GREAT TEKSPECTATIONS

INNOVATIVE LEARNING SCENARIOS
FOR THE LOTE CLASSROOM

LOTE CENTER FOR EDUCATOR DEVELOPMENT
SOUTHWEST EDUCATIONAL DEVELOPMENT LABORATORY

TEXAS EDUCATION AGENCY

ARABIC
FRENCH
GERMAN
JAPANESE
LATIN
SPANISH

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ACKNOWLEDGEMENTS

FOREWORD

While not wanting to distract from the actual contents of this publication by providing a long philosophical justification for the use of the learning scenario in LOTE instruction, there are three points we believe are important to make. We also feel they respond to the three questions readers are most likely to have.

What's a learning scenario?
The learning scenarios you will find in this document provide examples of thematic, integrative units of study that have as their foundation the *Texas Essential Knowledge and Skills for Languages Other Than English* (*TEKS for LOTE*). The scenarios consist of multi-staged, task-based activity sets that are student-centered and designed to stimulate creativity and encourage divergent thinking. Authentic, contextualized target language texts (written, oral, web-based, etc.) are used to support language development as students explore a theme that was selected based on learner interest and target culture relevance. The activities through which the topic is explored provide a variety of options, in many cases, that address differentiated learning needs and multiple intelligences. Scenario authors were asked to think beyond the confines of the topics routinely introduced in their textbooks, so you'll find a wide variety of uncommon and exciting approaches to learning through language.

Where's the grammar?
Although we recognize that grammar is positively an integral—essential—part of foreign language instruction, you won't find much explicit mention of it in this document. Why not? Although the tasks found in the learning scenarios would be impossible to complete in any meaningful way if students did not know and practice related structures, we have intentionally not focused on them in these scenarios for several important reasons. First, our primary goal is to focus attention on introducing a "new" way of incorporating standards through the development of learning scenarios. (Although many teachers are already using thematic units of study centered around textbook topics, we think you'll agree the scenarios included here are extraordinary in their diversity and certainly not run-of-the-mill!) Secondly, as mentioned above, grammar and vocabulary are embedded in every language learning activity. Having never met a language teacher who did not know how and when to teach grammar, we have left its implementation up to the imagination of the individual instructor. Finally, we hope teachers will read and be inspired by the scenarios in *all* of the languages. And because appropriate structures for a given task may vary from one language to another (modern to classical, German to Arabic, etc.), we felt it best to let teachers identify the structures they would need to teach and review based on the target language and the tasks assigned.

What about evaluation?
Each of the learning scenarios in this document suggests one, if not several, end "products" (an oral presentation, a portfolio, a written story, etc.) that can be used for evaluation purposes. In addition, the various activity sets within the scenario frequently describe tasks and mini-products (a chart, a diagram, an illustration, a mini-report, a journal entry, etc.) that can serve a similar purpose if desired. Naturally the vocabulary and structures that the teacher chooses to introduce and/or review will also be assessed both globally and discretely for formative and summative purposes. The most important consideration, of course, is that students be evaluated on *what* they have learned using methods that reflect *how* they have learned it. On-going evaluation using a variety of assessment modes (performance-based, discrete-point, portfolio, written, oral, peer and self-evaluation to name a few) provides a clearer picture of the learner's progress in meeting goals.

OTHER THOUGHTS

Expansion Ideas
A variety of expansion ideas have been included in the sidebars of each scenario for those who want to spend longer investigating a topic. Suggestions are sometimes provided here for ways to adapt activity sets to different proficiency levels.

Proficiency Levels
In this publication you will find learning scenarios designed for elementary school learners and secondary school students at the novice, intermediate, and advanced levels. We believe, however, that by taking into consideration the expectations for learners at the three levels, (see *TEKSpectations* in *Appendices*), experienced teachers who want to use any given scenario will have no trouble making adaptations up or down to suit the level of their classes.

Resources
The resource lists included at the end of each learning scenario are not meant to be exhaustive. They are offered as *examples* of the kinds of texts that can be useful for exploring the scenario's theme. Internet resources, in particular, tend to come and go from one moment to the next; "file not found" messages are to be expected. Web pages also frequently change in content and appearance, so each site should be carefully screened before students are sent there.

Scenario Utility
We encourage you to review all of the learning scenarios included in *Great TEKSpectations*, not just the ones for the language(s) you teach. Many of them have "universal" themes and can easily be adapted for any language classroom with a bit of tweaking.

Target Language Use
How much of the instruction and classroom activities are in the target language is an important consideration. Our belief is that the target language should be used as much as possible—given appropriate expectations for proficiency level. Students aren't likely to develop listening and speaking proficiency in a language they neither hear nor use for communicative purposes. We recognize, however, that certain cultural issues, perspectives in particular, are very difficult to discuss with novice-level learners using the target language. The importance of addressing cultural perspectives, however, is significant enough in our opinion to warrant the use of English when needed in those instances.

Time Frames
No time frame is indicated for any of the learning scenarios. Depending on the content of the scenario and the materials and activities the instructor wishes to include or expand upon, scenarios may consume as little as a week or two of class time, or they may extend over the course of an entire semester. Adaptability is an important component of a learning scenario.

The Splendors of Egypt

ARABIC

Fadwa Saqer

Egyptian hieroglyphics tell much about the life and death of the ancient Egyptians. Their beliefs, customs, and culture come to life through these writings. In this scenario, students become "Egyptologists" as they conduct research on a variety of topics. At the end of the scenario, students complete two projects of their choice based on their findings. Students conduct class discussions in English as needed. More advanced students and native speakers of Arabic use target language resources as much as possible.

ACTIVITY SET 1: Activating Background Knowledge

To activate learners' background knowledge about Egypt, students watch two videos in English. One of the tapes is designed for the prospective traveler in Egypt, and the other is a documentary from *National Geographic* (see *Resources*). As they watch, students choose two cities that interest them based on the location of the ruins and antiquities. They make notes in Arabic, listing three facts about their selected sites. As each student shares information with the class, other students add to their own lists. From this small beginning, students develop a learning log notebook with extensive information about Egypt that they use as they develop their final products.

ACTIVITY SET 2: Understanding Hieroglyphics

Students are given a chart of the Egyptian hieroglyphic alphabet with transliterations used by Egyptologists and the approximate pronunciations in English. The orientation of the language, the sounds, the vowels, the gender, and the Egyptian numbers all are discussed in class and are compared with Arabic. Students practice writing their names in hieroglyphics.

ACTIVITY SET 3: Viewing Artifacts

Students take a field trip to a museum that has an ancient Egypt collection such as the Museum of Fine Arts or the Museum of Natural Sciences in Houston, Texas. They participate in a guided tour, take pictures (if allowed) or make sketches, and gather information that they add to their notebook. While at the museum, students study the artifacts and attempt to identify any hieroglyphics they find. (If a field trip is not possible, students visit and gather information from a virtual museum, such as the one found at *touregypt.net/museum/*.)

ACTIVITY SET 4: Investigating Egyptian Deities

Among the artifacts students encounter on their museum visit are examples of ancient Egyptian deities. Animals were important spiritual figures for the ancient Egyptians, and their deities' characteristics were often represented both physically and

PROFICIENCY LEVEL
Intermediate/Advanced

TARGETED STANDARDS
Communication: Interpersonal, Interpretative & Presentational Modes

Cultures: Practices & Perspectives, Products & Perspectives

Connections: Access to Information, Other Subject Areas

Comparisons: Concept of Culture, Influence of Language & Culture

Communities: Within & Beyond the School Setting, Personal Enrichment & Career Development

MATERIALS
- Computers with Internet access and software (such as PowerPoint) for both publishing and presentation
- Art supplies for students to draw maps, make sketches of the artifacts, and create the greeting cards and Egyptian stamps
- Rulers, calculators, pencils, papers, cardboards, adhesive (glue), erasers and geometry set to draw the scales of the pyramids
- Different forms and charts to help students handle their data gathering and organize their ideas such as: Fact Charts, Character Charts, and KWL Charts
- Wall map of Egypt
- Chart of the hieroglyphic alphabets, corresponding vocabulary word list
- Pictures of artifacts (e.g., from the Museum of Natural Sciences and/or the Museum of Fine Arts)
- *Laura McKenzie's Travel Tips: Egypt* (video)
- *Egypt: Quest for Eternity* (video)

- Have a "Food Day" in which groups of students prepare select dishes from Egypt using the school's home economics facility. Dishes can be prepared after school and consumed in class the next day. This rewards the students for working hard and gives them a chance to have a real taste of Egypt.
- Play the song "Desert Rose", performed by Sting and Cheb Mami or other suitable Arabic songs. Students translate the Arabic part of the lyrics.
- For further ideas for final projects, see the following web site: *www.d118.s-cook.k12.il.us/south/curriculum/team6c/Egypt/egypt2.htm*

symbolically with the parts of animals (e.g., the Sphinx, which has the head of a human and the body of a lion). As a class, students brainstorm a list of animals that live in Texas. The names of the animals are written on the chalkboard, then translated into Arabic. Discussion and further brainstorming follows to determine what these animals might symbolize (concepts such as friendship, wisdom, love, and fun). These terms also are translated into Arabic. Students then construct and label new, "Egyptian-style" gods and goddesses using the body parts of the local animals. They are challenged to make their animal choices match the attribute they represent, for example, a dog-headed god of friendship ("man's best friend"), a bee-headed god of work ("busy as a bee"). They hypothesize as a class about the symbolism of ancient Egyptian idols.

ACTIVITY SET 5: Visiting Egypt

After visiting the museum, students make a virtual trip to Egypt using the Internet to explore more aspects of its rich history. Students investigate ancient sites such as the Pyramids of Giza, the Sphinx, Hatshepsut's temple, the Light House at Alexandria, Al Karnak, and/or the Delta. They choose a travel destination and look for information for their notebooks such as who built the ancient site and why, where it is exactly, and what makes it interesting. Once they have gathered enough information, they "send" post cards from their Egyptian vacation location. They draw a colored picture of one of the sites, create a stamp with an Egyptian theme, and address the card to a friend or a family member. Intermediate students write a standard post card message that reports on where they are and what they are doing. More advanced students write a lengthier card that includes their feelings about when they first arrived, whether they would return, and what were the best and worst things about their visit.

ACTIVITY SET 6: Building a Pyramid

One of the sites even a virtual tourist is sure to encounter is the Great Pyramid. Students build a model of this ancient monument, but first they must properly scale it down. To do so, they must make the pyramid 3,000 times smaller than it really is! This means that every 30 meters of the pyramid is scaled down to one centimeter on their plan in their notebook. Students visit a website where they find an outline and the instructions for building a paper pyramid (*www.pbs.org/wgbh/nova/pyramid/geometry/print.html*). Once they have assembled and printed their scaled-down model, they compare it to scaled-down versions of other buildings and objects, such as the tallest building in the neighborhood, the Sears Tower in Chicago, or the Statue of Liberty. (To do this, students divide the object's height in meters by 30 to get its scaled height in centimeters.) They make comparative statements (either orally or in writing) about their discoveries, for example: The Great Pyramid is _____ times larger than my house; The Statue of Liberty is _____ times smaller than the Great Pyramid.

ACTIVITY SET 7: Creating a Mummy

Since the ancient pyramids were used as a final resting place for the dead, students enjoy investigating mummies on the Internet to gather information about all aspects of the mummification process. One particularly good site includes a "clickable" mummy *(www.akhet.co.uk/clikmumm.htm)*. Each aspect is assigned to a particular group for research. For example, one group may study the different methods for the preservation of the internal organs; another, the mummification of the head; a third, why the brain was treated differently from the rest of the internal organs, etc. A Fact Chart (see *Resources*) is used to organize the data gathered and is included in their learning log. Students then become "mummification instructors." Groups of students take turns giving the class lessons on one aspect of the mummification processes using props in their presentations. Other groups take notes as they listen.

ACTIVITY SET 8: Shopping, Egyptian Style

Most tourists don't limit their travel experiences to museums and monuments; they often like to shop as well! One of the famous markets in Egypt is the *Khan El Khaleeli* bazaar. It is a public market place where one can find souvenirs, artifacts, and many other kinds of products. It is also a place where people have to bargain and negotiate prices before they make a purchase. Students learned about the bazaar from the videos viewed in Activity Set 1; they now use Arabic to compare it to the flea market in the United States using a graphic organizer such as a T-chart or Venn Diagram. (See *Terminology* and *Resources* for samples.)

To further their investigation of products found in the bazaar, students create a mail order catalog of Egyptian items with pictures, descriptions, and prices in Arabic. Catalogs include a variety of specific categories such as furniture, food, African animals, personal care/fashion items (e.g., cosmetics such as kohl, wigs, clothes, sandals, mirrors), or funeral equipment such as sarcophagi, coffins, canopic jars, Book of the Dead. Each catalog page contains only one item from each category to facilitate using the pages in the roleplay that follows. Students name their catalogs and create an appropriate cover. They next work in pairs to recreate the atmosphere of an Egyptian bazaar in the classroom by constructing and decorating stalls which are filled with items for sale, either pictures from their catalogs or realia that is available. Students take turns roleplaying the shopper and the salesperson, enacting the bargaining and negotiating process in Arabic as they "purchase" items that interest them.

ACTIVITY SET 9: Final Products

Students choose two of the following projects, one from each group, to demonstrate their new understanding of Egypt and things Egyptian. Students work in pairs using their now extensive learning logs as they develop their products, but they make their presentations individually.

GROUP ONE

- You have been asked to write a series of "in the field" articles for the school newspaper about the ancient ruins and tombs of Egypt. Write a daily journal about what you discover during your journey to the ancient sites.
- You spent your vacation as a tourist in Egypt. Using PowerPoint, make a presentation about your tour of the historical places and the Egyptian cities. Write a one-page narrative to accompany the presentation.

GROUP TWO

- Select one of the Egyptian kings or queens and write an original paragraph about the selected person. The information should be historically and grammatically correct. An illustration or photograph of the individual should be included.
- Sketch or construct your favorite artifact and write the name of its owner in hieroglyphics. (This project is for intermediate level students.)
- Use the character chart (see *Resources*) to write a short story in Arabic about a character from the history of ancient Egypt. State at least 5 facts about your character. Illustrate the character using art supplies or any drawing software.

Reflections on How the Targeted Standards Are Met...

Communication: The interpersonal mode is used in class discussions and shopping roleplay. The interpretive mode is used as students conduct research, listen to Arabic songs, and listen to student presentations. The presentational mode is used when students conduct their "mummification" lessons and present final products.

Cultures: Students learn about Egyptian cultural products (art, language, food, etc.) and practices (shopping, religion). They also gain an understanding of the perspectives behind these products and practices (e.g., the significance of the afterlife to ancient Egyptians and the resultant items and rituals).

Connections: Students use target language resources to gain access to information about all aspects of ancient Egypt. They connect to many other subject areas, such as social studies, history, geography, mathematics and the fine arts.

Comparisons: Students compare their culture to the culture of Egypt as they compare the flea market with the Egyptian bazaar and the pyramid with the Statue of Liberty.

Communities: Students use the language beyond the school setting during their field trip to the museum.

RESOURCES

Museums

The Museum Of Fine Arts, Houston (MFAH)
1001 Bissonnet Street
Houston, Texas 77005
Telephone: (713) 639-7588
e-mail: resource@mfah.org
contact person: Shelley F. Roselius, Resource Center Coordinator
correspondence: P.O. Box 6826, Houston, TX, 77265-6826

Houston Museum of Natural Science
Information/Tickets: (713) 639-4629
e-mail: webmaster@hmns.org

Videos

Laura McKenzie's Travel Tips: Egypt (Republic Pictures Home Video)

Egypt: Quest for Eternity (National Geographic Classic Videos, Westron Video).

Webliography

Egypt

touregypt.net/museum/

touregypt.net/recipes

www.tourism.egnet.net/culture.htm

www.neferchichi.com/3d.html

www.neferchichi.com/lessonplans.html

www.d118.s-cook.k12.il.us/south/curriculum/team6c/Egypt/egypt2.htm

www.akhet.co.uk/clikmumm.htm

www.mypage.onemain.com/jimloy/egypt/pyramids.htm

www.egyptianacademy.com/

edweb.sdsu.edu/courses/edtec670/egypt/hunt/EgyptHunt.html

www.pbs.org/wgbh/nova/pyramid/geometry/print.html

www.geocities.com/sseagraves/ancientegyptlessonplans.htm

Sample Graphic Organizers

http://www.teachervision.com/lesson-plans/lesson-6293.html
    This site includes links to printable graphic organizers such as fact charts, character charts, T-charts, and Venn diagrams.

"Desert Rose" Song Sites

stingetc.com/deserttr.shtml

music.adcritic.com/content/jaguar-s-type-sting-desert-rose.html

homepages.ihug.co.nz/~denisg/music/sdrose.htm

FRENCH

20th Century Collage

Dorothy Cox

In this scenario, student groups research various topics of 20th century French civilization, literature, and culture by decades. Areas of study include music, art, architecture, literature/theater/film, politics/religion, science/medicine/technology, and daily life. Each group is responsible for presenting information and leading the class in activities showing how the various subject areas are interrelated (e.g., how the first flight of the Concorde in 1969 affected daily life and what were the political implications of the invention) as well as sharing research and personal ideas in writing, discussions, and presentations. All work is done in French.

ACTIVITY SET 1: Group Presentations

Working in groups, students choose a decade of the 20th century. Each group is responsible for researching the following topics from their decade: music, art, architecture, literature/theater/film, politics/religion, science/medicine/technology, and daily life. The groups make class presentations and provide handouts for the rest of the class. The handout includes new vocabulary words and is in outline format for the class to take notes. The presentation format can be lecture, interactive discussion, video, PowerPoint, etc. The presentations include information about how the different subject areas affect one another. After the decade presentations, groups are responsible for leading reinforcement activities in the classroom. For example, while the class is studying a decade, the group leaders for that decade will lead follow up activities from the suggestions in Activity Sets 2–8. Different group members will be the leaders for different activities.

Presentations are made one decade at a time with follow-up activities. Some of the follow-up activities can be done after all the presentations are completed as indicated in the explanations.

ACTIVITY SET 2: Music

Groups play music that represents their decade and provide classmates with a copy of the song lyrics (can be found on the Internet or in music stores). The group explains why they chose the music and how it is representative of the decade, relating it to another area such as politics or art. (For example, Edith Piaf used her status as a famous singer to stage singing engagements and have her picture taken with WWII prisoners. The pictures were given to the French underground for the purpose of creating false documents and helping the prisoners escape). The words are provided to classmates with blanks to be filled in as students listen to the song. Students choose a favorite song to practice daily and learn by heart from among those presented. The teacher follows up with a "lyrics quiz" or asks students to pick the "Song of the

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PROFICIENCY LEVEL
Advanced

TARGETED STANDARDS

Communication: Interpersonal, Interpretative, & Presentational Modes

Cultures: Practices & Perspectives, Products & Perspectives

Connections: Access to Information, Other Subject Areas

Comparisons: Concept of Culture, Influence of Language & Culture

Communities: Within & Beyond the School Setting, Personal Enrichment & Career Development

MATERIALS
- Internet access for research
- Supplies for creating visual aids
- Supplies for individual reinforcement activities listed
- CD/tape player
- Book on art history
- Architectural magazines
- Computer and desktop publishing software

- Check with the Alliance Française, French-based businesses, local museums, local French restaurants, Air France, local universities, or other resources that may have French personnel, and invite a French-speaking community member to talk to the class on one of the topics studied.

- Invite community members who are experts in their field to talk about what kinds of things influence their personal expressions (a local artist, an architect, someone from the local symphony, or a "DJ" from a local radio station.)

- Invite a native French speaker to talk to the class about how life in France has changed through the decades of his or her life.

- Choose another century and follow a similar plan of activities.

- Instead of having groups work together, alter the unit to accommodate individual study by a single student who is at the advanced level in a class of intermediate-level learners. The advanced-level student may still lead the rest of the class in some of the reinforcing activities as enrichment tasks.

- Choose an artist and a writer from 20th century France and compare their themes, philosophy and styles, indicating how their works interrelate and reflect 20th century French civilization and culture in an essay.

Century" and make a lip-sync video version or give a live presentation for the class after all the decades have been presented.

ACTIVITY SET 3: Art History

After describing and showing examples of art from its decade, the group leads the class in creating an art project depicting a style from that decade such as cubism, pointillism, impressionism, surrealism, etc. (Styles may overlap decades.) The group explains the influences on the art of its decade and how it reflects cultural aspects of the decade. All finished projects are used to create a classroom display of "Art of the Century." Afterwards, representatives from each group meet to create a matching game of art/artists or other review games. The teacher follows up with a factual quiz or asks students to write a short paper describing their favorite artist of the 20th century.

ACTIVITY SET 4: Architecture

Groups ask classmates to look in magazines such as "Architectural Digest" and to describe a room, building, or structure that depicts the 20th century styles they have presented to the class. (Architectural styles rarely change by decade, so there will be overlap in presentations.) Students then have an opportunity to design their own building/structure to add to the "sites to see in Paris." They discuss where they would build it and if they think it would be accepted. They mention current issues that may be responsible for the acceptance or non-acceptance of their building/structure. The teacher follows up with a class discussion of the pros/cons of building the Pyramid at the Louvre.

ACTIVITY SET 5: Literature/Theater/Film

From their decade presentation, the group provides a literary piece for the class to memorize. It could be a poem, a prose excerpt, or an excerpt from a play. They provide classmates with the words. The group explains why they chose that particular literary piece and how it depicts French culture in the 20th century. They may also connect a particular literary movement to a related trend in another art form. After all groups have presented all the decades, each student chooses one of the presented literary works to memorize for an oral presentation. (An excerpt from a play would be presented in a small group.) As an alternative, students work in small groups to make up short skits in the style of the "theater of the absurd" and present them to class. If desired, an after-school "Ciné Club" is formed to view films representing the 20th century.

ACTIVITY SET 6: Politics/Religion

Group representatives lead the class in creating a visual comparison (chart, lists, etc.) of U.S. and French politics and major political figures in each decade of the 20th century. For ease of comparison, the teacher provides guidance by suggesting a form of visual presentation or the class decides ahead of time on the

categories to be used. Next, students work together to create newspaper headings and stories. Using a computer publishing program or cut-and-paste method, students develop a newspaper page for each decade of the century. The newspaper pages are displayed in a prominent place such as the front hall of the school or the library. As a culminating activity, students write an essay on how politics influenced music, art and literature in 20th century France.

NOTES

ACTIVITY SET 7: Science/Medicine/Technology

Each group contributes a given number of question/answer cards for a game of 20th century inventions and advances in science/ medicine/technology. Next, group representatives or the teacher chooses a "hot" topic for a class debate. Students write a short essay answering the question: *Have modern advances improved the quality of life?*

ACTIVITY SET 8: Daily Life

Students assume the role of someone who has lived in France for the entire century and write a diary entry about what life was like in each decade. In groups, students make predictions for the 21st century including: *How will life in France change? Will it be for the better or for worse?* Students watch a French news broadcast from TV5 and discuss the current daily issues. (They can also look at French newspapers and magazines on the Internet—in the library or at home—to find information for discussion.)

Reflections on How the Targeted Standards Are Met...

Communication: The interpersonal mode is used in group work and as groups lead the class in follow-up reinforcement activities. The interpretive mode is used in research and in listening to group presentations. The presentational mode is used as students present researched information to the class and as students make class presentations in the reinforcement activities.

Cultures: This is a culturally based unit involving research, comparison by decade, and presentations of French practices and perspectives and products and perspectives in the areas of French music, art, architecture, literature/theater/ film, politics/religion, science/medicine/technology, and daily life.

Connections: Students use the French language to discover, interpret, create, present, and discuss information and activities on a variety of subjects reflected in French civilization. They learn how the different subject areas are interrelated and affect one another.

Comparisons: Students compare French and American culture in the areas of religion and politics.

Communities: Students link to the target language community by interacting with guest speakers (see *Expansion Ideas*) and in conducting interactive research on the Internet.

RESOURCES

Grun, B. (1991). *The timetables of history: A horizontal linkage of people and events*. NY: Simon and Schuster.

Magazines

Champs Elysées (audiomagazine). Available on line at: *www.champs-elysees.com/cehome.php3*

FRANCE Magazine. Community Media Ltd. Available on line at: *www.francemag.com*

Le Journal Français d'Amérique. France Press, Inc. Available on line at: *www.journalfrancais.com*

Webliography

www.france-focus.com

www.infoplease.com/ce6/world/A0858263.html

hotbot.lycos.com/?SW=&SM=MC&MT=Modern+French+literature

members.tripod.com/~DannyRosenbaum/

French Search Engines

fr.yahoo.com/

fr.altavista.com/

www.excite.fr/

www.lycos.fr/

Experiencing Life in the Middle Ages

FRENCH

Dorothy Cox
Leah Sequeira

In this unit, groups of students research topics from the Middle Ages. Each group presents its findings to the class. Students learn new vocabulary and historical information. They review and practice vocabulary related to families, preferences, houses, occupations, and hobbies.

ACTIVITY SET 1: Researching the Middle Ages

Working in groups, students choose one of the following topics for research and presentation to the class:

- *les rois du Moyen Age* (e.g., Clovis, 481-511; include French royal traditions)
- *La Chanson de Roland* (era of Charlemagne, 800)
- *La Tapisserie de Bayeux* (era of William the Conqueror, 1066)
- 100 Years War (era of Joan of Arc, 1337-1453)

Groups gather information from library sources and the Internet in order to prepare a class presentation providing a general historical background of their topic including traditions and specific details about the relevant historical character(s). Given the proficiency level, students may use some English in their presentations. Each group selects a presentational format such as a puppet show, video, visual aid presentation, or PowerPoint slide show to tell its "story." They prepare a handout listing topics to be covered so that classmates can take notes. The handout includes key French vocabulary words and phrases used in the presentations. Presentations are in chronological order and each is followed by a related class activity facilitated by the teacher (see Activity Sets 2-5, below). The purpose of these activities is to reinforce the material that has been presented by the groups.

ACTIVITY SET 2: Royalty of the Middle Ages

After the first group has made its presentation on a king, such as Clovis, and before the next group's presentation, students play vocabulary games (e.g., Bingo, the fly swatter game) and/or Tic-Tac-Toe based on information from their presentations (see *Terminology*). Next, using pictures of the Cathedral at Reims where Clovis was baptized and crowned, students create their own stained glass window using black poster board and small pieces of tissue paper. (The cathedral is famous for its beautiful stained glass windows and is the site of all French royal coronations.)

ACTIVITY SET 3: La Chanson de Roland

After the second group has made its presentation on *La Chanson de Roland* and before the next group's presentation, the class as a whole retells the story of Roland and Charlemagne in simple French. With the teacher's guidance, a volunteer writes the

PROFICIENCY LEVEL

Novice High/Intermediate Low

TARGETED STANDARDS

Communication: Interpersonal, Interpretative, & Presentational Modes

Cultures: Practices & Perspectives, Products & Perspectives

Connections: Access to Information, Other Subject Areas

Comparisons: Concept of Culture, Influence of Language & Culture

Communities: Within & Beyond the School Setting, Personal Enrichment & Career Development

MATERIALS

- Internet access for research
- Supplies for activities: picture of the Cathedral at Reims, black poster board, colored tissue paper, butcher paper, tape or glue, long cardboard tubes (e.g., from empty wrapping paper rolls), aluminum foil, markers, scissors, paint, old magazines
- Video camera
- A copy of *La Chanson de Roland*

- Teach students the song *Chevaliers de la Table Ronde*. This is a well-known "drinking song" in France about the Knights of the Round Table.

- Teach the French children's song and game *La Tour Prends Garde*. This is a well-known children's activity in France where the children enact laying siege to a castle and apprehending the opposing forces one at a time.

- Teach the French children's song *Le Roi Dagobert*. This is a silly children's song about King Dagobert who lived during the Middle Ages and was well-loved by the people.

- Watch the video or DVD *Joan of Arc* (with Leelee Sobieski as Joan, directed by Christian Duguay). This movie is in English and sticks to historical facts fairly well.

sentences dictated by the class on the board using the past tenses, practicing the *passé composé* and *imparfait*. Then, students working in pairs choose a musical style (rap, country, blues, pop, etc.) and retell the story of Roland and Charlemagne using the story text created by the class or using their own version of the story. Teams perform their musical rendition in class using props.

Next, students make swords using a cardboard tube (such as an empty wrapping paper roll) and aluminum foil—not exactly Roland's famous *Durendal*, but suitable for a fencing demonstration held to teach basic moves. Community resources such as a local university can be helpful in finding a qualified fencing instructor. The teacher meets with the fencing instructor in advance to prepare a list of related French vocabulary that students are to learn and use as they practice their moves. A single elimination fencing tournament is held, and invitations are extended to school administrators to judge the contest and to local media to cover the event.

ACTIVITY SET 4: La Tapisserie de Bayeux

After the third group has made its presentation on *La Tapisserie de Bayeux* and before the last group's presentation, students retell the story of William the Conqueror in French, again using the past tenses. This time, however, the technique used is cartoon storytelling. Tape a long piece of butcher paper across a wall and write simple, narrative sentences for each key event across the bottom of the length of paper. Students pick the segment of the story that they want to illustrate and do so using markers, paper cut outs, magazine clippings, paint, etc. Creativity is key! When the complete story has been illustrated, each student tells his or her part of the story while being videotaped. After videotaping the story, cut up the butcher paper by scenes. Each class tries to put the story from another class back into the correct sequence and then watches the videotape to confirm their guesses.

ACTIVITY SET 5: The 100 Years War and Joan of Arc

Once the fourth group has made its presentation on the Hundred Years War and Joan of Arc, students begin their final project. During the fourth presentation, students learn about the coat of arms accorded to Joan by Charles VII and the symbolism found on it. Their project for this Activity Set is to develop a personal coat of arms, decorating it with images and phrases in French that they choose to represent themselves. First, they review vocabulary including terms for family, likes, dislikes, occupations, adjectives, colors, cities, and hobbies. Students are provided a handout of possible shapes for coat of arms and then begin their project using poster board and other art supplies. Finally, students write in French an explanation of their coat of arms, memorize it, and present the explanation to the class.

ACTIVITY SET 6: Comparing the Middle and Modern Ages

As a synthesizing activity, the students work in groups to create a comparison chart of life in the Middle Ages and modern life in the United States. The groups share their ideas with the rest of the class. Each student then writes a personal reflection based on the findings. Suggested topics are:

"I wish I could have lived during the Middle Ages because….."

"I'm glad I did not live in the Middle Ages because…"

"Being in the army during the Middle Ages was different from being in the army today …."

"The modern equivalent of story-telling tapestries/coats of arms/middle ages royalty is…" (choose one)

(The compositions may be in English or French depending on the students' proficiency level.)

Reflections on How the Targeted Standards Are Met...

Communication: Interpersonal mode is used in group work. The interpretive mode is used in Internet research and during presentations. Presentational mode is used as students retell the stories of Roland and William the Conqueror and as they write and present the explanation of their coats of arms.

Cultures: Students learn about cultural products such as legends written in verse, storytelling tapestries, coats of arms, and stained glass. They develop an understanding of French perspectives during the Middle Ages by studying the symbolism inherent in these products. Students also learn about cultural practices such as fencing, military maneuvering, living under royalty (including the practice of coronation), etc. and use this knowledge to develop an understanding of how French people of the Middle Ages viewed the world (e.g., the importance of martyrdom, as demonstrated by Joan of Arc; the inextricable tie between royalty and religion/holy places, as demonstrated by Clovis being anointed with holy water and crowned in the Cathedral at Reims).

Connections: Students use French to expand their knowledge of history. They use French language resources, including the Internet, to access information on topics of study.

Comparisons: Students compare their own (modern) culture to that of the French in the Middle Ages. They may also discover the influence of the French language on English as they research William the Conquerer's 1066 foray into England.

Communities: Students link to the community by interacting with a fencing instructor from outside of the school and use French fencing terminology to learn about the sport.

RESOURCES

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Peach, L. D. (1971). *Joan of Arc*. Loughborough, England: Ladybird Books, Ltd.

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Webliography

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members.aol.com/hywwebsite/private/joanofarc_domremy.html

www.hastings1066.com/

perso.club-internet.fr/cpmac/normandy.html#william

sunsite.berkeley.edu/OMACL/Roland/

www.chez.com/historel2/moyenage/ (French)

www3.sympatico.ca/isabelle.aube (French)

www.cssh.qc.ca/projets/carnetsma/index2.html (French)

FRENCH

Familiar Animals

Dorothy Cox
Leah Sequeira

In this scenario, students learn about familiar animals, how they are similar and different, and how to describe them. They learn vocabulary related to animals, write a "report," and present the memorized report in class.

ACTIVITY SET 1: Learning Animal Names and Sounds

The topic of familiar animals is introduced to the class using a French children's story or picture book about animals. The teacher reads the book, and—using the pictures in the book, pantomime, and animal sounds—helps learners understand the gist of the story or what is said about the animals, their names in French, perhaps the French animal sounds, etc. Students then repeat the vocabulary as they review the pictures in the book and make animal sounds in "French."

Learners continue practicing vocabulary for animal names in a variety of ways: using animal sounds (make the sound, say the name), pantomime (act like the animal whose name is drawn), a memory game (show 5 pictures, remove one, and children guess which one is missing), descriptions (using French words and gestures), playing Pictionary, etc. They also learn French rhymes and songs about animals and compare them to songs they know in English such as *Old McDonald* (see *Expansion Ideas* for other examples).

ACTIVITY SET 2: Imaginary Animals

Students are divided into teams, and each team draws and colors an imaginary animal composed of 5 different body parts from 5 different animals. They use a vocabulary list provided by the teacher to label the parts (see *Expansion Ideas* for examples) and show their animal to the class. Each team member participates in describing the animal using French words from the vocabulary list or previously learned vocabulary.

ACTIVITY SET 3: Animal Report

Students choose an animal they wish to learn more about from a list provided by the teacher, or a list is compiled from the children's suggestions. They receive a teacher-provided word bank that includes the following categories: parts of the animal body, numbers 1-5, verbs describing animal actions (hop, fly…), adverbs related to the verbs (slowly, silently…), colors, and adjectives (see sample vocabulary list in *Resources*). Next, learners examine grade-appropriate resource books on animals in English and in French if available. They also visit web sites on animals selected by the teacher to learn about their animal. Finally, students receive a fill-in-the-blank form which they complete for their "report" (see sample on next page).

PROFICIENCY LEVEL

Novice (Elementary School)

TARGETED STANDARDS

Communication: Interpersonal, Interpretative, & Presentational Modes

Cultures: Practices & Perspectives, Products & Perspectives

Connections: Access to Information, Other Subject Areas

Comparisons: Concept of Culture, Influence of Language & Culture

Communities: Within & Beyond the School Setting, Personal Enrichment & Career Development

MATERIALS

- Vocabulary list
- Fill-in-the-blank report
- Animal picture books or story books for children in French and English
- Video camera

- Teach students French children's rhymes that are about animals. For example:

  Une poule sur un mur
  Qui picote du pain dur
  Picote, picota,
  Lève la queue et puis s'en va.

  Petit escargot,
  Porte sur son dos,
  Sa maisonnette,
  Et quand il fait beau,
  Et quand il fait chaud,
  Il sort sa tête,
  Hourra!

