CALIFORNIA STATE UNIVERSITY SAN MARCOS
COLLEGE OF EDUCATION
EDSS 547A
Secondary World Languages Education A/B
Section 01 CRN 41172

Fall 2004

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**It is advised that you confirm all office hour sessions with the professor in advance.

College of Education Mission Statement

The mission of the College of Education Community is to collaboratively transform public education by preparing thoughtful educators and advancing professional practices. We are committed to diversity, educational equity, and social justice, exemplified through reflective teaching, life-long learning, innovative research, and on-going service. Our practices demonstrate a commitment to student-centered education, diversity, collaboration, professionalism and shared governance. (adopted by COE Governance Community, October 1997)

Students with Disabilities Requiring Reasonable Accommodations.

Students with disabilities requiring reasonable accommodations must be approved for services through the Disabled Student Services Office (DSS). This office is located in Craven Hall 5205,and can be contacted by phone at (760) 750-4905, or TTY (760) 750-4909. Students authorized by DSS to receive reasonable accommodations should meet with their instructor during office hours or, in order to ensure confidentiality, in a more private setting.

Writing: In keeping with the All-University Writing Requirement, all courses must have a writing component of at least 2,500 words (approximately 10 pages) which can be administered in a variety of ways.

Infused Competencies

Authorization to Teach English Learners.

This credential program has been specifically designed to prepare teachers for the diversity of languages often encountered in California public school classrooms. The authorization to teach English learners is met through the infusion of content and experiences within the credential program, as well as additional coursework. Students successfully completing this program receive a credential with authorization to teach English learners. (approved by CCTC in SB 2042 Program Standards, August 02))

Technology

This course infuses technology competencies to prepare our candidates to use technologies, emphasizing their use in both teaching practice and student learning. Candidates are expected to use technology professional practice, as well as researching the topics discussed in this course. Additional uses of technology will be discussed in class and emphasized in the course reader.

Course Description

This course involves the practical application of the underlying theories and issues pertaining to second/foreign language education. Students will participate in lesson development, peer teaching experiences, materials development, textbook evaluation, and test construction appropriate for the teaching of foreign languages. Students are required to do additional reading and to submit five annotated bibliographies of articles from foreign language journals from the last three years or complete an analysis of four professional publications.

Objectives

1. Student teachers create a bank of activities for their classroom addressing the needs of groups of students with different achievement levels in L1 and L2.
2. Students create a list of resources available through their school, district or county office,
3. Student teachers analyze and evaluate curriculum they are currently using and provide suggestions for improvement.
4. Student teacher develops lesson models incorporating different second language instructional methodologies and other approaches such as cooperative learning and whole language.
5. Students produce a lesson using video technology (camcorder, video, and videodisc)
6. Student teachers develop assessment tools using different approaches

Teacher Performance Expectation (TPE) Competencies

This course is designed to help teachers seeking the Multiple Subjects Credential to develop the skills, knowledge, and attitudes necessary to assist schools and district in implementing an effective programs for all students. The successful candidate will be able to merge theory and practice in order to realize a comprehensive and extensive educational program for all students. The following TPE's are addressed in this course:

Primary Emphasis
TPE 1b-Subject Specific Pedagogical Skills for SS Teaching Assignment
TPE 3- Interpretation and Use of Assessments
TPE 4- Making Content Accessible
TPE 6c-Developmentally Appropriate Practices in Grades 9-12
TPE 6d-Developmentally Appropriate Practices for Special Education
TPE 9- Instuctional Planning
TPE10- Instructional Time

Secondary Emphasis:
TPE 2- Monitoring Student Learning During Instruction
TPE 5- Student Engagement
TPE 7- Teaching English Learners
TPE11- Social Environment
TPE12- Professional, Legal, and Ethical Obligation
TPE14 – Educational Technology
TPE15 Social Justice and Equity

Texts and Materials

Required Texts
1. Shrum, J.L. & Glisan, E.W. (2000). Teacher's handbook: Contextualized language instruction, 2nd Edition, Heinle and Heinle. ISBN/ISSN 08384-1465-6
2. Handbook Homepage: http://thandbook.heinle.com
3. California Frameworks for Foreign Language (Available from CDE)
4. Handbook of selected readings

Recommended Texts:

Curtain, H.A. & Pesola, C.A. (1994) <u>Languages and Children-Making the Match, 2nd Ed.</u>, Addison-Wesley.
    One school textbook at grade level curriculum. (This may be borrowed from the instructor or a local school.)
    A teacher's edition would be most appropriate.
    One VHS video tape

NOTE: All texts and readings MUST be brought to ALL class sessions.
The Governance Community of the College of Education adopted the following policy on 12/19/97:

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Attendance Policy

Due to the dynamic and interactive nature of courses in the College of Education, all students are expected to attend all classes and participate actively. At a minimum, students must attend more than 80% of class time, or s/he **may not receive a passing grade** for the course at the discretion of the instructor. If two class sessions are missed, or if the student is late (or leaves early) more than three sessions, s/he cannot receive a grade of "A." If three class sessions are missed, the highest possible grade that can be earned is a "C+." If extenuating circumstances occur, the student should contact the instructor as soon as possible to make appropriate arrangements.

