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## Editor's Letter

¡Hola a todos!

I am excited to write my first editor's letter, after assuming the role of lead editor in this, my third year of working on the Forum. I would like to thank Bonnie Youngs for all of her advice and assistance with this year's edition. Also, many thanks go out to Donna Spangler who has helped to prepare many of the articles for this issue.

This issue brings a variety of articles and ideas to energize educators as we move towards the end of the school year. Romito brings us a TPR lesson plan incorporating a visit to a French movie theater, while Nedley discusses using Frida Kahlo's life and art as a context for teaching –ar verbs in Spanish. Luczak and Wang present their collaborative unit plan utilizing differentiation by learning styles. Kostovny and Good share PACE lessons in Latin and Spanish, respectively. Last, but not least, Garrett gives ideas for using movement in the foreign language classroom.

On the research front, Kridle discusses Dynamic Oral Assessment and how it can boost students' confidence. Hellman talks about the challenges of differentiated instruction for beginning teachers, and Spangler explains a brain-compatible approach to foreign language learning.

Of general interest are Lorenzen and Zimmerman's accounts of service-learning projects – the former within the community, the latter abroad. Fegely shares two students' account of an exchange experience, and McMurray brings an interesting insight to the treatment of linguistic variants in the foreign language classroom.

In the Newsletter portion of this edition, you can catch up on recent PSMLA happenings, find out what events are coming up soon, and see what your fellow members and their students are up to.

I hope you enjoy this edition of the Forum and find at least one thing that you can use to energize yourself as we approach the end of the school year. Have a joyous and productive spring, and a safe and happy summer!

Rochele Reitlinger

February 2010



## Letter from the President of PSMLA, Maryanne Boettjer

As I begin to write my first “State of the Union” address as your new President of PSMLA, there are near whiteout conditions outside my window. The Philadelphia region is being beset by its third major storm of the season, and the second in one week! It definitely makes me long for spring! In any case, I am happy to report that PSMLA is doing very well indeed. We have three newly-elected members of PSMLA’s Executive Council whom I would like you to join me in welcoming: returning member Doug Wolfe of South Western High School, Adam Bailey of Plymouth-Whitemarsh High School and Katie Pohl of Northwest PA Collegiate Academy. The Executive Council has been hard at work making all sorts of plans to continue to provide support for World Language programs and professional development for our members as we enter the new decade.

We had an excellent fall, beginning with a first-ever PSMLA sponsored Immersion Day in Erie, held on September 26. There were thirty-five participants in all who participated in a Chinese, French, German or Spanish workshop. Special thanks to Phyllis Rzodkiewicz for organizing such a successful day! In October, PSMLA and Millersville University co-sponsored the Fall Conference --*Addressing Pivotal Strategies for Language Learning*--in a new venue, historical Gettysburg. Margaret Malone of CAL (the Center for Applied Linguistics) led a pre-conference workshop on Oral Proficiency Assessment. June Phillip, Past-President of ACTFL and Project Director of the National Standards for Foreign Language Learning, set the tone for the whole conference with her keynote address entitled “*Strategy Lessons from the Arts*”. She has graciously agreed to share her speech with all members of PSMLA, and you will find it in this edition of the Forum. June Phillips and Pamela Kolega, our PDE World Language Education Advisor, led a plenary session on PA’s New Standards Aligned System for World Languages. In that session, they introduced the new PDE website including a curricular framework that is built by identifying standards, anchors, big ideas, concepts, competencies, essential questions academic vocabulary, and exemplars for world languages. Attendance for the conference was high and evaluations were very positive for the conference as well as the site. Congratulations and many thanks to the co-chairs of that event, Doug Wolfe and Christine Gaudry-Hudson.