  L'araignée Gypsi
  Monte à la gouttière;
  Tiens! Voilà la pluie,
  Gypsi tombe par terre.
  Mais le soleil,
  A chassé la pluie

- Teach students French children's songs about animals. For example:

  Alouette
  Une Souris Verte
  La Famille Tortue

- Teach students French children's games about animals. For example:

  Le Furet
  Le Chat Perché

Sample Fill-in-the-Blank Report

_____
  Animal Name

  <u>(Il) (Elle)</u> est _____.
  circle one   color

  <u>(Il) (Elle)</u> est _____.
  circle one   adjective

  <u>(Il) (Elle)</u> a _____ _____.
  circle one   number   part of the body

  <u>(Il) (Elle)</u> _____ _____.
  circle one   verb   adverb

  _____ est _____.
      animal name   adjective

Students fill in the blanks with appropriate vocabulary of their choice. After their rough drafts are corrected, they copy the entire report to turn in. Students also memorize their report for an oral presentation in class. For the presentation, students bring their "animal" as a visual aid; it can be stuffed, plastic, real, or a picture if the other options are not available. Presentations are videotaped and shown on Parents' Night. Written reports are displayed in the hallway, or a class animal book is compiled.

ACTIVITY SET 4: Field Trip to the Zoo

The class pays a visit to the local zoo. Students take their vocabulary list and check off every item they find at the zoo, e.g., paws, tiger, big, claws, stripes.

Reflections on How the Targeted Standards Are Met...

Communication: Interpretive mode is used in listening to the story and in researching their animals. The interpersonal mode is used in vocabulary games. Presentational mode is used when students recite their animal reports.

Cultures: Students learn about the culture of children in France through their rhymes and songs.

Connections: Students use French to connect to science as they read and learn about animals.

Comparisons: Students compare French children's rhymes and songs to the ones they know in English.

Communities: Students use the language beyond the school setting during their trip to the zoo.

RESOURCES

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Delassus, S. (Ed.) (1998). *Souvenirs d'école, jeux et comptines de la récré*. Turin, Italy: Editions Mille et Une Nuits.

Garabedian, M. & Lerasle, M. (1999). *Les comptines bleues des petits lascars*. Paris: Didier Jeunesse.

Les Editions Didier. (1997). *L'écho des colors*. Paris: Author.

Mahoney, J. & Cronan, M. (1989). *Teach me more French*. Minneapolis, MN: Teach Me Tapes, Inc.

Marks, A. & Balayard, S. (1996). *The Usborne French songbook for beginners*. Tulsa, OK: EDC Publishing.

Ministre de l'éducation nationale, de la jeunesse et des sports. *Les jeux du patrimoine tradition et culture* (1989). Paris: Editions Revue E.P.S.

Simundson-Olson, M. (1993). *Rhyme time, a global approach to enhance the learning of French*. Palm Beach Gardens: Global Rhyme Time, Inc.

Valette, J.P. & Valette, R. (1990). *Songs for French mastery*. Lexington, MA: D.C. Heath and Co.

Zovi, L. (1991). *Cantiques rythmes et rimes chants*. French adaptation by Virginia Voges. Albuquerque, NM: Vibrante Press.

Sample Vocabulary List

Les parties du corps

les pattes	*the paws*	les cornes	*the horns*
les ailes	*the wings*	les yeux	*the eyes*
la queue	*the tail*	les taches	*the spots*
les griffes	*the claws*	la bosse	*the hump*
les plumes	*the feathers*	l'aileron	*the fin (shark)*
les rayeurs	*the stripes*	les oreilles	*the ears*
la tête	*the head*	la crinière	*the mane*
le poil	*the fur*	le bec	*the beak*
la nageoire	*the fin*	les écailles	*the scales*

Les verbes

marche	*walks*
court	*runs*
saute	*jumps, hops*
nage	*swims*
grimpe	*climbs*
rampe	*crawls*
vole	*flies*

Les adverbes

vite	*quickly*
lentement	*slowly*
bien	*well*
beaucoup	*a lot*
en silence	*silently*

Les Nombres

un	one
deux	two
trois	three
quatre	four
cinq	five

Les adjectifs (masc. / fem.)		Les Couleurs (masc. / fem.)	
gros / grosse	*large*	brun / brune	*brown*
petit / petite	*small*	noir / noire	*black*
gentil / gentille	*nice*	blanc / blanche	*white*
doux / douce	*soft*	vert / verte	*green*
long / longue	*long*	gris / grise	*gray*
court / courte	*short*	bleu / bleue	*blue*
dur / dure	*hard*	violet / violette	*purple*
féroce / féroce	*ferocious*	rouge / rouge	*red*
amusant / amusante	*amusing*	jaune / jaune	*yellow*
		rose / rose	*pink*

A Francophone Dining Experience

FRENCH

Cynthia Capps
Andrea Henderson

In this scenario, students learn about the culinary culture of a Francophone country as they plan for, establish, and design their own "restaurant." They learn about appropriate menu items, décor (including art and music), and advertising in the target culture. A culminating activity provides for the possibility of a "grand opening" of the restaurant. In completing research for their project, students make extensive use of Internet resources as well as other library resources (magazines, books, maps), information obtained by writing regional chambers of commerce and restaurants (addresses obtained from the Internet), and interviews of native speakers living in the community.

ACTIVITY SET 1: Menu

These activities enable learners to plan a menu for a francophone restaurant. Working in groups, students identify as many French-speaking countries as they can using maps, library resources, and the Internet. From the established list, groups select a country (one per group) for further study. Each group identifies dishes common to their region and selects several different recipes that will be the *spécialité de la maison* in their restaurant. Students learn vocabulary words for the different ingredients and convert metric measurements to the English standard in order to plan their "shopping lists" and determine the quantity of each item needed to serve thirty customers. They make a field trip (treasure hunt) to the local grocery store to look for the ingredients to determine if they are available locally and to estimate the cost. Based on their investigations, groups create a menu, determine appropriate prices (in regional currency), and include cultural details such as whether or not the tip is included, whether or not fixed price menus are offered, etc.

ACTIVITY SET 2: Ambience

In order to create an authentic atmosphere for their dining establishment, each group researches regional art and music, selecting examples to use in the restaurant. Information on regional *décor* can be found at some restaurant web sites, by writing to local chambers of commerce to ask for brochures, and by interviewing native speakers in the community when available. Once relevant information is gathered, groups decide on a name for the restaurant and design an interior that is both culturally appropriate and inviting, paying attention to details such as table height, whether to use chairs or cushions, table settings, seating arrangements, etc. as relevant.

PROFICIENCY LEVEL

Novice High/Intermediate Low

TARGETED STANDARDS

Communication: Interpersonal, Interpretative, & Presentational Modes

Cultures: Practices & Perspectives, Products & Perspectives

Connections: Access to Information, Other Subject Areas

Comparisons: Concept of Culture, Influence of Language & Culture

Communities: Within & Beyond the School Setting, Personal Enrichment & Career Development

MATERIALS

- Computer with Internet access
- Print, audio, and video examples of French and American advertisements
- Copies of authentic menus from a variety of francophone countries
- Art supplies for menus, signs, and/or computers with desktop publishing software
- Camcorder/ video camera

- The French or International Club sponsors a multicultural feast in the evening or during a multicultural fair.
- Students work with the business teacher and develop a prospectus and a profit/loss statement to determine whether their menu prices were appropriate.
- Students consolidate the recipes from all of the restaurants into a bilingual (French and English) cookbook.

ACTIVITY SET 3: Staffing the Restaurant

In this activity set, students examine differences in French and American perspectives on a variety of restaurant-related work issues such as professional status and training, customer expectations, and even family expectations regarding part-time or summer jobs for students. From classified ads in francophone newspapers and online job agencies, students discover that special training and experience is usually required for restaurant servers. French exchange students and French community members who are invited to speak to the class may share that teenagers seldom are expected to find a job because their studies are viewed as their work. And French-speakers or others who have traveled abroad share their experiences in French restaurants, pointing out, for example, that the wait staff doesn't make "small talk" with customers or bring the check to the table without being asked. A graphic organizer is used to compare and contrast these expectations so that students can behave in culturally appropriate ways as they roleplay the proprietor, customer, server, etc.

ACTIVITY SET 4: Advertising for the Restaurant

Each group develops an advertising campaign for its restaurant. To do so, students study French-language commercials in order to determine common elements. (*Adeater.com* has video clips from a large number of countries.) Students compare and contrast the francophone commercials with American ones; as they share with other groups, they also note similarities and differences in advertising among the various francophone regions. Groups may choose to develop a print ad for a local newspaper, a taped commercial jingle for a radio station, or a short video "spot" for television.

ACTIVITY SET 5: La Dégustation

Groups can choose from a variety of culminating activities that provide an opportunity to share what they've learned from their research. All groups share their advertising strategies along with their final project. Groups/the class may decide to:

- Present a "cooking show" highlighting a recipe from their country, which they then share with classmates either individually or as a group.
- Prepare a francophone banquet (as a class) sharing specialties from each of the countries researched.
- Design their own cookbook of regional recipes illustrated with regional art.
- Roleplay the Grand Opening of their restaurant with classmates acting as the customers. Some students roleplay entertainers who sing or play regional music for restaurant customers; others are servers who use culturally appropriate table manners, etc. Photocopied local currency is used to pay and count change. Alternatively, students can invite other French classes to attend the Grand Opening.

> ### Reflections on How the Targeted Standards Are Met...
>
> **Communication**: The interpersonal mode is used in conducting interviews and roleplays. The interpretive mode is used when watching French commercials and reading source materials, and the presentational mode is used when students present their ad campaigns and other final products.
>
> **Cultures:** Students understand practices and perspectives (greetings, restaurant courtesy, table manners) and create culturally authentic products (menus, dishes, ads).
>
> **Connections:** Students use French language resources to gain access to information on French ads, menus, and recipes. They use French to connect to other school subjects: math (metric conversions), business (budgeting, planning, pricing), art and interior design (menus, restaurant décor), music (as a part of the restaurant's ambiance), geography (francophone regions and cultures), and home economics (following recipes, cooking).
>
> **Comparisons:** Students compare French language with English (food and counting vocabulary, questions and answers, present and passé compose tenses) and make cultural comparisons regarding advertising, food choices, and food etiquette/manners. They notice the influence of French-speaking cuisines on American cuisine.
>
> **Communities:** Students write letters or send e-mail to request information on francophone restaurants and they interact with native speakers in the community. They use French for personal enrichment and career development: they appreciate diverse foods and understand how to prepare them; they understand how their talents in different subjects might relate to a career choice in advertising, interior design, business, cooking, etc.

RESOURCES

Teacher's Discovery Catalog (1-800-832-2437)
This catalog has print and video examples of French advertisements.

Webliography

Recipes and Menus

belgourmet.com/cooking/links/mart.html (Martinique)

www.chefpaul.com/recipes.html (Louisiana)

www.epicuria.fr/partenaires/recanada.htm (Québec)

www.auchatnoir.ch/mets1.htm (French)

www.feelingscafe.com/ (Louisiana)

Other

www.infoplease.com/ipa/A0001729.html
This site features a metric conversion chart.

www.actinfonet.fr/pages/euroc.html
This site has a currency converter.

www.adeater.com

FRENCH
Le carrefour culturel

Andrea Henderson

What is American? What is French? The attempt to find a simple definition of either culture is impossible. The United States is made of numerous cultures. Similarly, the lives of inhabitants of former French colonies have been influenced by several cultures. In this scenario, students develop an understanding of the effects of French colonialism on Africa and/or the Caribbean as well as the concept of *Négritude,* an expression of the cultural crossroads (*carrefour culturel*) experienced by those of the former French colonies. Students also take a look at the cultural crossroads in their own history and present-day lives.

Franco-African music is played for the class intermittently throughout the unit (at the beginning of class as a warm-up, while students are working on projects/writing in their journals, etc.) They react to the music as part of their reflective journal entries.

ACTIVITY SET 1: Reflecting on "Identity"

As a prelude to the unit, students bring into class a collage of pictures and/or illustrations that reflect their cultural identities. The collages should illustrate both their traditionally "American" selves and the ethnicities/cultures of their ancestry. In small groups, the students examine these collages and attempt to identify the ethnicities/cultures represented in the collages. The class then brainstorms lists of traits and symbols that they consider to be typically American and typically French; these lists are recorded on a chart to be reevaluated after the unit. The students react to the activity by making an initial entry in a reflective journal to be submitted as part of the scenario's final product.

ACTIVITY SET 2: French Colonialism

Students often wonder why French is spoken so widely in Africa and the Caribbean. Students examine maps of colonized Africa and the Caribbean. They also read articles on colonialism and decolonization (see *Resources*). They create a timeline of the decolonization of these areas (in French). In their journals, students write their reactions to the concept of colonization.

ACTIVITY SET 3: Comparison of French and African Literature

Much of African literature is an oral literature, passed down from one generation to the next. In keeping with this oral tradition, the teacher reads fables and tales from African literature to the students, using props and/or pantomime to facilitate understanding (examples of tales that could be used include *Banji Coto* and *Le secret de la main*) and select fables of La Fontaine and/or French fairy tales (e.g., fables such as *Le loup et la cigogne, La cigale et la fourmi, Le corbeau et le renard, Le loup et l'agneau* and fairy tales such as *La belle et la bête* or *Le petit*

PROFICIENCY LEVEL
Advanced

TARGETED STANDARDS

Communication: Interpretive, Interpersonal, & Presentational Modes

Cultures: Products & Perspectives

Connections: Access to Information, Other Subject Areas

Comparisons: Concept of Culture, Influence of Language & Culture

Communities: Within & Beyond the School Setting

MATERIALS

- Maps of colonized Africa and the Caribbean
- African folk tales
- Fables of La Fontaine
- French fairy tales
- Computers with Internet access
- Reproductions of artwork of Matisse, Modigliani, Picasso, and others influenced by African cultures
- Literature of Aimé Césaire, Léopold Senghor, René Philombe, Patrick Camoiseau, etc.
- Franco-African music

- Students do research on African-American expatriates to France, such as Josephine Baker, James Baldwin, Sidney Bechet, Lois Mailou Jones, Tina Turner, Chaka Khan, etc.

- Students research traditional African music and discuss its influence on contemporary francophone musicians such as *Les Nubians*.

- Students watch films such as *Sugar Cane Alley* and *Chocolat* and discuss the themes of cultural identity.

- Students research the effects of French colonialism in Asia and view the film *Indochine*. (Since the film is rated PG-13, teachers may want to review it before showing.)

- Students prepare posters that summarize the biographical information about leaders of the *Négritude* movement to be shared with the lower level French classes.

- Students share *Négritude* literature in a French-language magazine written for the school. They may simply print the literature, include some background information on the author, or write a "review" of the piece included.

poucet). Students identify the characteristics of traditional African tales and compare them to those of the French fables. The students make Venn-diagram posters (see *Terminology*) listing the similarities, differences, and commonalities of the two types of literature to share with the class. They also include a personal reaction to the pieces.

ACTIVITY SET 4: Introduction to La Négritude

The students familiarize themselves with the movement known as *la Négritude*. *Le mouvement de la Négritude* began in the 1930's by a group of African-American students in Paris. This movement, which can be compared to the pro-black movements of the 1960's in the United States, celebrated the cultural heritage of Franco-Africans. The literature that was an integral part of the movement demonstrated the authors' pride in being African, their dismay at not being treated as equals, and the rebellion against colonial powers and influence. Students read and discuss some French-language definitions of *la Négritude*. (A good list of definitions can be found at *jps.net/rdcongof/negritude.htm*.) They use their journals to write their reactions to these definitions.

In pairs, students research an author/founder of the *Négritude* movement and prepare a short biographical presentation to be shared with the other members of the class. The presentation takes the form of an interview, with one student assuming the persona of the author/founder researched and the other acting as the interviewer (à la Barbara Walters, without provoking the tears). Students come in costume (e.g., author/founder dresses appropriately for his/her African background and interviewer dresses in suit). The teacher provides a rubric or list of information that should be included in the interview ahead of time, e.g., the basic autobiographical information, but also issues such as the author's reaction/attitudes with regard to the *Négritude* movement.

ACTIVITY SET 5: Periods of the Négritude Movement

Students read the poem *"L'homme qui te ressemble"* by René Philombe. This poem points out the physical differences of people of many races but also reminds the reader that, in spite of our differences, all people share a common humanity. Students read this poem as a simple introduction to the literature of the *Négritude* movement. They discuss the poem and write their reactions to it in their reflective journals.

Next, students become familiar with the timeline of the *Négritude* movement which can be divided into five periods: *Période de Léthargie* (up until 1900), *Période de Prise de Conscience des Intellectuels Noirs* (1900-1947), *Période du Mouvement de la Négritude* (1932-1947), *Période de la Négritude Militante* (1947-1960), *Période de la Négritude en Marche* (1960-present). In groups, students work to find literary examples of each period of the movement, picking two or three favorite pieces or excerpts per period to put into a class book. Students have the opportunity to look through all of the materials in the class book and pick one to reflect on in their journal.

Students also share the literature they've researched in a class presentation. They have a choice in how to present the material creatively and dramatically. They may, for example, choose to do independent readings, work with two or three other students and do a choral reading, work with a partner, reciting alternate lines of a poem, etc. (For those who participate in the Texas French Symposium, this activity provides good practice in areas such as fluency, pronunciation, and memorization.)

ACTIVITY SET 6: Le carrefour culturel

In this activity set, students are introduced to the notion of "cultural crossroads" (*le carrefour culturel*). At a cultural crossroad, cultures are interlaced and each influences the other. For example, the art of Matisse, Modigliani, and Picasso was influenced by the cultures of Africa. Students examine the work of these artists and compare it to traditional African sculpture (see *Resources*). They then work in teams to create "living art" using the artwork they've studied. Students "become" the art by physically placing themselves exactly as items in the paintings or sculpture. Finally, they create conversations between items/characters in a single piece of artwork or between two pieces of artwork. (For example, an African statue notices and remarks upon his likeness in a painting by Picasso.)

ACTIVITY SET 7: The Immigrant Experience

Because America is mostly a country of immigrants, Americans constantly experience cultural crossroads. To develop an understanding of these crossroads from the "newcomer's" perspective, students create interview questions for native French speakers who have immigrated to the United States. The questions address immigration issues such as culture shock, differences in the work place, acclimating to weather/traffic patterns/living space, etc. The interview subjects may be students at their school, local community members, or French-speaking "e-pals" who reside in the United States (whatever is feasible in the particular community). If few French speaking immigrants are available in the community, one appropriate individual is invited to be a guest speaker. Students then take turns asking interview questions of the speaker.

ACTIVITY SET 8: Le carrefour culturel intime

Students review the chart created at the beginning of the scenario and revise/add to their lists of what they consider to be American and French characteristics. As a final product, students create an autobiography of five to six paragraphs, including specific references to the cultural crossroads that have shaped their lives, that are influencing them presently, or that they predict will affect them in the future. They refer to and include the collage they created at the beginning of the scenario to serve as a visual representation of who they are. Students also submit their journals at the conclusion of the scenario.

NOTES

RESOURCES

Valette, J. & Valette R. (1998). *Discovering French, Rouge*. Boston: McDougal Littell.

   This text contains examples of traditional African sculpture.

Webliography

Colonialism

www.english.vt.edu/~carlisle/Postcolonial/99/

www.courses.psu.edu/fr/fr139_vxm3/SGD8.html

La Négritude

perso.wanadoo.fr/yjohri/Negritude.html

www.jps.net/rdcongof/negritude.htm

www.britannica.com/eb/article?eu=56571&tocid=0

African Tales

www.yale.edu/ynhti/curriculum/units/1993/2/93.02.01.x.html
   This site addresses the similarities between African folktales and French folktales.

www.miscositas.com/
   This site includes "realia" French links for Senegal, Morocco, Haiti, Vietnam, Canada, and France.

www.languageshaping.com/AfFolktales.htm
   This site includes a downloadable PDF unit on presenting African folktales.

Authors

www.nuitblanche.com/archives/c/chamoiseau.htm

franceweb.fr/poesie/cesair1.htm

Art

www.unil.ch/gybn/Arts_Peuples/Ex_Africa/Initiation/init.htm

www.revuenoire.com/

Other

www.eng.fju.edu.tw/worldlit/caribbean/sugar.html
This site includes teaching guide (in English) for the movie *Rue cases nègres* (*Sugar Cane Alley*).

Sous l'influence de mes connaissances

FRENCH

Cynthia Capps

In this unit, students explore the different influences in their lives that have made them who they are and affect who they would like to be. Students reflect on their childhood, their friends, their personal heroes and role models, and "universal" heroes. They contemplate how these figures have influenced their interests and their future career goals.

ACTIVITY SET 1: Childhood

In this activity set, learners reflect on early memories—people and events from their childhood that have had a lasting influence on them. To introduce the topic, they read targeted excerpts from two well-loved French works: *Le petit prince* and *Le petit Nicolas*. Both books are narrated in the first person by a young boy and provide a child's perspective on adult behavior. How children and adults differ in outlook is the source of much of the humor. For instance, in *Le petit prince*, the narrator juxtaposes a child's vivid imagination to an adult's lack thereof when he describes a sketch he had done. All the adults could see was a hat; in reality, it was a boa constrictor who had eaten an elephant—as any child could see! Likewise, Nicolas is puzzled because his mother insists he behave like a "gentleman" with Louisette—who can kick a ball better than most boys! Students work in jigsaw groups (see *Terminology*) to read and understand different excerpts from one of the two texts. Each group then shares a brief summary of its excerpt with the class. As a follow-up, the whole class compares the mindsets of the two protagonists, and students are asked to reflect on their own childhood. Was it as "simple" as we sometimes think?

Once students have had an occasion to remember their younger days, they think of a particular, personal memory from childhood that they believe has influenced who they are today. Their task is to create an artifact to represent that memory: a journal entry, a cartoon or drawing (with French captions), a memento from childhood on a poster, a monologue (or dialogue, if they want to work with another student), and so forth. Those who want to share artifacts do so, either by performing or by posting their drawings for others to see. The class then looks for common threads: Are the memories emotional? funny, etc? What makes them so? What evidence is there of the memories' influence on the student?

ACTIVITY SET 2: Friendship

Friends often have a great influence on students, and the topic of friendship is of great importance to them. Begin this activity set by posting around the room a list of French adjectives used to describe people. If students wish, they write other adjectives on note cards and add them to those that are there. Next, students

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PROFICIENCY LEVEL

Intermediate /Advanced

TARGETED STANDARDS

Communication: Interpersonal, Interpretative, & Presentational Modes

Cultures: Practices & Perspectives, Products & Perspectives

Connections: Access to Information, Other Subject Areas

Comparisons: Concept of Culture, Influence of Language & Culture

Communities: Within & Beyond the School Setting, Personal Enrichment & Career Development

MATERIALS

- Computers with Internet access
- Art supplies to create various products (poster board, markers, etc.)
- *Le petit prince* (Saint-Exupéry)
- *Le petit Nicolas* (Sempé and Goscinny)

- Students investigate how French teens relate to their friends. Do they have the same sorts of relationships as American friends? Students accomplish this either by doing research online, such as reading teen magazines in French, or by chatting with French penpals or foreign exchange students who are visiting the school. Students create a list of questions and answers, noting similarities and differences.

- Students interview classmates in small groups to find out about what they like to do outside of school. Do they work? Do they volunteer? If so, where? Is helping others important to them? How do they spend their free time? Do they spend time with other people or do they prefer being alone? How might knowing another language help them outside of school?

- Students read segments from *Le petit prince* that define the relationship between the little prince and his rose. They list clues that show the friendship between them. Students hypothesize what will happen when the two are reunited (if they believe the two will be). Challenge students to do a sequel (written or performed).

- Students delve further into possible career choices. Help students to discover that all jobs have pros and cons as they read about the little prince's journey by having them list the advantages and disadvantages of the careers of the people he meets on his journey from his asteroid to Earth.

list the three qualities (from among the adjectives posted) that they feel are most important in a friend. Answers are tallied to see which are the most common answers; students make statements to explain or justify their choices.

Following the introductory activity, students read another excerpt from *Le petit prince* in which a fox teaches the boy about friendship. The class works together to read and mindmap this relatively long segment. Students summarize how the fox will remember the little prince when he leaves (because the wheat is the color of the boy's hair) and then they reminisce quietly about a friend who moved away and how they remember that friend. Once they've had time to reflect, students line up and share memories about their friend with the person on either side of them. Students make simple sentences such as, *Nous aimions chanter, Mon amie avait les yeux bleus comme moi,* or *Joseph avait un chien noir qui s'appelait Rex.* Afterwards, students engage in a class discussion: How many students, like the fox, remembered what their friend looked like? How many remembered something they did together? Ask students to state one way they and their friends were alike and one way they were different. Finally, students create a tribute in French to a friend (a song, a poem, a poster, a postcard, or a letter) that illustrates how that person and relationship influenced them.

ACTIVITY SET 3: Personal Heroes

Students move from the realm of childhood friendships to the arena of personal heroes in this activity set. They begin by listing well-known heroes from literature or film, such as Jean Valjean in *Les misérables.* (Teachers may confer with English language arts teachers to discover which novels the students have read.) Then they discuss why these characters are heroes and what common attributes they have. (This list can be compared to contemporary "heroes" who tend to be celebrities such as actors, athletes, and musicians.) Students next list their personal heroes (grandparents, neighbors, pastors, etc.) and identify the positive characteristics these people exhibit. Characteristics of personal heroes and those of film and literature heroes are compared. Then, students select five characteristics that are most important in a hero. Finally, students choose personal heroes that exhibit these characteristics and create a class storybook highlighting their heroes by writing paragraphs in French describing how they have influenced their lives. If any of the students' personal heroes are available, they may be invited to class to be honored with certificates and readings from the storybook. Alternatively, native French speakers are invited to class to talk about their personal heroes and/or childhood friends.

ACTIVITY SET 4: Those Who Changed the World

Now students think globally and brainstorm a list of special people from different fields who have impacted society. With encouragement and suggestions from the teacher, they include notable French-speaking personalities such as the Curies, Louis Pasteur, Léopold Senghor, etc. Names are written on note cards

(color-coded by occupation, if desired) and posted on the board. Working with a partner, students choose three of the names and write sentences saying how *their* lives have ultimately been influenced or affected by that person. (The Curies' work with radioactivity, for example, led to a treatment for cancer and thus affects countless people.)

Next, from the list of names generated, students each choose one person to investigate further using the Internet and other resources, including asking questions of e-pals in France, Québec, or other French-speaking places. They report to the class, highlighting the contributions the person made to society and/or their field. To demonstrate what they have learned, students create a short presentation to share with beginning French classes. Each student finds a unique way to "introduce" the person and share how he or she has influenced modern society, using costumes and props or puppets, for example. The performances are videotaped or performed live using simple French sentences. The novice-level audience may also be provided with a list of key words to help them understand.

ACTIVITY SET 5: Interests and Careers

Students' interests and the career options they are considering are often influenced by people they know personally (family members, friends, teachers) and/or by famous personalities such as the aforementioned world "heroes." To begin this activity set, students make two lists: "Careers I'd Consider" and "Favorite Pastimes." Once the lists are complete, students think about and note who might have influenced them in these interests. For example, a neighbor who speaks several languages might inspire a student to become a French teacher or a travel agent; a biography of Clara Barton might inspire one to become a nurse or a volunteer at the local hospital, etc.

After developing their lists and associating names with the items on them when possible, students complete an interest inventory that addresses questions such as: Do I mind working long hours or do I need lots of time with friends and family? How important is salary to me? Is it critical that my job be personally fulfilling? Interest inventories are available online (see *Resources*) from school counselors or from the Texas Workforce Commission. Students select two occupations they might like and create a Venn diagram (see *Terminology*) comparing them, putting the traits common to both occupations in the middle.

What are other jobs exhibiting the "common" traits that students might consider? To find out what's available, they check "help wanted" ads in online French newspapers and in American newspapers and compare job requirements for the similar jobs in the French and English ads. Are there any differences? Also, how many job ads can they find that list knowing a foreign language either as an asset or requirement? In pairs, students take turns reading French ads to one another without revealing the job

category. The "listening" student tries to guess what the job is from the text.

ACTIVITY SET 6: Qui suis-je?

As a culminating project for the learning scenario, students choose between one of two options:

- They summarize and/or visually represent what they have learned about themselves and how they might use this information in the future. This project may be a poster, poem, song, personal reflection journal, newspaper, speech, skit, video, computer slide show, web page, etc.
- Given that much of the scenario has focused on the people and events that influenced who they are, students develop a project depicting ways in which they would like to influence others.

Reflections on How the Targeted Standards Are Met...

Communication: Students use the interpersonal mode to complete group readings, to share childhood memories, and in other group activities. They use the interpretive mode as they read stories and web pages and as they listen to the presentations of their classmates. They use presentational mode when they share artifacts, create a tribute to a friend, make a presentation to first-year classes, etc.

Cultures: Students develop greater understanding of French practices (relationships, friendship) and the perspectives on them as they read literature of the target culture and interview native speakers.

Connections: Students use French to access information on famous French speakers and careers; they expand their knowledge of literature.

Comparisons: Students develop an understanding of the concept of culture as they compare their own culture with French culture.

Communities: Students use French within and beyond the school setting as they make presentations to other classes and connect with French classes through e-mail or the Internet to find out about those students' perspectives.

RESOURCES

Saint-Exupéry, A. (1998). *Le petit prince*. Paris: Gallimard.

Sempé, J. J., & Goscinny, R. (1991). *Le petit Nicolas*. Cambridge, MA: Schoenhof's Foreign Books.

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www.lepetitprince.com/index2.php3

www.richmond.edu/~jpaulsen/petitprince/petitprince.html

Le petit Nicolas

www.uni-karlsruhe.de/~ujgr/Louise_f.html

www.momes.net/livres/petitnicolas.html

Friendship

members.tripod.com/~ANUT4U/lamitie.html

People

www.panspermia.org/pasteur.htm

www.infoscience.fr/histoire/portrait/pasteur.html

www.culturediff.org/biographies2.htm

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*www.auschron.com/issues/dispatch/1999-09-24/
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Newspapers and Magazines

www.lemonde.fr/

www.parismatch.com/

www.elle.fr/home/accueil/accueil/index.php3

Interest Inventory Tests

www.queendom.com/tests_french/index.html

Tour de France

FRENCH

Dorothy Cox
Leah Sequeira

In this unit, students learn about the provinces of France, thoroughly researching one of them. They write a persuasive argument to an imaginary committee who will be choosing the route for the next *Tour de France*. Their task is to convince the committee to include their town and province in the route. After the committee chooses the top 4 towns/provinces, the class plays the *Tour des provinces* game (see Activity Set 3) to reinforce what has been learned.

ACTIVITY SET 1: Introduction to the Tour de France

To activate learners' background knowledge about the *Tour de France*, students watch several segments of videotaped footage from television coverage of the event. Afterwards, classmates share what they know about the *Tour*. (Many students are avid cyclists and "experts" on the topic, and most others know something about the race thanks to Lance Armstrong.) Next, students check the official *Tour de France* web site (see *Resources* for URL) to discover the race's route in years past. Each group looks up a different year and records and shares the names of the regions through which the racers passed.

ACTIVITY SET 2: Province Proposals

In order to prepare for their persuasive arguments on why the committee should route the *Tour* through their region, pairs of students choose one of the 22 French provinces to study. (There should be no duplications.) Each pair collects information from library sources and the Internet in order to prepare a class presentation that includes the following six categories: terrain, weather, accommodations, food, things to do, and sites to see. Each presentation needs to contain the same assigned categories. Teams develop their proposal in French in the form of a persuasive argument that they present orally to the "committee"—the other students. To help classmates as they listen to the presentation, each team provides a handout for note-taking with a list of topics to be covered and a short list of key vocabulary words that may be unfamiliar. Each "proposal" includes information vital in attracting the committee's attention: the benefits to tourism, availability of accommodations, and sources of revenue such as businesses located in that province that could sponsor the race. The oral presentations allow students to show their creativity as they deliver their message using music, poetry, colorful visual aids, realia, or PowerPoint slide shows and by dressing professionally and perhaps even preparing regional food as a form of "persuasion."

PROFICIENCY LEVEL

Intermediate

TARGETED STANDARDS

Communication: Interpersonal, Interpretative, & Presentational Modes

Cultures: Practices & Perspectives, Products & Perspectives

Connections: Access to Information, Other Subject Areas

Comparisons: Concept of Culture

Communities: Within & Beyond the School Setting, Personal Enrichment & Career Development

MATERIALS

- Tourism information books about France, Michelin guides
- Travel videos about France
- Internet access for research of provinces
- Map of France showing provinces
- Supplies for activities: photocopies of maps, envelopes, list of facts from presentations, charts, etc.
- Green and yellow T-shirts to award to the winners

- At the conclusion of the *Tour des provinces* race, the students should be very familiar with the provinces of France. A "Jeopardy" game could be created including all of the information learned in preparation for a unit test.

- Have a "Food Day" where the students bring food representing the provinces they have studied.

ACTIVITY SET 3: Determining the Tour's Route

When it is time for the committee to hear proposals, a large map of France is taped to the board so the students may identify their city and province as they make their oral presentation in French. The "committee" (other students) takes notes on the handout provided. Later, these notes will help them ask relevant questions and rank their preferences. After each presentation, each team of "committee members" is required to ask one follow-up question in French for clarification; the presenting pairs answer spontaneously. Once all presentations have been made, students rank the proposals, and the top four sites are chosen to be included in the route for the *Tour de France*. In addition to their rankings, teams give a written justification for their top four choices by listing pros and noting potential cons on their ballots. (The written justification requires students to use their higher level thinking skills to come to a decision.) Once the votes are counted and the sites have been determined, students draw the route between the selected sites on the large classroom map with a total of five stops including Paris as the finish.

ACTIVITY SET 4: Tour des provinces

To reinforce what students have learned about the various French provinces, they participate in their own *Tour des provinces*, a game (ideally played outside) in which they complete a learning activity at each station along the route. Each activity is based on information given in the student presentations and is described below.

To begin, the teacher identifies five learning stations that represent Paris and the four other stops chosen for the *Tour*, and students make signs to identify the stops. The game takes place over a period of four days. On day one, students go from station one to station two; the winning pair of this leg of the race gets to wear the *maillot vert* (green T-shirt) during the second leg. On the second day, students go from station two to station three with the winners that day receiving the green T-shirts during the third leg, etc., through day four. On day four, however, the overall winners are awarded the coveted *maillots jaunes* (yellow T-shirts) worn by the winner of the *Tour*. The activities for the four days are as follows:

Day 1: Map Puzzle
Students are provided a copy of the map of France with the provinces outlined, one per team. They have three minutes to study the map as a team. They then cut apart their maps on the province borders and put the pieces in an envelope. (Maps last longer if they are laminated before students cut them apart.) At station one, students wait for the signal to start and then open their envelope and put the puzzle together. When they have finished, they run to station two where the winners are awarded the green T-shirts.