1. The course deals with complex material processed in a variety of ways. Structured interactions, group processes, oral presentations, guided discussion of readings, and self-disclosure exercises are the norm. **Students are expected to have read assigned materials by the date indicated in the syllabus, and should be prepared to discuss readings individually or in variously structured groups.** The degree of your engagement in these processes forms the basis for points assigned. Due to the fast paced and highly interactive nature of the course, regular attendance and full participation are expected: teaching and learning is difficult (if not impossible) if one is not present for and engaged in the process. Therefore, College Policy is amplified as follows: 1. Missing more than 1 class meetings will result in the reduction of one letter grade. (1 absence = A; 2 absences = B; 3 absences = C+)

2. Arriving late or leaving early on more than two occasions will result in the reduction of one letter grade.
3. Illness and emergency circumstances will be negotiated on a case-by-case basis. Students are expected to establish appropriate personal, academic and career-ladder priorities. These measures should not be considered punitive. Rather, they should be viewed as taking appropriate individual responsibility for one's own learning in a democratic, collaborative and reciprocal-learning environment.

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Grading

    <u>Grading Scale:</u> A=90+, B=80-89, C+=77-79, C=73-76, C-=70-72, D+=67-69, D=63-66, D-=60-62, F=59 or lower.

    <u>Submission Schedule:</u> Work submitted within one week late will be reduced by one letter grade. Work received over one week late receives no credit.

    <u>Grading Emphasis</u>: Each written assignment will be graded approximately 80% on content and context (detail, logic, synthesis of information, depth of analysis, etc.), and 20% on mechanics (grammar, syntax, spelling, format, uniformity of citation, etc.). All citations will use APA format.

General Considerations

    <u>Outcomes and Standards</u>: The context for and scope of this course is aligned with standards for the Cross-cultural Language and Academic Development (CLAD) endorsement, as articulated by the California Commission on Teacher Credentialing, and as approved by the faculty of the College of Education. Further

consideration has been given to the alignment of standards for multicultural education as articulated by the National Council for Accreditation of Teacher Education (NCATE), the Interstate New Teacher Assessment and Support Consortium (INTASC), and the National Board for Professional Teaching Standards (NBPTS). Emphasis is placed on learning outcomes (what you know and can demonstrate) rather than on inputs (putting in "seat time", meeting minimum criteria for assignments, checking off tasks and activities), and how these outcomes correspond to your potential to enhance student learning as a new teacher.

Academic Honesty: It is expected that each student will do his or her own work, and contribute equitably to group projects and processes. If there is any question about academic honesty, consult the University Catalog.

Appeals: Every student has the right to appeal grades, or appeal for redress of grievances incurred in the context of any course. Disputes may be resolved informally with the professor, or through the formal appeal process.

Ability: Every student has the right to equitable educational consideration and appropriate accommodation. Students having differing ability (mobility, sight, hearing, documented learning challenges, first language/English as a second language) are requested to contact the professor at the earliest opportunity. Every effort will be made to accommodate special need. Students are reminded of the availability of Disabled Student Services, the Writing Center, technology assistance in the computer labs, and other student support services available as part of reasonable accommodation for special needs students.

Evaluation of Students

60% Foreign Language Unit Details forthcoming

15% Lesson Plans and accompanying materials.

15% Reflection: *Self-Assessment* of peer teach based on viewing the video tape

10%Professional Development Reflection Paper (1-2 page self-assessment summaries that include progress toward achieving course objectives and how the student envisions him/herself as a developing professional.

 Class attendance: The student's grade will be dropped one letter grade for every absence.

GRADING RUBRICS	
PEER TEACHES	**CHAPTER TEST**
10= Absolutely no revision necessary	A = No revisions necessary (i.e., test can be given as i
9 = Suggestions given for improvement	B = Minor revisions necessary
8 = Minor revisions necessary	C = Some revisions before test can be given
7 = Some revisions necessary	D = Major revisions necessary
6 = Major revisions necessary	
5 = Start over!	

Professional Development Responsibilities

Professional Membership:

CABE www.bilingualeducation.org ACTFL www.actfl.org , AATSP www.aatsp.org (California/San Diego Chapter, $5.00, Jesse Lomeli, 1315 Vista Colina Dr., San Marcos, CA 92069), TESOL http://www.tesol.edu/, or other appropriate organizations. Check sites for California Foreign Language http://www.standford.edu/group/CFLP and for http://www.clta.net

Conference Attendance:

- SDCOE Latino Summit- San Diego County Office of Ed.