January brought a SOPI Workshop in Pittsburgh. Workshop leaders Bonnie Adair Hauck, Isabel Espino De Valdivia, Susan Cefola, and Thekla Fall conducted a very interactive, hands-on session on January 30, 2010. On February 27, there will be the first Immersion Day for the Philadelphia area. It will be held at Chestnut Hill College and will offer workshops for teachers of French, German and Spanish. Pittsburgh will follow suit on March 27 with an Immersion Day for teachers of Spanish at The University of Pittsburgh Center for Latin American Studies. On

another note, Thekla Falls and Mina Levinson are co-chairing the PSMLA PEP Awards (Pennsylvania Exemplary Programs) program. These awards recognize outstanding world language programs in our state. Applications are coming in as I write, and schools receiving awards will be notified in time for Foreign Language Week in March.

Plans for the 2010 Fall Conference are well underway, under the skillful leadership of Phyllis Rzodkiewicz. The conference theme is *Languages are ERIEsistible*--can you guess that this year’s venue is Erie? The dates for the conference are October 15-16, with a pre-conference workshop on October 14, conducted by David Kinman of Houghton College.

PSMLA has a partnership with a number of professional organizations related to the teaching and learning of foreign languages. We send representatives to ACTFL, PaCIE, NECTFL and JNCL-NCLIS. In March, PSMLA will have a large presence at the annual NECTFL Conference in New York City (the Northeast Conference on the Teaching of Foreign Languages). Three representatives from PSMLA will attend the Meeting of the States as well as the Advisory Council meetings. Also, Kirk Lenz and Amanda McAnulty of Blairsville High School will present their Best of Pennsylvania session “*From Speaking to Writing: Thematic Information-Gap Activities*.”

As you can see, PSMLA is working hard to provide opportunities for professional development in the various regions of our state. We have reached out to colleagues in the Erie, Pittsburgh, Philadelphia and Gettysburg areas. In 2011 State College will be the venue for the Fall Conference. If you are interested in having a workshop in your area, please contact any member of the Executive Council and we will be happy to work with you to organize one. There is a list of available workshops and of Council Members on the PSMLA website ([www.psmla.org](http://www.psmla.org)). We are also trying to keep you abreast of important issues concerning world languages through our website, our listserv, and our e-blasts. The minutes from our spring and fall Executive Council meetings are also available to you on the website.

In summary, PSMLA is dedicated to promoting world language acquisition. We passionately believe that our students in Pennsylvania need to be prepared to take their rightful place in our global society. I encourage you to contact me at Maryanne.Boettjer@GermantownAcademy.org or any of the members of our Executive Council with ideas and suggestions that you have about ways that we could better serve you and your students. Moreover, please consider getting more actively involved with PSMLA by serving on a standing committee, joining a local conference committee or running for a position as a member of the PSMLA Executive Council.

Best wishes for a great 2010!

Maryanne J. Boettjer  
President, PSMLA

## Lesson Plan Incorporating Frida Kahlo and –AR Verb Conjugation in Present Tense

Amy Nedley

www

### I. CONTENT

**A. THEME:** Frida Kahlo

**B. FUNCTIONAL OBJECTIVES:** SWBAT narrate, describe, write, and discuss using the present tense of “AR” verbs.

**C. PERFORMANCE OBJECTIVES:** SWBAT comprehend the story “Frida” ;write a part of the story from a different perspective using “yo” for Frida’s perspective, “nosotros” from Frida and her imaginary friend’s perspective, or “tú” from Frida’s father’s perspective; discuss with a partner a painting by Frida Kahlo-the style, significance, and connection to Frida’s life ; paint a picture representing an event in their lives and write a paragraph in present tense describing it.

**D. GRAMMATICAL OBJECTIVES:** SWBAT describe Frida Kahlo’s life and an event in their life using the present tense of “-AR” verbs.

**E. VOCABULARY OBJECTIVES:** SWBAT identify vocabulary from the story “Frida,” including: se siente sola, se enferma, dibujar, se recupera, cuadros, enseñar, se aburre, regresar a casa, tranvía choca contra el autobús, camina con bastón, dolores, llorar, cama, yeso.

**F. CULTURAL OBJECTIVES:** SWBAT identify many paintings by the Mexican artist Frida Kahlo and relate them to her life, analyzing the perspective on the cultural product (paintings).