Day 2: Map Puzzle and Matching Province to Fact
In order to create the *Matching Province to Fact* game,

prepare a list of provinces studied and one distinguishing fact about each one. Photocopy the list (one per student pair), separate the provinces from the facts (cut them apart), and put the separated pieces into envelopes for the teams. When the signal is given at station two, students begin by repeating the *Map Puzzle* game from Day One. Once they have completed the map, they return the pieces to the envelope and give it to the teacher in exchange for the envelope with the *Matching Provinces to Fact* game. The students match each province with its fact, then they run to station three. The teacher checks their work. If it is not correct, the team is disqualified. The winners for the day are awarded the green T-shirts.

Day 3: Map Puzzle, Matching Province to Fact, and Categories
In order to create the *Categories* game, the teacher chooses any six of the presented provinces to use in creating a chart which is photocopied for each group. On the chart, the selected provinces are listed across the top, and six categories (terrain, weather, accommodation, food, things to do, things to see) are listed on the vertical axis. At station three, at the signal, students again play the *Map Puzzle* game, returning the pieces to the teacher in exchange for the *Matching Provinces to Fact* game as on Day Two. When they have matched provinces to facts, they return those pieces to the envelope and the envelope to the teacher in exchange for the *Categories* game chart. Since this is a timed activity, the teacher can assign one or two students to help check answers.

On the chart, students are required to fill in one piece of information for each province, but they must not repeat categories. For example, if they complete the *terrain* category for *les Alpes*, they may not complete the same category for any of the other five provinces listed. They have only six answers total on their completed sheet, one per province. When they finish, they turn in their chart to the teacher and run to station four. If their work is incorrect, the team is disqualified. The winners for the day are awarded the green T-shirts.

Day 4: All in One
In order to create the *All in One* game, the teacher provides each team with an unlabeled map of France with the provinces outlined. At station four, at the signal, the teams label each province studied and write one identifying fact that they learned about it. The teacher may specify from which category the facts must come or may allow students to select any fact that they remember. When they have completed the map, they turn it in and sprint for "Paris." Their work is checked, and if it is incorrect, the team is disqualified. The winners for the day will be awarded the green T-shirts, and the overall winners the yellow T-shirts. A picture of the winners and the other participants is taken and sent to local news media or the school newspaper.

Reflections on How the Targeted Standards Are Met...

Communication: Interpersonal mode is used in group work as students create their proposals. Interpretive mode is used in research. Presentational mode is used in the proposal presented for the committee.

Cultures: Students learn about the practices, products, and perspectives of the people and places they study related to their provinces.

Connections: Access to information in French allows students to learn about the history of their province and learn the geography of France.

Comparisons: Students compare their culture to the culture of the province they research and compare the cultures of the various provinces.

Communities: Students use French to participate in cultural activities such as cooking and music representing the different provinces of France.

NOTES

RESOURCES

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www.discoverfrance.net/France/Provinces/prov_intro.shtml

www.discoverfrance.net/France/Provinces/prov_intro2.shtml

www.multimania.com/dbru/galerie.htm
This site contains pictures from the provinces.

GERMAN Dating Service

Michelle Barnett
Denise Tanner

In this scenario, students research dating customs in German-speaking countries with the aim of running and participating in a dating service. Written material, Internet information, and community members are consulted to gather information. Students create a personal ad in preparation for the final product: a video spot for the dating service. This scenario may be more appropriate for high school students. Teachers should be aware of community standards and consider contemporary issues related to dating prior to implementing these activities.

(Below are multiple options for tasks within each activity set. Teachers may choose those which best suit their situation and teaching style.)

ACTIVITY SET 1: Dating Customs and Issues

Students use a variety of media to investigate dating issues, comparing and contrasting the practices of German-speaking locales with what they know of American customs. To begin, students look through American and German-language teen magazines or online web-zines (see *Resources* for suggested materials) to identify issues, customs, attitudes, manners, etc. in youth dating. They use a graphic organizer such as a T-chart or Venn diagram (see *Terminology*) to illustrate the similarities and differences they find in the two dating cultures. Native speakers are excellent resources for gathering more information on dating practices and provide an opportunity for students to confirm their initial hypotheses. After preparing questions as a class, students consult e-pals in a German-speaking country, visit an online chat room designed for students, or interview a resident foreign exchange student. Next, students investigate relationship issues further by reading "Dear Abby"-type letters in German (see *Resources*). Students read the letters and, as a class, brainstorm appropriate solutions to the various predicaments, *or* they may be given only the responses and asked to extrapolate the inquirer's original problem. Students then write their own letters asking for advice on a real or imaginary problem. Letters are collected and redistributed so that students can counsel one another either in written or conversational form.

To illustrate their new-found knowledge of dating issues, students create a "pocket dating guide" for German speakers in the United States or a "dating phrase book" for young Americans visiting a German-speaking country.

ACTIVITY SET 2: Describing Myself and Others

In order to have a meaningful dialogue in German with a potential date, students need to master certain conversational skills such as discussing likes and dislikes and describing themselves and others.

PROFICIENCY LEVEL
Intermediate/Intermediate High

TARGETED STANDARDS
Communication: Interpersonal, Interpretive, & Presentational Modes

Cultures: Practices & Perspective, Products & Perspectives

Connections: Access to Information, Other Subject Areas

Comparisons: Nature of Language, Concept of Culture

Communities: Within & Beyond the School Setting

MATERIALS
- Teen magazines from the United States and German-speaking countries
- Art supplies: construction paper, markers, magazines, scissors, etc.
- "Dear Abby"-type letters (German)—can be found in magazines or on the Internet
- Personal ads (German and English)
- Video camera
- Internet access for e-mail, research, and/or chat rooms

- Students act out a dating situation in which a German and an American are out on a date.
- Students create advertisements for their dating service.
- The dating service is expanded to other class levels, with the upper level class serving as the dating service employees.
- Students host a TV-style dating game.
- Total Physical Response Storytelling (TPRS) could be used to teach date vocabulary. (For information on TPRS, visit *www.blaineraytprs.com*.)

To begin practicing these skills, students create graphs of their hobbies and/or interests. They list their favorite activities on one axis and comparative adjectives that describe degree of interest on the other. Students then exchange graphs with a partner and take turns describing their partner's interests. Another option is to survey the whole class's interests by creating a human bar graph (see *Terminology*); students change places on the graph as the teacher calls out different interests, activities, and hobbies. Students can also play charades, acting out their various interests.

To practice describing personal characteristics, students play variations of "Who is it?" games in which famous people are matched with their descriptions. Such games are played orally, in "game show" fashion, with one student reading a description and competitors "buzzing in" to guess who is being described. Another game involves taping cards with famous people's names on them to students' backs. Students then ask their classmates yes or no questions to try to determine who they are.

To tie together what students have learned about describing people and expressing their interests, they create a song/rap, poem, or journal entry to tell about themselves.

ACTIVITY SET 3: The Ideal Date

To give students an opportunity to synthesize what they've learned and to practice writing in German, students write a short paragraph describing their ideal date. They can combine "favorite" practices from the German and American cultures, describe where they went, what they did, etc.

(In order to describe their ideal date, students need to be able to manipulate certain structures, such as the subjunctive form. A variety of exercises can be used to help students practice these structures such as identifying structures within the authentic texts they've studied or rewriting portions of descriptive writing tasks in the subjunctive. Many more ideas and activities of this nature can be found on the American Association of Teachers of German's web site at *www.aatg.org*.)

ACTIVITY SET 4: Modern Means of Mingling

Students investigate modern "strategies" for meeting people, such as personal ads and dating services. They set up and run a mock dating service where they create videos that feature either themselves or a famous German-speaking persona (their choice). To create the ads and video and to run the service, students use the skills developed above (to talk about interests and describe people) and will also need to express needs and wishes.

To begin this activity set, students research and read personal ads from German-language sources. They pay close attention to terminology, length, language, form, etc. They look at similar ads from American sources and create a comparison of American and German ads using lists, mapping, charts, etc. Next, students write German-style personal ads of their own and "publish" them in a

class newspaper. The newspaper is distributed, and the class tries to determine who wrote each ad.

Next, students complete various tasks to prime themselves for the videotaping. There are two segments within each video: a prepared statement and an impromptu interview. Individually or as a class, students identify the kind of information that is important to mention about themselves or to find out about a potential date. For example, students brainstorm as a class to create a list, or they create mindmaps (see *Terminology*) of personal characteristics and desired characteristics of a date. Based on the brainstorming and/or mindmapping activities, students work on their prepared statement for the video. They practice this piece before a classmate. They may choose to play background music while they speak.

To prepare for the impromptu interview, students work in pairs to develop (in German) a list of questions a dating service employee might ask. A class bank of questions is compiled from which the impromptu interview questions are taken. In pairs, students roleplay interviews before appearing in front of the camera. (Note: Authentic, online applications exist that could be used for ideas, vocabulary or assessment. For an example, look under the heading *Partnersuche* at *www.aatg.org/teaching_resources/vol_1-1/web_activities/activities_pages/familiewa.html*.

In order to set up their mock dating service, students create a task list for "employees" and "customers." The list should be detailed enough so that students playing each role know their responsibilities, both linguistically and task-wise. Students have the opportunity to play each role. During the roleplays, each student is videotaped reciting his or her prepared speech and answering questions in the impromptu interview.

Reflections on How the Targeted Standards Are Met...

Communication: Interpersonal mode is used as students interact in brainstorming, interview, and roleplay situations. The interpretive mode is used as they read magazines, "Dear Abby" letters, and personal ads. The presentational mode is used in the prepared self-presentation piece of the video.

Cultures: Students research differences in dating cultures, including not only practices, but the issues encountered by teens in the two cultures and their perspectives on them. They then apply this knowledge in written and spoken ads.

Connections: The students gather target language information about dating in German speaking cultures.

Comparisons: Students compare the two dating cultures and show an understanding of the target culture through their ads and videos. They are also called upon to reflect on the benefits of each system. They may discover ways in which American pop culture is influencing German dating practices.

Communities: The use of an exchange student and/or e-mail correspondence allows student to use the language outside of the classroom context and brings the world community into the classroom.

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Webliography

www.aatg.org
   The American Association of Teachers of German web site contains a multitude of resources for German teachers.

germanculture.about.com/CS/tradtions1/index.htm?once=true&

Online Teen Magazines
(Tip: Search under *Jugendmagazin* for additional sites.)
www.juma.de

www.jetzt.de

www.brandy-magazin.de

skunk.de

www.oskars.de

pop-up.org
   This site is specifically geared toward young people residing in the European Union. (Available in German, English, & Spanish.)

"Dear Abby" Sites
(Most of the above teen magazines have "Dear Abby"-type sections. For additional sites, search under *Ratschläge*.)
www.doclove.de

GERMAN

Gesundheit!

Michelle Barnett
Denise Tanner

Students do research on general fitness and nutrition and German health clubs with a culminating activity of hosting and participating in an authentic German *Fitneß-Studio*. Students prepare printed documents and craft materials to promote and enhance their club, using learned vocabulary and structures. The research component of the scenario can be done in English, but the written and oral activities, including the final product roleplay, are done entirely in German.

(Below are multiple options for tasks within each activity set. Teachers may choose those which best suit their situation and teaching style.)

ACTIVITY SET 1: Body Parts

Show students a short segment of an exercise/morning "wake-up" video (from a television broadcast or other source) with the sound turned off. (If you can find one in German, no need to omit the sound!) Begin introducing body parts vocabulary by using the pause button on the VCR, pointing to the person, and describing what he or she is doing (e.g., she's touching her toes). Students learn to recognize and reinforce the vocabulary through a variety of activities. For example, they might draw and label a body; create word art with vocabulary words (e.g., Write *Auge, i.e.,* "eyes," in two half circles, one upside down, to form an eye image.); follow TPR commands given by teacher; sing *Head, Shoulders, Knees and Toes* in German with appropriate body movements; sing *Ich habe einen Kopf* (see *Resources*); pin body-part words onto a monster drawn by the class; play *Hand zu Hand* (the teacher or a student calls "hand to hand" and other similar commands using body parts as the class performs the action); and/or play "Body Parts Bingo."

ACTIVITY SET 2: Healthy Habits

Students next consider both German and American perspectives on healthy living habits through a variety of activities. To begin, students examine healthy and unhealthy habits they see in their community and/or in the American media over a one-week period. They then work in pairs or groups to perform simple skits/pantomimes that illustrate the habits they observed. Another option is to have students create a collage representing healthy and unhealthy living, then use simple sentences to describe it. Next, students consult other sources such as the Internet or level-appropriate health texts, to learn more about what constitutes healthy living. They may wish to revise their "healthy habits" diagrams or collages after their research. Finally, students conduct similar research using the German media and German web sites. They then create collages or graphic organizers (see *Terminology*) to compare American and German perspectives on the above topics.

PROFICIENCY LEVEL

Novice/Intermediate Low

TARGETED STANDARDS

Communication: Interpersonal, Interpretive, & Presentational Modes

Cultures: Practices & Perspectives, Products & Perspectives

Connections: Access to Information, Other Subject Areas

Comparisons: Nature of Language, Concept of Culture

Communities: Within & Beyond the School Setting, Personal Enrichment & Career Development

MATERIALS

- Exercise video
- Art supplies for posters, collages, etc.
- Computers with Internet access, software for brochure design (optional)
- Sports equipment (borrowed from PE, brought in by students)
- Body parts bingo game
- Level-appropriate health textbooks (both German and English if possible)
- German health magazines, health-related texts

ACTIVITY SET 3: Food Pyramids

In this activity set, students create a model of healthy nutrition through a variety of activities. First, students keep a 3-day food diary, listing foods and amounts consumed in German. Next, they gain an understanding of food pyramids by familiarizing themselves with the USDA Food Pyramid (the teacher can provide a handout) and then researching a food pyramid from a German-speaking country. They may do this by either searching the Internet (see *Resources*), consulting other health text resources, or listening to a guest speaker such as a health teacher, home economics teacher, or school nurse who is familiar with the pyramid system. The class briefly discusses differences and similarities between the USDA and German-language pyramids. They then demonstrate their understanding of a German-language pyramid by using information from their food diaries to list foods in German by category or to draw and label a food pyramid in German. The proportions for each category can be compared with the official German-language food pyramid. Another option is to make a simple, short presentation in the style of a children's television show or public service announcement where students name and sort play foods into boxes arranged by food pyramid categories.

As a final task in the activity set, students indicate what they have learned about their personal eating habits by compiling a list on the board of what they should eat more of, what they should eat less of, what they must eat, and what they cannot eat, based on their food diaries and pyramids. Each student writes at least one statement under each of those four headings, and a class profile is compiled. (Relevant modal verbs are reviewed before beginning the activity.)

ACTIVITY SET 4: Roleplay Preparation

Students prepare a German *Fitneß Studio* for visits by fellow classmates. Pre-roleplay activities are necessary to ensure that the novice student can participate in the health club using the target language. Students review body parts vocabulary and verbs describing health club activities by playing *Simon Sagt* (Simon Says) with the teacher's direction. (After a review of the commands, students may lead the game.)

Students use the Internet and other provided resources to explore the characteristics of German health clubs (see *Resources*). Using what they discover and what they know of American health clubs, students brainstorm characteristics of each. Half of the class lists characteristics of American clubs; half the class lists characteristics of German clubs. The two lists are compared, and students express their like and dislikes of the two systems in German: *Ich mag _____, Ich mag überhaupt nicht _____, Ich spiele _____ gern/nicht gern, Ich habe _____ gern/nicht gern, Ich möchte _____*, etc.

After having investigated German health clubs, students begin work on the opening of their own German *Fitneß Studio*. The class picks a name and an "image" for the club, determines what services the club will offer (in line with what a German club would offer, e.g., squash instead of racquetball), and works in small groups to prepare signs that indicate hours of operation, club rules, information desk, and available activities. Drawing on their knowledge from Activity Set Three, students prepare a large-scale food pyramid and fitness chart (including information on calorie use, etc.) to decorate the club. They also create a brochure to advertise the health club, with each group responsible for a different section: general club information, health and fitness tips, the club's mission, available services, and rules. Students also design the physical layout of their German-style health club by drawing a map of it for their customers. They then work with a partner to practice asking for and giving directions.

Finally, in order to "run" the *Fitneß Studio*, students determine what roles are needed and who will fill them. Possible employee roles include front desk worker, nutritionist, aerobics instructor, personal trainer, etc. Customer roles may include the "jock," the novice patron, the weekend athlete, etc. Students make necessary preparations based on the role chosen. Those who run the front desk will design an application form and payment plan schedule, aerobics instructors select German music and come up with routines; nutritionists devise a healthy meal plan and practice explaining it; trainers prepare posters illustrating weight-lifting techniques and practice giving instructions in German, etc. Each student has an opportunity to roleplay a customer *and* an employee, therefore everyone participates in these preparatory activities.

ACTIVITY SET 5: Grand Opening

Students open and operate the *Fitneß Studio* using only German. To join the club, customers fill out an application form using factual information or an assumed identity as mentioned above. As part of the application form, they convert their height and weight (actual or desired!) to the metric system. To pay for their membership, they use a currency converter to figure costs and use play "Marks" or "Euros" to complete the transaction.

To make the roleplay as authentic as possible, students bring in sports equipment such as balls, jump ropes, or small hand-weights from home, or they may borrow from the school's Physical Education Department. Students who are customers visit the club and participate in at least one selected activity after "signing up": fitness training, nutrition counseling, aerobics, etc. (This is an excellent opportunity to recycle command forms.) The roleplay is repeated and the "customers" become the employees so that every student has a chance to play each role.

ACTIVITY SET 6: Rating the Experience

Students reflect on what they learned about health and fitness, both linguistically and culturally. In a whole class discussion, students state what they learned and also indicate what they enjoyed and did not enjoy about the different activities. Another option is to use a target language evaluation form (using a Likert scale), developed either as a class or by the teacher. The form is used to summarize the experience in German with students rating each activity as *gut—schlecht* (good—bad) on a scale of 1 to 5.

Reflections on How the Targeted Standards Are Met...

Communication: The interpersonal and presentational modes are used as students do the health club roleplay. The interpretive mode is used as they conduct research in the target language on nutrition and German health clubs.

Cultures: Students research differences between German and American health club practices. They then apply this knowledge in hosting their club. Students also gain insight into the German culture as they learn about their perspectives on nutrition and healthy living.

Connections: The students use German to gather information about health clubs in German speaking cultures. They also connect to the subject areas of health sciences and physical education as they learn about and create food pyramids and do research on health club activities.

Comparisons: Students use German to compare the two health club cultures and are called upon to reflect on the benefits of each system. They may also discover vocabulary similarities that show the influence of the German and English languages on one another.

Communities: Students bond with their classroom community and discover the benefits and difficulties of working together to meet a goal. They also work with the larger school community by inviting a health sciences, home economics, etc. educator to share information.

NOTES

RESOURCES

Atongi, N. et al. (1999). *Handreichungen für den Unterricht an Deutschen Sprach/Samstagsschulen*. Cherry Hill, NJ: American Association of Teachers of German.

This book contains the song "Spiellied," that teaches body parts and corresponding senses.

Krenzer, R. (1997). *Spannenlanger Hansel*. Lippstadt, Germany: Kontakte Musikverlag.

NTC Publishing Group. (2000). *Weit und Breit*. Lincolnwood, IL: Author.

Sherman, L. et al. (1994). *Kinder lernen Deutsch, Loseblattsammlung*. Cherry Hill, NJ: American Association of Teachers of German.

The song "Hand zu Hand" can be found in this book's appendix.

Webliography

(Tip: Search under "Fitneß-Studio" for more sites.)

www.aatg.org
> The American Association of Teachers of German (AATG) web site contains a multitude of resources for German teachers. Of particular interest with regard to this scenario are the headings "Gesundheit" and "Sport" and the *Loseblattsammlung*, which are collections of activities, songs, games, resources, methods, etc. developed by elementary classroom teachers of German involved in the *Kinder Lernen Deutsch* program. You can find the game *Hände zu Hände* in this collection. Also available through the AATG site is *Handreichungen für den Unterricht an Deutschen Sprach/ Samtagsschulen* which contains the song "Spiellied," sung to the tune of "Mary had a little Lamb".

www.nal.usda.gov/fnic/Fpyr/pyramid.html
> This site has information on the USDA food pyramid.

www.dr-walser.ch/images/pyramide.pdf
> This site has information on the Swiss Union for Nourishment's food pyramid.

www.kinder-jugendgesundheit.de

www.menshealth.de

www.health-and-life.de

www.w-h-c.de
> This is the German Women's Health Consul site, which provides many useful links within on nutrition, calories, and general fitness.

www.german-way.com/german/health.html

GERMAN

Schulanfang: "Back to School" in Germany

Michelle Barnett
Denise Tanner

In this scenario, a children's book and a video are used to introduce students to German school customs. Learners explore typical preparations made by German students at the beginning of a new school year and customs associated with the beginning of German students' school careers in 1st grade. Through a variety of activities and resources, students learn related vocabulary and practice expressing wants and needs. For the final product, students create a list of supplies needed for school and their associated costs and roleplay making purchases.

(Multiple options for tasks within each activity set are suggested below. Teachers may choose those which best suit their situation and teaching style.)

ACTIVITY SET 1: First Day of School

To activate students' background knowledge and introduce the topic, they are asked to share their memories of their first day at school. They also indicate any special family "ritual" associated with that day or gifts they received. Then a German children's book, *Conni kommt in die Schule,* is used to introduce students to related German customs. This simple story describes the events that surround the day a little girl begins school for the first time: shopping for supplies, receiving a Schultüte (a large paper cone filled with treats), having her picture made with her class, etc. The teacher reads the book and, using the pictures in the book, objects in the classroom, pantomime, etc., helps learners understand the gist of the story. The video, *Ich heiße Raphael* may be shown in addition to but not in the place of the book. The video follows a little German boy through a typical day as he prepares for school, takes the bus, is engaged in classroom activities, etc. Afterwards, students compare/contrast what they've learned about German customs with their own experiences by creating a Venn Diagram (see *Terminology*) either on butcher paper or using index cards and hula hoops. To learn more, students visit a German culture web site which describes the differences and similarities in the German and American school systems (see *Resources*).

Next, students are introduced to additional school supply vocabulary through a game called *Kofferpacken,* but using a *Schultüte* rather than a suitcase. The teacher has filled the cone with school supplies, and students try to guess what is inside it. Once they have guessed, the teacher opens the *Schultüte* and names each item as it is removed. Learners can check to see how well they predicted the contents as they are learning the names of the items. Next, students make their own *Schultüte* from a photocopied master or using a German craft book and fill them

PROFICIENCY LEVEL

Novice (Elementary or Middle School)

TARGETED STANDARDS

Communication: Interpersonal & Interpretive Modes

Cultures: Practices & Perspectives, Products & Perspectives

Connections: Access to Information, Other Subject Areas

Comparisons: Concept of Culture

MATERIALS

- *Conni kommt in die Schule* (or other German children's book about starting school for the first time.)
- Video: *Ich heiße Raphael*
- Butcher paper/markers or index cards/ hula hoops for Venn design
- A collection of authentic German school supplies (fountain pens, pencil case, etc.), a German school bag, and *Schultüte* (large paper cones designed to fill with school supplies/treats)
- Art supplies for making vocabulary cards, cones, school bags, etc.
- Camera
- Pretend Euros (European Union currency)
- School supplies bingo game (teacher made)
- German language advertisements for school supplies (authentic or teacher-made)
- Computers with Internet access

- Invite a guest speaker to share their experiences attending school in Germany and preparations that students make at the beginning of each school year. Of particular interest are the special customs surrounding the very first year of school.

- Students e-mail German students and teachers inquiring about school supply needs and lists.

- Invite students from upper level German classes to serve as shop clerks for the roleplay activity.

- Students check exchange rates in newspapers or on the Internet to calculate prices of German school supplies from Deutschmarks to dollars or Euros to dollars. Students compare the prices with comparable items purchased in the United States and discuss results.

with candy. Each student donates a small package of candy to share, and the teacher may also provide small gifts such as *Willkommen* pencils or German stickers available from teacher supply catalogs. Students' photos are taken with their *Schultüte* as is the custom for German 1st graders beginning school. (This is particularly easy with a digital camera.)

ACTIVITY SET 2: School Supplies and Stores

This activity set uses a variety of games to reinforce vocabulary and to practice expressing needs and wants using basic structures. For example, students draw or use photocopied pictures of school supply items, coloring and pasting them to index cards, two per item, to be used for memory games such as Go Fish or *Was fehlt?* (What's Missing). For a game called *Zaubertüte*, school supplies are placed in a "magic" bag, and students try to identify the object by touch. Another fun option for practicing school supply vocabulary is to use a thematic song, poem, or other rhythmic verse. (A good one called "In der Schule" can be found in *Gesang, Rhythmen und Reime*, see *Resources* for details.) Students also visit a German web site to see how many school supply words they can locate (again, see *Resources*). Any number of other familiar games and/or written tasks (such as word searches or matching) can be used for vocabulary support.

Once students are familiar with school supply vocabulary, they are introduced to the different stores at which school supplies are purchased in German-speaking countries. Although many American students do *all* their school shopping at the Super Walmart, German students will more likely go to a variety of stores: clothing, shoe, stationery, etc. A graphic organizer is used to compare and contrast German shopping customs to those of the United States, where one-stop shopping often is the rule. Next, students work in groups to decorate small signs for the various types of shops; each sign is then attached to a shoebox that represents that shop. The teacher (or students taking turns) places the school items (real ones or laminated pictures) in the boxes and asks the students, "*richtig oder falsch?*" (true or false - is it found in this shop or not?) to determine if the items have been correctly placed. If not, students sort the school supplies into the appropriate "shops" (boxes) as a class or in groups. (Although clothing vocabulary is not an explicit part of this scenario, prior knowledge, cognates, brand names, and words used for comparison and contrast in activity set one can be used for the purposes of this task.)

ACTIVITY SET 3: School Supply Wish List

In order to go "shopping," students learn how to state their needs (*Ich brauche…*) and wishes (*Ich möchte…*). They begin by creating a school supply "wish list" and then compare it with a list of authentic German school supplies provided by the teacher. They make changes to their lists, adding and deleting items as desired. Students then visit a German school supply web site where they see pictures of supplies and prices. They add prices to the items

on their wish lists (to be used in Activity Set Four). Next, students create a German *Schultasche* (school bag) out of paper/cardboard. (Directions can be found in German craft books; see *Resources*.) They fill it with paper school supplies based on their lists. Students use photocopied cutouts or draw the items themselves. Utilizing their wish lists and personalized *Schultasche*, students play the telephone game using the phrases *"Ich möchte/brauche _____"* to express their needs and wants. As they go around the room, successive students must rename all items already mentioned and add their own to the wish list.

ACTIVITY SET 4: Budgeting and Shopping Roleplay

Using their wish lists from the preceding activity set, students predict their budgeting needs and, as a class, come to consensus on a maximum budget for their school supplies. They then calculate prices using authentic German newspaper advertisements, German web sites, or teacher-created ads using photos, photocopied pictures, or German-language ads from the Internet. (Depending on the time of year, it can be easy or more difficult to find prices for school supplies!) Students compare prices for their personal needs/wants with the predetermined class budget.

Next, students practice counting and making change using paper Euros to prepare to roleplay a school supply shopping expedition. (Color copies of Euros are available from the Raffeisenbank; see *Resources*.) Using the prices identified above and working in pairs, students figure out how much change is due from a large bill used to purchase several items. With a partner or in small groups, students use their paper *Schultaschen* and the items in it, naming the objects and indicating the cost in Euros. Groups calculate the total for each person to determine who spent the most, who spent the least, etc.

Finally, students make signs out of poster paper (or computer-generated) for the shops introduced in Activity Set 3. They use real school supplies or laminated pictures or drawings to roleplay the shopping expeditions. Working in groups, students develop a roleplay including the proprietor who runs the store and makes change and customers who purchase the supplies on their lists and pay with Euros. Each group has a chance to present its skit, complete with props if desired. Afterwards, students write a reflection in English, comparing their roleplay experience to their real experiences shopping for school supplies in the U.S.

Reflections on How the Targeted Standards Are Met...

Communication: The interpersonal mode is used by students to communicate with each other when playing games that reinforce vocabulary and in the roleplay of purchasing school supplies. The Interpretive mode is used as students research school supplies on the Internet and look at target language advertisements.

Cultures: Students discover differences and similarities between German and American school supplies (cultural products) and apply this knowledge in preparing their own German school supply lists. Students learn about cultural practices and perspectives associated with beginning school (e.g., *Schultüte*) and shopping for school supplies.

Connections: Students use the Internet to access German shopping web sites to research supplies and their costs. They connect with mathematics as they budget and shop with Euros.

Comparisons: Students compare German school supply needs to their own and make comparisons of shopping practices in the United States and in German-speaking countries.

NOTES

RESOURCES

Dai Zovi, L. *Gesang, Rhythmen und Reime!: Chants, rhythms and rhymes for the German classroom*. Albuquerque, NM: Vibrante Press.

This book contains a song useful to the scenario entitled *In der Schule*.

Frederickson, S. *A little wurst*. Jacksonville, FL: Concordia Programs.

A collection of twenty-five illustrated word search puzzles for elementary-level German students.

Inter Nationes. (2000). *Ki-Ko — der Kinderkoffer*. Bonn, Germany: Author.

This is a multi-media resource pack that contains the video referenced in the materials list (*Ich heiße Raphael*). The video combines a cartoon story (*Die Rinnstein Piraten*) with another sequence showing a day in the life of a seven-year-old German boy (*Ich heiße Raphael*). The kit also includes a craft activity book (*Mein buntes Bastelbuch*); a vocabulary card-matching game (*Lese MEMORY*); 5 glove puppets; a cultural collage/poster (*Schau ins Land*); a jigsaw of the same picture; and a *Handreichungen für den Lehrer*.

Schneider, L. & Wenzel-Bürger, E. (1998). *Conni kommt in die Schule*. Hamburg, Germany: Carlsen.

Sherman, L. et al. (Eds.) (1994). *Kinder lernen Deutsch, Loseblattsammlung*. Cherry Hill, NJ: American Association of Teachers of German.

Schultüte/Schultasche Resources

Bauer, K. & Drew, R. (1995). *Germany: World neighbor series*. Cypress, CA: Creative Teaching Press, Inc.

Instructional Fair (Ed.). (1998). *International crafts & games*. New York: McGraw-Hill Children's Publishing.

Inter Nationes. (2000). *Ki-Ko - der Kinderkoffer*. Bonn, Germany: Author.

See above note on this resource; the craft activity book in the kit (*Mein buntes Bastelbuch*) contains information on/samples of *Schultüte* and *Schultasche*.

Norris, J. (1997). *Folk art projects around the world*. Monterey, CA: Evan-Moor Educational Publishers.

Webliography

www.europa4young.de/emuenzen.htm
This site provides pictures of Euro coins.

www.europa4young.de/enoten.htm
This site provides pictures of Euro bills.

www.wirtschaftsschule-noerdlingen.de/leuro.htm
Information on and pictures of Euro bills and coins can be found at the above web sites.

www.aatg.org
The American Association of Teachers of German (AATG) web site contains a multitude of resources for German teachers. Of particular interest with regard to this scenario are the *Loseblattsammlung*, which are collections of activities, songs, games, resources, methods, etc. developed by elementary classroom teachers of German involved in the *Kinder Lernen Deutsch* program.

www.home.gil.com.au/~kmunro/g-wwwex/a-sch-sac.html
Site includes many resources for practicing relevant vocabulary.

www.schulanfang.com
This authentic German shopping site includes lots of pictures of school supplies and lists their prices.

howtogermany.tripod.com/html/school.htm

www.schloss-online.org/_10b/_private/german.html

JAPANESE

Dress for the Occasion

Chizuko Bolinger
Helen Nakamoto

In this scenario, students learn about modern and traditional Japanese clothing by viewing videos, pictures, and a *kitsuke* ("how to put on a *kimono*") demonstration. Students develop an awareness of similarities and differences between clothing worn in Japan and in the USA today. They become familiar with five different Japanese "wear" verbs (*kaburu, kiru, haku, suru, kakeru*) and how to use them in the correct context. (The Japanese language employs different verbs to express "wear" depending upon the clothing item and body part referred to.) Students also learn vocabulary for both common and traditional Japanese clothing. Using print and Internet resources, they investigate all aspects of the *kimono,* both historical features and its function and use in modern Japanese society. A guest speaker discusses the *kimono* and demonstrates how to put on a formal *kimono*.

ACTIVITY SET 1: Comparing Clothing

Students examine pictures from magazines, the Internet, or video-clips to find examples of modern Japanese clothing. They first work in groups studying the examples they have found and listing the characteristics they notice. Then, as a class, they complete a Venn diagram on the board indicating the similarities and differences between Japanese and American clothing, and they are introduced to related clothing vocabulary.

ACTIVITY SET 2: "Wear" Verbs

A variety of games are played to practice clothing vocabulary before students engage in an activity that puts together clothing and "wear" verbs. The teacher introduces the five verbs using pictures or putting items of clothing on herself as she describes what she's wearing. Students also review the verbs' *te-form* and present progressive forms prior to beginning.

Once students understand the concept behind the various verbs, they are divided into groups with each one receiving a set of clothing consisting of four pieces. For example, group one gets a summer, cotton *kimono* (*yukata*), a baseball cap, a pair of sneakers, and a necklace. Group two gets a T-shirt, jeans, a belt, and a pair of wooden clogs (*geta*), etc. In preparation for the activity, a note card with the word for each item distributed has been taped randomly to the blackboard. The vocabulary words are written in *Hiragana* and *Katakana* but the ones written in *Katakana* are cognates and easily identified, even for beginning students. After receiving their clothing items, students find the corresponding cards on the board, remove them, and attach them to the appropriate item in their set.

Next, each group selects one member to be the "model" who will be dressed by the others. The model has a list of the five "wear"

PROFICIENCY LEVEL

Novice

TARGETED STANDARDS

Communication: Interpersonal, Interpretive, & Presentational Modes

Cultures: Practices & Perspectives, Products & Perspectives

Connections: Other Subject Areas

Comparisons: Concept of Culture, Influence of Language & Culture

Communities: Within & Beyond the School Setting, Personal Enrichment & Career Development

MATERIALS

- Pictures of both Japanese and American clothing
- "Clothing of Modern Japan" (Videotape, "Life of Japan" series)
- Summer *kimono* (*yukaka*), sash (*Obi*) and wooden clogs (*geta*)
- Various clothing items: cap, T-shirt, jeans, belt, sneaker, slacks, dress shirt, tie, dress shoes, wristwatch, socks, dress, straw hat, sandals and sunglasses, etc.
- Note cards
- Butcher paper for mind maps
- Materials to make Trivia game and name tags for clothing
- List of "wear" verbs
- Video camera

- Students design their dream prom attire (including shoes, accessories) and present it to the class orally or submit it as an illustrated writing project.
- Students keep a log in Japanese for a week of their best friend's daily clothing.
- Students research uniforms in Japanese high schools and discuss the pros and cons. Invite an exchange student from Japan to come to class to share his/her experiences with school uniforms.

verbs and reads them aloud one by one in any order. As each verb is read, group members "dress" the model with a clothing/ footwear item or accessory that corresponds to the "wear" verb mentioned. A group member states what the model is going to wear as the item is put on. (*John wa shatsu o kimasu. John wa zubon o hakimasu.*) After five minutes, time is called, and it is the model's turn to tell the group what he or she is wearing in one sentence. (*Boku wa tee-shatsu o kite Jiinzu o haite tokei o shiteimasu.*) Repeat this activity, rotating the sets of clothing and the team member who is the model until students are able to say the sentences with reasonable speed and accuracy.