- *California Association for Bilingual Education* Para-Parent conference

- *California Association for Bilingual Education* Annual conference*, San Jose, CA March 2004*

Professional Reading:

FLTEACH- http://www.cortland.edu/flteach/welcome.htmlx All students should subscribe for at least a three-week period. The topic of FLTEACH, a listserv founded in 1994 by Jean LeLoup and Robert Ponterio, is foreign language teaching methods including high school/college articulation, training of student teachers, and curriculum. Current membership includes colleagues across the country as well as around the world. In order to subscribe:

> *Send a message to:* LISTSERV@listserve.acsu.buffalo.edu
> In the message put only the following: SUBSCRIBE FLTEACHfirstnamelastname
> Example: SUBSCRIBE FLTEACH maryjones

Send the message just like that- no signature or anything else. You will get a welcome message by return e-mail with instructions on how to use FLTEACH. You might want to consider other options that are available such as by **subscribing to the DIGEST option, you will get messages only once a day under one heading "FLTEACH" (This option is highly recommended in order to receive the most information with the list text)**

Journals

Foreign Language Annals (ACTFL)

Learning Languages (NNELL)

Hispania (AATSP)

Modern Language Journal

Studies in Second Language Acquisition

TESOL Quarterly

NABE Journal

General Directions for Micro/Peer Teaching

CRITICAL ASSESSMENT TASK

1. FLED 8-12: <u>Choose one chapter</u> from the text you have selected. If you do not have access to a textbook, please make sure to inform your instructor so that you can get a "loaner."

2. Prepare and hand in a typed <u>lesson plan</u> (Sample A) that would permit someone else to do essentially the same thing you were planning to do. Keep a copy for yourself and <u>give one to the instructor</u> .

 Make sure that visuals and overhead transparencies are large enough for everyone to see.

3. Assume that students know only those structures and vocabulary up to and including the lesson you are working on!

4. All peer-teaching assignments must conform to the time limits and guidelines given.

5**. Peer teaches must be video taped. Students must complete a self-assessment for each lesson.**

6. <u>At least</u> one peer teaching lesson must integrate cultural concepts (*Standard: Cultures Goal*) and technology. (This is a *minimum* requirement. Make every attempt to make culture and technology part of each lesson.)

For assistance in obtaining materials for your lessons: Visit the **Barahona Center for the Study of Books in Spanish.**

Specific Peer Teaching Assignment

SAMPLE LESSONS

GRAMMAR - The "PACE" Model (Sampl	• *El amor perfecto* • **The PACE Model** • *El día que me quieras*
LISTENING/READING	• ***Las Madres de la Plaza de Mayo [The Mothers of Plaza de Mayo]*** • *El Cine* • *Nombres*

I. A CONTENT-BASED LESSON:
Integrating the School Curriculum with Foreign Language.:

Choose a partner and identify a <u>social studies</u>, <u>mathematics</u>, or <u>science</u> , <u>art</u> or <u>music</u> concept that could be taught in the foreign language through a variety of activities. Devise a <u>content-based lesson</u> (Sample B) that includes content objectives, language objectives, and cultural objectives. Present a portion of your lesson to the class (15 min) and provide an explanation of the entire lesson (15 min).

II. VOCABULARY

Using 5-10 words from your textbook and/or targeted theme (EL ED) plan a <u>ten-minute</u> lesson plan that includes the following:
A. Present the new vocabulary words to your "students".

B. Reinforce their understanding of the vocabulary words through both group and individual practice. Evaluate their understanding via an assessment tool.
D. Include an additional communicative activity that could be used the following day for re-entry of the vocabulary words into that day's lesson. (You probably will not have time to follow through with this during your peer teach.)

III. GRAMMAR

A. Choose a single grammar point from your text or curriculum plan (EL ED)
B. Design a lesson following the guidelines discussed in class (**PACE**- p. 154-157, SG)
C. Peer-teach the first two steps (P A). (no longer than 15 minutes)

IV. LISTENING OR READING

A. Design a listening or reading activity that uses the interactive model presented in SG, Chapter 6. Select an authentic taped segment or written text and follow the guidelines presented in class (5 –step model)

B. Peer-teach the pre-reading/listening segment. (no longer than 15 minutes)
Las Madres de la Plaza de Mayo [*The Mothers of the Plaza de Mayo*] : a sample reading/listening lesson

V. INTEGRATING SPEAKING

 Design and demonstrate an information-gap activity integrating speaking as a follow-up to the listening or reading activity you presented. Follow the guidelines on p. 211 (SG), Episode Two. (15 min.)

Crosscultural, Language, and Academic Development (CLAD) Competencies.