**G. STANDARDS ADDRESSED:** 1.1, 1.2, 1.3, 2.1, 2.2, 3.1, 3.2, 4.1, 4.2, 5.1

### II. LEARNER DESCRIPTION

The sixth grade Spanish students have had three previous years of Spanish instruction, but have never been formally taught the “AR” verb conjugations. I do not expect the majority of students to have previous knowledge of Frida Kahlo, so I will present her life and works as an introduction.

### III. ACTIVITIES

#### Day 1- Pre-Reading

**Materials:** poster of “Las Dos Fridas,” projector, PowerPoint of Frida Kahlo, pictures from book (8 sets)

**Warm up:** (3 min.) Put the poster of “Las Dos Fridas” on the board and see if anyone knows who the artist is. Do a think-pair-share with a partner and hypothesize what they think the painting represents. (Teacher will return to hypotheses at the closure.)

**Input:** (10 min.) PowerPoint of Frida Kahlo’s life and popular paintings

**Guided practice:** (10 min.) Class discussion of Frida’s paintings and style during power point

- Have students identify colors and objects in the paintings

(previous knowledge).

- Ask if any of the students like to draw or paint.
- Ask if they have any favorite artists .
- Ask if the students like the paintings (recycling “gustar”)- what they do or do not like from the paintings.

**Independent practice:** (10 min.) Hypothesize the main events of the story from pictures with a partner, then share hypotheses with class.

**Closure:** (5 min.) Return to the poster of “Las Dos Fridas” and see if anyone can better conclude the meaning of it based on her life facts from the PowerPoint. (For example, which one looks Mexican, which looks European, which looks stronger, and which one hurts.)

**Homework:** Write 3 sentences total in Spanish identifying their favorite artist, their favorite painting, and why they like it/them.

#### Day 2-Presentation

**Materials:** story, vocabulary pictures, vocabulary labels, projector, re-telling PowerPoint, homework-vocabulary worksheet

**Warm up:** (3 min.) While the teacher is collecting homework, the teacher tells students that we are going to read the “Frida” story today. Write 5 of their hypotheses on the board that they came up with from yesterday looking at the pictures.

**Input:**

- (15 min.) Teach vocabulary with pictures. \*see Appendix A\*
- (10 min.) Read story from the book while walking around the classroom displaying the pictures and using animated gestures and voices.
- (10 min.) Re-tell the story through the PowerPoint presentation.

**Guided practice:** Pass out vocabulary pictures, students hold up the picture of the vocabulary word when they hear it in the story.

**Closure:** (2 min.) Ask if any of their hypotheses on the board occurred in the story

**Homework:** Complete the vocabulary worksheet.

#### Day 3-Presentation

**Materials:** story, vocabulary labels, story map, scenes in hat

**Warm up:** (5 min.) Check homework and students can ask questions about what they did not understand in the story.

**Input:** (3 min.) Have students verbally summarize the story using vocabulary (vocabulary words/phrases will be on the board).

**Guided practice:** (15 min.) Review story by completing a story map naming its setting, conflict, main events, and resolution and go over it as a class.

**Independent practice:** (15 min.) Students in pairs pick a scene (main event) from the story out of a hat and plan for 5 minutes how they want to act it out. Then, they act it out in front of the class. The class guesses which scene it is from the story.

**“Ticket out the Door” Closure:** (2 min.) Tell me one fact about Frida’s life.

**Homework:** None

#### Day 4- Attention and Co-construction

**Materials:** envelopes of sentences, transparency of “attention”, verb conjugation chart and cards, sentence strips of Spanish pronouns, verbs, endings), transparency of guided practice, homework worksheet with conjugation verb practice

**Warm up:** (7 min.) Put sentences from the story in order with partners and go over answers as a class.

**Input:**

- (3 min.) Read excerpts from story on transparency and underline “-AR” verb endings in present tense.
- (15 min.) Co-construction: \*see Appendix B\*
- Have students hypothesize rules about “-AR” verbs from examples from the story.
- Test out hypotheses in story and real life conversations- verbally and visually with sentence strips using subject, verbs, “-AR” endings.
- Have students conclude with rules for conjugating “-AR” verbs.
- Have students form the verb chart.