ACTIVITY SET 3: Fashion Show

Once students have had adequate practice in composing compound sentences using multiple verbs and multiple clothing vocabulary items, they are ready for an activity which allows them to put together the various language components in a creative way; they prepare for a fashion show. They work in groups of three: one fashion model, one master of ceremonies and a stagehand who helps with clothing, props, music, and lights. At this time, students do not know what their role will be, so they must prepare for all three. They choose any type of clothing—traditional or modern, Japanese or American—as long as it is appropriate for school, up to seven items including accessories. They choose background music and props, and together they compose the script for the master of ceremonies to read. The script must include the five different "wear" verbs, *te-form* and *te-imasu* forms of verbs, a given number of color words and other descriptive adjectives, names of fabrics, etc. On the day of the fashion show, students draw to see what role they will have, and one group at a time, presentations are made and videotaped. The tape can be shown to other classes or on Parent's Night.

ACTIVITY SET 4: Kimono Research

The next component of the scenario is designed to help students learn more about the traditional Japanese *kimono*. First, divide the class into groups for research purposes. Each group looks for information on a historical aspect of the *kimono* such as the characteristics of *kimono* worn by nobles, warriors, and commoners during the Edo period or when and why western-style clothing became popular, etc. They also investigate the *kimono* in modern Japanese society with each group responsible for finding the answer to a specific question (e.g., Who wears the *kimono* and when? What various types of *kimono*s are there? How does one put on a *kimono*? What does a *kimono* cost? What accessories go with the *kimono*? etc.) When groups have completed their research, tape a long piece of butcher paper across the blackboard so that the class can work together to create a mind map (see *Terminology*) using drawings, clipping, and words or phrases in Japanese to illustrate what they learned.

ACTIVITY SET 5: Kimono Game

To further reinforce their new knowledge, each group creates a trivia game or a true/false "test" consisting of 15-20 questions (in English) about the *kimono*. Groups take turns introducing their

trivia game or giving their "test" to the class. Points are awarded for each activity, and a winning team is declared at the end based on cumulative points.

ACTIVITY SET 6: Kimono Demonstration

As a culminating activity, a guest speaker who is knowledgeable about the *kimono* is invited to the class to talk about and demonstrate *kitsuke*, how to put on a *kimono,* using a full set of men's or women's *kimono*. During and after the presentation/demonstration students ask questions they have prepared in advance. Afterwards, students create paper doll thank you cards for the guest speaker decorated in their favorite type of *kimono*. The text of the card consists of short statements students have learned and copied.

Reflections on How the Targeted Standards Are Met...

Communication: The interpretive mode is used as students search for examples of Japanese clothing in various media and as they listen to the guest speaker. The interpersonal mode is used in various activities as they practice vocabulary and structures and the presentational mode is used during the fashion show and in sharing what they learned in group research on the *kimono*.

Cultures: Students learn about modern and traditional Japanese clothing and customs associated with the *kimono* as well as related perspectives as they investigate associated historical issues.

Connections: Students obtain/expand their knowledge of Japanese history as they research the *kimono*.

Comparisons: Students compare the Japanese language with English as they learn the various "wear" verbs. They compare modern and traditional Japanese clothing with American clothing, and they become aware of the influence of one language/culture on the other (e.g., the influence of western-style clothing in Japan and the presence of Japanese Anime characters and Japanese writings on popular American apparel).

Communities: Students connect to the Japanese community through the guest speaker who comes to the classroom.

RESOURCES

Magazines from Tokyo

Fujingahoo (Ashetto Fujingohoosha)
Kateigahoo (Sekaigahousha)
Seventeen (Shuueish)
Nonno (Shuueisha)

Webliography

www.info-niigata.or.jp/~rikaboo/English/menu-E.html

www.shop-japan.co.jp

www.kimonogirl.com

www.kinet.or.jp/morita/keika/kitsuke-e.html

www.csuohio.edu/history/japan

Exploring Creative Uses of Onomatopoeia in Japanese

JAPANESE

Chizuko Bolinger
Helen Nakamoto

In English as in Japanese, onomatopoetic words are those which imitate natural sounds. In Japanese, however, there are literally hundreds of such words, and they are used much more frequently than in English. Words which represent actual sounds (e.g., animal noises) are called *giseigo*, while those which refer specifically to actions (e.g., to drink *with a gulp* or *sip by sip*) are called *gitaigo*.

In this scenario, students investigate the similarities and differences in Japanese and English onomatopoeia. They learn common examples of Japanese onomatopoeia and how to create and use their own original onomatopoeia effectively in sentences. They study the three main uses of onomatopoeia: to give a strong impression, to express things realistically, and to represent the rhythms of various activities. They also learn new vocabulary related to the *Manga* stories (comic books) chosen and in composing their creative works for a writing contest.

ACTIVITY SET 1: Creative Writing Contest

As a background for the scenario, learners are given the following context: A major Japanese publishing company is hosting a creative writing contest for *Manga* stories, song lyrics, *Haiku* and *Tanka* (the oldest form of Japanese poetry), and other poetry. One requirement for the contest is that each entry must make effective use of either conventional or original onomatopoeia. Students may submit up to three entries.

Working in groups of four, class members begin by sharing what they know about onomatopoeia in general. They then divide into jigsaw groups (see *Terminology*). Each of these groups reads and discusses one of four texts listed in the webliography under *Resources*. They return to their original group and share what they've learned. For example, they note that Japanese onomatopoeia are repeated twice and appear to be used more frequently, etc. Based on the information that students gather from the jigsaw activity, the class creates a Venn diagram comparing Japanese and English onomatopoeia that is used throughout the lesson as additional information is gathered.

ACTIVITY SET 2: Comparing Japanese and English Onomatopoeia

To familiarize themselves with the uses of onomatopoeia in English and Japanese, each group receives a list of English onomatopoetic words which they place into three categories: sound imitation (*giseigo*), condition or movement of things/people/animals (*gitaigo*), and "both." Five words for each category are sufficient.

PROFICIENCY LEVEL

Novice/Intermediate-Low

TARGETED STANDARDS

Communication: Interpersonal, Interpretive, & Presentational Modes

Cultures: Practices & Perspectives, Products & Perspectives

Connections: Other Subject Areas

Comparisons: Nature of Language, Concept of Culture

MATERIALS

- Internet texts to introduce learners to the topic of onomatopoeia (see *Resources* for URLs)
- A list of common Japanese onomatopoeia with translations
- A list of common English onomatopoeia
- Samples of Japanese *Manga* (comic books) available in Japanese book stores, grocery stores, or community libraries
- Tape recorder and teacher-created sound effects tape
- Recordings of *Old MacDonald Had A Farm* and *Hanako san no makiba de* (see *Resources*)
- Japanese poems in which onomatopoeia is used (Examples include *Kogai nite* by Saisei Murou and *Dokokade* by Kazue Shinkawa.)
- Butcher paper and art supplies

- The class creates games or word art with frequently used Japanese onomatopoeia. Alternatively, students may enjoy a game found at: *www.askasia.org/adult_free_zone/ activity_corner/ language_song_activities/ japa_onom_game.htm*
- Students select picture images for a collage and label them with invented onomatopoetic words.

The activity is repeated with a list of Japanese onomatopoeia with translations, e.g., *bisho bisho* (soaking wet), *zaa zaa* (rushing water such as a heavy downpour), *kusu kusu* (a feminine giggle or chuckle). Groups add new information to the Venn diagram as it is acquired (see webliography under *Resources* for lists).

ACTIVITY SET 3: Onomatopoeia Games

In this activity set, students use a variety of games to practice Japanese onomatopoetic words they have learned. To help students at the novice level, provide the list of Japanese words to be used in the following games. First, learners play Password with a partner, providing up to three "hints" (in Japanese *or* English at this level) each round. (For example, student may say "quiet" to elicit "shhh!"— the answer, of course must be in Japanese.) Partners switch roles every three minutes. Students continue with a pantomime guessing-game or similar games for vocabulary practice. Finally, the whole class is divided into two teams which play a Pictionary-style game. A volunteer from each team comes to the front of the room and is shown the same Japanese word/ phrase which they must make their team members say using only their artistic ability and the chalkboard. No verbal clues may be given. Following identification of the sound, a second member of the winning team makes a sentence using the onomatopoetic phrase. If the student is successful within the time limit, the team receives 5 points. If not, a second team member has an opportunity within the same time limit and, if successful, the team receives 3 points. Play continues until a designated time limit or point total is reached.

ACTIVITY SET 4: Creating Your Own Onomatopoeia

The goal of the activities in this set is to provide learners opportunities to create their own onomatopoeia which they can use in their creative writings. In preparation for the first activity, the instructor prepares an audiotape containing various sounds such as a car, a train, hands clapping, a dog barking, etc. Each sounds lasts 10-15 seconds. In class, students listen to the sound-effects tape and are asked to create their own onomatopoeia for the sound they heard. The teacher plays one sound at a time, and students find an original way to communicate what they heard using the English alphabet first. They then transliterate that new "word" to *Katakana*, a Japanese alphabet often times used to express onomatopoetic sounds. Students trade lists with a classmate and check the *Katakana* transliterations for accuracy. They add new information to the Venn diagram as needed.

In the second activity in this set, students listen to a tape of "Old McDonald Had A Farm" and "Hanako-san no makibade iya iya yo." Provide them the words to the Japanese version of the song. In groups, they compare and contrast the animal sounds in the two cultures and either choose the better-suited sound or create a new one for each animal. Finally, they recopy the song, substituting the new onomatopoeia and sing it to the class in Japanese. Students add new information to the Venn diagram as needed.

ACTIVITY SET 5: Recognizing the Importance of Onomatopoeia

The following activities help learners recognize the importance of onomatopoeia and the effect it has on creative writing. Students work in groups on the first activity. Provide three pages of a *Manga* story (Japanese comic book) with all of the onomatopoeia removed (blacked out). Groups work to figure out the basic story line. Next, students are given a copy of the original story including the onomatopoeia. They discuss the function/effect of those onomatopoeia on the text and decide on why they believe the author used the particular sounds for the particular scenes. They write their reasons on a large piece of butcher paper, scene by scene, and present their explanation to the class. Students add new information to the Venn diagram as needed.

Students work in groups of four and in pairs within groups on the final activity that prepares them for their creative writing assignment. Each group of four students is given a poem in Japanese containing onomatopoeia. (See *Materials* for examples; any level-appropriate poems containing onomatopoeia may be used.) Pairs in each group practice reading the poem, alternating line by line, so that it flows smoothly and ultimately sounds as though one person were reading it. When they are ready, each pair records the poem on to an audiotape and submits it for grading. Finally, the group of four rewrites the onomatopoetic parts of the poem substituting an adjective, explanatory phrase, etc., to convey the same meaning. The convenience and effectiveness of onomatopoeia becomes salient as students do this task. Students add new information to the Venn diagram as needed.

ACTIVITY SET 6: Entering a Contest

Each student develops at least two creative works from the categories mentioned in the learning scenario to enter in the contest. Higher-level students are encouraged to write original ones. Novice-level students may use existing *Manga* pictures and write their own sentences and onomatopoeia. They may also use an existing poem but replace a stanza or two with one of their own. In every case, they are required to use onomatopoeia effectively. The student products may be presented in a variety of ways, e.g., orally through dramatic readings or acting and pantomime or through a published collection of student works. Contest award winners may be determined by student vote, by teacher selection, or by a panel of native speaker judges if available.

Reflections on How the Targeted Standards Are Met...

Communication: The interpersonal mode is used as students play vocabulary practice games. The interpretive mode is used in those games, in reading the *Manga* stories, poems, *haiku*, etc. The presentational mode is used in poetry readings, song presentations (*"Hanako san no makibade"*), and the presentation of creative works.

Cultures: Students learn about Japanese products (stories, poetry, etc.) and practices (use of onomatopoeia in creative works) in this unit. They come to better understand the importance in Japanese of the dramatic effect created by onomatopoeia.

Connections: Students use technology and other resources to learn about Japanese onomatopoeia, and they use the Japanese language to expand their knowledge of literature.

Comparisons: Students compare and contrast Japanese and English onomatopoeia, creating Venn diagrams. They compare the cultural uses of onomatopoeia in the two cultures.

NOTES

RESOURCES

McBride, H., Burnham, S., Saegusa, Y., & Sedunary, M. (1990). *Kimono—Level I*. St. Paul, MN: EMC/Paradigm.

Accompanying audiocassette #1 contains song *Hanako-san no makibade*.

*Comic books (**Manga**)*

Weekly Shonen Sunday (Tokyo: Shogakugan)

Dragon Ball (Tokyo: Shueisha)

Ranma 1/2 (Tokyo: Shogakugan)

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Articles

www.teenwriting.about.com/teens/teenwriting/library/weekly/ aa051299.htm

jin.jcic.or.jp/trends/honbun/tj991126.html

www.jinjapan.org/nipponia/nipponia7/spot01.html

www.ulis.ac.jp/~sekiguch/japanese/akagawa/06Dexter.html

Examples

teenwriting.about.com/library/blank/blstory1459.htm (English)

*www.worldvillage.org/gy/18003.htm*l (Japanese)

How Do You Do? Hello! How Are Ya?: Appropriate Social Discourse

Chizuko Bolinger
Helen Nakamoto

JAPANESE

An important aspect of Japanese culture is a highly refined consciousness of social relationships. This strong sense of hierarchy, rank, and position is present at all times, and language is used to establish and reinforce the relationship between speakers. In the area of greetings, for example, the speaker chooses from a number of possible forms depending on such factors as relative age of the interlocutors, gender, relative social status, and group consciousness (e.g., family, peer, business associate). In this unit, students learn formulaic greetings and other polite expressions associated with good manners and customs in the home. In doing so, they learn about three levels of formality in Japanese interactions and practice how to use them properly. They develop an awareness of the similarities and differences in greetings in Japan and the United States, and they demonstrate their understanding of the cultural significance of the proper usage in the different Japanese social settings.

ACTIVITY SET 1: Greetings

Students are introduced to the various levels of formality in greetings through Japanese comic books and videos. First, working in pairs, students examine a *Manga* to identify how certain phrases are used, depending on the person addressed. Here, the teacher can give helpful hints to the students about the language of comic books which tend to be written in an informal level of speech. Pairs take turns reporting their findings on the greetings in their *Manga* to the whole group. The class hypothesizes (in English) about the levels of formality and their significance.

Once learners are familiar with certain phrases, they see people using them in videos. Students watch video clips from *Nihongo* with the sound *off* and try to imagine—based on who is speaking— what expressions are being used. Then, they watch the clip *with* sound to confirm their guesses. As they listen again (as often as needed), students write down the various expressions they hear used and by whom they are used. They hear youngsters say, "Arigatoo" to each other, but the sales person at the department store says, "Arigatoo gozaimasu" to a customer, and a host uses the very polite and formal, "Yoku irasshaimashita" to welcome a guest.

Next, students watch another video clip from *Yookoso*, this time with the sound *on* for novice-level learners since there are some greeting phrases with which they are not familiar. (Intermediate students can use the process described above: sound off, sound

PROFICIENCY LEVEL

Novice/Intermediate Low

TARGETED STANDARDS

Communication: Interpersonal, Interpretive, & Presentational Modes

Culture: Practices & Perspectives

Connections: Access to Information, Other Subject Areas

Comparisons: Concept of Culture, Influence of Language & Culture

Communities: Within & Beyond the School Setting, Personal Enrichment & Career Development

MATERIALS

- A list of Japanese greeting phrases with English translations
- Videotapes of Japanese daily life (see *Resources*) and a television/VCR
- Photocopies of Japanese comic books (*Manga*)
- Art supplies for stick dolls and New Year's greeting cards (*Nenga-joo*): tongue depressor, color pencils, paper etc.
- Samples of several *Nenga-joo* and American greeting cards
- Computer with Internet access

- Students find opportunities to use appropriate greetings in a real context by visiting the home of Japanese friends, the Japanese Educational Institute, and the Consulate-General of Japan (in Houston).

- Students visit local Japanese restaurants, order food from menus in Japanese, and use set phrases before and after eating (e.g., *Onegaishimasu*, *Itadakimasu*, and *Gochisoosama*.)

on.) Again, students listen and write down the expressions that they hear and who uses them with whom. In addition, their attention is directed to kinesics, the body language accompanying the expressions. They notice that Japanese people almost always bow when they are greeting someone.

Cultural comparisons are a part of this activity set also. The class notes differences and similarities in greetings in Japan and the United States including the variety of expressions, body language, and greetings among young people. They note the influence of English on Japanese as they observe Japanese young people and children saying, "Bai, Bai!" instead of, "Sayoonara!" or "Ja, mata!"

ACTIVITY SET 2: Acting it Out

To illustrate their understanding of the various levels of formality in greetings, students work in groups to develop a short situational skit that includes greetings. Each group may be assigned different "characters" for their skit based on age, gender, and social status: children and parents, teacher and student, company president and employee, etc. They use the list of Japanese greeting expressions provided by the teacher along with those that they compiled based on the *Mangas* and videos. Groups use their artistic ability to create stick puppets for the characters, and they use the puppets to practice and present their skit to their classmates.

ACTIVITY SET 3: Nenga-joo

This activity set introduces another instance of various levels of formality used in greetings. To begin, students examine several examples of Japanese New Year's greeting cards, *Nenga-joo*. They note that the cards include a New Year's greeting, the date, and one of the twelve signs of the Oriental zodiac (depending on the year): the rat, ox, tiger, rabbit, dragon, snake, horse, sheep, monkey, rooster, dog, or wild boar. These are compared with a variety of American seasonal greeting cards. The most common greetings corresponding to "Happy New Year!" are *Shinnen omedetoo-gozaimasu* and *Akemashite omedetoo-gozaimasu*, both of which may be sent to someone who is older. Shorter forms (without –*gozaimasu*) are more appropriate for close friends of the sender or someone who is younger. Students note that these distinctions are mostly absent in American greeting cards and infer, once again, that recognition of status plays a much greater role in Japanese society.

Once cultural comparisons have been completed, students have an opportunity to design their own *Nenga-joo*. They include a greeting appropriate for the person to whom they wish to send the card, the date and the appropriate sign of the zodiac. The cards are collected for assessment purposes and/or the teacher may give awards for the most creative, funniest, most original, etc. Students may also enjoy determining categories and voting on the awards themselves.

ACTIVITY SET 4: Manners and Customs

To delve further into the importance of clearly acknowledging the social hierarchy in Japanese culture, the class is divided into four groups for research purposes. Each group uses the Internet to investigate related topics (see *Resources*) such as bowing, non-verbal communication, good manners, customs in the home, etc. Research groups share their findings with classmates in any way they choose: oral presentation, pantomime, PowerPoint slide show, graphic organizer, etc. Most important is that they reflect on the target culture perspective implicit in the manners, customs, etc.

ACTIVITY SET 5: Creating a Guidebook for American Tourists

To demonstrate what they have learned about Japanese greetings and politeness, each student prepares a phrase book designed for American tourists traveling in Japan. They should present examples appropriate for use in each of the contexts studied. They may illustrate the book themselves or cut out pictures to use which exemplify the situations in which each expression is appropriate.

Reflections on How the Targeted Standards Are Met...

Communication: Interpersonal mode is used in group work to write a skit and practice performing it. The interpretive mode is used as students watch videos and read comics. The presentational mode is used in performing skits, making *Nenga-joo*, and creating phrase books.

Cultures: Students learn about the practice of using language to express social relationships and the perspectives behind those practices. They study how the practice manifests itself in products such as greeting cards.

Comparisons: Students demonstrate an understanding of the nature of language and the concept of culture as they compare and contrast the practice of greetings in American and Japanese society. They also note the influence of English on the Japanese language.

Communities: Students can practice their learned Japanese phrases with students from Japan. They can also visit their homes; students may want to develop their careers along international relations using the Japanese language.

RESOURCES

Association for Japanese-Language Teaching. (1999). *Japanese for busy people*. Tokyo: Kodansha International.

Ishikawajima-Harima Heavy Industries Co., Ltd. (1985). *Japanese language know-how*. Tokyo: Gakusei-sha.

Mizutani, O. & Mizutani, N. (1977). *Nihongo notes 1: Speaking and living in Japan*. Tokyo: Japan Times.

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Videos

Nihongo. (Tapes 1, 3, 4, 7 which accompany the textbook *Japanese for Busy People*.)

Yookoso! (1999). (Tapes #1, 2, 5, 6, 8, 10, 12 which accompany textbook of the same name). New York: McGraw-Hill.

Webliography

www.shinnova.com/part/99-japa/abj13-e.htm

www2.tokai.or.jp/yuki/greetings.htm

LATIN
Building, Roman Style

Randy Thompson
Laura Veal

In this lesson, students become "architects" who learn major architectural terminology and the classical orders. They practice identifying selected ancient Roman and American monuments. After learning to recognize and categorize the architectural elements in these structures, students familiarize themselves with some modern applications of these elements. Based on their experiences, students then create a proposal for the design of a temple for a Roman client.

ACTIVITY SET 1: Learning Basic Architectural Elements

The following context is provided to students as a backdrop for the learning scenario:

> Trimalchio, a wealthy but uncouth Roman merchant, has just celebrated the successful arrival of his huge cargo ship from Alexandria. The sale of his merchandise has made him fabulously wealthy and inspired him to dedicate a new temple to the deity who protected his ship, Neptune. Trimalchio, tragically uncultured, has truly wretched preliminary ideas in mind for the temple. Your job is to politely guide him into a fuller, more appropriate understanding of architectural decorum and to devise an appropriate plan for the temple.

In order to advise Trimalchio intelligently, students are introduced to the basics of Roman architecture. Working in groups, they receive blank diagrams illustrating the classical orders and various temple structures which they label and define using dictionaries, handouts, and the Internet. Next, using drawings or pictures of ancient and modern monuments, students label the classical elements found there and categorize the monuments by listing the appropriate order and style. Later, to review, students use laminated flashcards depicting examples of the various orders and structures, discriminating between the styles and quickly separating the cards into stacks: doric, ionic, corinthian. Finally, students take laminated cut-outs of clear examples of capitals, architraves, columns, etc., in each of the major styles, which they assemble on their desks. This is *not* mix and match! A correct version is waiting on the overhead for instant checking.

ACTIVITY SET 2: Laying the Foundation

As a warm-up and review, groups label blank diagrams to practice the terms learned in the previous lessons. Students begin expanding their notes on the classical orders (proportions, even numbers of columns, etc.) as these activities continue. The groups then draw—from a list determined by the teacher—the name of the monuments they will research: four ancient (e.g., the Arch of Titus, the Colosseum) and two modern (e.g., the Lincoln

PROFICIENCY LEVEL
Intermediate

TARGETED STANDARDS

Communication: Interpersonal, Interpretative, & Presentational Modes

Cultures: Practices & Perspectives, Products & Perspectives

Connections: Access to Information, Other Subject Areas

Comparisons: Concept of Culture, Influence of Language & Culture

Communities: Within & Beyond the School, Personal Enrichment & Career Development

MATERIALS

- An unlabeled diagram illustrating the major elements of classical architecture such as pediment, capital, frieze, etc.

- A selected list of ancient monuments to be identified, such as the Colosseum, Pantheon, Arch of Constantine, Temple of Vesta, as well as American monuments such as the Lincoln Memorial, the U.S. Supreme Court Building, the U.S. Capitol

- Visuals of the above-mentioned monuments (i.e., slides, videos, photos) to practice identification and evaluation.

- Magazines and other visual media for creating collages

- Computer with Internet access

- During activities, students listen to Latin-based music (Gregorian chants, various eclectic music collections).

- After Activity Set 3, students create songs/ditties to help memorize architectural terms.

- Some students may be inspired to build models – of a simple free-standing arch or even a recreation of a favorite monument.

- Many students have visited the Vietnam Memorial or the Jefferson Memorial and can write journal entries about their reactions to these very different sites (or others).

- After presentations are complete, students write about which presentations they felt were the best, and what improvements could be made to their own presentations.

memorial, the U.S. Capitol). They download pictures or drawings of their monuments and find enough background information about them to compose a simple description in Latin using the subjunctive. For example, they might say of the Colosseum: *"Aedificatum erat a Flaviis ut multi cives viros pugnantes spectarent."* ("This was built by the Flavians so that many citizens might watch men fighting.") Or for the Arch of Titus: *"Imperator arcum aedificavit ut victoriam fratris sui laudaret."* ("An emperor built this arch to praise the victory of his own brother.") Groups share their visuals and descriptions with the class; the visuals can also be used to make a bulletin board. Independently, students continue their learning log, discussing their favorite orders and monuments and why they prefer them, as well as initial ideas on their temple for Trimalchio.

ACTIVITY SET 3: Designing the Temple

Next, groups take turns reading aloud their Latin descriptions of monuments as classmates listen and identify the monuments by name. Then, in preparation for their presentation to Trimalchio, students create a "pattern book" to which they refer in designing their temples. Each page of the book is a collage which contains a drawing or picture of an element of classical architecture, a label, a one-sentence description in Latin, and the name of a familiar monument that has a good example of the element. Using the pattern book, students design a preliminary sample of their temple and share it with their groups for feedback. In their next learning log entry, students evaluate their personal progress in designing the temple.

ACTIVITY SET 4: Developing a Proposal

In addition to the research conducted on classical elements of architecture, learners also interview an architect about the importance of classical elements and about how to deal with clients. In preparation for the interview, students each submit five questions they would like to ask. The questions are consolidated into a single list that is distributed to all students so that everyone can participate in interviewing the guest speaker. After the interview, students finish their monument's design and begin a proposal to Trimalchio, taking into consideration what they have learned from the guest speaker. In their proposal, the students are to educate Trimalchio on the basics of Roman architecture by using familiar monuments as examples, then showing how "his" temple would be exemplary.

ACTIVITY SET 5: Presenting Proposals

The culminating activity for this learning scenario is the presentation of the proposals. Each student turns in a written proposal and accompanying drawing, but not every student makes an oral presentation to the whole class. Instead, students present their individual proposals to their group, and each group chooses one to present to the whole class. The winning proposal from each group is then presented to the class, which votes on the best

overall proposal. That proposal is awarded Trimalchio's contract to begin construction.

Reflections on How the Targeted Standards Are Met...

Communication: The interpersonal mode is used in small group activities; the interpretive mode, in translation activities and application of terms. The presentational mode is used as students present both to groups and to the whole class.

Cultures: Students become familiar with important ancient and modern monuments and learn to identify classical elements in everyday architecture.

Connections: Students gain access to information through technology and in interviews. They gain a better understanding of the discipline of architecture.

Comparisons: Students compare modern architectural elements with those of Imperial Rome. They recognize the influence of Roman architecture on modern architecture.

Communities: Students recognize the influence of Latin on the specialized language of architecture. Students connect the past to the present as they interact with the architect who comes to speak to the class.

RESOURCES

NOTES

Chitim, R. (1985). *The classical orders of architecture*. New York: Rizzoli.

Ward-Perkins, J. B. (1981). *Roman imperial architecture*. New York: Penguin Books.

Fleming, J., Honour, H., & Pevsner, N. (1966). *The Penguin dictionary of architecture*. New York: Penguin Books.

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www.bc.edu/bc_org/avp/cas/fnart/arch/roman_arch.html

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www.2020site.org/rome/index.html

www.geocities.com/Athens/Pantheon/9013/Gallery.html

The Multicultural Roman Empire

Randy Thompson
Laura Veal

LATIN

In this scenario, students investigate selected provinces of the Roman Empire using primary sources, inscriptional and monumental evidence, coins, and modern descriptions. They use journal entries to narrow their selection of a particular province to research in depth. As they share their discoveries with each other, they develop an appreciation of the enormous variety of cultures in the ancient Mediterranean Basin. They identify similarities and differences among these ancient cultures and develop an appreciation for multiculturalism and Roman attempts to deal with these variations, both successes and failures. Finally, students have a chance to draw conclusions about multiculturalism in the modern world.

ACTIVITY SET 1: Governing in Ancient Rome

To motivate them in their research on selected Roman provinces, students are provided the following situation:

> You are a politically active member of the *Equites* during the height of the Roman Empire. The *Imperator* wants to make you, a trusted ally, the governor of one of his provinces. You may choose from any area in the Roman World. As you make your critical decision, consider the province's history of wars and conflicts (especially with Rome), trade relations around the Mediterranean, as well as cultural, educational and religious struggles. You should also think about how you are likely to be perceived as a representative of Rome, and the incoming governor of that province.

To get an overview of the ancient world, students create an instant wall map using an overhead transparency projecting a map of the Roman world on a white shower curtain or several pieces of butcher paper taped together. One person per group traces their province as the rest of the group begins its investigation by studying maps of the Roman Empire to identify provinces, peoples which inhabit the provinces, and major geographical features. They also examine modern summaries and historical atlases covering these provinces to find out about such factors as geographical advantages (trade routes, ports, defensibility) or isolation, key cities, climate extremes, religious beliefs, agriculture, exports and raw materials, wars and other seminal events. (Duplication can be avoided by having groups draw for sections of the map to investigate.) Once group research is completed, the instant wall map is filled in, one province at a time, as groups give reports and classmates follow along and fill in their copy of the map. Essentially the students are creating rudimentary, provincial reference notebooks for their own use.

PROFICIENCY LEVEL

Advanced

TARGETED STANDARDS

Communication: Interpersonal, Interpretative, & Presentational Modes

Cultures: Practices & Perspectives, Products & Perspectives

Connections: Access to Information, Other Subject Areas

Comparisons: Concept of Culture, Influence of Culture

Communities: Within & Beyond the School Setting, Personal Enrichment & Career Development

MATERIALS

- Carefully selected primary-source passages in Latin from authors discussing historical events or cultural struggles in history. Some examples are excerpts from Tacitus, Pliny the Younger, Suetonius, Strabo, etc. (see Grant's book in *Resources*)

- Map of the Roman Empire (from the time of Trajan, for example) illustrating provinces by their historically accepted territorial borders

- Art supplies for creating mind maps, a large class map, and newspapers, Venn Diagram templates, KWL charts, coins, and computers with publishing software and Powerpoint (or similar) for the final products

- Internet access for research of provinces and numismatic/monument images

- VCR and Videotape (see *Resources*)

- To pare down the number of provinces open for study to fit class size, eliminate provinces of lesser influence or those which are more difficult to investigate quickly. The list of provinces also can be tailored to foreign exchange students and the family background of students. A suggested list to begin with includes: Lusitania, Hispania: Tarraconenis, Baetica; Gallia: Aquitania, Narbonensis, Belgica, Lugdunensis; Africa/Numidia/Mauretania, Britannia (perhaps with Hibernia, Caledonia), Germania, Helvetia, Pannonia/Noricum/Raetia, Moesia, Dalmatia/Illyricum, Macedonia, Achaea, Thrace, Bithynia/Pontus, Asia, Galatia, Dacia, Cappadocia/Pamphylia/Cilicia, Syria, Armenia, Phoneicia/Judea, Aegyptus, Crete and Cyrene/Cyrenaica/Libya, Arabia/Mesopotamia, Sardinia and Corsica, and Sicilia.

- Major geographical features include: Mare Nostrum/Mediterraneum (Mediterranean Sea), Mare Aegeum (Aegean Sea), Pontus Euxinus (Black Sea), Sinus Arabicus (Red Sea), Alpes (Alps), Pyrenes (Pyrenees), Rhenus (Rhein), Danuvius (Danube), Nilus (Nile), Roma (Rome), Carthago (Carthage), Athenis (Athens), Alexandria (Alexandria), Byzantium/Constantinopolis (Istanbul).

- Many famous monuments and ruins, including one of the Seven Wonders, are/were located in former provinces of the Roman world. Have students find illustrations or photos of some of these to introduce to the class and add to the class map. Major historical figures (Alexander the Great, Jesus, Cleopatra) could also be incorporated. Finally, consider having students learn the modern approximations of the ancient provinces.

Finally, in a personal journal, students write about three provinces that interest them and why, or about what life must have been like and what made life in those three provinces unique or different than life elsewhere. (See *Expansion Ideas* for suggestions for provinces and major geographical features.)

ACTIVITY SET 2: Learning More About the Provinces

The following game is a quick, motivational review and drill of the basics of the class map in which students can earn extra credit or other rewards. To play, students get into groups of three. Students A and B get yellow maps with the major provinces and/or geographical features simply numbered; student C gets a blue map which includes the same numbered features and a key. Student C calls out either a number from the map or a name; the first of the other students to identify the answer gets a point. For example, if student C calls out "#22", the first student, A or B, to call out "Gallia" receives the point. (Ties require the point to be played again.) Student C calls out five such questions then rotates the key to the next student. The game is over when all three students have asked five questions (or at least an equal number of questions) and ties are broken. The scorecard with players' names ranked 1st, 2nd, 3rd are then handed over along with the maps to the teacher.

Next, students work independently creating a KWL chart (see *Terminology*) on the three provinces selected from their first journal entry (Activity Set 1), including at least three points per province. To avoid having too many students focus on the same provinces, a preliminary sign-up begins with the first-place winners in the map game (then 2nd place, then 3rd) tagging their three provinces. The teacher determines the maximum number of students considering the same province. Learners now begin more in-depth research in the library or on the Internet with an additional emphasis on monuments and descriptions by Roman authors, and where particularly relevant, leading historical figures. At the conclusion, students create a mind map, displaying information learned about their three preferred provinces. For the second entry in the personal journal, students are to give pros and cons about each of the three provinces and promising goals for a new governor's term. They conclude by selecting their single, favorite province for further research.

ACTIVITY SET 3: Creating a Coin

In this activity set, students create a coin for their favorite province that depicts some of what they have learned about it and that includes some of the goals they intend to pursue as its governor. As a preface to that activity, the class watches "What have the Romans ever done for us?" — a five-minute clip selected from Monty Python's *The Life of Brian*, in which clumsy, rebel wanna-be's struggle to convince themselves to rally against the evil Roman overlords. This clip should help the students understand the mindset of the ancient world and see that just because they are becoming governors, they cannot assume their provincials will understand their intentions. A clever ruler will use all means to promote a peaceful transition including, perhaps, a new coin.

Next, students assemble in groups of three to five. The Latin word *pecunia* (money) came from *pecus* (cattle) when barter predated coinage. In the West, coins were first invented in Asia Minor, and the idea was spread around the Mediterranean by traders. The earliest Roman money was a crude bronze ingot, called *aes rudes*. Coins tell a great deal about a nation. With this in mind, and with a wink, groups are told that they are about to receive a coin from a "recently discovered" ancient culture. Each group receives a penny! They brainstorm on paper for five to ten minutes all of the conclusions they think could safely be drawn about the "ancient" culture that produced this coin. Once students buy into the idea that coins hold some keys to a culture, they come up with an amazing range of ideas from sophistication of technology to writing and architecture to ideas of deities or heroes. When time is up, groups announce their findings.