PART 1: LANGUAGE STRUCTURE AND FIRST- AND SECOND-LANGUAGE DEVELOPMENT	PART 2: METHODOLOGY OF BILINGUAL, ENGLISH LANGUAGE DEVELOPMENT, AND CONTENT INSTRUCTION	PART 3: CULTURE AND CULTURAL DIVERSITY
I. Language Structure and Use: Universals and Differences (including the structure of English)	**I. Theories and Methods of Bilingual Education**	**I. The Nature of Culture**
A. The sound systems of language (phonology)	A. Foundations	**A. Definitions of culture**
B. Word formation (morphology)	B. Organizational models: What works for whom?	**B. Perceptions of culture**
C. Syntax	C. Instructional strategies	**C. Intragroup differences (e.g., ethnicity, race, generations, and micro-cultures)**
D. Word meaning (semantics)	**II. Theories and Methods for Instruction In and Through English**	**D. Physical geography and its effects on culture**
E. Language in context	**A. Teacher delivery for both English language development and content instruction**	**E. Cultural congruence**
F. Written discourse	B. Approaches with a focus on English language development	**II. Manifestations of Culture: Learning About Students**
G. Oral discourse	**C. Approaches with a focus on content area instruction (specially designed academic instruction delivered in English)**	**A. What teachers should learn about their students**
H. Nonverbal communication	D. Working with paraprofessionals	**B. How teachers can learn about their students**
I. Theories and Factors in First- and Second-Language Development	**III. Language and Content Area Assessment**	**C. How teachers can use what they learn about their students (culturally responsive pedagogy)**
A. Historical and current theories and models of language analysis that have implications for second-language development and pedagogy	A. Purpose	**III. Cultural Contact**
B. Psychological factors affecting first- and second-language development	B. Methods	**A. Concepts of cultural contact**
C. Socio-cultural factors affecting first- and second-language development	C. State mandates	**B. Stages of individual cultural contact**
D. Pedagogical factors affecting first- and second-language development	D. Limitations of assessment	**C. The dynamics of prejudice**
E. Political factors affecting first- and second-language development	E. Technical concepts	**D. Strategies for conflict resolution**

FOREIGN LANGUAGE LESSON DESIGN (Sample A)
Critical Assessment Task

NAME _____ DATE _____

CLASS_____

THEME: Overriding topic, "big picture", what you and your students will be working on for a longer period of time.

I. OBJECTIVES:

Identify what you want the students to achieve by the end of the class period/lesson. It is helpful to write the objectives in terms of observable behavior (i.e., use action verbs. "Learn", "understand", "know" are too vague.)

II. STANDARDS ADDRESSED (National or CA FL frameworks):

III. STRATEGIES & PROCEDURES:

A. **INTRODUCTION** How you plan to introduce the topic, motivate students, review prerequisite skills. Connect to previous lesson, preview new lesson.
B. **DEVELOPMENT/ACTIVITY**
This is the main part of your lesson. The instruction and participation will vary greatly according to your objectives. e.g., a grammar lesson will involve four parts: P A C E); a reading or listening lesson will have six parts(guidelines presented in class), etc.
C. **CLOSURE/CONCLUSION/SUMMARY**
Ask what students have learned, preview future lessons.

IV. ASSESSMENT:

How will you determine if the objectives were met? e.g. teacher observation, questions, test, student reflection and response, activity, writing, independent practice, demonstration.

V. MATERIALS:

Make a list of materials needed to carry out the lesson.

[VII. FOLLOW-UP]

[VIII. TEACHER REFLECTION/SELF-EVALUATION ON LESSON EFFECTIVENESS]

Did I achieve my lesson objectives? How do I know? What worked especially well and why? What would I change if I were to teach this lesson again?

CONTENT-BASED LESSON (Sample B)

Integrating Language and Content

NAME _____ DATE _____

CLASS_____

Curricular Area:	Language:
Grade Level:	Age of learners:
THEME:	LESSON TITLE:

WEB OR SEMANTIC MAP OF LESSON:

LEARNER CHARACTERISTICS:

I. OBJECTIVES:

Content Objectives:

Language Objectives

Content-obligatory

Content-compatible

II. VIII. *Use the standard Lesson Design*

LESSON PLAN: GRAMMAR LESSON/PACE MODEL (Sample C)
CLASS LEVEL: [when the subjunctive in adj. clauses is introduced in the curriculum]

<p align="center">**LESSON TITLE: El amor perfecto**</p>

TARGETED STANDARDS
*Communication
*Comparisons
*Culture
*Connections
*Communities

I. OBJECTIVES

2.1/3.2/4.2 Students will discuss the popularity of Hispanic music in the U.S.
1.2/2.2   Students will listen to a song and discuss the refrain.
1.1   Students will discuss characteristics of their perfect love/friend.
4.1   Students will develop the ability to use the subjunctive in adjective
clauses
5.1/5.2   Students will explore Hispanic artists and their music.

II. MATERIALS

a. "No hay ni un corazón que valga la pena" (song by Miguel Bosé)- recording and
tapescript.

b. Overhead of refrán from song.

> Amor inmenso y sin herida
> Sin historia y a medida
> Amor
>   que no haga más preguntas
> Preparado a no entender
> Amor
>   que mire bien de frente
> Suficientemente fuerte
> Amor
>   que no busque salida
>   Y no me cueste la vida

c. "Un novio de edición especial" (magazine article from Vanidades)

> *"No tengo ningún enamorado. . . . A mí me gustaría que converse*
> *bastante, que sea muy humano, generoso, bien alegre, que tenga buen*
> *sentido del humor, que sea muy trabajador, buen hijo, seguro de sí mi.*
> *que sepa mucho, y que tenga una relación genuina, sincera, con mi hi|*

III. PROCEDURES

A. PRESENTATION

> 1. Have "No hay ni un corazón que valga la pena" (Miguel Bosé) playing when students enter the room.

> 2. Ask students if they have ever heard this artist before. Discuss who Mig Bosé is. What other songs/artists in Spanish do they know? Are songs Spanish gaining in popularity in the U.S. Why?

