guerra de Independencia en 1808
la muerte de su esposa en 1812

Características de sus obras

- A. pintó a si mismo en muchas pinturas
- B. hizo muchos pinturas y dibujos preliminares
- C. pintó el temperamento, el carácter y las emociones secretas en las caras
- D. indicó el estado social por la ropa y el fondo
- E. combinó una mezcla de la realidad y la fantasía
- F. reflejó su ironía y su realismo en sus retratos
- G. pintó lo que vio – la vida con imperfecciones
- H. dio importancia a las manos – a veces las omitió en las obras menores o cuando no recibió bastante dinero por la obra
- I. satirizó la época: la corrupción, la guerra, la cobardía, la injusticia
- J. pintó la humanidad, la gente común
- K. pintó figuras más realistas y humanas
- L. (AL PRINCIPIO) usó colores calientes y vivos; parecían brillar; había más luz, más espacio, más vitalidad
- M. (AL FINAL) pintó de una manera melancólica, cínica y pesimista, pero, más atrevida; no le importaba el color; sin detalles; más impresionista; un síntesis de forma, luz y sombra

El arte desde El Greco hasta Goya
Appendix D: Presentational Writing Rubric

	Exceeds Expectations	Meets Expectations	Does Not Meet Expectations
Language Function	Narrates and describes in past, present and future when necessary. Is very accurate with all grammatical structures.	Narrates and describes some of the time in past, present and future when necessary. Is most accurate with simple grammatical structures.	Most commonly narrates and describes in the present tense. Accuracy even with basic grammatical constructions is inaccurate.
Communication Strategies	Organizes writing in a logical manner with some cohesive devices. Writes with fluency. Includes detailed examples.	Organizes writing in a logical manner with occasional cohesive devices. Writing may be choppy at times with limited detail.	Focuses mostly on task completion; paying little attention to organization and flow of presentation.
Comprehensibility	Is easily understood by native speakers, even those unaccustomed to interacting with language learners.	There may be some confusion about the message but generally understood by those unaccustomed to working with language learners.	Generally understood by those used to interacting with language learners.
Text Type	Writes in paragraphs and connected sentences	Writes in paragraphs sometimes, but mostly connected sentences.	Writes in strings of sentences, some complex sentences
Vocabulary	Consistently uses an extensive vocabulary to complete the task	Uses an adequate vocabulary to complete the task	Uses vocabulary insufficient to complete the task.
Culture and Interpretation/correlation	Demonstrates excellent knowledge. Demonstrates strong correlation between the painting and the personal interpretation	Demonstrates some knowledge. Demonstrates some correlation between the painting and the personal interpretation	Demonstrates very little knowledge. Demonstrates very little correlation between the painting and the personal interpretation

El arte desde El Greco hasta Goya

Appendix F: «La firma» sample

¿Qué sabes de Francisco Goya?

la fecha de su nacimiento	dónde nació	cómo era su familia	de niño cómo era	dónde estudió el arte	con quién se casó	un hecho interesante de su esposa
un pintor que lo ayudó a ser famoso	para cuál rey pintó	su relación con la familia real	una amiga suya (of his)	tres pinturas suyas	una condición médica que sufrió	cómo se llama una de sus pinturas que tiene que ver con la guerra
el general francés que invadió España durante su época	dónde murió/ cuántos años tenía cuando murió		qué son sus <i>Caprichos</i>	dos temas que pintó	su opinión hacia la guerra	cómo se llamaba la esposa de Carlos IV

El arte desde El Greco hasta Goya

Appendix G: Introductory Unit Activity «Mi pintura favorite»

Seleccionar tu pintura favorita y llevar una copia a clase el lunes. Prepararse para hablarle de la pintura a la clase el lunes usando estas preguntas como una guía:

1. ¿Cómo se llama la pintura?
2. ¿Quién es el pintor (artista)?
3. ¿Cuándo la pintó?
4. ¿Qué estilo de pintura es?
5. ¿Cuál es el tema de la pintura?
6. ¿Tiene algún sentido social, político o histórico?
7. ¿Por qué te gusta?

Seleccionar tu pintura favorita y llevar una copia a clase el lunes. Prepararse para hablarle de la pintura a la clase el lunes usando estas preguntas como una guía:

1. ¿Cómo se llama la pintura?
2. ¿Quién es el pintor (artista)?
3. ¿Cuándo la pintó?
4. ¿Qué estilo de pintura es?
5. ¿Cuál es el tema de la pintura?
6. ¿Tiene algún sentido social, político o histórico?
7. ¿Por qué te gusta?

El arte desde El Greco hasta Goya

Appendix H: Graphic Organizer for artists and terminology

I. Los artistas (los pintores)

A. _____ - Siglo XVI

B. _____ - Siglo XVII

C. _____ - Siglo XVIII

II. Los términos artísticos

primer plano –

el fondo (la lontananza) –

el cuadro (la pintura, la obra de arte) –

el retrato –

el autorretrato –

el paisaje –

el bodegón (la naturaleza muerta) –

el aguafuerte –

el tapiz (los tapices) –

el cartón –

El arte español desde El Greco hasta Goya

Appendix I: Power Point for IPA, «Botero viene a Nueva York»:

This material is included within the associated PowerPoint file:
Como usted vea... Botero .ppt

El arte desde El Greco hasta Goya

Appendix J: «Complete the Painting»

Procedure: This activity can be used as an introductory lesson before beginning a new artist or as a review after having studied the artist.

Choose paintings from any one of the artists to be studied. Select paintings that represent the characteristics of the artist that you wish the students to be able to focus on later. (Use paintings that will not be studied and discussed later as a whole class activity.) Make color copies of the appropriate number of paintings on photo quality paper. Cut the paintings up into four pieces and hand the jigsaw pieces to the whole class.

First, the students must find the other students in the class that have the other pieces of the painting. Then in groups of four the students should respond to a series of appropriate questions. For example, if the paintings are all portraits the groups might prepare these questions to be presented to the whole class:

1. Who is the person in the painting?
2. What do you think he/she is like? Why?
3. What colors does the artist use?
4. What effect does that have?

After each group presents to the class, then the students should compare their painting to the list of characteristics of the artist to determine which ones can be identified in their painting.

El arte español desde El Greco hasta Goya

Appendix K: «Color Coded Responses »

Procedure: This activity is an interpretive mode activity that can be used as an introductory lesson before beginning a new painting. Working in groups or with a partner have students analyze different aspects of a painting. For example with «Las meninas» the students will respond to the following aspects of the painting writing their answers with color coded markers on a large sheet of paper:

1. Pink – Write a question about the painting
2. Red – Critique the artist's style
3. Blue – Write a personal reaction
4. Green – Summarize/describe the scene
5. Purple – Make a prediction for the future
6. Orange – Identify who the characters are

Then mount the paintings around the room and have the groups read and comment in writing on the analysis of their classmates.