As a prelude to designing a coin for their province, this is a great opportunity to investigate the Latin phrases on the dollar bill, since every Latin student should know them and have a basic understanding of the symbolism involved. Students receive a copy of a dollar bill enlarged to 200% on 8.5" x 14" paper, front and back. They consider a series of questions related to those symbols. For the front, they consider the laurel leaves that decorate this side and what they represent, as well as where the stylized acanthus leaves from Corinthian columns appear. For the back of the bill, students should know that the Founding Fathers spent many months designing the Great Seal and rejected many proposed versions. This side is much more complex than the front and provides innumerable details for reflection. The pyramid represents stability, unfinished because the great American "experiment" in democracy is still a work in progress. Whose is the overseeing, beneficent eye? Which Latin phrase refers to it? Why an eagle? Count the laurels in its talon. Count the arrows. To which of these does the eagle face and why? What is the number of stars in the glory above the eagle? The number of layers of stone in the pyramid? The three Latin phrases also offer a tempting number of activities, but translation at least is essential. *Novus ordo seclorum*: "a new world order" or "a new order of the ages" — what view of world history is implied? In what company does this phrase put the colonies? *Annuit Coeptis* - "He (the eye, the divine being) has favored our undertaking." And of course *e pluribus unum* could be applied to immigrations, historical foundations of the new nation, federalism, and even to an individual's family heritage.

An opportune alternative (or additional) assignment is also possible. The U.S. Treasury department is minting a quarter for each state, and students may have very strong ideas about what the Texas quarter should include. Is the Alamo too controversial? Are oil derricks and armadillos too stereotypical? What would capture the essence of Texas, both traditionally and what it is becoming? How successful have other states' designs been? What should Texas's look like? A simple discussion of these issues primes

- If space permits, the map game in Activity Set 2 may be modified by marking off a map of the provinces on the floor using masking tape. Mark landmarks or features with numbers. In this version of the game, one student will call out the name of one of the numbered locations, and players must move to and stand on the proper place on the map.

- As an addition to Activity Set 4, students interview a Public Relations Manager of a local company, either in pairs outside of class or by inviting an individual to be a guest speaker. To prepare, students work in groups creating and practicing appropriate interview questions related to dealing with cultures different than their own. (How do you inform your company's employees about important characteristics of non-American cultures, and how do you celebrate them? Do you ever have difficulties resolving confrontations between people of different cultures?) If the class hears a guest speaker, another option for Activity Set 5 is to write in their journal about what they learned or how modern multicultural issues sound similar to ancient ones.

- Another alternative for Activity Set 4 involves capitalizing on exchange students and others from foreign countries who are already a part of the student body. These students are invited to speak for five to ten minutes about their countries and how American life is different. Other foreign language classes may want to join the Latin classes in these presentations period by period in an auditorium!

- A final point that could be developed: Roman aristocrats were considered to be better than anyone else, but otherwise they were fairly broadminded, racially speaking. Anyone (except Roman citizens) could be slaves; and African, Scythian or Indian kings were all treated in Rome as royalty. Royalty matters, race does not. Class and civilization matters, DNA does not.

students for creating a coin for their selected Roman province. If students get involved in particularly vigorous discussion, you may capitalize on their interest by assigning them to submit their own design for a Texas quarter.

After considering American currency, students examine a few Roman coins and monument inscriptions before beginning their designs. They will discover that some coins were made for the province, others for the folks back at Rome. An excellent coin for consideration is the one minted by the assassins of Julius Caesar: it simply has a freedman's cap with a dagger on either side. Is the propaganda clear enough? How about Augustus's coin produced after the civil war between himself and Mark Antony and his Egyptian consort: a crocodile (representing the province) and *vic* for *victa* (conquered)? Selected monuments make the same point. Students may also find examples of existing coins and/or monuments from their selected province and use a T-chart (see *Terminology*) to assess and compare the images and inscriptions. With numerous examples and ideas now in mind, learners create large, construction paper coins appropriate for their chosen province, especially depicting the way they want their governorship to be portrayed. There may be beloved local icons, impressive Roman monuments; there may be painful or delicate historical conflicts to soothe, competing factions to balance, or (un)popular Romanization to enforce. Of course, the Emperor who is so generously making this governorship possible must also be considered!

When the completed coins are introduced to the class and briefly explained, celebrate by taking snapshots of each smiling culprit using a Polaroid or digital camera. Make a group photo of students holding their coins and standing together arranged to form a living map of the Mediterranean. Then, attach the "governors'" pictures to their coins and place them on the appropriate province on the increasingly colorful class map.

ACTIVITY SET 4: Understanding Cultural Conflict

This set of activities is designed to help students get one last crack at understanding cultural conflict and assimilation in the Roman world and to connect some of these issues to the modern world before they turn in their final province project. To prepare students for some of the complexities and subtleties involved in imperial rule, the class watches selections from the video *Roman City*, by David Macaulay. The animated portion chronicles both the noble and the greedy, corrupt Roman leadership, and resolutions of religious and cultural conflicts. In the narrated sections, the general principles involved in planning a typical Roman town are revealed. (Since students see examples of both good and bad Romans, it is also appropriate to show this film *before* students create provincial coins in Activity Set 3 or as a concluding activity.)

Working in groups, students now undertake a task to relate the modern world with the ancient. Using a sheet of butcher paper, groups draw a line down the middle. On one side they list examples of products and historical and cultural events that occurred as Roman Imperial culture came into contact with another culture. Obvious successful contacts include infrastructure, education, sanitation, and the confluence of Greek and Roman mythology, philosophy, and literature. Failures or unsuccessful contacts include slavery, conquest, Roman arrogance, and setting up Roman gods in non-Roman sites. Virtually every province had special experiences becoming a part of the Roman world, so there should be a wide variety of items on the list. On the other side of the line, students list similar or corresponding events that have occurred recently (as defined by the teacher) or in modern history. Many classes can go beyond simply stating that "the Taliban is intolerant like the Romans" to a more precise understanding that contrasts the Roman inclination towards assimilation and general tolerance. Modern examples echoing Roman practices include the Hindu caste system (which is similar to stratified Roman society), Shinto ancestor worship, and Hawaiian colonization. The efforts to eliminate racial and gender barriers in today's society reflect the struggles of those oppressed by Imperial Rome. And, of course, corporate raiding mirrors rapacious governors or Roman invasion at its "best."

A variant of this ongoing project is for students to scan newspapers for articles about the kinds of items they have listed and add these to the posted list. Students are impressed to see that in a period of nascent globalism, an accumulation of headlines fills the modern column fairly quickly. Points are awarded per article, for most unique comparison, for the one most closely mirroring the ancient experience, etc. Another variant is to make three columns, the ancient event in the middle, "unsuccessful" modern cultural contacts on the left, "successful" contacts on the right. Movies or books highlighting comparable issues can also be included.

In a last journal entry, students write about a personal experience involving some aspect of multiculturalism or a summary of favorite examples of multiculturalism in the Roman world.

ACTIVITY SET 5: Speaking to "The People"

Most of the preceding activities are designed to provide a background for students to embark on their "career" as a provincial governor. The culminating experience is for students to write their inaugural speech to assembled leaders and prominent Romans of their province, which sets the tone for the new administration and reveals a certain comprehension of the history and most pressing issues in the area. Options for the format include a PowerPoint presentation to the class, performing the speech (in toga, of course), or simply composing the text. Several variants to the inaugural speech are possible: 1) the student is on the governor's staff and must educate his boss and the staff to

prevent disasters and promote opportunities, or 2) the student is the outgoing governor and must educate his successor.

With regards to historical events, monuments, and famous citizens in their chosen province, students have a variety of options for demonstrating what they've learned. They may choose to:

- create a travel brochure for the chosen province, highlighting its cultural and historical elements;

- list the personal pros and cons for being a governor of the province; or

- write a "What if?" essay discussing how the people of the province would respond to them as ruler, given their "Roman" background.

Reflections on How the Targeted Standards Are Met...

Communication: Students use the interpersonal mode for group work and games, the interpretive mode in their research and watching videos, and the presentational mode for reporting on research and making their final speeches.

Cultures: Students demonstrate an understanding of practices using coins and monumental inscriptions for propaganda purposes, of products (the coins and monuments themselves), and of the perspectives associated with them as they read primary-source passages.

Connections: Students use target language resources including the Internet to gain access to information. They use their knowledge of Latin to expand their knowledge of geography, history, numismatics, and sociology.

Comparisons: Students demonstrate an understanding of the concept of culture as they compare Roman Imperial culture with those of the conquered provinces and events of the era with modern history. They understand the influence of one language on another as they study the symbolism on the dollar bill.

Communities: Students connect to the "target culture" as they read primary sources and investigate inscriptions on coins and monuments. By comparing modern and historical issues, they use the language for personal enrichment.

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LATIN

Vesuvius

Randy Thompson
Laura Veal

In this scenario students investigate the eruption of Mount Vesuvius by reading eyewitness accounts and archeological presentations. From the evidence they develop chronologies, reconstruct the final moments of Herculaneum and Pompeii and of individual victims, survey the variety of physical remains of the cities and historic conclusions that can be drawn. Students learn enough about the events of A.D. 79 and their archeological recovery that they are able to put themselves into a fictional account of the experience. As a context for their research, students are given the following situations from which they choose one:

1. You are an eyewitness to the eruption of Mt. Vesuvius. Assume the persona of a Roman—wealthy, poor, merchant, laborer, soldier, slave, visitor—and describe your firsthand experiences and those of your family, friends, or other residents between August 24th and 25th, A.D. 79. Remind students that if they are a sailor on Plinys' boat, a civic leader, or a Pompeian slave-girl, for example, they cannot discuss the eruption with the terminology or the cold scientific understanding of a modern archaeologist— especially when friends, family and country are involved! Furthermore, the persona which the student assumes does not have to have survived the experience.

2. The funding committee sponsoring your archeological dig in the Vesuvius area is meeting next month to decide whether or not to continue support for your dig. Write a letter to the committee explaining exactly what your dig is uncovering. Convince the committee of the value and necessity of the work; urge the committee to extend the dig's funding by revealing some of the valuable conclusions you are now able to make about Roman life.

These assignments are intended to provide students an opportunity to creatively interweave factual details into a cohesive, compelling, and credible essay and not simply retell or summarize a story in the sources.

ACTIVITY SET 1: Comparing Vesuvius with Modern-Day Experiences

There are several preliminary activities to help students organize the upcoming material. First, odds are that several students in the class will have experienced disasters—earthquake, hurricane, wildfire, etc. Those students who wish to share their stories do so. Hearing personal experiences peaks interest and helps the class keep in mind that, although Vesuvius is a goldmine for scientists and archeologists, it is fundamentally a *human* tragedy. This fact is reinforced with clips of Mount St. Helens or other modern eruptions, if available. Secondly, to consolidate the wide variety of material they will be exposed to and as a reminder to take notes

PROFICIENCY LEVEL

Novice

TARGETED STANDARDS

Communication: Interpersonal, Interpretive, & Presentational Modes

Cultures: Practices & Perspectives, Products & Perspectives

Connections: Access to Information, Other Subject Areas

Communities: Personal Enrichment & Career Development

MATERIALS

- A translation of Pliny the Younger's two letters to Tacitus about the eruption
- One of the following videos: *In the Shadow of Vesuvius* or *Deadly Shadow of Vesuvius*
- Maps of the Bay of Naples, Pompeii, and Herculaneum (two of the three cities destroyed by Vesuvius)
- Several photocopies of three *National Geographic* magazines: November 1961, December 1982, and May 1984
- Miscellaneous books or slides on Vesuvius

- Much has happened since the National Geographic society visited Vesuvius: the Herculanean museum was robbed, population estimates have been dramatically revised, Caecilius' frieze of the earthquake of A.D. 62 was swiped, several major books have been published, to name a few. Students may want to investigate further and update the class on how the work has progressed.

- Because the destruction by Vesuvius can be a moving study, some students might be inspired to write poetry.

- As a group project, students produce the nightly news flash on the eruption, including cuts to reporters and interviews, or perhaps a live feed to the ever-confident Pliny: "Back to you, Marcus."

- Advanced students read Pliny's letters in Latin and write an up-to-date translation with explanatory notes and illustrations for beginning students.

- Students find examples of survivor stories that parallel the Vesuvius eruption of A.D. 79. Famous examples include Jack London's account of the Great San Francisco Earthquake and Shackleton's trek to the South Pole.

- For students who are artistically inclined, Herculaneum, Pompeii, Stabiae, and the whole Vesuvius story lend themselves very well to illustration. Students can also critique the various famous paintings of the event for factual accuracy and compare them to their own vision of events. For tactile learners, there are any number of opportunities for building models such as oil lamps, temples, painted vases and amphorae, a terrarium in the form of a Pompeian garden, hypocaust, various road and building construction, dioramas, frescoes, etc.

throughout the remaining activities, students label a page in their notebook, "Terminology and Who's Who." Thirdly, students receive a blank map of the Bay of Naples to label, including *Misenum* (where Pliny the Elder is stationed as admiral of Rome's naval fleet), *Puteoli* (the main commercial harbor and focus of one of the videos), *Neapolis*, *Herculaneum*, *Mons Vesuvius*, *Pompeii*, *Stabiae* (where Pliny the Elder ends up), and *Capreae/Capri*. The May 1984 issue of *National Geographic* contains a great bird's eye map of the area, photocopies of which are provided to students who work in groups to quickly label their maps. (Students can also complete their maps by following along as the teacher labels a transparency on the overhead projector if the magazine article is unavailable.) To check for accuracy and to reinforce what was learned, the teacher wraps up with a quick drill of place names.

ACTIVITY SET 2: Eyewitness Account of Pliny the Younger

Next the students work in small groups to create a chronology of the events of the eruption based on a reading of Pliny the Younger's account of his famous uncle's death in the eruption. Students are provided a simple guide outlining the major events they should focus on: August 24th—in the morning, at 1:00 PM, 4:00 PM, and 11:00 PM; August 25th—at midnight, at 6:00 AM, etc. (The class should not think that the chronology will be completed from Pliny alone; other experts will fill in some of the gaps.) As remarkable as a surviving eyewitness account is, it still needs introduction since Pliny was about the students' age when the eruption occurred, and he is generally unknown to students. They take turns in their groups reading the story as they begin the chronology and track the activities of both Pliny the Elder and Pliny the Younger on the map. In a personal journal entry, students react to either of the Pliny's experiences, write about what they think it must have been like, or note peoples' reactions in the crisis. Alternatively, students can write about their own experience during a crisis, focusing especially on the unusual ways people reacted.

ACTIVITY SET 3: Studying the Site of the Disaster

After a quick review of the Bay of Naples map, students get in groups to focus more closely on the site of the disaster. They receive street maps of Pompeii and Herculaneum. Next, they draw a Venn diagram labeling one side "Pompeii," the other "Herculaneum." Each group gets at least one photocopy of the three *National Geographics* and other miscellaneous materials on Vesuvius that might be helpful. However, the focus remains on the articles which cover making plaster casts in Pompeii, examinations of skeletons in Herculaneum, unique discoveries, and last moments. Groups label their diagrams with items pertaining to one city, the other, or both. The groups decide how to share what they've learned from the articles, or the teacher can prescribe a rotation, etc.

ACTIVITY SET 4: Flash Cards

From the responses on students' Venn diagrams, a variety of additional activities for reviewing learned material may be constructed to use as students prepare for their test on Vesuvius and their response to the initial assignment. For example, each student receives several 3x5 cards. On one side they write the name of a significant or unique discovery or event from Pompeii or Herculaneum from their Venn diagrams (boat, amphitheater, ashfall, skeletons, beachfront villas, etc.). On the other side of the card they write a big *P* or *H*. These flash cards are shuffled among the group and used for a quick review associating events, items and places. The idea can be expanded to include additional learned material to the mix: *P & H* for items found in both Pompeii and Herculaneum; events and discoveries from the cities of Misenum and Stabiae; the activities of the two Plinys, etc. Alternatively, the cards can be fill-in-the-blank: Pliny the Elder dies at ___, and so forth. Groups work first with the cards they have created then trade with other groups. After a few years, the teacher has quite a collection and can use these for "Jeopardy" questions or certamen rounds (see *Terminology*).

Finally, after reviewing with flash cards, students watch one of the two videos on the eruption of Vesuvius, which recycles and visually depicts most of what the students have been investigating. The class also benefits from slides or other materials which briefly review other topics such as geography, art (friezes, frescoes, mosaics and statuary), city features (major homes, streets scenes, forum, theaters, arena), individuals, daily life revealed in kitchens, taverns, lofts and the wealth of minute treasures that make these ancient lives come to life.

ACTIVITY SET 5: Putting it All Together

Students understanding of the topic is assessed in two ways. The culminating product is one of the two essays mentioned at the beginning of the scenario. Variations on those assignments provide students an opportunity to showcase other talents as well. For some students, a dramatic reading—eagerly anticipated and widely enjoyed by classmates—offers an opportunity to display their presentational skills. Small groups of students may be allowed to present their eyewitness account through a skit. The eyewitness accounts can be done on authentic looking "scrolls." A young archeologist promoting the dig may want to combine the two assignments by being the discoverer of the witness' scroll and using it in his or her pitch to the funding committee. Students may also create display boards to illustrate the categories and richness of their exciting new "discoveries" as they make their presentation. The class, forming the funding committee, can vote for the top (or top three) archeologists making the most knowledgeable, compelling presentations, with the top vote-getters receive various rewards (as the rest of the rankings remain anonymous, of course).

- Students depict the chronology of the archeology of the Vesuvius sites, from the accidental discoveries of 1750's and the pillaging before the birth of archeology in the 1860's to the more scientific recoveries and preservation of recent decades. Four or five well-chosen interviews would also make a good "documentary," à la Ken Burns.

- Pompeii had a history of strongly civic-minded leadership, experienced in disaster management after the devastating earthquake 17 years earlier. For instance, L. Richardson suggests that the palaestra at the Large Theater was one of the collection points organized for rescuing citizens as transportation became available. In fact most scholars believe most Pompeians escaped. Students can fill in the many hours between the first evidence of the eruption and the point at which there is no escape, by creating and implementing an emergency plan, or writing the journal of a person who takes charge of the rescue efforts.

Students are also tested over the materials learned but in ways which require the use of higher order thinking skills, reflecting the way the students have been preparing. Discrete items are not ignored, but more open-ended questions requiring evaluation, analysis, and synthesis are also needed. For example, students describe the kinds of information gained from studying Roman skeletons, discuss how experts in three or more scientific fields collaborated in a Vesuvius excavation, or address how geology shaped the history of the Bay of Naples area (from farming to tourism). Students draw on the wealth of their investigations to respond to these questions.

Reflections on How the Targeted Standards Are Met...

Communication: Students use interpersonal mode in group work and practice activities, interpretive mode as they read the story of Pliny the Younger and articles on the eruption, and presentational mode for the final project or paper.

Cultures: Students learn about practices and perspectives and products and perspectives of Imperial Rome as they read about the eruption of Vesuvius and its aftermath. The eyewitness account provides a "native speaker" perspective on the events.

Connections: Students use resources including technology to gain access to information, and they connect to other subject areas such as art and archeology.

Communities: Students share with the teacher and classmates any interesting information they've uncovered on their own (outside of class assignments) related to the topic.

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Conflict Resolution

SPANISH

Ginger Cline
Ricci Hatten

Using a variety of Internet web sites and a video clip, students are introduced to the topic of conflict resolution both as a social and a personal issue. They consider risk and protective factors and discuss different responses to conflict or stress in some Spanish-speaking countries. They also discover how conflict resolution skills are marketable professionally and enormously useful personally. Finally, students create posters and produce a skit illustrating what they have learned about conflict resolution issues.

ACTIVITY SET 1: Introducing the Topic

To introduce the topic of conflict resolution, students watch—without sound—a short video clip from *Corte de Pueblo* (a Spanish version of *The People's Court*) in which a conflict is developing. (Stop the clip before a judgment is rendered.) In pairs, students spend one minute discussing the conflict they see evolving; then, the whole class watches the clip again *with* sound. This time they spend two minutes in pairs describing what they've seen and heard. Once all students have a general understanding of the video clip, the class lists on the board the behaviors they've observed in two categories: those they believe were helpful and those they believe were harmful. Students then vote on what they think the resolution will be before watching the rest of the video clip to see what the judge decides.

Next, the class considers a stressful "scenario" provided by the teacher, or they can be asked to provide a personal or hypothetical scenario instead. The scenario is used to help students complete a graphic organizer on ways people commonly respond to conflict or stress (see *Expansion Ideas*). Students share their responses with other groups as well as sharing personal experiences about how they've responded in situations of conflict.

ACTIVITY SET 2: Seeking Solutions

Now that the topic of conflict resolution has been introduced, students learn about methods for resolving conflict. In this activity, students read about a non-governmental organization in Colombia, *Fundación Gamma-Idear*, that has been concerned about the number of people experiencing violence in their daily lives. This non-profit agency's work has been realized primarily in Columbia. However, it has investigated factors that promote or prevent conflict resulting in violence and has developed an anti-violence initiative that is potentially universal. Students are directed to the agency's web site (see *Resources*) and are asked to read and find answers to a series of questions (see *Expansion*). In asking these questions, they discover what the organization hopes to accomplish and learn more about risk and protective factors. (Risk factors

PROFICIENCY LEVEL
Advanced/Native Speaker

TARGETED STANDARDS

Communication: Interpersonal, Interpretive, & Presentational Modes

Culture: Practices & Perspectives, Products & Perspectives

Connections: Access to Information, Other Subject Areas

Comparisons: Concept of Culture

Communities: Within & Beyond the School Setting, Personal Enrichment & Career Development

MATERIALS
- Computer with Internet access
- VCR and video clips of *Corte de Pueblo*
- Video camera and blank videotapes
- Props for making a "commercial"
- Guest speaker

- Several of Ana María Matute's works on social conflict would provide a wonderful springboard for the discussion of conflict resolution. Consider also the historical conflict between social classes in Mexico and the U.S. (Look for information on César Chávez, the colonization of Texas by Anglos, and the subsequent acts of injustice toward Hispanics, for example.)

- After students watch the *Corte de Pueblo* video, ask them to imagine that the characters in the video clip are different (both female, both of another race, both older or younger, one rich and one poor, etc.) and to suggest what might be different. Present findings by Ruby Payne, nationally recognized speaker and author of *A Framework for Understanding Poverty*, on how different social classes view and respond to conflict. Ask students to verify their predictions in light of her research or verify her research in light of their own opinions or experience (see *www.rubypayne.com*).

- To support Activity Set 1, use a table (see *Resources* for a sample) to graphically organize the ways people respond to conflict or stress.

- Questions for Activity Set 2 web readings include the following. On the first page of the site: Where is this program being developed? What do they hope to accomplish? On the second page of the site, there is a chart of risk factors and protective factors. Define each factor, give examples, or illustrate what each factor might refer to. (Choose the response method that best suits the abilities of the students.) There are four types of weapons listed. Illustrate each and tell what kind of damage they can cause. What would happen to the person who uses the "weapon" and the person it is used on? On the third page of the site, the chart of risk factors and protective factors is elaborated. Verify your predictions from page 2. Which are the same? Which are different? Do you think any of your differences should be added to their list? Explain.

include stress, normalized violence, experiences, etc.; competencies, relationships, and ethical beliefs are included among protective factors.) Students are encouraged to visit several of the links on the web site that detail the results of the initiative. These links show positive feedback and continuing evaluation and improvement of the program.

After reflecting on what they've read, students personalize what they've learned by writing a journal entry on a topic such as the following:
- *Which protective factors do you have in your life? Describe how you acquired them or a time they have protected you.*
- *What can you do to help a friend you think is being mistreated?*

ACTIVITY SET 3: Resolving Conflict

Once students have learned about protective and risk factors related to conflict and violence, they begin to learn about conflict resolution using an online web site from the *Universidad Technológica Equinoccial* of Quito, Ecuador. The eight chapters of the course (each 5–8 pages in length) are used in a way that best suits the individual class context. Students work in groups reading and presenting highlights of an assigned chapter; the class works together on all the chapters; or certain chapters or portions of chapters are assigned as time allows. Groups use their creative strengths to determine how they will share what they've learned with others in the class: a dramatic skit, a song or poem, a PowerPoint slide presentation, a list of bulleted points, etc. When all presentations have been completed, the class can complete the "tests" provided at the end of each chapter to see how well they understood.

ACTIVITY SET 4: Learning from Professionals

In this activity set, students discover that resolving conflicts is a marketable professional skill. As a class, students look at the web site of a Spanish-speaking mediation specialist to determine basic information: Whose site is it? What is his job? Where is he? (By clicking on the name at the end of the page, they discover he is a lawyer in Buenos Aires.) Students are encouraged to infer what they can from the information given on the site. Next, working in groups, students find answers to such questions as: Who could use the information provided? What is private mediation? What are some of the client's rights? What if mediation does not work? They are also encouraged to follow links on the page and then share their findings with classmates. Finally, students use what they've learned about the benefits of conflict resolution to create a television commercial advertising the services of this mediator. (They are encouraged to think about commercials they have seen for law firms.) Working in groups, pairs, or individually, students again use their creativity, props, and a video camera to record the commercials which are replayed for the whole class. (On the web site, the mediator's name is a link to an ad for his services. After

students have created their own commercials, they might enjoy seeing his ad.)

Many professionals such as judges, mediators, counselors, police officers, lawyers, sales persons, etc. use conflict resolution skills in their work. To connect more personally to the target culture community, a Spanish-speaking professional is invited to class to talk to students about the benefits of conflict resolution. Students prepare questions in advance, and afterwards, they select a written assignment to complete: a thank you letter for the guest speaker, a list of rules by which the person would expect clients to abide, etc.

ACTIVITY SET 5: Putting it All Together

The following activities provide students an opportunity to express, orally and in writing, what they've learned about conflict resolution. First, they create posters with slogans in Spanish and visuals promoting a conflict resolution skill or awareness of an issue they have identified in the previous activities. Posters are displayed in the school.

Next, students have an opportunity to put what they've learned into practice. The teacher prepares note cards describing a scene where conflict is likely and indicating that the resolution should be either win-win, win-lose, or lose-lose. In small groups, students draw a card and prepare their skit. Each scene is acted out, and the class identifies what kind of result was obtained. When circumstances warrant, they also discuss how the resolution could have been win-win.

Reflections on How the Targeted Standards Are Met…

Communication: The interpretive mode is used as students read, gather information from and analyze texts and spoken presentations. The interpersonal mode is used as students work collaboratively to brainstorm, verify gathered information, share personal experiences, interview a guest, and analyze data. Students use the presentational mode in sharing their TV commercials, presentations, skits and written communications.

Cultures: Students learn about target culture products and practices such as the use of professional mediators and the legal system to resolve conflicts, and they understand target culture perspectives on violence.

Connections: Students use the target language to access information through Internet resources, a television program, and a guest speaker. They connect to social studies through the study of conflict resolution.

Comparisons: Students compare their own responses to stress/violence and conflict resolution with that of some Spanish-speaking countries.

Communities: Students connect with the Hispanic community through the Internet and the guest speaker. They use Spanish to learn about a potential career in mediation.

RESOURCES

Webliography

Activity Set 2

www.all4kidz.com/educ04/mapas.htm

www.all4kidz.com/educ04/microdesarme1.htm

www.all4kidz.com/educ04/microdesarme2.htm

Activity Set 3

www.c-electronico.com/negociacion/internegconte.html

Activity Set 4

www.angelfire.com/ak2/acuerdos/

Other

www.tribunalpr.org/NegMed/htdocs/

Sample Table for Activity 1

Behavior	Consequences for both parties specifically and if they are win-win, win-lose, or lose-lose	When the behavior is appropriate	Alternative behaviors
Call names			
Yell			
Clam up			
Hit			
Submit			
Other?			

SPANISH

Conserva bien
la ecología de Costa Rica

Renée Wooten

Students perform the following activities to explore the importance of environmental conservation in Costa Rica. As a final product, student groups develop a slogan and a poster to promote awareness of the continued need for preservation of the country.

ACTIVITY SET 1: La lluvia, el clima, y la temperatura

In this activity, students examine the average yearly rainfall, climates, and temperatures associated with the various regions of Costa Rica. To begin, students are divided into one of seven regional groups used throughout the unit. Regions include: Northwestern Costa Rica, Northern Lowlands, Central Valley, Central Pacific Coast, Península de Nicoya, Caribbean Lowlands, and Southern Costa Rica. The students use library and Internet resources to research the topics and to create a chart or graph that demonstrates their findings. Afterwards, groups share their information with the class using learned words and phrases that relate to weather.

ACTIVITY SET 2: Los animales de la selva

In the previous activity, students became familiar with the variety of landscapes of Costa Rica, including the tropical rain forest. In this activity, the students focus their attention on the diversity of animals to be found in the rain forests. Again using available resources, each student chooses a different animal found in the forests to use in a presentation to the class. Students draw, paint, or otherwise creatively fashion the animal to be presented to the class and write a paragraph describing the animal and its habitat in the "first person," e.g., *Soy muy grande*; *Soy gris*; *Tengo una trompa*. Books from art supply stores such as *Animales de la selva* (see *Resources*) teach students to draw animals in the tropical rain forest step by step. Additionally, the instructions are written in Spanish using familiar commands. Before the animals are displayed, students read their descriptions, and classmates try to guess what the animal is based on the oral description. Once the presentations are complete, the animals are displayed around the classroom.

ACTIVITY SET 3: Los volcanes

To begin, students gather information on the types of volcanoes found in Costa Rica, where they are located, which are active and which are dormant, and what causes a volcano to erupt. Groups share the information they have found using a graphic organizer such as a word web (see *Terminology*). Afterwards, they make their volcanoes by molding papier-maché around open-ended cylinders in the shape of a volcano. These are left to dry in trays

- Short texts in Spanish on Costa Rica and conservation as well as newspaper articles are used to improve reading skills. In addition, students can practice summarizing in Spanish.

- Students create a historical timeline demonstrating important decisions that were made concerning conservation in Costa Rica.

- Intermediate or advanced-level students use advanced weather expressions to create a forecast in Spanish. They make comparisons between the regions of Costa Rica and the United States.

- Intermediate- or advanced-level students create a mini-play or puppet show using their animals. Material concerned with endangered species among the animals is introduced, and students discuss how to protect these animals.

- As an extension of the river conservation activity, intermediate- or advanced-level students draft sample letters to imaginary or real public officials to request that these concerns be addressed.

- Intermediate- or advanced-level students can create an entire campaign regarding the importance of environmental conservation and demonstrate these in the school or throughout the community. Students prepare a debate on the advantages and disadvantages of some of their solutions.

- If available, an expert on environmental conservation is invited to the classroom to speak with the students. Students prepare questions in Spanish. (If the speaker does not speak Spanish, intermediate- or advanced-level students can write summaries of the answers in Spanish.)

so as not to stick to anything. Once the volcanoes are completely dry, students place a heaping tablespoon of baking soda in the bottom of the cylinder, a couple of drops of food coloring, and some dishwashing liquid. To create a volcanic eruption, add two tablespoons of vinegar to mixture in the bottom of the volcano. This is a fun activity and an opportunity to teach novice-level learners authentic exclamatory expressions that use *"Qué"* (*¡Qué calor!*, *¡Qué impresionante!*, *¡Qué fantástico!*, etc.).

ACTIVITY SET 4: La agricultura de Costa Rica

To complete this activity, the student groups work with their assigned area of Costa Rica chosen in Activity Set 1. Each group researches what agricultural products come from its region, and learns the importance of these products to the people of Costa Rica. Of special interest are the various tropical fruits and plants that are not found in the United States. Afterwards, each group prepares a menu using the agricultural products it discovered from the region. If desired, each group brings a product sample to be shared during a typical "tico" (Costa Rican) meal.

ACTIVITY SET 5: La conservación de los ríos

Costa Rica boasts many beautiful rivers that are important to the people as well as the ecosystem of the country. Students continue to research their region and look for the rivers that can be found there, drawing a map of the region that highlights them. These are hung around the classroom. Next, student groups brainstorm the common causes of contamination to the rivers around the world, including those of their own area. A list of causes and suggestions for improving water quality is created. Students prioritize their five favorite suggestions and categorize those ideas, e.g., most easily corrected to the most difficult, most common to the least common, etc. Afterwards, groups share their suggestions with the class.

ACTIVITY SET 6: La ecología empieza en casa

Throughout the activities, students should have developed an understanding of and appreciation for the various natural resources available to Costa Rica. Point out that even though there seems to be an abundance of riches, in fact there are problems maintaining the fragile ecosystem of the country. There are many endangered species, both animal and plant. In addition, foreign development of the once pristine beaches and forests threatens to interfere with the wildlife of the country. Since about one third of the population of Costa Rica resides in and around the area of the capital city, San José, such factors as growth and car exhaust endanger the surrounding rain forests. Students try to think of any areas in the United States that might share the environmental concerns of Costa Rica. In their groups, students list factors they believe might be applicable to a large city in the United States and/or compare Costa Rica's problems to their own city. As a class, students brainstorm ways that they could eliminate each problem. For example, if they feel that air pollution is a problem,

they might conclude that riding bicycles instead of driving cars would reduce the amount of pollution to the air. Ask them to share these with the class. They can be used to complete the final project in which they create a slogan and poster to promote awareness of the continued need for the preservation of the national resources of Costa Rica.

- As an intermediate or advanced extension, students use expressions that are followed by the subjunctive to express their opinion (e.g., *Es importante que…, Es mejor que…, Es una lástima que…*)

- Students write final paragraphs stating what they have learned about conservation. Intermediate- and advanced-level students write a 3-paragraph essay.

- To practice commands, intermediate- or advanced-level students create conservation "laws." Commands are also practiced when preparing the recipe for erupting the volcano.

- Prepare an interdisciplinary unit with the science department.

Reflections on How the Targeted Standards Are Met...

Communication: The interpersonal mode is used in group work. The interpretive mode is used in the reading/viewing of authentic texts and in Internet research. The presentational mode may be used in many of the activities and in the final product where student groups share their slogans and posters.

Cultures: Students learn about the practices (conservation), products (animals, agriculture) and perspectives (environmental concerns) of Costa Rica.

Connections: Students use a variety of resources including Internet technology to access information for their research. They connect to other disciplines including science, the fine arts, agriculture, and math.

Comparisons: Students compare the cultural perspectives regarding conservation through observations of those in the United States and in Costa Rica.

Communities: Students show evidence of becoming lifelong learners as they continue to develop ideas about the importance of conservation throughout the world.

RESOURCES

Banks, K. (1999). *El pájaro, el mono y la serpiente en la selva* [Original English title: The bird, the monkey, and the snake in the jungle]. New York: Straus & Giroux, LLC.

Carrera-Hanley, T., Valette, J.-P., & Valette, R.(1998). *Ventanas uno: Lecturas fáciles*. IL: McDougal Littell and Co.

This book contains a short reading on a related topic: "La ecología empieza en casa."

Dubosque, D. (1994). *Animales de la selva* [Original English title: Draw rainforest animals]. Korea: Peel Productions.

Dunlop, F. (1999). *Fodor's exploring Costa Rica*. New York: Fodor's Travel Publications.

High, J. (1993). *Second language learning through cooperative learning*. San Clemente, CA: Kagan Cooperative Learning.

Schmitt, Conrad, & Wood, P.E. (2000). *Nosotros y nuestro mundo: Spanish for Spanish speakers* [levels 1 and 2]. New York: Glencoe/MacMillan, McGraw-Hill.