> 3. Put the title of the song on the board. Discuss the idea of a "perfect love Ask students relevant questions: Is the title true? Do you have a boyfriend/girlfriend? What is your boyfriend/girlfriend like?

> 4. Distribute the words to the song. Listen straight through.

> 5. Go back to the refrain – put the words on the overhead to draw their attention. What kind of love is he looking for? Go through the refrain underline the adjective clauses that describe this perfect love.

> 6. Do you think this kind of love exists? Does it exist for the singer?

B. ATTENTION TO FORM

> 1. Look at underlined phrases.

> 2. Circle the verbs.

> 3. What form are the verbs in?

C. CO-CONSTRUCT EXPLANATION

> 1. Why is the subjunctive used?

> 2. Does this love exist/is it a sure thing?

D. EXTENSION ACTIVITY

1. Hand out the article: "Un novio de edición especial"	a. Read the first line to determine whom th article is about and what the theme is. b. What kind of love is she looking for? R the last paragraph. Put the characteristics the board. (Note the use of subjunctive.)
2. Write down five characteristi your perfect love. (This activity could also be don about friends.)	(Busco/Quiero un novio/a que …).
3. Go around the room with you and find other people that have listed the same characteristics.	a. ¿Qué tipo de novio/amigo buscas? b. Busco un amigo que juegue deportes. c. ¡Yo también! d. When you find someone that has one o same characteristics, write his/her name be that characteristic. Then, continue on to another person.

4. As whole class, make a list o board of the characteristics that seem to be the most important.	Queremos amigos
	    que sean amables.
	    que tengan muchos intereses.
	    que les gusta leer.

5. Listen to Bosé song again. Would anyone like to bring in o songs in Spanish? Would you l to hear/know more about Migu Bosé?	Find information on the internet about him go to Amazon.com and listen to excerpts fi his CD's.

IV. CULTURAL INFORMATION
    Popular Hispanic music

Grammar: PACE Model

While there are many good models for teaching grammar, the one we have chosen for this workshop is the PACE Model, developed by Donato and Adair-Hauck. It is a straightforward, easy model to follow and aims at teaching language in context with real-life tasks for increased meaning for the learner.
Pace Model:

P - PRESENTATION of meaningful language
A - ATTENTION
C - CO-CONSTRUCT AN EXPLANATION
E - EXTENSION ACTIVITY

Below is an example of the PACE Model and a grammar lesson with the future tense. The model was developed during the Connecting Cultures I workshop in the summer of 1997 by participants Martha Bickley, Patrice Castillo, and Laura Phillips. It uses authentic materials (song by Luis Miguel), technology (CD player or tape player), and several Standards are targeted (see table below). The format is slightly different from that required by the workshop for Connecting Cultures II, but you will have a good idea of what a PACE model can be from this example.

Learning Scenario: Grammar

Bickley
Castillo
Phillips

Lesson Title: **El día que me quieras**

Class Level: When future tense is introduced in the curriculum

Standard Theme: Culture

Targeted Standards

1.2 Interpretive Communication
1.1 Interpersonal Communication
2.1 Practices of the Culture
2.2 Products of the Culture
4.1 Language Comparisons

I. Objectives

1.2/2.2 Students listen to and transcribe words from a song by a popular Mexican singer
4.1   Students develop the ability to use the expression 'will/shall' (future)
1.1   Students will describe how the world 'will' change when they fall in love or meet the man/woman of their dreams
2.1   Students will describe romantic notions in Mexican and American cultures

II. Materials

A. Magazines with photos of Luis Miguel
B. Tape of the song "El día que me quieras'
C. Transcript of song with verbs deleted (cloze activity)

III. Procedures

A. Presentation

1. Teacher shows magazine photos and posters of Luis Miguel with his music playing, in the background
2. As a class. discuss Luis Miguel and who he is
3. Students listen to the song, 'El día que me quieras.'
4. Teacher will use question techniques to illicit the future form of verbs; ¿Cómo será el hombre/la mujer de sus sueños? ¿Será guapo/a .....

B. Attention to form

1. Give students cloze activity of the song.
2. Students listen to the song and fill in the blanks with the correct form of the verb in the future tense.

C. Co-Construction

1. As a class. review the correct verb forms in the cloze activity
2. List verbs on the board (Regular and irregular)
3. Discuss formation of the verbs and add other irregular forms

D. Extension

1. Students will answer the question "How will the world change when you fall in love?" by giving 5 examples in Spanish.
2. Divide groups by sex and students compare and choose most popular answers.
3. As a class. list examples on the board under 2 headings: boys and girls
4. Compare similarities and differences and discuss "'Who is more romantic'?".
5. OR "what will the man (woman) of your dreams be like?"

IV. Cultural Information

Luis Miguel and pop culture

Handout for cloze listening activity

El día que me quieras

Luis Miguel

Acaricia mi sueño
el suave murmullo
de tu suspirar.
como ríe la vida
si tus ojos negros
me quieren mirar
v si es mío el amparo
de tu risa leve
que es como un cantar,
ella aquieta mi herida
todo todo se olvida.

El dia que me quieras
la rosa que engalana.
se _____ de fiesta
con su mejor color
Y al viento las campanas
 _____ que ya eres mía
y locas las fontanas
se _____ su amor.