**Guided practice:** (10 min.)

- Create blue infinitive verbs (e.g., “dibujar”), yellow subject cards (e.g., “yo”), and pink verb ending cards (e.g., “o”) to manipulate the meaning. For example, the student picks verb, I say subject, and the student picks the correct ending.
- Using a transparency of sentences, the class chooses the correct form in the first section of the transparency and then conjugates the verb from the infinitive in the second section.

**Closure:** (5 min.) Have one or two students repeat the grammatical rules for conjugating “-AR” verbs in the present tense.

**Homework:** Worksheet- Conjugación de verbos “-AR”

## Day 5- Extension- Perspectivas

**Materials:** verb chart, word bank for “perspectivas”

**Warm up:** (5 min.) Collect homework and review “-AR” verb conjugations in present tense by having 12 students get a subject or verb ending card and put it correctly on the chart. One other student reads the singular subject/verb columns and says if they are correct. Then, another student reads the plural columns. A final student makes a sentence with the sentence strips

**Input:** (10 min.)

- Ask from whose perspective the story was written.
- Ask how the verbs would change if it was written from Frida’s perspective (using “yo”), her father’s perspective to Frida (using “tú”), Frida’s imaginary friend’s perspective (using “nosotros”).

**Guided practice:** (5 min.) Do an example for each perspective.

**Independent practice:** (15 min.) Write part of the story from someone else’s perspective using present tense conjugations (5 sentences).

**Closure:** (5 min.) One student from each perspective reads their excerpt and turns it in for a grade (10 points).

**Homework:** Write the event from the story you used in class from someone else’s perspective (5 sentences).

## Day 6- Extension-Hablar de arte

**Materials:** laptop, projector, 5 Frida paintings, art word bank

**Warm up:** (5 min.) Have a couple students read their homework and then collect homework.

**Input:** (2 min.) Pass out art word banks and tell students that today they will be art critics.

**Guided practice:** (10 min.)

- Project the website <http://www.pbs.org/weta/fridakahlo/worksofart/index.html>.

- As a class, discuss “Las Dos Fridas” again- the painting style, connection to Frida’s life, and it’s meaning according to the class interpretation.

**Independent practice:** (20 min.)

- Students discuss a painting by Frida Kahlo in groups of 3 focusing on its significance, style, and connection to Frida’s life.
- Then, students look up interpretations online using classroom computers either on the PBS website or [www.fridakahlofans.com](http://www.fridakahlofans.com).
- Write notes in Spanish using the word bank and dictionaries for tomorrow’s presentation while the interpretation from the internet can be presented in English.

**Closure:** (3 min.) Each group shows and names their painting and then returns it to the teacher.

**Homework:** Finish looking up information on your painting and be ready to present tomorrow. Presentations will be 5 minutes long.

## Day 7- Extension-Presentación de cuadros de Frida

**Materials:** rubrics, paintings

**Warm up:** (5 min.) Ask students if they like their painting or not.

**Independent practice:** (30 min.)

- Give students 5 minutes to organize their information with their group.
- Groups present their painting to the class (5 minutes per group).

**Closure:** (5 min.) Class votes on its favorite painting.

**Homework:** Students sketch a picture representing an event from their lives and they will paint the picture in class tomorrow.

## Day 8- Extension-Pintar

**Materials:** rubrics, paints, paintbrushes, Frida music

**Warm up:** (3 min.) Have volunteers show their sketches.

**Input:** (10 min.)

- Pass out rubrics for the project and explain requirements.
- Tell students they have the rest of class to paint their drawing. They will also have part of class tomorrow to finish painting and start writing.