Zweifach, D.A, Surti, H.S., & Lindholm J.A. (Eds.). (2001). *Let's go: Central America*. New York: St. Martin's Press.

Webliography

www.city.net

www.vtourist.com

www.lonelyplanet.com

www.santarosa.edu/lifesciences

members.yourlink.net/kappa/espanole/principal.html

www.photo.net/cr/moon/ecosystems.html

www.incostarica.net/docs/weather

www.incostarica.com/docs/rivers

www.costaricapages.com/tips/CR_overview.htm

www.pbs.org/tal/costa_rica/summary.html

www.westnet.com/costarica/info/weather.html

www.costarica.com

www.tourism.co.cr/

www.angelfire.com/bc/gonebirding/geoclime.html

Exploring the
Bilingual Job Market

SPANISH

Aurora Hansis
Teresa Tattersall

In this unit, students investigate employment positions requiring knowledge of a second language, Spanish in particular. They learn how to fill out a job application, write a resumé, and interview in Spanish. Written "products" are collected in a portfolio and turned in at the end of the unit. Students do research about jobs that require the ability to use Spanish and look into the economic benefit of being bilingual; they roleplay job interviews. Students also recognize that cultural practices differ from country to country with regards to getting a job.

ACTIVITY SET 1: Exploring the Bilingual Job Market

To introduce the topic of the scenario, students work with a partner to list as many jobs as possible in two minutes. These lists are compiled on the chalkboard so that the class members can identify together appropriate categories and group all responses accordingly. When the categorization task is complete, students speculate about which jobs require knowledge of a second language and for which jobs such knowledge would be beneficial (if not "required").

Next, students work in groups to learn more about the potential employment benefits of knowing another language. They may go to a local career center on their campus, at a local university, or in the community; or they may conduct on-line research to find out what kinds of jobs require a second language and whether or not second language fluency affects salary level. Groups create a visual illustrating their findings, which they present to classmates.

Following students' initial investigation into the advantages in the job market of knowing another language, students are asked to find actual employment opportunities where knowledge of a second language is needed. They look at classified ads, both print and Internet, and bring copies of them to class to post on a bulletin board. Students choose jobs from among these classified ads to use in the learning activities that follow.

ACTIVITY SET 2: Comparing Job-Seeking in Spanish and English

In this activity set, students learn about business etiquette and polite expressions used to make phone calls to request a job application. They compare the expressions/customs in American and in Hispanic cultures. Formulaic language for these phone calls is provided by the teacher or the textbook; students practice role-playing the phone calls until they can use the expressions fluently.

PROFICIENCY LEVEL

Advanced

TARGETED STANDARDS

Communications: Interpersonal, Interpretive, & Presentational Modes

Cultures: Products & Perspectives, Practices & Perspectives

Connections: Access to Information, Other Subject Areas

Comparisons: Nature of Language, Concept of Culture

Communities: Within & Beyond the School Setting, Personal Enrichment & Career Development

MATERIALS

- Classified advertisements in newspapers in English and Spanish
- Computer with Internet access and job-search sites in English and Spanish
- Books on resumés, business letters and interviewing in English and Spanish
- Copies of job applications in English and Spanish
- Video camera and tape, cassette recorder and tape

Next, students download Spanish-language job applications from the Internet (see *Resources*) that they compare with ones they have completed in English in the past. Important cultural information is gleaned from comparing the documents, so before completing an application, students are first asked to look them over and note requests for information that seem unusual to them. They observe, for example, that the applications in Spanish ask about marital status, maternal and paternal names, who the applicant lives with, and (most importantly!) what languages other than Spanish have been mastered. Based on their responses, the class reflects on and hypothesizes about the perspectives implicit in the details they have noted.

ACTIVITY SET 3: Developing a Resumé

After requesting and completing a job application, students work on developing a resumé in Spanish (*curriculum vitae*) to accompany that application. They bring in their own resumé in English if they have one (or use a "sample" one) and compare it to sample resumés in Spanish that are found on the Internet (see *Resources*). After examining many examples of resumés in Spanish, students develop a new resumé for themselves in Spanish, sharing with their classmates and getting feedback. They find examples of business letters in Spanish and, incorporating the formulaic language they find there, write a short business cover letter to send along with their application and resumé.

ACTIVITY SET 4: Job Interviews

Students choose one of the jobs from Activity Set 1 and, with a partner, prepare to apply for the job in a mock interview. To begin, they read about business etiquette and customs in a variety of cultures (see especially *http://www.econ.state.or.us/ oregontrade/*). The teacher introduces common vocabulary and expressions used in interviewing and the students practice as pairs, taking turns playing the employer and the applicant. Students present their roleplays in class or turn in a videotaped interview on the due date.

ACTIVITY SET 5: Job Fair

As a culminating activity, the class holds a mock job fair. Each student has a role to play, either as an employer or as a job applicant. Students playing employers are responsible for preparing their booths with the necessary materials to advertise their company—perhaps a company brochure, business cards, job descriptions, etc. Students who are job applicants use their resumés and also prepare a "speech" to sell their strong points to potential employers. Students are also expected to ask a number of questions of the employers. If Spanish-speaking business persons from the community are available and willing, invite them to attend the job fair and conduct mock interviews with the students. After the job fair, all students prepare and turn in a portfolio with a copy of their written work: a letter requesting an application, a completed application, their resumé, a cover letter, and a video-taped interview, if applicable.

> **Reflections on How the Targeted Standards Are Met...**
>
> **Communication**: Students use the interpersonal mode in the mock interviews and job fair. The interpretive mode is used as they read ads, listen to presentations and interview. The presentational mode is used as they share research findings with classmates.
>
> **Culture**: Students learn about cultural products (classified ads, resumes, applications, etc.) and practices (making phone requests, interviewing). They better understand target culture perspectives as they recognize the cultural variations in seeking and interviewing for a job.
>
> **Connections**: Students access information in Spanish by viewing authentic materials such as classified ads, applications, and resumés. They connect to the disciplines of business and economics.
>
> **Comparisons**: Students demonstrate an understanding of the nature of language and the concept of culture as they make comparisons of American and Hispanic customs related to applying for a job.
>
> **Communities**: Students use Spanish within and beyond the school as they interact with Spanish-speaking guests who visit the job fair to conduct interviews.

RESOURCES

NOTES

Graber, S. (2000). *The everything resumé book*. Holbrook, MA: Adams Media.

Kennedy, J. L. (2000). *Cover letters for dummies*. Indianapolis, IN: IDG Books.

Poe, R. W. (1994). *The McGraw-Hill handbook of business letters*. New York: McGraw-Hill.

Tullier, M. (1999). *The unofficial guide to acting the interview*. New York: Simon & Schuster.

Webliography

Job Search
www.empleoshoy.com (Mexico)

www.empleoscr.com (ingreso por país)

www.monster.es/ (Spanish)

www.oshnet.com (English)

www.jobcareers.com (English)

www.classifiedonline.com (English)

Applications
www.ebc.mx/enlace/bolsa/solicitud.htm#formato

www.leon.uia.mx/oexalumnos/SOLITRAES.html

www.pcmidicenter.com.ar/trabform/form.htm

Newspaper Classified Ads

www.los-clasificados.com/ (Barcelona)

www.miami.com/elherald/max/ (Miami)

www.library.uiuc.edu/mdx/newspapers.htm#Latin%20America
   This is an index of links to foreign on-line newspapers.

Spanish Resumé

www.tucurriculum.com

www.iagora.com/iwork/resumes/chrono_model_spain.html::lang=en

Business Etiquette

www.econ.state.or.us/oregontrade/brazilbt.htm (Brazil)

www.econ.state.or.us/oregontrade/argentinabt.htm (Argentina)

www.econ.state.or.us/oregontrade/mexicobt.htm (Mexico)

Famous Families

SPANISH

Ginger Cline
Ricci Hatten

Students practice learned material related to physical and emotional characteristics and family relationships. In the course of the scenario, students become comfortable speaking about/describing themselves and others, and they learn to ask and respond to a variety of questions. They also increase their awareness of influential Hispanics throughout the world, both past and present.

ACTIVITY SET 1: Choosing a Famous Family

Students divide into groups of four or five. Each group is given a choice of Spanish-speaking countries (including the U.S.) from which to choose a family to research. They may choose either a modern or historical family. Students do their research using the Internet, magazines, books, and newspapers, using Spanish-language resources as much as possible. To reinforce and organize the data gathered in its research, each group mindmaps (see *Terminology*) the information about their family and its characteristics.

ACTIVITY SET 2: Assuming New Identities

After each group has researched its chosen family, each student assumes the identity of a member of the family. The students prepare to describe themselves by writing brief sentences that tell their assumed name, age, date of birth, hair and eye color, stature, (tall or short), what they like and dislike to do, and what some of their personality traits are (serious or silly, lazy or hardworking, outgoing or shy, etc.). Students then use their written work and team up with a partner in their group to practice describing themselves orally.

ACTIVITY SET 3: Identifying Cultural Products

Next, the student groups investigate the cultural products of their family's country. They identify or are given several cultural product categories (such as food, music, art, sports, etc.) and use their research sources to list as many items as they can under each category. They decide what products they will use to represent their country (Activity Set 4) and prepare a display of these products or facsimiles of them. They also come up with short statements about the cultural relevance of each of the products included in the display.

ACTIVITY SET 4: What Family Are We?

Using all of the information gathered in the preceding activities, students come to class prepared to play a "what family are we?" game. The student groups are encouraged to come to class dressed appropriately as their assumed character. Each group sets up a display of representative products from Activity Set 3. The names

PROFICIENCY LEVEL

Novice

TARGETED STANDARDS

Communication: Interpersonal, Interpretive, & Presentational Modes

Cultures: Products & Perspectives

Connections: Access to Information

Comparisons: Influence of Culture

MATERIALS

- Computers with Internet access
- Spanish-language magazines
- Newspapers in English and Spanish
- *¿Qué Tal?* magazine from Scholastic
- Props for representing cultural products

- Include a "What's My Line" twist to the scenario. Instead of mingling together to gather information, the groups are seated in front of the class, one at a time. The rest of the class questions individuals of the group, but only about other members of their "family" (e.g., Who is she? What is he like? How old is she?). This enables students to practice questions and answers in the third person.

- For fun, have the students assume the identities of the Addams family, the Partridge family, Dr. Doolittle and his family, the Bush family, the Kennedy family, etc.

of all the families are posted around the room. The groups are then allowed to mingle about the class trying to determine who belongs to what family. The target language is used to pose questions such as:

- *Where are you from?*
- *How old are you?*
- *When is your birthday?*
- *What are you like?*
- *What do you like to do?*
- *Who is he or she?* (asked about a "relative")

(They may not ask *"What is your name*?"!)

Next, the class reassembles into "familial" groups. A show of hands is used to vote on the family the class believes each group represents. After tallying the results, the teacher calls out the name of a family and that group stands. The "eldest" member introduces him or herself and each of the family members (e.g., this is my wife____, my daughter____ etc.). After the introductions, the rest of the family members take turns presenting the products assembled for their country and describing their cultural relevance. For example, a novice-level learner is able to say, "These are bananas. They grow easily in my country and are important to our economy."

ACTIVITY SET 5: Writing About the Experience

As a final activity, students create a fictional journal entry, autobiographical poem, brief newspaper or "tabloid" article, obituary, or other written piece about themselves as the person they portrayed.

Reflections on How the Targeted Standards Are Met...

Communication: Students use the interpersonal mode to exchange information in pair work. The interpretive mode is used as students do research on their families and listen to one another's presentations. Students use the presentational mode when they describe their families and cultural products to the class.

Cultures: Students identify the products of a Spanish-speaking country and describe their significance to the class.

Connections: Students use the language to access information via the Internet and other print media.

Comparisons: Students gain understanding of the influence that people of Hispanic heritage have had on American culture.

RESOURCES

Magazines

¿Qué Tal?
    This magazine is published specifically for students of Spanish; it profiles a famous Hispanic in each issue.

¡Hola!

People en Español

Webliography

www.sispain.org/spanish/index.html
    This site has information on the Spanish Royal Family, available in both Spanish and English.

coloquio.com/famosos/alpha.html

www.vistamagazine.com/

www.gale.com/freresrc/chh/bios.htm
    This site contains links to biographies of famous Hispanics.

www.atomicmuseum.com/tour/scientists.cfm
    This site includes information on famous Hispanics in science.

Folk Legends, Tales, and Fables: Creating and Reflecting Community

SPANISH

Aurora Hansis
Teresa Tattersall

In this unit, students read a selection of Spanish-language folk legends from a variety of countries. Folk legends were and are used as a method of communicating ideas, beliefs, or unexplained events that give a community its particular identity. Students see how folk legends are important in creating and reflecting community and also look into how contemporary society uses legends to give meaning to events and community. To achieve that goal, students read legends in Spanish. Using graphic organizers, mapping activities, and timelines, they learn how to organize, summarize, and articulate relationships between the legends. They also learn new vocabulary through word games and investigate local legends by interviewing community members and interacting with a guest speaker. At the end of the unit, students create and present an original legend to the class.

ACTIVITY SET 1: Looking at English-Language Legends

Before reading Spanish-language legends, students work in pairs to brainstorm English-language legends with which they are familiar from their childhood or family (e.g., *Paul Bunyan*). Once students come up with several responses, they reflect together on the significance of legends. They begin by folding a piece of paper in half and then in half again so that it is divided into four squares. In each square, they write their answers to the following questions: *Why do we have legends? How do they get started? What legends do we know and where did we learn them?* and *Have folk legends influenced us in any way? If so, how?* Afterwards, groups share their observations with each other. (The first two sites in the *Webliography*, below, provide useful insight into the function of legends in culture.)

ACTIVITY SET 2: Introduction to Spanish-Language Legends

Now that learners have begun thinking about the role of legends in society, they are ready to begin reading some in Spanish. To begin, students read the Mexican legend, *Los novios*, the story of the creation of the volcanoes, Popocatepetl and Ixtaccihuatl. Working together in groups of four, students read the legend, completing a graphic organizer as they do so. The graphic organizer provided by the teacher helps students identify main characters and their characteristics, important events, central themes, plot development and climax. Next, using their graphic organizer, each group creates a story map on poster board reflecting their interpretation of the legend. Posters are displayed in the classroom, and students take a gallery walk (see *Terminology*) to compare group versions of the story.

PROFICIENCY LEVEL

Intermediate

TARGETED STANDARDS

- Communication: Interpersonal, Interpretive, & Presentational Modes
- Cultures: Practices & Perspectives, Products & Perspectives
- Connections: Access to Information, Other Subject Area
- Comparisons: Nature of Language, Concept of Culture
- Communities: Within & Beyond the School Setting

MATERIALS

- *Leyendas mexicanas* or other books with Spanish-language legends.
- "Pairs" of Spanish-language and English folk tales and fables.
- Art supplies such as poster board, paper, markers, scissors, etc. for making story maps.
- Teacher-made graphic organizer
- Props, costumes, music for presentations
- Videotape, video camera, VCR

- Students may also enjoy discussing/ investigating the topic of "urban legends" and how the use of the Internet and e-mail has made it possible for rumors to become "facts" almost overnight.

- Students choose a universal theme and look for legends on the topic from a variety of Spanish-language countries.

- Students watch the Disney movie, *El dorado*.

ACTIVITY SET 3: Group Study of Legends

In the preceding activity set, the class had an opportunity to read and reflect on a single legend. In this activity set, each group works independently on a different Spanish-language legend choosing one from among those provided by the teacher. After working together to read and understand the legend, each group creates two products. One is a story map or chart used to aid in retelling the story. The second is a graphic organizer which classmates are to use as they listen to the story. Completed story maps are displayed in the classroom, and a representative from each group retells the story in simple Spanish to small groups of classmates assembled to listen at various locations around the room. As the tale is retold, classmates complete the graphic organizer for each story. The sequence is repeated until each student has heard all the group legends and completed an organizer for each. In the end, all students have completed graphic organizers for every story except their own, and all students have had an opportunity to retell "their" legend.

The second part of this activity set focuses on the ways folktales both reflect and shape culture. Each of the stories the groups have read in the preceding activity have an English-language counterpart. Examples include: *Los amantes de Teruel* and *Romeo and Juliet*; *El caballo Aliatar* and *The Legend of the Bluebonnet* (actually a Native American tale); *El león y el grillo* and *The Rabbit and the Tortoise*; *¿Quién es sabio?* and *The Fox, the Cock and the Dog*. Groups read the English-language version and use a T-chart (see *Terminology*) to compare the two legends as far as characters and plot. Next they identify any aspects of the tales that they believe reflect the target cultures (recurring images or exclamation for example). Once groups have finished, the class works together to list on the board what they believe are characteristics peculiar to Spanish-language and English-language folktales. The teacher asks students for any supporting evidence they can think of from other legends and stories with which they are familiar. Students may follow-up by asking Spanish-speaking friends for confirmation of their hypotheses, i.e., if they know of additional stories that use a particular image and so forth.

To help students think about the ways in which stories help to create culture, have them brainstorm customs or habits in their family which may be more reflexive than logical. It may be something as simple as, "We always open presents on Christmas morning because Santa doesn't come until after midnight on the 24th" (even though the "children" no longer believe in Santa). Or students may have other traditions—"We always..." or "My family never..."—that relate, perhaps, to a family "legend."

ACTIVITY SET 4: Exploring Local Legends

Students have had an opportunity to think about how legends both reflect and create cultural identity. With that idea in mind, students next investigate local legends in their community. First, they talk with family members, friends, neighbors and local

folklore experts about stories they learned as a child, especially those with a local "flavor"—a local "eccentric" for example, or a haunted house. They ask questions to find out how the stories were passed on, who told the stories, how people felt about them (whether they were viewed as "tall tales" or true) and so forth. Students return to class and share the information through a variety of means: a written or oral report, a dramatization or storytelling, or a multimedia presentation.

Because not all students have Spanish-speakers to interview, a native speaker from the community is invited to the class. One possibility is to contact the Consulate of a Spanish-speaking country or a Latin American cultures museum or organization to get contact information for someone who could share legends with the students. Another option is to contact a Hispanic church or a nursing home to find local "storytellers" eager to share tales with the class.

ACTIVITY SET 5: Creating an Original Legend

Working together in groups, students are now ready to create an original legend or modernize one with which they are familiar, using the characteristics of Spanish-language legends that they have identified. They begin by articulating within the group the purpose of the legend. (Is it to explain a natural phenomenon? To express a cultural belief? To illustrate social conventions? etc.) Next, students write their story or script in Spanish and present the legend to the class either as a skit, puppet show, or video presentation. Props, costumes, and background music should be an integral part of each presentation.

Reflections on How the Targeted Standards Are Met...

Communications: The interpersonal mode is used when students discuss stories and work on skits and roleplays in groups. Students use the interpretive mode to read the legends and listen to the legends of their classmates. The presentational mode is used as students retell legends, read in groups, and perform skits, puppet shows or videos.

Cultures: Students demonstrate an understanding of a target culture product (legends) and practice (telling of folktales) and the perspectives related to them as they develop their own folk tale in the style of a Spanish-language one.

Connections: Students use Spanish-language resources to gain access to legends and information about them. They connect to other disciplines such as social studies (how a community identifies itself) and the fine arts (the use of folk art to represent the ideas of a community).

Comparisons: Students demonstrate an understanding of the nature of language as they investigate different images and styles of legends in Spanish and English. They learn how legends represent the culture of a particular group and compare Spanish-language legends to those of their own culture.

Communities: Students use the language both within and beyond the school setting as they interact with a guest speaker and interview a Spanish-speaking family member, friends, and local experts to identify local legends.

RESOURCES

Anaya, R. A. (1995). *Bless me, Ultima.* NY: Warner Books.

Bacon, S. (2000). *Leyendas del mundo hispano.* Upper Saddle River, NJ: Prentice Hall.

Barlow, G. & Stivers, W. N. (1999). *Leyendas de España.* Lincolnwood, IL: National Textbook Company.

Barlow, G. (1996). *Leyendas latinoamericanas.* Lincolnwood, IL: National Textbook Company.

Kennedy, J. H. (1991). *Relatos latinoamericanos.* Lincolnwood, IL: National Textbook Company.

Langer de Ramírez, L. (1999). *Cuéntame: Folklore y fábulas.* New York: Amsco School Publications.

Muckley, R. L. & Martínez-Santiago, A. (1999). *Leyendas de Puerto Rico.* Lincolnwood, IL: National Textbook Company.

Williams, D. S. (1997). *When darkness falls: Tales of San Antonio ghosts and hauntings.* Plano, TX: Wordware Publishing.

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www.jcf.org/

webdemexico.com.mx/historia/leyendas/

oceanic.cms.udel.edu/~magde/Pages/Frames/additional/ Aesop.htm

www.esc20.net/etprojects/formats/webquests/summer99/ northside/legends/default.html

www.AesopFables.com

Curanderos

www.swt.edu/~rw04/religion/healing/curanderismo.htm

www.swt.edu/~rw04/religion/healing/a_teacher_said.htm

www.swt.edu/~rw04/religion/healing/mal_ojo.htm

ojinaga.com/curandero/index.html

endeavor.med.nyu.edu/lit-med/lit-med-db/webdocs/ webdescrips/anaya1332-des-.html (Bless Me Ultima)

Urban Legends

www.ulrc.com.au/

www.scambusters.org/legends.html

www.crwflags.com/fotw/flags/es!ful.html

SPANISH
Islands

Sarah Thompson
Pam Young

Using the story *Isla*, by Arthur Dorros, the teacher introduces travel by imagination with islands as the destination. Students discover what makes islands different and special from mainland homes and environments as they "travel" to an island or a series of islands to explore life there. In the context of Spanish-speaking islands, students make comparisons of island elements such as weather, wildlife, economy, geography, folklore, and international relations.

ACTIVITY SET 1: Introduction to Islands

In an introductory discussion, students brainstorm the names of as many islands as they can and follow up by locating them on a map. (The teacher identifies Spanish-speaking islands to be researched in the course of the learning scenario. See *Resources* for ideas.) The class uses a graphic organizer, such as a Venn diagram, to list the characteristics of an island and compare them to the characteristics of the mainland, including what is shared and what is independent, what is similar and what is different, etc. The teacher reads *Isla* out loud to the whole class. The book tells the story of an imaginary trip that a grandmother and granddaughter take back to the island where the grandmother grew up. After listening to the story, the class discusses the sights they "saw" and the difference between real and imaginary happenings. As a reflective piece, students use a personal "journal" to list aspects of the story that appealed to each of their five senses.

ACTIVITY SET 2: Building an "Island"

Using the characteristics of an island compiled in Activity Set 1, students work together to create a model island for the classroom. A plywood board can be used as the base; students build up from there, adding clay or papier mâché hills or volcanoes, grass, roads, ponds, houses, cars, vegetation, etc. They also paint or draw a background or several backgrounds on poster board or butcher paper (perhaps depicting night and day or different kinds of weather on the island). Students label the parts of the island in Spanish, play on it, and enjoy it. (Note: Make the island only as large as you can easily move!) They then work in pairs to generate lists of words/phrases that describe the island, using a dictionary as necessary. Students share original sentences about the island's different components, using phrases such as: *"Me gusta…." "Te gusta…" "Le gusta…" "Nos gusta…" "Les gusta…" "Es muy bonito(a)…" "Son muy bonitos(as)…"*

ACTIVITY SET 3: Presentations

Students work in collaborative groups and choose an island to research from the Spanish-speaking islands identified in Activity Set 1. The teacher provides:

PROFICIENCY LEVEL

Novice (Elementary School)

TARGETED STANDARDS

Communication: Interpersonal, Interpretive, & Presentational Modes

Cultures: Products & Perspectives, Practices & Perspectives

Connections: Access to Information, Other Subject Areas

Communities: Within & Beyond the School Setting

MATERIALS

- *Isla* by Arthur Dorros
- Materials for the classroom "island," including plywood board for the base, papier mâché, clay, paint, butcher paper for background, etc.
- Computers with Internet access and presentation software (e.g., PowerPoint)
- Art supplies, including construction paper and drawing or painting materials
- Books for research on islands
- Graph paper
- Software templates for group presentations (e.g., in PowerPoint, HyperStudio)
- Template for *diamante* poems
- Materials for map-making (such as salt dough, tempera paint or food coloring, cardboard as a base, etc.)
- Assorted tropical fruits

- Invite a travel agent, preferably one that speaks the target language, to class to present information on the islands studied.
- Students create a full-color travel brochure for their chosen destination.
- Students keep journals of their imaginary trips.
- Intermediate- and advanced-level students could prepare a speech to lobby for conservation legislation reform. (All islands have serious ecological issues, such as beach erosion, habitat preservation, ecotourism, etc.)
- Students create a timeline of colonization of the island and the resulting changes over time.
- Students create web pages or electronic brochures for their islands using all of the information they acquire from their research.
- Research groups from Activity Set 3 write a letter requesting information to the Travel Bureau or Consul General of the island they are studying.
- Students compare original artwork from three or four islands and note specific island influences.

- an outline of four aspects of the island that each group should address
  1. landforms, vegetation, and wildlife
  2. map and geographical information
  3. people and culture (including products, practices, and perspectives)
  4. government, politics, and international relations
- a template for the oral presentation (requiring the use of technology, such as PowerPoint, HyperStudio, a "live" visit to an Internet site, etc.)
- a timeline for completion

Target-language research resources, including maps, books, web sites, atlases, etc. are made readily available. Students use English resources for support as necessary. Students (or the teacher) bring samples of tropical fruit for the "audience" to enjoy as the island presentations are made. After all the presentations are complete, students make a human bar graph (see *Terminology*) to show the class's favorite fruits.

ACTIVITY SET 4: Island Research

The presentations from Activity Set 3 provide food for thought about the studied islands' neighbors and the relationships between them. Students explore these relationships in terms of history, commerce, trade routes, military alliances/conflicts, weather, ecological issues, etc. They use grade-level mathematics skills to graph island data such as average high temperatures, average rainfall, population growth, import/export information, etc. Students use the target language for numbers, weather terms, seasons and months of the year, geographical terms, etc.

If possible, invite a parent or other community member who speaks the target language and was born on one of the studied islands to come and share with the class.

ACTIVITY SET 5: Family Ties

Close family ties are one focus of the book *Isla*. Have a class discussion of the family ties in the story and at home. Start by asking what the relationship between the grandmother and granddaughter is by using the illustrations from the book and asking simple questions such as *¿Quién es?* Bring the discussion "home" by asking questions such as *¿Cómo se llama tu abuela?* and *¿Cómo se llama tu mamá (papá, abuelo, hermano, hermana, etc.)?* (Teachers should be sensitive to students without families and those with non-traditional families. With younger children, it may be useful to send home a note asking for a "family tree" listing significant relatives, including their ages.) Students then practice these questions in pairs. The class discussion might also address the issue of age with the teacher asking *¿Cuántos años tienes?* (How old are you?) The pairs then converse again, asking the ages of the family members instead of asking their names.

ACTIVITY SET 6: Planning an Imaginary Trip

Now that they are well-informed about islands where Spanish is spoken, students plan an imaginary trip to one of the islands studied with their most special friend or relative. They make lists of clothing appropriate for the weather there and come up with a travel itinerary full of specific activities, including restaurants they'd go to, museums they'd visit, beaches they'd like to see, etc. They list foods they think they will enjoy. As they are working on their travel plans, they listen to music typical of each destination. Students write and present a *diamante* poem (see *Terminology*) to describe the trip.

> **Reflections on How the Targeted Standards Are Met...**
>
> **Communication**: The interpersonal mode is used in class discussions, small group work, and pair work. The interpretive mode is used when students listen to *Isla*, when they conduct research on their island, as they listen to class presentations of island projects and *diamante* poems, and as they listen to a classroom visitor(s). The presentational mode is used when students present their group projects and *diamante* poems.
>
> **Cultures**: Students learn about products (food, music, and exports) and practices (religion and government) of the islands studied and thereby gain understanding of many Hispanic cultures. Classroom visitors lend insight into the perspectives behind the products and practices.
>
> **Connections**: Students use target language resources to gain access to information about islands where Spanish is spoken. They also connect to many other subject areas, including science (geography, topography, environmental biology), mathematics (graphing activities), the fine arts (creating model of island, discovering artwork of the islands during research, listening to island music and identifying its characteristics), and social studies (research on political systems, trade issues, international relations, history).
>
> **Communities**: Students gain insight into island life by listening to a community member who speaks Spanish and is from one of the islands studied.

RESOURCES

Cooney, B. (1993). *Hattie and the wild waves*. New York: Penguin Putnam Books for Young Readers.

Dorros, A. (1993). *Follow the water from brook to ocean*. New York: Harper Collins Children's Book Group.

Dorros, A. (1999). *Rain forest secrets*. New York: Scholastic.

Fiarotta, N. & Fiarotta, P. (1996). *Great experiments with H_2O*. New York: Sterling Publications Corporation, Inc.

Forsyth, A. (1989). *Journey through a tropical jungle*. New York: Simon & Schuster, Inc.

Ganeri, A. (1995). *I wonder why the sea is salty: Ocean questions*. New York: Larousse Kingfisher Chambers, Inc.

Hulme, J. (1993). *Sea squares*. New York: Hyperion.

Linse, B & Judd, D. (1993). *Fiesta! Mexico and Central America: A global awareness program for children in grades 2-5*. Torrance, CA: Frank Schaffer Publications, Inc.

Nelson, W. E. & Glass, H. (1992). *International playtime: Classroom games and dances from around the world*. Torrance, CA: Frank Schaffer Publications, Inc.

Orozco, J. (translator) (1994). *"De colores" and other Latin-American folk songs for children*. New York: E P Dutton.

Rockwell, A. & Rockwell, H. (1991). *At the beach*. New York: Aladdin Paperbacks.

Truglio Martin, A. (1993). *Famous seaweed soup*. Morton Grove, IL: Albert Whitman & Co.

Rylant, C. (1997). *Henry and Mudge and the forever sea*. New York: Simon & Schuster, Inc.

Music

Knowles, R. & Morse, K. (1991). *Lyric language* [audio cassette]. Carlsbad, CA: Penton Overseas, Inc.

This bilingual cassette tape features the song "At the Beach/*En la Playa*."

Luciani, G. (1996). *Azúcar* [CD]. Canada: Avalon Music.

Vehkavaara, K. (2000). *Fiesta del Sol* [CD]. Canada: Avalon Music.

Webliography

www.marenostrum.org (Spanish)

www.fortunecity.com/victorian/churchmews/53/primera.html (Spanish)

Sites that go with "Isla" (by Arthur Dorros)

www.quia.com/rr/2920.html
Authored by teacher Donna Fuller, this original interactive game allows students to play a spin-off game of "So You Want To Be a Millionaire" to check their reading comprehension of the book *Isla*.

www.mcps.k12.md.us/curriculum/socialstd/MBD/Isla.html
This site gives a simple synopsis of the book *Isla* and offers a technology connection between the story and its art.

Rainforest Site
www.wallowa.k12.or.us/wallowa/scicluster/rforest.htm
Weather Sites
www.weather.com

www.dcs.edu/HASP/Land/index.html

Falkland Islands Sites
www.tourism.org.fk/

www.odci.gov/cia/publications/factbook/geos/fa.html

www.geocities.com/pruizdiaz/
> This site, written in Spanish and maintained by an Argentine, offers a very different perspective on the issues surrounding the conflict with Great Britain. Advanced-level language students can write comments, analyze press reports, evaluate long-term effects and correspond with the site author.

Sites on Cuba
msn.expedia.com/wg/Caribbean/Cuba/P36893.asp

historyofcuba.com/cuba.htm

www.odci.gov/cia/publications/factbook/geos/cu.html

Isla Margarita Sites
www.geocities.com/TheTropics/Cabana/6858/

www.la-isla.com/
> Visitors to this site will feel as if they've read a private journal. "Virtual traveling" is at its best here, and students will make the transition to their own imaginations easily.

www.margaritaonline.com/indexEnglish.htm
> Due to the ever-changing beach scenes, screen carefully before directing students here!

Islas Galápagos Sites
encarta.msn.com/find/Concise.asp?ti=05F89000

www.geo.cornell.edu/geology/Galapagos.html

www.public.usit.net/rfinch/gal-orig.html

www.terraquest.com/galapagos/
> This site provides an interactive island atlas, dispatches from the team in the volcanoes and the rainforest, and a virtual ecotourism expedition. It includes richly written historical accounts of pirates, *conquistadores,* and giant tortoises; current issues involving political turmoil, marine harvesting, and population pressures; and an education workbook featuring K-12 classroom investigations to understand the unique wildlife and its environment.

Puerto Rico Sites
welcome.topuertorico.org/

www.odci.gov/cia/publications/factbook/geos/rq.html

www.worldatlas.com/webimage/countrys/namerica/caribb/ pr.htm

San Blas Sites
park.org/SanBlasDeCuna/home.html

www.centralamerica.com/panama/pansanblas.htm

www.cleal.com/sanblas.html

www.pa/turismo/sanblas/index2.html
> This site is also available *en español*.

www.panart.com

The famous *molas,* nut carvings, and woven baskets will inspire the segment of your unit dedicated to island art. Meet the artisans themselves and see the artwork in detail. Current events, exhibits, and links to the Kuna Indians are also presented.

Template for Diamante Poem

Students follow this template to write an original poem of their own:

subject
adjective, adjective
infinitive, infinitive, infinitive
adjective, adjective
subject

Example:

la isla
brilliante, misteriosa,
cantar, sombrar, mirar, murmurar
verde, viva
la isla

SPANISH

La música popular

Lynn Basdeo
Renée Wooten

Students study popular music of Spanish-speaking countries. They demonstrate an understanding of the music created by pop musicians, use technology resources to connect to real-life pop music and culture, communicate at the novice level both verbally and in written form about music, compare U.S. music to that enjoyed by Spanish speakers around the world, and discover opportunities to appreciate Spanish music performed in or near their community.

ACTIVITY SET 1: Una comparación cultural de música

To activate their background knowledge of the topic, students use a Venn diagram to brainstorm ideas and opinions comparing and contrasting U.S. pop music and artists with those of Spanish-speaking countries with whom they are familiar. Likely topics include the significance of pop music in our daily lives, media focus on certain age groups, the right to freedom of expression, and music videos.

ACTIVITY SET 2: Mi artista preferida

Students select a Spanish pop artist to study (e.g., Shakira, Luis Miguel, Ricky Martin, and Enrique Iglesias). The students then conduct research using the Internet or magazines such as *People en Español* to find biographical information on the selected artist. They note information such as age, physical characteristics, family information, hometown, likes and dislikes, etc. Afterwards, they write a given number of sentences in Spanish to summarize what they've understood about the artist.

ACTIVITY SET 3: Una entrevista

Students locate and review interviews with Hispanic pop musicians in Spanish-language magazines or newspapers. Afterwards, using the interviews they've read as a guide, students plan an interview with the artist selected in Activity 2 and create a number of questions that are shared with classmates through peer-editing. Students then work in pairs to practice simple face-to-face communication by asking each other their interview questions and formulating simple responses.