La noche que me quieras
desde el azul del cielo,
las estrellas celosas
nos _____ pasar.

Y un rayo misterioso
_____ nido en tu pelo.
luciérnaga curiosa
que _____ que eres
mi consuelo.

* You can <u>play</u> an instrumental midi version of this song while you do the activity. Sorry, you'll have to sing yourself.

Responses to cloze activity
El día que me quieras

Luis Miguel

Acaricia mi sueño
el suave murmullo
de tu suspirar.
Como ríe la vida
si tus ojos negros
me quieren mirar
y si es mío el amparo
de tu risa leve
que es como un cantar,
ella aquieta mi herida
todo todo se olvida.

El día que me quieras
la rosa que engalana.
se **vestirá** de fiesta
con su mejor color
al viento las campanas
dirán que ya eres mía
locas las fontanas
se **contarán** su amor.

La noche que me quieras
desde el azul del cielo.
las estrellas celosas
nos **mirarán** pasar.

Y un rayo misterioso
hará nido en tu pelo.
luciérnaga curiosa
que **verá** que eres
mi consuelo.

Listening and Reading: Shrum & Glisan Model

LISTENING & READING COMPREHENSION GUIDELINES**

Design lessons that include the following stages (Shrum & Glisan, p. 120):

A. Pre-listening/Pre-reading
B. Identify main elements
C. Identify details
D. Organize/revise main ideas/details
E. Recreate text
F. React to text/explore intertextuality

** This model has been revised in the Second Edition of Shrum & Glisan, 1999. The authors reworked the model to align with and address the National Standards. The Revised Interactive Model has five new stages:

- Preparation

- Comprehension

- Interpretation

- Application

- Extension

THEME: **"Los Desaparecidos"y las Madres de la Plaza de Mayo**

By Barbara C. Schmidt-Rinehart

Language: **Spanish**

Level: **Upper level (or lower level by varying the tasks)**

I.   **I.OBJECTIVES**:

- Students will speak to their classmates about their family and friends
- Students will demonstrate comprehension of song lyrics and poem by filling in a chart of basic information
- Students will write a letter or a poem.
- Students will investigate the historical significance of the "disappeared ones"

II.STANDARDS ADDRESSED:Communication; Culture; Comparisons

III. STRATEGIES & PROCEDURES:(This lesson includes both a listening and reading exercise.The lesson plan is written to use the song as the pre-reading activity for the poem.There are many other ways these two pieces could be used.)

A. A. INTRODUCTION

Tell students that today we are going to talk about political events in Argentina in the 1960s, 70's, and 80's.Locate Argentina and Buenos Aires on the map.Explain that first we will talk about our own families and friends, then will learn about what happened to many family and friends in Argentina in the 1980s.(During the introduction, put the *Desapariciones* song on for background music.)

B.   **B.DEVELOPMENT/ACTIVITY**   [1]

1. Pre-reading: As homework, each student should have brought to class a photo of a family member or friend doing some activity (a sporting event, musical recital, at a party, etc.). In partners, talk about your pictures. Fill out the first two rows of the chart.

Ask students what they would do if this person just didn't come home one day. If he/she just disappeared?

Explain "los desaparecidos" – information can be found on the *Madres de la Plaza de Mayo* website: http://www.madres.org

"*Desapariciones*":Listen to the first part of the song (stop right after the refrain.)The first time through, students should listen for the names and fill in your chart for the next three rows.The second time, fill in other information.Compare with a partner. Give students a copy of the song to check the information on their charts.

Give students a hand-out of the poem, "Cuando me enseñó su fotografía"Look at title.Talk about the author.

Read the poem aloud to the students (or have a native speaker record it and play the tape.)

2.   **2.Identify main ideas:**Answer the following questions:[1][2]

En los primeros dos versos la poeta indica que está transmitiendo las palabras de otra persona.¿Quién es esa persona que habla?

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[2][2] Adapted from lesson in *Con destino a la comunicación*, Chandler, Gómez, Kihyet, & Sharron (1998).Boston:McGraw Hill.

El poema termina con una pregunta. Léela y da una posible razón por la cual el poema termina de ese modo.¿Y por qué crees que termina precisamente con esa pregunta?

3. **3.Identify details**
   a.Have students scan for specific information. Fill out the chart (the last row). This can be done in groups.
   b. b.¿Qué emociones despierta en ti el poema?
   c. c.¿Puedes imaginar tal cosa ocurriendo en tu vida?

4. **4.Organize and revise main ideas and details**
   a. check the information on the chart for accuracy
   b. clarify parts of the poem that are still unclear

5. **5.Recreate the text**: Write a follow-up letter. Possible themes:
   a. Read some of the letters on the web (http://www.madres.org/cartas) .Then, write one of your own to an imaginary "desaparecido" or to a leader of another country supporting the release of political prisoners.
   b. Write a brief poem about the photo you brought to class, including the emotions it evokes.