**Independent practice:** (25 min.) Students paint their sketches and listen to the soundtrack from the motion picture “Frida” (2002, Salma Hayek)

**“Ticket out the Door” Closure:** (2 min.) Tell the teacher one event from Frida’s life that she painted (e.g., la niñez, la enfermedad, el accidente, el matrimonio, el divorcio).

**Homework:** None

## Day 9- Extension-Pintar y escribir

**Materials:** paints, paintbrushes, Frida music, word bank of common “-AR” verbs

**Warm up:** (3 min.) Put up “Frida y Diego” painting on board and ask what event it represents.

**Guided practice:** (7 min.) Write 5 sentences describing the event from the painting as a class to prepare students to do it for their paintings.

**Independent practice:** (25 min.)

- Students finish painting while listening to the “Frida” soundtrack.
- Then, students write a paragraph in the present tense about

the event represented in their painting. Students can use word bank and/or dictionaries to find the infinitive verb then conjugate in present tense. They will present their work tomorrow to the 8<sup>th</sup> grade art class.

- Students can ask classmates to peer edit, or ask the teacher specific questions

**Closure:** (5 min.) Ask students to show their paintings to the class.

**Homework:** Finish the paragraph about your painting. Students will present the painting and read the paragraph to the 8<sup>th</sup> grade art class tomorrow.

## Day 10- Extension-Presentation and evaluation

**Materials:** rubrics

**Independent practice:** (40 min.) Students present their paintings and read their paragraphs to the 8<sup>th</sup> grade art class.

**Homework:** None

## IV. SELF-REFLECTION

I am pleased with the unit I created on Frida Kahlo, and I think the students will enjoy learning about her life and artwork. I expect the functional and grammar objectives of conjugating –AR verbs to be achieved with few or no problems because I scaffold the practice from comprehension through the story to simple forced choice exercises to conjugating from an infinitive to writing paragraphs. The cultural objective will be met through a large amount of exposure to Frida’s paintings (i.e., products and practices) and biography (i.e., perspectives). The National Standards will also be met including all communication, culture, comparison, and connection standards, as well as the first community standard.

I do not anticipate many problems with this unit within the classroom lesson plan. However, there are a few possibilities that could occur outside of the classroom materials provided. First, all of the Frida paintings I show will be classroom appropriate. However, several of Frida’s paintings are risqué, and there is a possibility of students running into these online. Also, if they read a thorough biography of her, they will discover that she had a promiscuous life. I am not sure how to avoid this should student conduct research on their own. In addition, students may find discussing art in the target language difficult. I tried to assist this problem with a word bank and an example.

Several Second Language Acquisition theories are employed throughout this lesson plan unit. These include: Long’s Negotiation of Meaning theory, Vygotsky’s Sociocultural Theory, Krashen’s Affective Filter theory, and the Zone of Proximal Development theory. These theories apply to the techniques for teaching vocabulary, discussing the meaning of paintings, student group work, student presentations, and the scaffolding occurring throughout this unit design.

## V. EVALUATION

Students will be informally evaluated on class participation, comprehension checking, and completion of homework. In addition, students will be formally evaluated on their “perspective” paragraph, the group presentation of a Frida Kahlo painting, and presentation of their own painting and paragraph description.

## Appendix A – Vocabulary Input Script (Day 2)

### Vocabulary Input Script

Hoy, chiquillos, vamos a leer un cuento fantástico sobre Frida Kahlo, pero primero tenemos que aprender un poco de vocabulario del cuento. Entonces, presten atención y no escriban nada.

1. Bien, yo soy la profesora de español, ¿cierto? Entonces, yo **enseño** el español a Ustedes. **Enseñar** (Muestro la foto de la profesora/estudiante.) Los profesores **enseñan** en la escuela. ¿Qué **enseña** la Señora Coughlin? (Estudiantes responden, “ciencias.”) Sí, **enseña** las ciencias. ¿Qué **enseña** el Señor Ross? (Responden, “matemáticas.”) Muy bien.