ACTIVITY SET 4: El/La aficionado/a

Students locate a fan club web site for their chosen artist. (If no site exists, students select alternate artists for this activity.) They compose a fan mail letter in Spanish that includes the questions written in Activity 3 and memorized expressions such as *me gusta, me interesa, me da placer,* etc. Students attempt to send the letter via the Internet, and a copy of the letter is also submitted as a writing assessment.

PROFICIENCY LEVEL

Novice

TARGETED STANDARDS

Communication: Interpersonal, Interpretive, & Presentational Modes

Cultures: Products & Perspectives, Practices & Perspectives

Connections: Access to Information, Other Subject Areas

Comparisons: Influence of Language & Culture

Communities: Within & Beyond the School Setting, Personal Enrichment & Career Development

MATERIALS

- Internet access for research
- Video camera and tape, costumes, props
- Spanish-language CD's and cassettes
- Spanish magazines (online or print versions)

- Share Spanish-language music with the school: Broadcast music researched via the school intercom before school, host a dance, have a karaoke contest, or purchase Spanish-language music magazines for the school library or the classroom.
- Interview Spanish-speakers in the community about musical preferences.
- Learn a traditional dance or go to a Spanish-language concert.
- Contact a Spanish radio station for possible freebies like T-shirts and bumper stickers or to have their DJs as guest speakers.
- Watch video shows on Spanish TV stations.
- "Rewrite" a song with simple lyrics by changing the verb tense or substituting nouns and adjectives of students' choice for the originals (depending on the song selected).

ACTIVITY SET 5: Repaso musical

In the role of music critic, students select a favorite Spanish-language CD to review. They create a T-Chart (see *Terminology*) to state both positive and negative attributes of the selected work, a good opportunity to review familiar descriptive adjectives and learn new ones. Students then participate in a critic's round-table forum where they share opinions of their chosen artist in Spanish using learned expressions. As a follow-up to the forum, students create a print advertisement to sell the chosen artist's newest musical material citing the positive aspects of the work. They draw, paint, or use computer generated art and graphics to create posters and use words and phrases learned through their research to "plug" the CD or song. The posters are then displayed in the classroom or around the school.

ACTIVITY SET 6: Canción mía

Spanish-language songs can be used in a variety of ways throughout the scenario to have students practice select grammatical structures and vocabulary. Lyrics to a popular Hispanic song can be used to create a modified CLOZE activity focused on the desired structures or lexical items, or students can be asked to find examples of structures (e.g., imperfecto/pretérito) in the lyrics provided. Using songs with simple lyrics, students can compose original verses that incorporate currently studied structures/vocabulary.

ACTIVITY SET 7: Programa de premios musicales

In this activity, the class presents its own music awards show. Students place their posters in a common area, each with an assigned number for voting purposes. Ballots are prepared and students vote for their favorite artists in a variety of categories such as the following: Best CD, Best Song, Best Video Performance, Best Group, Most Beautiful, Most Handsome, Most Original, Most Interesting/Different, Best for Teens, Best Male Artist, Best Female Artist, Best Dance Song or Album, Best Romantic Song, Best Advertisement, and Best CD Cover. (Students may also have some creative award categories of their own!)

The class hosts the Spanish Pop Awards after votes are tallied. Students can choose one of several roles: the masters/mistresses of ceremony who introduce the presenters; the presenters who read the nominees and announce the winners; the winners who go to the "stage" on behalf of the artist they represent to receive the award and make an acceptance speech; the entertainers who have worked individually or in a group to present a (lip-synched) pop song by a chosen artist; the videographers who record the proceedings and produce a video from it; or the director(s) who organizes the production. Costumes and props are encouraged, and videos are shared with other classes or the school.

ACTIVITY SET 8: Música en mi vecindad

Students check local resources (newspapers, clubs, organizations) and present to the student body (via the announcements, school newspaper, newsletter, etc.) information on upcoming local musical events associated with the Spanish-speaking community.

Reflections on How the Targeted Standards Are Met...

Communication: Interpersonal mode is used as students participate in a group discussion. Interpretive mode is used when students research information in Spanish using the Internet, magazines, newspapers. Presentational mode is used as students present information and convey short messages relating to a favorite Hispanic pop artist.

Culture: Students engage in activities to raise awareness and understanding of music and performers in Spanish.

Connections: Students use computer resources such as the Internet, newspapers, and magazines to gain access to Spanish-language information on pop musicians. They expand their knowledge of the field of music.

Comparisons: Students compare the Spanish and English languages as they study lyrics to popular Spanish-language music. They compare Hispanic and American cultural products (music), and they come to understand the influence of Spanish pop music on the U.S. music scene.

Communities: Students research a variety of opportunities to appreciate Spanish music in the local community and share that information with the student body, parents, and/or families. They show evidence of becoming lifelong learners and of using Spanish for personal enrichment when they continue to listen to Spanish-language pop music and attend musical events.

RESOURCES

NOTES

Magazines

People en Español
Scholastic Magazines
    Ahora Vol. 5 No. 3 Enero/Febrero 1999 p.4-5 (Mecano)
    Ahora Vol. 5 No. 1 Septiembre/Octubre 1998 p. 6-7 (Ricky Martin)
    ¿Qué Tal? Vol. 33 No. 1 Septiembre/Octubre 1999 p. 4-5
      (Enrique Iglesias)
    ¿Qué Tal? Vol. 33 No. 4 Marzo 2000 p. 4-5 (Ricky Martin)
    ¿Qué Tal? Vol. 33 No. 6 Mayo/Junio 2000 p. 4-5 (Jennifer López)

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vidnet.com

www.laritmo.com

www.picadillo.com/impacto

latinoculture.about.com/culture/latinoculture/cs/musicdance/
    index.htm

www.pianospot.com

www.retila.com

www.infoescena.es

SPANISH
Los elefantes del mundo

Sarah Thompson
Pam Young

In this scenario, students are introduced to a study of elephants through a Spanish version of a traditional African folk tale, *El preguntón* (*The Elephant Child*). *El preguntón* tells the tale of a very curious little elephant who never stops asking questions. It also gives an explanation of how the elephant came to have a trunk. In the course of the scenario, students retell the story using Spanish and pantomime, label and describe elephants, and compare the physical aspects (body parts, size) of elephants with an animal from a Latin American country. They also investigate facts about elephants (gestation, birth weight, life span, adult weight, food intake, strength, etc.) and their habitat (environmental requirements, location, climate). Spanish songs about elephants are introduced throughout the scenario.

ACTIVITY SET 1: Elephant Tale

Students listen as the teacher reads aloud the folktale, *El preguntón*, using facial expressions, pantomime, and illustrations to help them understand the gist. (English can be used for support as needed.) The teacher identifies key vocabulary and uses simple sentences to retell the key scenes of the story. Students listen and create gestures/pantomime with the teacher's help to correspond to key vocabulary words. The simplified story is repeated, and the children gradually learn to retell the story themselves with the appropriate gestures. They choose a key scene from the tale to illustrate and hang the drawings around the room in the chronological order of the tale.

ACTIVITY SET 2: Elephant Description

Students have developed an interest in elephants from the folktale they heard. Now they learn additional words and simple sentences to describe elephants and compare them with another animal. First, students look at illustrations of elephants in artwork from different cultures around the world including Spanish-speaking ones. Using these pictures, students brainstorm as a class, listing common characteristics they find. They learn the words for colors, body parts, size, etc. and a variety of techniques are used to practice the vocabulary using a "Natural Approach" sequence (see *Terminology*). Students demonstrate what they have learned by drawing an elephant and labeling the parts (trunk, tail, etc.)

Students now practice making comparisons between elephants and another animal. The class looks at a picture of a *llama* (or other animal from a South American country or the Latin American rain forest such as a snake, three-toed sloth, toucan, etc.) and uses a T-chart or other graphic organizer (see *Terminology*) to compare and contrast characteristics of the two animals. They use simple,

PROFICIENCY LEVEL

Novice (Elementary School)

TARGETED STANDARDS

Communication: Interpersonal, Interpretive, & Presentational Modes

Cultures: Products & Perspectives, Practices & Perspectives

Connections: Access to Information, Other Subject Areas

Comparisons: Nature of Language

Communities: Within & Beyond the School Setting, Personal Enrichment & Career Development

MATERIALS

- *El preguntón* (The Elephant Child), an African folktale paraphrased and written into a Spanish poem (included at the end of this scenario)
- Artwork from various cultures depicting elephants
- Pictures of animals native to Latin America (e.g., llama, toucan, sloth)
- Basic vocabulary list of other animals for Activity Set 2
- Spanish and English language books and web sites pertaining to elephants
- Large world map
- Art supplies for drawings, card game, mind maps, etc.
- Audio recordings of songs, including *Los elefantes* (Orozco), *En el zoológico* (Knowles & Morse), *Dos elefantes* (Lozano), and *¡Quiero ir al zoológico!* (Lozano)
- Computers with Internet access

- Students hear or view an excerpt of an elephant scene from *El libro de la selva* (The Jungle Book).

- Students create and present a smoosh book (see *Terminology*) about their own imaginary pet elephant.

- Students create cards with pictures of elephant body parts to use in a Go Fish-type card game. *¿Tienes una trompa larga? ¿Tienes una oreja muy grande? "Sí, tengo ___! " "No, no tengo ____!"*

- Students use e-mail to submit their questions to an elephant expert such as Jorge Barreda at the Circus World Museum in Wisconsin (*www.circusworldmuseum.com/*), or they visit a local zoo and ask their questions of a Spanish-speaking zoo keeper.

- Older children write a reflection or create relevant art about how they would feel if their body were drastically changed, e.g., they suddenly had an elephant's trunk.

- Students hear another folktale about elephants, *Los seis ciegos y el elefante* (*The Blind Men and the Elephant*), an East Indian legend translated into Spanish.

- Students play "Animal Keepers" (see *Resources*)

learned statements such as *Es más ____. No tiene _____.* As a follow-up, children work in twos to create a paired drawing of an imaginary animal; one student describes the animal to be drawn (e.g., *three feet, four eyes),* and the other student does the drawing.

ACTIVITY SET 3: Elephant Fact File

Students have learned to "tell" a story and to describe elephants and compare them to other animals in Spanish. Now they do research, with the teacher's help, to create a fact file about elephants that includes information such as gestation period, birth weight, life span, adult weight, food intake, strength, and their habitat requirements. Students use reference books, web sites, and other resources in English and Spanish for their investigation. The class discusses what has been learned and develops a mind map on a large piece of butcher paper that is taped to a wall. They also consider what they would still like to know and prepare questions they could ask an elephant expert. (See *Expansion Ideas* for suggestions about contacting an expert.)

ACTIVITY SET 4: Elephant Habitats

Students use Internet resources to discover where elephants are found around the world. Based on their findings, they list three primary needs of elephants with regard to habitat (temperature, altitude, rainfall, flora/fauna, etc.) Students make small cut-outs of the animal and place them in appropriate numbers (according to elephant populations in each region) on a large map of the world. Students discover that elephants are found in Africa and Asia, but not in Spain or Latin American countries. (Equatorial Guinea is the only country with Spanish as an official language where elephants are found.) As a follow-up, the class investigates the climate in several Latin American countries to determine possible reasons why elephants are not found there.

Reflections on How the Targeted Standards Are Met...

Communication: The interpersonal mode is used as students retell the story of *El preguntón* and in the paired drawing activity. The interpretive mode is used in listening to the folktale and songs and in doing research for the elephant "fact file." The presentational mode is used as students share charted/graphed information from Activity Set 4 with the class.

Cultures: Students demonstrate an understanding of different cultural products by viewing pictures and other artistic representations of elephants and other animals native to different countries from different cultures. They may also develop understanding of cultural practices, such as conservation or the lack of conservation, and the perspectives that underlie these practices.

Connections: Students will access information in the target language by using Spanish resources to expand their knowledge of elephants. Students use Spanish to make connections with the fine arts when they view pictures and other artistic representations and create their own illustrations of elephants and other animals. They connect with English language arts when they listen to the story and analyze its sequence of events. Social studies/geography comes in to play when the students map the elephant habitats. Science is supported as the students develop their elephant fact files.

Comparisons: In the poem, students compare words (cognates), word placement, gender and number agreement, and word usage in Spanish and English as they learn songs and learn to make simple statements about elephants.

Communities: Students use Spanish both within and beyond the school setting (e-mail, Internet, possible trip to zoo, possible visit by elephant expert) to develop a fact file about elephants.

RESOURCES

Backstein, K. (1999). *Los seis ciegos y el elefante*. New York, NY: Scholastic, Inc.

Disney, W. (1990). *Disney's el libro de la selva*. United States: Walt Disney Company.

This version includes a cassette.

Mouseworks Staff. (1995). *Disney's el libro de la selva cuento clásico en español*. USA: Mouse Works.

Nelson, W. E. & Glass, H. (1992). *International playtime: Classroom games and dances from around the world*. Torrance, CA: Frank Schaffer Publications, Inc.

This book includes the game "Animal Keepers" mentioned in the *Expansion Ideas*.

Young, P. (2000). *El preguntón*. Unpublished property of Pamela A. Young. E-mail for permission to reprint: pyoung@midland.cc.tx.us

NOTES

Music

Knowles, R. & Morese, K. (1991). *Lyric language.* Carlsbad, CA: Penton Overseas.

This book contains the song *En el zoológico.*

Lozano, P. "Dos elefantes" and "Hay que ir al zoológico." On *More Music that Teaches Spanish* [CD]. Houston: Dolo Publications, Inc.

There is a book by the same title that accompanies the CD.

Orozco, J. (translator) (1994). *"De colores" and other Latin-American folk songs for children.* New York: E P Dutton.

This book contains the song *Dos Elefantes.*

Webliography

www.africaelephants.com/elephant_facts.htm
This site is hosted by a South African Elephant Park and contains extensive information about elephants.

www.abc-kid.com/elephant/
This site has two pages of detailed elephant information, followed by four pages of great full-color elephant photos.

members.tripod.co.uk/withanage_2/natural/elephant.htm
Focusing on elephants in and near Sri Lanka, this site is good for young children (Grade 3 and up), but also includes interesting information on cultural, geographical, environmental, and animal ethics issues.

www.seaworld.org/animal_bytes/african_elephantab.html
This is a kid-friendly site that offers a fact-file of detailed information for successful research. It includes a section on ecology and conservation and a bibliography.

members.tripod.com/~hettiarachchi/elephant.html

Older students will appreciate this site, which offers extensive information on the role elephants have played in world culture. Teachers will benefit from the broader perspective of elephants in myth, legend, religion, and war.

www.circusworldmuseum.com/

www.elephant.se/main.htm

www.physics.usyd.edu.au/~ahopkins/elepage.html

artehistoria.com/genios/cuadros/4771.htm (Spanish)

El preguntón
by Pamela A. Young

El preguntón
Es la razón
Que tiene el elefante
Una trompa elegante.

Había un elefante preguntón
Con una nariz como un botón,
Un elefante joven y chiquito
Que vivía en África, no en Quito.

Y por sus esfuerzos y sus
    dificultades
Sus parentescos y sus amistades
Le azotaron sin pararse
De levantarse hasta acostarse.

*****

Pero cuando les preguntó el
    preguntón
Con una nariz como un botón,
"¿Qué come el cocodrilo para la
    cena?"
Le dieron aún más pena.

Pero de un arbusto el ave kolo-
    kolo
Le dijo que saliera al río
    Limpopo
Hablar al cocodrilo para
    descubrir
La respuesta que tanto deseaba
    oír.

*****

Él caminaba hasta que encontró
Una culebra que en una piedra
    descansó.
Y preguntó a la culebra
Que descansó en la piedra,

"¿Qué come el cocodrilo para la
    cena?"
Y la culebra le dio mucha pena
Cuando le azotó con su cola
    dura—
De eso puedes estar segura.

*****

Entonces siguió hasta el río
    Limpopo
Como le dijo el ave kolo-kolo.
Y vio el cocodrilo en la ribera
Que a él le parecía que
    durmiera.

Y preguntó en una vocecita
Con un temblor pequeñito,
"¿Perdóname, qué comes a la
    cena?
Si contestar no te da mucha
    pena."

*****

Y el cocodrilo le contestó al
    preguntón
Con una nariz como un botón,
"Ven más cerca, mi amiguito.
Voy a decírtelo muy suavecito."

Se acercó y se arrodilló
Para oír la respuesta que esperó.
Pero le agarró el cocodrilo
Por la nariz para comérselo en el
    río.

*****

Luego dijo la culebra
Descansando en la piedra,
"Tira tanto como puedas tirar
O el cocodrilo te va a tragar."

Y tiró como nunca había tirado,
La nariz estiró como nunca había
    estirado.
Y el cocodrilo de diente afilado
Tiró como nunca había tirado.

*****

Hasta que el elefante preguntón
Con una nariz *no* como un
    botón,
Le gritó a la culebra
Descansando en la piedra,

"¡Socorro, amigo, no puedo
    más!"
Y con un ruido más o menos
    como "¡Sás!"
La culebra le agarró en la pierna
Con su cola no muy tierna.

*****

Por fin el cocodrilo se cansó
Y con un ruido él soltó
La nariz del elefante preguntón
Que ya no era como un botón.

Y tres días después del suceso,
Escucha bien, querida, esto,
Descubrió que la nariz diferente
Era una trompa excelente.

*****

Le sirvió esta trompa excelente
De un modo muy expediente
Para matar una mosca
Que le parecía muy tosca.

Era mejor que su chiquita—
Y le gustaba más que una
    galletita.
Entonces volvió a su hogar
    distante
Para mostrarles su trompa
    elegante.

*****

Y cuando llegó les azotó a su
    papá,
A sus hermanos y a su mamá
Con su trompa nueva y elegante
Que sólo tuvo este elefante.

Y esto siguió el pequeño
    elefante
Hasta el día que los otros
    elefantes
Visitaran el río tan distante
Y recibieran sus trompas
    elegantes.

Mi Buenos Aires querido: The Immigrant Experience

SPANISH

Lynn Basdeo
Renée Wooten

In groups of three or four, students explore the life of early immigrants to Buenos Aires, Argentina. To learn about historical Buenos Aires, they complete several activities leading to the final product, a presentation of a typical day in the life of one such immigrant. Students gain insight into the cultural practices and norms of the people of the time. They also make comparisons between the Buenos Aires of today and that of the turn of the century.

ACTIVITY SET 1: ¿Conoces Buenos Aires?

In this activity, students tap their prior knowledge of the city and learn about its location and what may be found there. To begin, groups create a KWL chart (see *Terminology*), listing what they already know and what they want to know regarding the city. After completing the first two columns in their small groups and determining what they want to know, each group uses a different Internet site to take a virtual tour of Buenos Aires. Groups draw a map, chart, or other visual representation of interesting sights discovered during the tour. Afterwards, groups complete the final ("L") column of the KWL chart and pool their findings with classmates.

ACTIVITY SET 2: Los inmigrantes

To enable students to gain understanding of the immigrant experience in Buenos Aires, each group becomes "experts" on a piece of historical information. Some possible assigned topics include: Who came to Buenos Aires? How many came? Why did they come? When did they come? What happened when they came? Since there were several immigrant groups from a variety of countries (Italians, Spaniards, French, and many others) arriving in Buenos Aires in different waves, groups may be formed using the nationalities of the immigrant groups. After areas of research are selected, group members use history books from the classroom or school library, the Internet, videos, or any easily obtainable resource to do the research and become "experts." At the advanced level, some of the initial research may be done in English, but once students are familiar with the material, they should have access to sources in Spanish to augment their learning. After the information is gathered, information is shared among groups using any variation of a jigsaw activity. (See *Terminology* or the Kagan reference in *Resources*.)

ACTIVITY SET 3: Las ventajas y desventajas

This activity helps students understand the motivations for immigrating to Argentina. Assuming the role of immigrant, students brainstorm reasons for leaving their "native" country to

PROFICIENCY LEVEL

Advanced

TARGETED STANDARDS

Communication: Interpersonal, Interpretive, & Presentational Modes

Cultures: Products & Perspectives, Practices & Perspectives

Connections: Access to Information, Other Subject Areas

Comparisons: Influence of Language & Culture

Communities: Within & Beyond the School Setting

MATERIALS

- Computer with Internet access
- Encyclopedias
- History books
- Spanish web sites
- Magazines and newspapers (Spanish and English)
- CDs and videos
- Creative art supplies

- Short texts in Spanish on the tango and on immigrants are incorporated throughout the unit. After reading one of these works, students compose a short "newspaper" article using the information gathered in the reading.

- Novice-level students create migration timelines.

- In addition to the activity listed for the tango, students dramatize a tango, write words to a tango without lyrics, research famous "tangistas" such as Carlos Gardel, or invite a performer of the tango to visit the class.

- After viewing a video about tango, students write a reflection of the feelings they associate with the dance.

relocate in Buenos Aires. Understanding the advantages (economic independence, etc.) and disadvantages (unfamiliarity with the language, etc.) of making the move may lead to additional research into the economic, historical, and religious reasons for immigrating. After listing advantages and disadvantages in their small groups, students discuss their thoughts with the entire class. A large butcher paper display can be created summarizing the findings.

ACTIVITY SET 4: La política

In this activity, students learn something about the politics of Buenos Aires during the last century. (Do not use Evita Perón if you intend to use Activity 5, below.) Key political figures and associated events are studied; they may be assigned by the teacher, chosen by students, or selected lottery-style. The same or similar resources as those used in Activity 2 can once again be employed to manage this one. After completing its investigation, each group prepares a collage to use in describing the person and his or her politics and views. For the collage, groups use pictures, words or phrases from Spanish magazines and newspapers, computer graphics from Spanish web sites, or original illustrations that reflect the person they have studied. Groups present their collage and an oral summary to the class, or the collages can be hung throughout the room allowing the students to examine them as they take a "gallery walk." In this case, one or two members from each group remain by the poster to provide an overview and answer any questions their classmates may have.

ACTIVITY SET 5: Por favor, Evita

Eva Perón is a famous and popular figure in Argentina's history. As an alternate to Activity 3 or as an additional activity, students study her and the effect that she had on the people of Buenos Aires. (The musical, *Evita*, may be used to help students visualize the era, although it is only available in English.) Students learn of some of her public service/humanitarian efforts; therefore, each group fashions a letter of petition asking her to provide assistance for a needy group in the community (perhaps tied to one of the immigrant groups studied in Activities 1-3). The letters can be shared with the class at the completion of the activity. This is a good opportunity to practice the writing process by using peer editing to aid in the completion of the letter. Since only one group can receive "assistance" at this time, the class votes for the letter that best represents its group's needs.

ACTIVITY SET 6: El Tango

Since the *Tango* is both music (product) and dance (practice) born from the suffering of the impoverished immigrants in the neighborhoods of La Boca and San Telmo in Buenos Aires in the mid-19th century, it is interesting and important to study the art form. Using one of the web sites listed in the resource list or another printed resource such as "el Tango" from the textbook, *De viaje*, students gain an understanding of the history of the tango and the role it played in the lives of the immigrants (perspectives).

In addition, they observe the dance on video; if a teacher is available in the community, he or she may be invited to give the class a mini-lesson. Afterwards, the students select a tango and prepare a choral reading to be performed in front of the class. Additionally, each student group creates a poster or playbill announcing the performance.

ACTIVITY SET 7: Buenos Aires, ayer y hoy

Students develop an e-pal relationship with students from Buenos Aires, Argentina. Arrangements can be made with a class of students learning English in Argentina through such resources as *Epals, Webcity.com, Webspañol*, and *IECC* (Intercultural E-Mail Classroom Connections). (Teachers might want to consider beginning this exchange at the beginning of the unit.) Students learn about living in the city today by asking questions of their Buenos Aires counterparts and communicating in Spanish. However, since students in Buenos Aires will want to practice English, the teachers can agree to allow exchanges to happen in both languages to facilitate learning by both groups of students.

ACTIVITY SET 8: El diario descubierto

As the culminating activity of this scenario, students imagine they are immigrants to Buenos Aires and write a series of diary entries which include information about what was done, seen, and heard during their first days in the new country (including details gathered during their research on Buenos Aires and political figures). Diary entries of all students can be published in a booklet or, as an oral activity, the diaries can be collected and distributed to a different group. Having "found" the diary, the new student group chooses a few entries to read aloud to the class.

Reflections on How the Targeted Standards Are Met...

Communication: The interpersonal mode is used in group work and the Internet exchange between the two cultures. The interpretive mode is used in the reading/viewing of authentic texts and in Internet research. The presentational mode may be used in most of the activities where students/groups share their products.

Cultures: Students learn about the practices, products, and perspectives of this culture as they do research on Buenos Aires, its history, its famous figures, and the *tango*.

Connections: Students use a variety of resources including Internet technology to access information for their research. They connect to other disciplines including history, the fine arts, and economics.

Comparisons: Students understand the influence of one (or many) culture(s) on another as they learn about the impact of immigrants on the culture of Buenos Aires.

Communities: Students use Spanish beyond the school setting when they use the Internet to contact students in Buenos Aires.

RESOURCES

Bernhardson, W. (1999). *Lonely Planet: Buenos Aires*. Melbourne, Australia: Lonely Planet Publications.

High, J. (1993). *Second language learning through cooperative learning*. San Clemente, CA: Kagan Cooperative Learning.

Schmitt. (2000). *Nosotros y nuestro mundo Level 1: Spanish for Spanish speakers*. New York: Glencoe/MacMillan, McGraw-Hill.

Woodford-Schmitt. (1997). *De viaje*. New York: Glencoe/MacMillan McGraw Hill.

Spanish Newspapers and Magazines from Argentina

El Amante Cine
Los Andes – National news
Colg@do – cybernews from Argentina
Gaucho Mundial: La Revista Cultural
Interlink – News
La Maga – Cultural news
La Nación – National news

Webliography

www.city.net

www.vtourist.com

www.espanole.org/

www.sectur.gov.ar/g/reg6/reg6.htm

www.interknowledge.com/argentina/buenosaires/

www.todotango.com

<u>*Pen Pal Sites*</u>

www.iecc.org

www.epals.com

www.excite.com

www.webcity.com

www.webspanol.com

SPANISH

Mi reflejo

Lynn Basdeo
Renée Wooten

La Casa en Mango Street by Sandra Cisneros is a collection of short narratives written as reflections of the protagonist, Esperanza. In these stories, Esperanza recounts tales of her family, friends, and neighborhood and examines the lasting influence they have on her life. Cisneros's novella is used as a catalyst for the creation of an autobiographical booklet, the students' final product in a unit on self-awareness. (Activities can be adapted to other works of literature, such as essays and poems, that deal with the topic of self-esteem and self-awareness.) In this scenario, students create a *librito autobiográfico* to reflect their uniqueness as well as to connect to the Spanish-speaking world. Students explore personal values and make cultural comparisons in a unit designed to enhance self-esteem and self-awareness through a variety of activities. Students describe themselves and significant others in order to demonstrate how they fit into their own community. Each of the following activities leads to a product, a page that students can include in their *librito autobiográfico*.

ACTIVITY SET 1: Mi nombre

In the introduction to the novella and one of the stories, "Mi nombre," Esperanza describes the meaning and feelings associated with her name. Either in small groups or working independently, students read "Mi nombre." After reading the selection, students work in small groups and use a graphic organizer such as a Venn diagram to reflect on the importance of one's name. Then students create a bio-poem (see *Fernández* in *Resources*) related to their name and which includes current structures and vocabulary items. This poem is illustrated, and the poems are displayed around the room prior to inclusion in the final product. Students are given the opportunity to share their poems in small groups or with the entire class.

ACTIVITY SET 2: El vecindario de mi niñez

All the selections in the novella are about Esperanza's childhood community. After reading a few selections from it, students reflect upon their own childhood community and create a "picture" of their neighborhood by writing a paragraph describing the area and noting the names of streets, buildings of interest, friends and neighbors who populated it, etc. Students also compare their childhood community with the one described in the novella. Some students enjoy drawing an illustration or computer design captioned in Spanish to accompany the description.

ACTIVITY SET 3: La mano mía – mi familia

Since the main character in Cisneros's novella explores how she fits into her family and community, students mirror this reflection

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PROFICIENCY LEVEL

Intermediate

TARGETED STANDARDS

Communication: Interpersonal, Interpretive, & Presentational Modes

Cultures: Practices & Perspectives

Connections: Access to Information, Other Subject Areas

Comparisons: Concept of Culture

Communities: Within & Beyond the School Setting, Personal Enrichment & Career Development

MATERIALS

- *La Casa en Mango Street* by Sandra Cisneros

- Art supplies, cameras, photographs

- Computer access for students who wish to develop their projects electronically

Differentiation of instruction and assessment is implemented by allowing students to have choices as to which pages are generated for the final product. They may choose to "opt out" of certain activities, or they may wish to include additional pages that meet their personal expectations, ideas for which are included below.

- Students interview family, friends, and classmates about preferences and then find a unique way (song, drawing, poem, etc.) to compare their answers.

- Students develop a chart to compare themselves with a fictional Spanish-speaking character or historical figure.

- *Versos sencillos* is an excellent text to reinforce the imperfect tense with emphasis on what students used to do, what they were like, and what family life was like in their early childhood.

- As a culminating activity, advanced-level students write a letter in Spanish to themselves in which they describe their feelings about the process of completing the *librito autobiográfico*. Students reflect on the insights gained from self-exploration and address goals and aspirations as an outgrowth of the project.

- Provide tactile or artistic learners the opportunity to construct a model of a neighborhood with a house representing the childhood home of each student in the class. The model becomes a springboard for multiple conversational activities.

- Students create a display of their *libritos* for other teachers and students to appreciate.

by performing the following tasks. Students create original sentences describing several members of their families. Then students trace their hand on a piece of paper. In the palm area, students write their name and then record a descriptive statement about their family members in each of the five digits of the hand-tracing. This is an excellent opportunity to practice peer editing in groups of two to four students. (Students may opt out of this activity if they prefer not to write about their family.)

ACTIVITY SET 4: Mis amigos

In several of the stories from Cisneros's work, Esperanza describes her friends from the neighborhood. After reading or listening to some of the descriptions, students create scrapbook pages that include photographs and written descriptions of their friends in Spanish, elaborating on their personality traits. The pages can be displayed in the classroom, or students can choose to "introduce" a friend to the class. More advanced students can add information about the importance of the friendship in their life, tell a funny or touching story about the friend, or make a comparison of a friend with that of a fictional character from Cisneros's novella.

ACTIVITY SET 5: El arból de la vida*

In Cisneros's novella, Esperanza describes herself in several of her tales including "Bella y cruel" and "Caderas." The following activity provides students a unique way to describe themselves. They need a blank sheet of paper and several crayons, markers, or colored pencils. They have five minutes to draw a tree of their choice. The teacher plays some music from a Spanish-speaking country as students work. At the end of this time, they list seven adjectives (in Spanish) that describe the tree. Finally, students use the adjectives written around the tree to describe to a partner, group, or the class how the tree is representative of their *own* personality.

ACTIVITY SET 6: Mi autoretrato

In this activity, students produce a self-portrait page using a photograph from home or one taken in class. They first write a description in Spanish of their physical characteristics and personality traits. Next the written descriptions are collected and displayed for all to see. As a whole-class activity, students try to match the descriptions with the photos which are also displayed. Finally, students attach their photograph to their description to complete their self-portrait.

ACTIVITY SET 7: Mis preferencias

An "opinion line-up" is used to begin exploring the students' personal preferences. Place pre-written phrases around the room such as *me encanta, me gusta, me gusta un poco, no me gusta, no me agrada nada* or similar statements of opinion. Call out a word (an activity, a food item, a person, etc.) and ask students to place

*This activity was shared by Toni Theisen at the LOTE CED Learning Scenarios Development Workshop, Austin, Texas, April 2001.

themselves in front of the phrase that best expresses their opinion of it. Each student has a turn at calling out a word to which the others respond. Once students have reflected on their personal preferences, they begin to collect visual images and words in Spanish related to activities, objects, and ideas that express their likes and dislikes and which they use in creating a collage. Finally, they share the preferences depicted in the collage in small groups or with the whole class. Students may also do an analysis of the class's preferences based on the information gathered in the line-up or in the collages.

ACTIVITY SET 8: Show and Tell

Students bring an item of personal significance to share with the class. The sharing is in Spanish and reflects why the object is representative of, or important to, the speaker. A photograph or a drawing of the item shared and a short, original poem in Spanish about its significance to the student is included as a page in the *librito autobiográfico*.

ACTIVITY SET 9: Yo soy...

Students choose a piece of art, literature, or song from a Spanish-speaking country that reflects something about their personality to use as a springboard for further self-expression. For example, a student could read *Versos sencillos* by José Martí (which begins, "Yo soy un hombre sincero") and then create an original "Yo soy" poem to describe themselves (see *Fernández* in *Resources* for examples). Other students might choose different vehicles for self expression: creating their own sculpture or painting reminiscent of an original, adapting a Spanish-language song to reflect their personality, etc. Copies of the students' work become a class publication entitled, *La Clase en _____ Street*.

Reflections on How the Targeted Standards Are Met...

Communication: Interpersonal mode is used as students participate in group discussion and exchange of information. Interpretive mode is used when students read authentic texts. Presentational mode is used as students show and tell about their products.

Cultures: The novella provides students with the opportunity to understand and appreciate Cisneros's perspective and portrayal of a Spanish-speaking family's life experience.

Connections: Students use authentic texts to explore connections to family and community. They connect to English language arts through the study of Spanish-language literature.

Comparisons: Students examine family and friend relationships, discover and evaluate shared interests and opinions, and seek to understand how they are truly unique and have value in our common society. They compare personal cultural norms, values, and perceptions with that of an Hispanic culture.

Communities: Students use the language for personal enrichment by creating a reflective, illustrated autobiography.

RESOURCES

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Ventanas dos and *Ventanas tres* are also good. These readers include selections at three proficiency levels related to the scenario's topic, e.g.: "Nombres y apellidos hispanos," "Querida amiga, " "¿Eres perfeccionista?", "Versos sencillos," "Balada de la estrella," "El árbol de oro," and "La siesta del martes."

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Fernández, C. (1998). *Creative writing prompts in Spanish and English*. Auburn Hills, MI: Teacher's Discovery.

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This is an advanced-level text.

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www.espanole.org

Neither Here Nor There: Learning to Live "Elsewhere"

SPANISH

Ginger Cline
Ricci Hatten

Interacting with and adapting to another culture is one of life's great adventures, and it is an experience that is very real to an increasing number of Texas residents. In this scenario, students consider the advantages and complications involved in becoming a part of a new culture by speaking with non-native speakers of English in the school (ESOL students, with administrative approval) and by interviewing adult non-native speakers of English in the community. Students prepare a "survival guide" for students new to the United States, and reflect on how they might handle being an immigrant.

ACTIVITY SET 1: At the Movies

Several video texts are used to introduce the topic of adapting to another culture. First, students watch clips such as a scene from *The Joy Luck Club* in which one daughter brings her Anglo fiancé to dinner (and he unintentionally insults the mom) or a scene from *European Vacation* in which Chevy Chase and his family make a variety of social blunders. Students also watch a scene from *El Norte* of a girl washing clothes by hand instead of using the washing machine and a clip from *Ni de aquí, ni de allá* in which India María tries to order a cheese hamburger.