   6.React to the text: The following are possible activities to give the students the opportunity to give opinions and reactions to the text and to explore the topic further.
   - Analyze and compare the two texts (the song and the poem.)
   - Listen to the refrain of the song. Again.divide students into groups. Give each group one of the questions from the refrain to discuss. First, discuss the answers in the song, then write another possible answer (with the information gleaned from the poem and song).
   - Follow-up reports/presentations about the political situation in Argentina in the 1980's.
   - Assign additional reading from the website.
   - Compare the weekly demonstrations today at the *Plaza de Mayo* with other demonstrations in the world.
   - Watch the movie *La Historia Oficial*. (The video and lesson plans can be purchased from FilmArobics -http://www.filmarobics.com)

C. C.**CLOSURE –** Conclude the lesson by emphasizing that although this was a part of Argentina's history of 20 years ago, that it is still a weekly demonstration to keep the memory alive.Encourage students to do further reading… or visit Buenos Aires and walk with the mothers and grandmothers one Thursday.They'll never forget it!

MATERIALS:
- Song, "*Desapariciones*" (The Mana CD, *Unplugged*, can be purchased at many music stores or on-line from amazon.com, http://www.amazon.com)
- Hand-out with words to the song
- Chart: *Familia y amigos*
- Hand-out of poem: *Cuando me enseñó su fotografía*
- Information from the WWW (http://www.madres.org) *Schmidt-Rinehart*

FAMILIA Y AMIGOS

NOMBRE	PROFESIÓN	LO QUE LLEVA	LO QUE HACE	LA ÚLTIMA VEZ QUE LO/LA VISTE (lo/la vio)
Tu amigo/pariente:				
El amigo/pariente de amigo:				
De la canción:				
De la canción:				
De la canción:				
Del poema:				

DESAPARICIONES

Que alguien me diga si han visto a mi esposo

Preguntaba la Doña
Se llama Ernesto "X"
tiene cuarenta años
trabaja de celador, en un negocio de carros
llevaba camisa oscura y pantalón claro
Salió anteanoche y no ha regresado
Y no sé ya qué pensar

Pues esto, antes no me había pasado

Llevo tres días buscando a mi hermana.
Se llama Altagracia, igual que la abuela.
Salió del trabajo pa' *[para]* la escuela.
Llevaba unos Jeans y una camisa clara.
No ha sido el novio, el tipo está en su casa
No saben de ella en la PSN ni en el hospital.

Que alguien me diga si ha visto a mi hijo
Es estudiante de pre-medicina
Se llama Agustín y es un buen muchacho
A veces es terco cuando opina
Lo han detenido, no sé que fuerza
Pantalón claro, camisa a rayas
Pasó anteayer

Refrán:

¿ADÓNDE VAN LOS DESPARECIDOS?
Busca en el agua
y en los matorrales.   *[bushes]*

¿Y POR QUÉ ES QUE SE DESAPARECEN?
Porque no todos somos iguales.

Y ¿CUÁNDO VUELVE EL DESAPARECIDO?
Cada vez que lo trae el pensamiento
¿CÓMO SE LE HABLA AL DESAPARECIDO? Con la emoción apretando por dentro

El cine

LeLoup & Ponterio

A muchas personas les gusta ir cine para ver las películas. Es pasatiempo muy común y divertido.

(photo from http://www.screenvis.com/medkit3.htm

1. Cuando Uds. miran los anuncios del cine, ¿qué tipo de información normalmente buscan? ¿El horario? ¿Los protagonistas? ¿El precio?

Nombren 5 categorías de datos importantes:

Datos importantes en la decisión de cuál película van a ver:
1.
2.
3.
4.
5.

2. ¿Hay otro tipo de información que necesitan Uds. para informar su decisión?

Otra información que vamos a considerar al seleccionar una película:

Ahora bien. Uds. quieren ir al cine para ver una película. Tienen que decidir cuál película van a ver.

Miren la cartelera/ciberguía de los cines de México D. F. Seleccionen tres películas y apunten la información pedida para cada película.

Película	Cine	Dirección	Teléfono	Precio	Horario
1.					
2.					
3.					

En parejas, comparen los datos que han apuntado para ver si concuerdan en qué película quieren ver. Si no, pónganse de acuerdo, persuadiendo el uno al otro.

Application phase

En parejas, diseñen/creen un cartel ilustrando la película que van a ver. Incluyan toda la información más importante y emocionante.

Extension phase*:

Presenten su cartel a la clase con las razones para ver esta película. Usen los datos más importantes e interesantes del cartel para animar a los demás a que asistan a la misma película.

* For a thorough discussion of this model, please see <u>Teacher's Handbook: Contextualized Language Instruction</u>, 1999, Shrum & Glisan, 2nd Edition; p. 137.

Activities based on Shrum & Glisan Interactive Model from <u>Teacher's Handbook</u> (1999, p.137)

La identificación personal: los nombres
LeLoup & Ponterio

Preparation phase (pre-listening):

<mark>Interpersonal Mode</mark>

1. What are some of the things people consider when they select names for their children?
   favorite names
   a "junior"
   honoring a relative or friend
   popular names at the time
   significance of a particular name
   religion
   ethnicity
2. Do names have meanings of their own, apart from significance we may attribute to them?