\*OK. *I am the Spanish teacher, right? So, I teach Spanish to you. Teach. (I show the picture of the teacher/student.) The teachers teach in the school. What does Ms. Coughlin teach? (Students respond, “science.”) Yes, she teaches science. What does Mr. Ross teach? (Respond, “Math.”) Very good.*

2. **Dibujar.** (Muestro la foto del chico dibujando). El chico **dibuja** con lápiz. (Dibujo en la pizarra con marcador.) Yo **dibujo** en la pizarra con marcador. No **dibujo** bien porque yo no soy artista. ¿A quién le gusta **dibujar**? (Estudiantes levantan la mano.) Sí, sí. Yolanda y Paco **dibujan** muy bien. ¿Qué les gusta **dibujar**? ¿Animales, ropa, personas? Yolanda siempre **dibuja** vestidos en estudio libre.

\*Draw. *(I show the picture of the boy drawing.) The boy draws with a pencil. (I draw on the board with a marker.) I draw on the board with a marker. I don’t draw well because I am not artistic. Who likes to draw? (Students raise their hands.) Yes, yes. Yolanda and Paco draw very well. What do you like to draw? Animals, clothes, people? Yolanda always draws dresses in study hall.*

3. Excelente. Esto es un **cuadro**. (Muestro la foto de un cuadro y una paleta.) Frida Kahlo pintó muchos **cuadros**. Usamos una paleta para pintar un **cuadro**. Esto es un **cuadro** de fruta por Frida Kahlo. ¿Alguien ha pintado un **cuadro**? ¿Pintan **cuadros** en la clase de arte? ¿Tienen un **cuadro** favorito? (Estudiantes responden.)

\*Excellent. *This is a painting. (I show a picture of a painting and a palette.) Frida Kahlo painted many paintings. We use the palette to paint a painting. This is a painting of fruit by Frida Kahlo. Has anyone painted a painting before? Do you paint paintings in art class? Do you have a favorite painting? (Students respond.)*

4. Esto es fácil. La **cama**. (Muestro la foto de la cama.) La **cama** es donde duermes por la noche. Esta **cama** es rosada y bien grande. Mi **cama** es rosada, también, pero es pequeña. ¿Cuál color es tu **cama**? (Estudiantes responden.) ¿Tu **cama** es grande o pequeña? (Estudiantes responden.)

\*This is easy. *The bed. (I show the picture of the bed.) The bed is where you sleep at night. This bed is pink and pretty big. My bed is pink, too, but it is small. What color is your bed? (Students respond.) Is your bed big or small. (Students respond.)*

5. Ay, este chico **se enferma**- está enfermo. (Muestro la foto y toso.) **Me enfermo**. (Finjo estar enferma.) ¿Alguien aquí **se enferma**? (Responden.) Ay, qué pena. Lo siento. No me gusta **enfermarme**. ¿Les gusta **enfermarse**? (Responden.) Cuando **se enferma**, tiene que ir al doctor y no puede venir a la escuela. Se queda en la cama cuando **se enferma**.

\*Aw, this boy got sick- he is sick. (I show the picture and cough.) I got sick. (I pretend to be sick.) Did anyone here get sick? (Respond.) Aw, darn. I'm sorry. I don't like to get sick. Do you like to get sick? (Respond.) When someone gets sick, they have to go to the doctor and cannot come to school. They have to stay in bed when they get sick.

6. Pero, después de enfermarse y tomar medicina y dormir mucho, **se recupera**. ¡Yay! (Muestro la foto.) El chico ya no está enfermo- **se recupera**. ¿Alguien **se recupera** después de estar enfermo? ¡Qué bien! Me gusta cuando **me recupero**, no cuando me enfermo. Después de **recuperarse**, puedes regresar a la escuela.

\*But, after getting sick and taking medicine and sleeping a lot, one recovers. Yay! (I show the picture.) The boy is no longer sick- he recovers. Is anyone recovering after being sick? Great! I like when I recover, not when I get sick. After recovering, you can return to school.