After watching all the video clips, the class reflects on what they have in common and how the situations are similar and different. They demonstrate funny scenes of people who have not yet adapted to the culture in which they find themselves living or visiting. The teacher also shares funny anecdotes of English-speakers' errors in Spanish usage, e.g., *anos, pedo, embarasado, ahora*, etc. Next, as a class, students consider seriously what difficulties they might have moving from one culture to another, and they list some phrases or actions that can lead to misunderstandings.

ACTIVITY SET 2: Interviews

Students prepare to interview ESOL students and adults from various cultures regarding their experiences adapting to life in the United States. In pairs, students write three questions that they think would help the class discover how immigrants adapt to a new culture. They share their questions with the class and a master survey is compiled keeping in mind that the questions should be light and relaxed. The survey might ask: Have you ever been misunderstood because you didn't understand something about the English language or American culture (at school or the store? on the phone?) What did you do about it? Are there still things you do not understand? What are the things that people do or say here

PROFICIENCY LEVEL

Intermediate/Advanced

TARGETED STANDARDS

Communication: Interpersonal, Interpretive, & Presentational Modes

Culture: Practices & Perspectives,

Connections: Other Subject Areas

Comparisons: Nature of Language, Concept of Culture, Influence of Language & Culture

Communities: Within & Beyond the School Setting

MATERIALS

- Videotapes and TV/VCR
- ESOL students/adults from other cultures
- Guest speaker(s)

- Put students in groups of three, with one acting as an immigrant to the United States, another as an American, and the third as a problem-solver. They act out a scenario in front of the class from the interviews or an original one that they create.

- A variety of questions can be proposed for research, discussion, or debate: What happens in the second generation of immigrant families? Do they assimilate or continue to identify with their heritage culture? Where are there conflicts, if any? What are the benefits and consequences of changing cultures? What behaviors are acceptable in a particular Hispanic culture but not in American culture and vice versa? What can be done to facilitate communication among cultures in our school? (Think about avoiding or resolving conflicts, what misunderstandings might occur, the consequences of segregation if no effort is made, etc.)

- Students identify products of the blending of Hispanic and American culture such as Tejano music, Spanglish, Tex-Mex food, and clothing styles. They choose a category and model or demonstrate it: play the song, have a fashion show, prepare food items.

- Have students match stage names and given names of Hispanic movie stars. Prepare a series of note cards, each containing one name, and pin them to a bulletin board in two columns. The first pair of students works together to match the names by stretching and pinning a piece of yarn between the two cards. Time is called after ninety seconds, and the pair is told the number of correct answers—but not which ones are correct—so that the next pair can try to top the score. Once all students have a chance to play and the answers are revealed, students discuss possible reasons stars change their name.

that seem strange to you? Is there anything that you have stopped doing or saying because of how people here reacted? There should be room for spontaneity on the part of the students and also the capacity of the teacher to guide the class away from questions that are too personal or "heavy."

After the survey is compiled, ESOL students are invited to the class, groups are assigned, and interviews are conducted. Each student uses the master survey to interview a student in ESOL Level 1, to find out how people adapt to this culture as well as to learn what they might experience if they were living in another country. In this way, the ESOL students serve as the cultural experts with valuable information to share, as do any of the Spanish-speaking students in class who have firsthand experience living in another country. (Those students are given a chance to share their experiences in the preliminary stages but are also reminded that not all experiences are the same.) Students are encouraged to follow up on the original survey questions whenever possible. The teacher serves as timekeeper and conversation catalyst as needed. (Pairing suggestions: Non-native Spanish students are paired with ESOL students from Spanish-speaking countries; native Spanish-speaking students interview ESOL students with other heritage languages and report the responses in Spanish.)

In the next class, students work in groups of five and compare answers to interview questions, compiling the results of the surveys. They identify ways to categorize the responses, e.g., misunderstood words or actions, operating machines, conducting personal business, etc. Then they report to the class the most common barriers as well as the funniest, saddest, etc.

ACTIVITY SET 3: Survival Guide

Students now have a better understanding of the complications and frustrations experienced by students adapting to life in the United States. Based on what they've learned, they create a "survival guide" in Spanish designed to help Spanish-speaking students new to the school. They share it with the ESOL class. First the class brainstorms suggestions for what the guide should include. Next students review their interviews and collectively compile a "dictionary" of misunderstood words or actions useful to both ESOL students and native speakers with whom they come into contact. Working in pairs, students write three survival tips to be included in the guide for new students. They trade papers with classmates, listen to their suggestions, and evaluate and revise their original tips. Pairs read their final survival tips aloud and turn them in on paper. Those students with artistic talent design a cover and illustrate the guide which is photocopied and presented to the ESOL teacher.

As an alternative or additional activity, students contemplate what they can do to help new immigrants adjust to life in the United States. Each student chooses one of those ideas to implement on

his or her own or with classmates. The goal is for students to own the challenge of breaking down barriers. Tips for helping newcomers are also compiled for Spanish 1 or 2, the school web site, or the school newspaper.

ACTIVITY SET 4: Exploring Generational Differences

The assimilation experience of a young person new to the country may differ from that of an adult immigrant or of someone who is a second or third generation descendant of an immigrant. To investigate those differences, a Spanish-speaking adult guest speaker from the community is invited to speak to the class in Spanish about his or her experiences in adapting to or participating in American culture. Students prepare general questions in advance to ask the guest speaker. Following the visit, students create a product to show what they have learned. For example, they make a chart of similarities and differences between the students interviewed and the adult or draw a picture contrasting the past (the adult's experiences) and present (the experiences of the ESOL students). The class also writes notes of thanks in Spanish to the guest and the students interviewed.

ACTIVITY SET 5: Individual Reflection

In this activity set, students reflect on how *they* might handle the experience of adapting to a different culture. Students imagine that they are immersed in a new culture and brainstorm what that experience would be like. (This is easier if students identify the "new" culture and their reasons for going there.) As an alternative, students may choose to step into the "shoes" of the ESOL student they interviewed. They consider what they would like to maintain from their own culture and in which areas they would feel comfortable adapting to the new culture. They also discuss the feelings they might experience and lessons that could be learned.

To provide an opportunity for individual reflection, students take a grocery bag and fill it with eight items or pictures of those items: four that represent what they would like to "keep" from their culture (e.g., a hamburger to represent favorite foods) and four items representing ways they would be willing to assimilate (e.g., a Spanish-language CD representing target culture music, etc.). In groups of four, students have a "show and tell" about the contents of their bag. Students are encouraged to ask questions about the items and the feelings behind them. (A rubric can be created and their conversations recorded for evaluation purposes if the language lab is used or a portable recorder is placed in the center of the group. This is a good opportunity to review interpersonal conversational skills like turn-taking.)

EXPANSION IDEAS (continued)

- Begin the unit with literature written by Chicano writers such as Sabine Ulibarri.

- Watch a movie such as *My Family* (this movie is rated "R"), or read a story such as *Me llamo María Isabel,* which depicts the experiences of immigrants to the United States.

- Read excerpts or entire works such as *The House on Mango Street* and write book reports.

- Research Spanish-speaking countries and list ten changes students would experience by moving there.

Reflections on How the Targeted Standards Are Met...

Communication: The presentational mode is used in reporting the results of interviews and group products. The interpersonal mode is used in pair and group work during student interviews, categorizing and writing solutions, etc. The interpretive mode is used as students listen to the guest and each other's presentations.

Cultures: Students discover what American practices differ from those of other cultures and how these may be problematic for immigrants. In interviews, they discover how people of other lands perceive and misperceive American culture and their own.

Connections: Students use Spanish to gain access to information through "living" texts. They expand their knowledge of social studies by comparing the experiences of different immigrants.

Comparisons: Students understand more about the nature of language as they learn idioms and false cognates in Spanish and English that can lead to misunderstandings. Students compare their own and other cultures through the experiences of ESOL students and guest speakers. They also note the influence of Hispanic culture on American culture and vice versa.

Communities: Students use Spanish within and beyond the school setting to interview ESOL students, guest speakers, and/or community members.

NOTES

RESOURCES

Appropriate movie clips that show difficulties and challenges of different cultural groups' experiences when living with or visiting a another culture include:

- *The Joy Luck Club*
- *European Vacation*
- *El norte*
- *Ni de aquí, ni de allá*

SPANISH

Nutrition

Sarah Thompson
Pam Young

In this scenario, students learn about basic nutrition, express personal food preferences, learn about the relative healthiness of different diets, and explore the cultural similarities and differences of two countries' eating habits. In the course of the scenario, students use the target language to count, say the days of the week, and talk about food, mealtime, nutrition, etc.

ACTIVITY SET 1: *La oruga muy hambriente*

Students listen to the story *La oruga muy hambriente* which tells the tale of a caterpillar's daily diet over the space of a week and how the foods it chooses affects its well-being. They then look at a handout or poster of the USDA food pyramid and use the information therein to have a simple discussion about why the caterpillar felt so sick on Saturday. Students draw their own food pyramids, fill them in appropriately with pictures of food items cut from magazines, and label the items in Spanish. Then they draw another food pyramid and fill and label it with the items that the caterpillar ate on Saturday. (This will graphically represent why the caterpillar felt so sick on Saturday night.)

ACTIVITY SET 2: Favorite Foods

Working in pairs, students list their ten favorite foods using the phrase *Me gusta....* The students then create posters with pictures of their ten favorite foods labeled in Spanish. They draw the pictures, cut pictures from magazines, or use computer graphics, and present their posters to the class. Students tally and graph the number of people that like the most commonly-mentioned foods. Then they discuss how the class's food preferences do or do not fit into a healthy diet according to the USDA food pyramid. The class learns and sings *Las manzanas, me gusta comer* (see *Resources*). The song is about food preferences; it helps reinforce the food vocabulary as well as giving students a fun means of practicing discussing their favorite foods.

ACTIVITY SET 3: Eating Habits of Family and Friends

Students interview family members or friends about what they have eaten on a given day. They make food pyramids for at least two of these people, illustrating how their food consumption fits into a healthy food pyramid. Next, they use Spanish to compare and contrast their pyramids with those of a classmate to discuss the relative "healthiness" of their friends' and family's diets. Students then make a human bar graph (see *Terminology*) of their family members' and friends' food preferences, with the teacher calling out different food items or groups. Students learn and sing *Te gusta chocolate* (see *Resources*), which allows students to use the previously introduced *me gusta*, but builds on it by adding the

PROFICIENCY LEVEL

Novice (Elementary School)

TARGETED STANDARDS

Communication: Interpersonal, Interpretive, & Presentational Modes

Cultures: Products & Perspectives, Practices & Perspectives

Connections: Access to Information, Other Subject Areas

Comparisons: Concept of Culture, Influence of Language & Culture

MATERIALS

- *La oruga muy hambriente*, by Eric Carle
- Song lyrics for *Te gusta chocolate* and *Las manzanas, me gusta comer*
- Computers with Internet access
- Art supplies, including poster board, construction paper and drawing materials
- Old magazines
- Books on food and nutrition in the U.S. and Mexico
- Graph paper

- Invite a dietician or nutritionist who speaks Spanish to visit the class.

- Do an activity set on Mexican legends involving food, such as "Quetzalcóatl and the Tale of Corn."

- Center a unit around other books/ movies/other media involving corn, since it is such an important part of the Mexican diet.

- Have students keep a target language diary of what they eat for a week. At the end of the week, the students place the foods that they have actually eaten on a food pyramid to see if they are actually following a healthy diet or need to make adjustments in their diet. They discuss the changes they need to make in their diet with a partner. Then, the next week, they keep another diary of what they eat. Once again they place the foods on a food pyramid. They compare this week's pyramid with last week's pyramid to see if they have made any changes in their diet.

interrogative counterpart *¿te gusta?* The teacher selects or allows students to suggest which food item to use in subsequent verses.

ACTIVITY SET 4: Comparing Cultures

The students research the typical diet of a family in Mexico and a family in the United States on the Internet, at the library, or through personal interviews. They then create a Venn diagram comparing and contrasting the typical Mexican and American diets. They discuss these Venn diagrams as a class using learned Spanish phrases such as *los estadounidenses comen más/menos _____, los mexicanos comen más/menos _____.* (Take care to guide students away from inaccurate assumptions and stereotypes.) The class decides if either diet meets the USDA standards of a healthy diet by comparing them with the food pyramid they have already seen. They work in groups to list what each diet needs more or less of to meet healthy standards. Students predict why the diets of Mexicans and Americans are what they are. For example, what types of agricultural products are available for consumption in each of the countries? How does the perspective of time spent preparing food differ between Mexicans and Americans? When are meals traditionally served in each country? What foods have "migrated" from Mexico to America and vice versa?

ACTIVITY SET 5: Preparing and Eating a Mexican Meal

Drawing on their knowledge from prior activities, the class will plan, prepare, and eat a healthy, balanced meal of Mexican foods.

Reflections on How the Targeted Standards Are Met...

Communication: The interpersonal mode is used in pair/small group discussions of food groups, preferences, and the diet of family/friends. It is also used in the research activity, if interviews with natives speakers are conducted. The interpretive mode is used as students listen to *La oruga muy hambriente* being read, as they do research tasks, and as they listen to their peers' presentations. Presentational mode is used when students present their favorite foods posters.

Cultures: Students learn about cultural practices associated with food preparation and consumption. They also learn about the cultural product of food as they research the Mexican diet. By developing their knowledge of these products and practices, students infer the perspectives of individuals in Mexico towards nutrition and mealtime.

Connections: Students use Spanish-language resources to do research on the Mexican diet. They also use Spanish to connect to other subject areas, such as health sciences (nutrition), mathematics (tallying and graphing food preferences), and the fine arts (graphic arts, music).

Comparisons: Students compare the foods and mealtime practices of Mexico and the United States. They may also discuss the influence that the two cultures have had on one another's diets and food vocabularies.

RESOURCES

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Cherry, L. (1994). *El gran capoquero*. New York: Scholastic, Inc.

DePaola, T. (1993). *El libro de palomitas de maíz*. New York: Scholastic, Inc.

Downs, C. & Erickson, G. (1996). *Hispanic games and rhymes*. Grand Rapids, MI: Instructional Fair-T.S. Denison.

Linse, B. & Judd, D. (1993). *Fiesta! Mexico and Central America: A global awareness program for children in grades 2-5*. USA: Fearon Teacher Aids.

This book has a section on foods that fits in quite nicely with Activity Set 5.

Orozco, J. (translator) (1994). *"De colores" and other Latin-American folk songs for children*. New York: E P Dutton.

Parke, M. & Panik, S. (1992). *Un cuento de Quetzalcóatl acerca del maíz*. USA: Fearon Teacher Aids.

This book has an accompanying Teacher's Guide.

Music

Knowles, R. & Morse, K. (1991). *Lyric language*, [audio cassette]. Carlsbad, CA: Penton Overseas, Inc.

Orozco, J. (1986). *Lírica infantil*, Vol.5. Berkeley, CA: Arcoiris Records.

This contains the song "El chocolate."

Wilkin, L. (1999). "¿Te gusta el chocolate?" from *Hay que cantar*. Unpublished property of Lou Wilkin. E-mail for permission to use: maestra14@aol.com

Webliography

monarch.gsu.edu/nutrition/Spanish.htm
This site contains many links to nutritional materials in Spanish, including the Latin American Food Pyramid.

www.usda.gov/cnpp

www.eatright.org/fgp.html

www.thefeltsource.com/Nutrition.html
This sites offers a 62-piece Food Guide Pyramid that shows the six basic food groups.

Las manzanas, me gusta comer
(Sing to the tune of *La cucaracha*.)

Las manzanas, las manzanas,	Apples, apples,
Me gusta comer.	I like to eat.
Las manzanas, las manzanas,	Apples, apples,
Me gusta comer.	I like to eat.
Las naranjas, las naranjas,	Oranges, oranges,
Me gusta comer.	I like to eat.
Las naranjas, las naranjas,	Oranges, oranges,
Me gusta comer.	I like to eat.
Los plátanos, los plátanos,	Bananas, bananas,
Me gusta comer.	I like to eat.
Los plátanos, los plátanos,	Bananas, bananas,
Me gusta comer.	I like to eat.

(Continue, substituting other nutritious foods.)

Proverbs and Sayings:
Meaning, Ideas, and Language

SPANISH

Aurora Hansis
Teresa Tattersall

In this scenario, students learn about sayings and proverbs commonly used in Spanish-speaking cultures. English proverbs and sayings are included for comparison and to guide students as they learn new proverbs in Spanish. Through this unit, students discover the value of proverbs, and they see how culture is embedded in proverbs and sayings. Students develop an awareness of the intrinsic relationship between language and culture.

ACTIVITY SET 1: Comparing Familiar English and Spanish Proverbs

The class begins by brainstorming familiar English proverbs. They also discuss how they learned these proverbs: from a family member, in the community, in school, etc. Next, the class considers a group of "equivalent" proverbs in English and Spanish. The proverbs are selected because they use different images to express a similar idea. For example: *"de tal palo, tal astilla"* ("like father, like son" or "The apple doesn't fall far from the tree"), or *"El niño que no llora no mama"* ("The squeaky wheel gets the grease"). The sayings are printed on note cards and placed in two columns on the chalkboard with Spanish on one side and English on the other—but not directly opposite their "mate." The class's task is to find the Spanish "match" for the English proverbs. This is a whole-class activity with the teacher guiding the students, directing their attention to key words, cognates, and roots of familiar words. Once teacher and students have matched the pairs of proverbs, students separate into small groups where they are assigned one of the "pairs" of proverbs. The teacher provides some questions for the groups so that learners begin to think about how culture is reflected in the proverbs. For example: *What is the main idea of the proverbs? How do the two proverbs express that idea differently? Why do you think the idea is expressed differently in English and Spanish? (Why does Spanish use "this" image and English "that" one?) Even though the proverbs are in different languages, do they achieve the same results?* After their discussion, groups share information with their classmates.

ACTIVITY SET 2: Learning New Spanish Sayings

In this activity set, students learn more Spanish proverbs and sayings and complete two tasks to demonstrate their understanding of the ones they choose to work with. First, they receive a new list of proverbs in Spanish. Individually or in pairs, students choose a proverb from the list to illustrate (e.g., *El que se fue a Sevilla, perdió su silla*). The teacher discusses with students both the literal and figurative meanings of the proverbs, and they decide whether to illustrate what the proverb *says* ("The

PROFICIENCY LEVEL

Novice

TARGETED STANDARDS

Communications: Interpersonal, Interpretive, & Presentational Modes

Cultures: Products & Perspectives

Connections: Access to Information

Comparisons: Nature of Language, Concept of Culture

Communities: Within & Beyond the School Setting

MATERIALS

- *Refranero* (book of sayings and proverbs in Spanish and English)
- Computer with Internet access, floppy disks
- Art supplies, including paper, markers, etc.
- Videotapes, video camera
- Props for students' presentations

- Idiomatic expressions can also be used as the focus of the scenario.

- Several tasks can be adapted to the intermediate level. In Activity Set 1, learners receive strips of paper each containing a proverb in Spanish or English. They work in pairs to complete the matching activity, then compare their conclusions with classmates. In Activity Set 2, students create skits to illustrate the proverbs rather than using pantomime. And in Activity Set 3, students may create their own proverbs.

- Students look to popular music for examples of proverbs or themes reflected in proverbs. (The students can do this activity in English, and the teacher can provide examples for the same activity in Spanish.) The same task can be done using contemporary movies with the teacher again providing ideas in the target language.

one who goes to Sevilla loses his seat/chair."), what it *means* ("Possession is nine-tenths of the law"), or both. Student illustrations are displayed in the classroom.

Next, working with the same list of proverbs, student groups create skits using pantomime to demonstrate the meaning of their chosen proverb. As a vocabulary review, the class is asked, with the teacher's prompting, to provide vocabulary words or make short statements using learned material as the pantomime is occurring. Students have a list of the proverbs, and after the pantomime is complete, the "audience" guesses which proverb has been presented; they also share (in English) their understanding of the meaning of the skit. Finally, the class evaluates the skits as to whether or not the figurative meaning of the proverb has been captured.

ACTIVITY SET 3: Creating New Proverbs

Students enjoy the vivid images of proverbs, and they now have an opportunity to use their creativity to come up with some images of their own. For this activity, the sayings have again been written on note cards, but this time each student receives only the first half of a proverb in Spanish (*Cuando hay hambre…* / *Panza llena…*). The students' job, working either in pairs or individually, is to create a new ending to the proverb. Novice-level students are encouraged to use familiar vocabulary, and the teacher supplies new words as needed. (It may be helpful to brainstorm useful nouns, verbs, adjectives, etc. with which students are familiar and to write them on the board.) Next, each student or pair presents the "new" proverb to classmates. Once all students have presented their new sayings, the teacher shows them the ending to the original proverbs (*…no hay pan duro* / *…corazón contento*). Students and teacher discuss (in English) how learners came up with their original endings and how the meaning of the proverb changed with a different ending. (This is also a good opportunity to reflect again on how culture might have influenced the two versions.) After the discussion, the original and rewritten proverbs are displayed in the classroom.

ACTIVITY SET 4: Connecting Proverbs and Culture

Now that students have learned several Spanish-language sayings and demonstrated their understanding of them, they undertake tasks that allow them to explore further the relationship between proverbs and culture. First, students choose two proverbs, one in English and one in Spanish. Their task is to research the history behind each proverb using the Internet, books, family, friends and any other available resource to gather information. They look for answers to questions such as: *Where did the proverb come from? In what contexts is it used?* In addition to their research, students also reflect on ways that the Spanish- and English-language proverbs differ. For example, students might notice the use of infinitives in Spanish where English tends to use gerunds, etc. They consider how relevant the proverb is to the present day and whether it presents an idea or uses images peculiar to American or Hispanic cultures. The latter are abstract issues, so students

present their research findings and conduct discussions in English and with the teacher's guidance.

Students continue their investigation of how proverbs reflect aspects of the micro- (e.g., family) and macro-culture (e.g., ethnic group) by talking with their relatives about any common family sayings or proverbs. They interview family members and friends about proverbs that have been passed down through generations (e.g., "Grandpa always used to say…"). Students tape (video or cassette) the interviews, and as they share them in class, they consider several questions: *Are there common themes or images by language group and/or across language groups? Are certain sayings special to a particular generation? etc.* Once the research and discussion is complete, each student or group selects a way to graphically represent what they have discovered: art work, mind-map, collage, etc.

ACTIVITY SET 5: Creating Proverb Books

As a culminating activity, students create a book of ten sayings in Spanish with illustrations. Five of the proverbs are ones they have enjoyed and "collected" over the course of the unit that were not the object of class activities. The other five may be "half-original" proverbs created in Activity Set 3 by the class or totally new ones. Students bring their books to share with classmates, either reading their favorite "new" proverb aloud or passing the books around to be read. Students make comments and sign the back of their classmates' books. Additionally, a class book of proverbs can be produced with students providing proverbs from their individual books. Students combine sayings and design the class book, and the teacher copies and distributes one to each learner.

Reflections on How the Targeted Standards Are Met…

Communication: The interpersonal mode is used when students work in pairs or small groups and when they create skits. Students use the interpretive mode to read and match English and Spanish proverbs and to listen to classmates' presentations. The presentational mode is used when students perform skits and present their books.

Cultures: Students learn about a cultural product (proverbs) and the perspectives of the culture through the use of proverbs/sayings.

Connections: Students access information in Spanish about proverbs through the Internet, books and personal interviews.

Comparisons: Students compare proverbs in English and Spanish to understand how one idea may be represented differently in two languages and cultures. They understand how cultural perspectives are implicit in the choice of images used in the sayings.

Communities: Students use Spanish with and beyond the school as they talk with Spanish-speaking family and friends to find out about the use of proverbs in the community.

RESOURCES

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   This is the Electronic Journal of International Proverb Studies.

spanish.about.com/library/weekly/aa031901a.htm

www.civila.com/cultura/drak/index3.html (Spanish)

Appendices

Texas Essential Knowledge and Skills for
Languages Other Than English (TEKS for LOTE)

NOVICE-LEVEL
The student is expected to:

(1) COMMUNICATION
The student communicates in a language other than English using the skills of listening, speaking, reading, and writing.
- (A) engage in oral and written exchanges of learned material to socialize and to provide and obtain information;
- (B) demonstrate understanding of simple, clearly spoken and written language such as simple stories, high-frequency commands, and brief instructions when dealing with familiar topics; and
- (C) present information using familiar words, phrases, and sentences to listeners and readers.

(2) CULTURES
The student gains knowledge and understanding of other cultures.
- (A) demonstrate an understanding of the practices (what people do) and how they are related to the perspectives (how people perceive things) of the cultures studied; and
- (B) demonstrate an understanding of the products (what people create) and how they are related to the perspectives (how people perceive things) of the cultures studied.

(3) CONNECTIONS
The student uses the language to make connections with other subject areas and to acquire information.
- (A) use resources (that may include technology) in the language and cultures being studied to gain access to information; and
- (B) use the language to obtain, reinforce, or expand knowledge of other subject areas.

(4) COMPARISONS
The student develops insight into the nature of language and culture by comparing the student's own language and culture to another.
- (A) demonstrate an understanding of the nature of language through comparisons of the student's own language and the language studied.
- (B) demonstrate an understanding of the concept of culture through comparisons of the student's own culture and the cultures studied; and
- (C) demonstrate an understanding of the influence of one language and culture on another.

(5) COMMUNITIES
The student participates in communities at home and around the world by using languages other than English.
- (A) use the language both within and beyond the school setting through activities such as participating in cultural events and using technology to communicate; and
- (B) show evidence of becoming a lifelong learner by using the language for personal enrichment and career development.

Texas Essential Knowledge and Skills for
Languages Other Than English (TEKS for LOTE)

INTERMEDIATE-LEVEL
The student is expected to:

(1) COMMUNICATION

    (A) engage in oral and written exchanges to socialize, to provide and obtain information, to express preferences and feelings, and to satisfy basic needs;

    (B) interpret and demonstrate understanding of simple, straightforward, spoken and written language such as instructions, directions, announcements, reports, conversations, brief descriptions, and narrations; and

    (C) present information and convey short messages on everyday topics to listeners and readers.

(2) CULTURES

    (A) use the language at the intermediate proficiency level to demonstrate an understanding of the practices (what people do) and how they are related to the perspectives (how people perceive things) of the cultures studied; and

    (B) use the language at the intermediate proficiency level to demonstrate an understanding of the products (what people create) and how they are related to the perspectives (how people perceive things) of the cultures studied.

(3) CONNECTIONS

    (A) use resources (that may include technology) in the language and cultures being studied at the intermediate proficiency level to gain access to information; and

    (B) use the language at the intermediate proficiency level to obtain, reinforce, or expand knowledge of other subject areas.

(4) COMPARISONS

    (A) use the language at the intermediate proficiency level to demonstrate an understanding of the nature of language through comparisons of the student's own language and the language studied;

    (B) use the language at the intermediate proficiency level to demonstrate an understanding of the concept of culture through comparisons of the student's own culture and the cultures studied; and

    (C) use the language at the intermediate proficiency level to demonstrate an understanding of the influence of one language and culture on another.

(5) COMMUNITIES

    (A) use the language at the intermediate proficiency level both within and beyond the school setting through activities such as participating in cultural events and using technology to communicate; and

    (B) show evidence of becoming a lifelong learner by using the language at the intermediate proficiency level for personal enrichment and career development.

Texas Essential Knowledge and Skills for
Languages Other Than English (TEKS for LOTE)

ADVANCED-LEVEL
The student is expected to:

(1) COMMUNICATION

    (A) engage in oral and written exchanges including providing and obtaining information, expressing feelings and preferences, and exchanging ideas and opinions;

    (B) interpret and demonstrate understanding of spoken and written language, including literature, on a variety of topics; and

    (C) present information, concepts, and ideas on a variety of topics to listeners and readers.

(2) CULTURES

    (A) use the language at the advanced proficiency level to demonstrate an understanding of the practices (what people do) and how they are related to the perspectives (how people perceive things) of the cultures studied; and

    (B) use the language at the advanced proficiency level to demonstrate an understanding of the products (what people create) and how they are related to the perspectives (how people perceive things) of the cultures studied.

(3) CONNECTIONS

    (A) use resources (that may include technology) in the language and cultures being studied at the advanced proficiency level to gain access to information; and

    (B) use the language at the advanced proficiency level to obtain, reinforce, or expand knowledge of other subject areas.

(4) COMPARISONS

    (A) use the language at the advanced proficiency level to demonstrate an understanding of the nature of language through comparisons of the student's own language and the language studied;

    (B) use the language at the advanced proficiency level to demonstrate an understanding of the concept of culture through comparisons of the student's own culture and the cultures studied; and

    (C) use the language at the advanced proficiency level to demonstrate an understanding of the influence of one language and culture on another.

(5) COMMUNITIES

    (A) use the language at the advanced proficiency level both within and beyond the school setting through activities such as participating in cultural events and using technology to communicate; and

    (B) show evidence of becoming a lifelong learner by using the language at the advanced proficiency level for personal enrichment and career development.

TEKSpectations

The following "TEKSpectations" provide a brief description of the types of things that students should know and be able to do at the end of each proficiency level (novice, intermediate, and advanced). They offer a *general* view of the expectations for student performance at critical points along the language learning continuum. This list is meant to be a quick resource; for more detailed information on proficiency levels you may wish consult the *ACTFL Proficiency Guidelines* and/or the *ACTFL Performance Guidelines for K-12 Learners* (visit *www.actfl.org* for information on these publications).

TEKSpectations for Novice level

- Understand short, spoken utterances on basic, everyday topics
- Produce learned words, phrases, and sentences on basic, everyday topics
- Detect main ideas in familiar material on basic, everyday topics
- Make lists, copy accurately, and write from dictation
- Recognize the importance of accuracy and of knowing about the culture in communication

TEKSpectations for Intermediate level

- Participate in simple face-to-face communications about personal history or leisure activities
- Create and understand simple statements and questions
- Understand main ideas and some details of material on familiar topics
- Cope successfully in straightforward social and survival situations
- Use knowledge of culture in developing communication skills and of grammar to increase accuracy

TEKSpectations for Advanced Level

- Participate fully in casual conversations in culturally appropriate ways
- Explain, narrate, and describe in paragraph-length discourse in past, present, and future time
- Understand main ideas and most details of material on a variety of topics
- Cope successfully in problematic social and survival situations
- Apply knowledge of culture and an acceptable level of accuracy of expression when communicating

TERMINOLOGY

Bingo
This familiar game is a fun way to practice vocabulary. Students are given photocopies of blank bingo cards (or make their own from poster board). In the squares, students draw pictures (or paste cut outs from magazines) representing the new words. The "caller" says a word in the target language and students cover the related picture if it appears on their card. Each student's card will be different and will not contain every possible word. If cards are laminated they can be used over and over.

Brainstorming*
Students contribute ideas related to a specific topic. All contributions are accepted without initial comments. After the list of ideas is finalized, students categorize, prioritize, and/or defend selections.

Certamen Round
This is a rapid-fire, jeopardy-like game used for review. Students are in groups of up to four. A question is asked, and the first student to give the agreed upon signal (a slap, raised hand, hand-held buzzer, etc.) at any point during the question, gets to answer. If the answer is immediate and correct, that player's team gets 10 points and gets to collaborate on two five-point bonus questions. The teams should choose a captain, who answers the bonuses for the team within 15 seconds. A round consists of up to 20 questions.

Diamante Poem
Students create a poem in the "shape" of a diamond. The first line contains one word; the second, two; the third, three; the fourth, two; and the final, one. (Poems can be longer; "diamonds" bigger.) Each line should be a given part of speech as identified by the teacher: one noun, two adjectives, three verbs, etc. (See "Islands" scenario for a sample diamante template and poem.)

Flyswatter Game
Write the various words/phrases on the chalkboard or an overhead transparency that represent answers to the questions to be asked or vocabulary to be identified. Divide students into two teams and give a flyswatter (preferably unused!) to the first student of each team. When the question is asked, the first student to recognize and swat the correct answer with the flyswatter receives a point for his or her team. Play continues until all students have had an opportunity to respond.

Gallery Walk
After students or groups of students have developed target language "products," they display them around the classroom. Time is provided for class members to circulate and examine the products of the other students or groups. Sometimes a group representative may stand by the display to answer questions or provide an explanation in the target language.

Graphic Organizers*
A graphic organizer is a strategy in which teachers and students translate abstract concepts and processes into visual representations. Any one of a number of formats can be used to help students learn, recall, and organize the material they are working with—a short story, a video, an oral presentation, etc. You can find printable samples of some of these graphic organizers at *www.teachervision.com/lesson-plans/lesson-6293.html*.

> **Concept Mapping:** The teacher selects a main idea. Using the target language, the class identifies and groups a set of concepts associated with the main idea. Related concepts are connected and the links labeled with words, pictures, or short phrases.

KWL Activity (Know—Want to Know—Learned): Used both to introduce a topic and to synthesize learned material, a chart is divided into three sections with the following headings: What I Know About ___, What I Want to Know, What I Learned. Completing the first column as the topic is introduced provides learners a structure for recalling what they already know concerning the subject. Completing the second column allows learners to have input into the lesson and helps the teacher choose from a variety of possible learning activities. Once the activity or unit has been completed, the class completes the third column and compares it with what they had listed in the first two columns.

Mind Mapping: Learners use this strategy to visually represent their understanding of a target language or cultural text. Mappings are flow charts (also called clusterings or webbings) in which students use drawings, symbols, and target language words and phrases to illustrate what they have understood. Providing colored markers and construction or butcher paper for the task adds to the participants' interest.

T-chart: A T-chart is used to clarify central concepts or ideas. The topic or concept is written at the top of the chart and contrasting elements are listed down either side of the "T." For example, to compare, identify similarities on the left and differences on the right; to analyze, positives vs. negatives, etc.

Venn Diagram: Inspired by mathematics, this graphic organizer helps learners analyze information by representing the similarities and differences between two concepts, objects, events, etc. Using two overlapping circles, students list unique characteristics of two items, one on the left, the other on the right. In the middle, overlapping area, they list characteristics shared by each. (Additional circles can be added as needed.)

Human Bar Graph

This "pre-speaking" activity allows novice-level learners to express their opinions without having to produce language that is still being introduced. For example, the teacher names a food item (*chocolat!*) and students form a line beside a sign that best indicates their feeling about the item named: I love it! I like it. It's okay. I don't like it. I hate it! As students line up beside the various signs, they form a human bar graph.

Jigsaw

This activity can be used to help students understand a text they have not previously seen. Divide the text into sections, and divide the students into the same number of groups as you have sections. Assign each section of text to one group. In these groups, participants study and discuss their section, becoming the "experts" for the section. Next, participants form new groups (called "home" groups) so that each home group contains (at least) one person from each of the expert groups. Experts share their sections with other members of the home group so that all participants have an understanding of the whole text, even though they have read or discussed only one section in detail.

Natural Approach Sequence*

The teacher introduces vocabulary items by discussing pictures and objects using a sequence of meaningful questions. The teacher begins with questions requiring a "yes" or "no" response, continues with either/or questions followed by questions requiring a one-word response (What? Where? Who? etc.). The activity culminates with questions requiring learners to respond with phrases or complete sentences.

Smoosh Book

This is a little illustrated book that students create and illustrate using paper folding techniques to avoid the need for staples—hence the term "smoosh book."

*Adapted from the *Florida Curriculum Framework*, 1996.

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