3. How are complete names formed for most of us? (estadounidenses)
   first name + middle name (usually) + last name (usually of father)
   first name + middle name (usually) + last name of mother
   first name + middle name (usually) + last name, which is hyphenated combination of both parents' names

Comprehension phase (listen for gist; main idea):

<mark>Interpretive and Interpersonal Modes</mark>

Watch this video clip and listen carefully for the following:

1. What is this woman's full name?
2. Where is she from?
3. What is her first name?
4. What is her second name?
5. What is her surname?
6. Compare your answers with your partner.

Interpretation phase (main ideas & details):

<mark>Interpretive and Interpersonal Modes</mark>

1. Which name is more important, the first or the second? Why?
2. How are surnames formed in Spanish-speaking families?
3. Do women in this culture change their names when they marry? If so, and this woman were married to a man named Mr. Weaver, what would her name be?

4. Compare your answers with your partner.

Application phase (create/recreate text):

Interpretive and Interpersonal Modes

1. Write your own full name using the Spanish system.
2. Explain the formation of your name to your partner.

Extension phase (analyze and compare):

Interpretive and Interpersonal Modes

Tu nombre: origen y significado	**Click on this site and find the meaning of your first and second names in Spanish.**
Tu apellido: origen y significado	**If you have a Spanish surname, click on this site to find its meaning.**

1. Ask your family the reasons behind your first and second names. Why were you named the way you were?
2. Write a brief explanation of the meaning of your names. Include your surname if you have the information.
3. Introduce yourself to the class, using your full "Spanish-style" name. Explain the meaning of your names and how you got them.

Activities based on Shrum & Glisan Interactive Model from Teacher's Handbook (1999, p.137)
W3 page maintained by PonterioR@`
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Adapting Instruction
EDSS Methods Courses

Learner Outcomes: Apply a universal design process for curriculum and instructional development in inclusive a
multicultural classrooms

Assessment: Design of two lessons to meet the characteristics of students with diverse learning and langu
needs

Resource(s):	Title and necessary information:
Textbook/pages	Udvari-Solner, A, Villa, R., & Thousand, J. (2002). Access to the general education curriculum all: The universal design process. In J. Thousand, R. Villa, & A. Nevin (Eds.) <u>Creativity and collaborative learning: A practical guide to empowering students, teachers, and families</u>. Baltin Paul H. Brookes Publishing. Villa, R. A. & Thousand, J. S. (l995). <u>Creating an inclusive school</u>. Alexandria, VA: Associa for Supervision and Curriculum Development. Chapter 5 pp.125 - 135 Choate, J.S. (2000) <u>Successful inclusive teaching: Proven ways to detect and correct special ne</u> (3rd ed.), Boston: Allyn & Bacon. Chapters 2, 3, & 14 Chapters related to the activity's content area (e.g., social studies, science, mathematics)
Supplemental Print Material	Three learner descriptions Classroom activity description

Activity Description

Preparation

1. Read carefully the following chapters:

Villa, R. A. & Thousand, J. S. (l995). <u>Creating an inclusive school</u>. Alexandria, VA: Association for Supervision and Curriculum Development.
    Chapter 6, pp. 80-86
    pp.125 - 135
    (Review Chapter 5)

Choate, J.S. (2000) <u>Successful inclusive teaching: Proven ways to detect and correct special needs</u> (3rd ed.), Boston: Allyn & Bacon. Chapters 2, 3, 14. Chapters related to the activity's content area (e.g., social studies, science, mathematics)

Reflection and Application

Given 3 learner descriptions and 1 description of a general education classroom activity, in a team of 2 to 4 classmates brainstorm ways to differentiate content, the instructional process, and product (assessment procedures) to ensure each of 3 learners successfully participate in the general education lesson. Provide a rationale for your selection differentiation strategies, given the principles of universal design you have studied thus far in the class.

Learner #1 – Student with mild learning disabilities
Learner #2 – Student who presents behavioral challenges in the classroom
Learner #3 – Student with a sensory disability (e.g., blindness, deafness)

Rubric for Team-Generated Modification of Curriculum & Instruction

Name: _____   Date: _____

Dimension	1	2	3	4
Idea Generation	• Shallow , inaccurate or definition of the proble • No logical agreement o to deal with the proble • Lack of interest or participation in the who process • Very short & inadequat time, generate few idea	• Poor definition of the problem • Little logical agreemen how to deal with the pr • Shows limited concern participation in the who process • Short & inadequate tim generate many quality i	• Acceptable definition o problem • Agrees on how to deal the problem • Active participation in whole brainstorming pr • Spends adequate time t generate a variety of id	• In-depth analysis o problem • Full consensus of to deal with the pr • Everyone fully participates in the brainstorming proc
Content	• Produced little & super suggestions • Modifications suggeste shallow and lack practic • Rationale is inadequate • Extremely short report 1 page)	• Poor information produ • Modifications are limit somewhat practical • Rationale is inadequate • Report too short to repr adequate content	• Produce adequate information • Modifications are adeq and mostly practical • Adequate pages • Complete rationale • Adequate length	• Produce deep and accurate informati • Modifications are clear & well devel & practical • Rationale is very complete • More than adequat length