7. Ay, miren a esta cara tan triste. (Muestro la foto de la cara llorando.) **Llora** mucho. Ay, está triste y **llora, llora, llora**. (Finjo llorar.) Yo **lloro** cuando miro una película triste, como Armageddon o Titanic. ¿Cuándo **lloran** Ustedes? (Responden- durante película, cuando se caen, cuando alguien se muere...) O también cuando se corta cebolla- el vegetal (dibujo una cebolla en la pizarra)- **llora**, pero no hay nada triste. Bien.

\*Aw, look at this sad face. (I show the picture of the face crying.) He is crying a lot. Aw, he is sad and cries, cries, cries. (I pretend to cry.) I cry when I watch a sad movie, like Armageddon or Titanic. When do you cry? (Respond-during a movie, when they fall, when someone dies...) Or also when someone cuts onions- the vegetable (I draw an onion on the board)- they cry, but there is nothing sad. Good.

8. Ay, ¿Qué pasó a este chico? (Muestro la foto del chico con una herida.) Tiene **dolor**. Aw, tiene **dolor** en su rodilla. ¡Qué pena! Él llora mucho porque tiene un **dolor**. Yo tengo un **dolor** de espalda (Toco mi espalda y hago una cara de dolor.) ¿Ustedes tienen **dolores**? Ay, entonces, toma una curita (doy una curita a un estudiante.)

\*Aw, what happened to this boy? (I show the picture of the boy with an injury.) He has a pain. Aw, he has a pain in his knee. How sad! He cries a lot because he has a pain. I have back pain. (I touch my back and make a painful face.) Do you have pains? Aw, then, take a band-aid. (I give a band-aid to a student.)

9. Y si tienes un dolor muy fuerte porque rompiste un hueso (dibujo un hueso en la pizarra y hago el gesto de romper algo con mis manos), tienes que llevar un **yeso**. Aquí hay un **yeso**. (Muestro el **yeso**.) Un **yeso** para el hueso- ¡es una rima! Un **yeso** para el hueso. Yo no rompí un hueso, entonces nunca llevé un **yeso**. ¿Ustedes rompieron un hueso y llevaron un **yeso**? (Responden.) ¿Dónde llevaron un **yeso**? ¿En el pie o en

el brazo? (Responden.) Normalmente se lleva un **yeso** por 6 semanas para recuperarse.

\*If you have a very strong pain because you broke a bone (I draw a bone on the board and make a gesture of breaking something with my hands), you have to wear a cast. Here is a cast. (I show the cast.) A cast for the bone- It's a rhyme! A cast for the bone. I never broke a bone, so I never wore a cast. Have you broke a bone and worn a cast? (Respond.) Where did you where it? On your foot or arm? (Respond.) Normally one wears a cast for 6 weeks to recover.

10. Pero, si el hueso de pie no se recupera bien, tal vez tengas que usar un **bastón**. (Muestro la foto de la mujer con bastón.) Esta mujer **camina** (hago el gesto de caminar) **con bastón** (señalo al bastón). Muchos viejos **caminan con bastón**, como mi abuelito. Es como tener 3 piernas- uno, dos, tres (cuento las piernas de la mujer y el bastón.) ¿Sus abuelos **caminan con bastón**? (Responden.) Si, muchos viejos **caminan con bastón**, o una persona con un dolor en la pierna **camina con bastón**.

\*But, if the foot bone does not recover well, you might have to use a cane. (I show the picture of a woman with a cane.) This woman walks (I do a gesture of walking) with a cane (I point to the cane.) Many old people walk with a cane, like my grandpa. It is like having 3 legs- one, two, three (I count the legs of the woman and the cane.) Do your grandparents walk with a cane? (Respond.) Yes, many old people walk with a cane, or a person with a leg pain walks with a cane.

11. Uh, oh. ¿Qué pasó aquí? (Muestro la foto del tranvía y autobús.) Tenemos un **tranvía** aquí y un **autobús** aquí. Los dos **se chocan**. (Muestro un choque con mis manos.) **El tranvía choca contra el autobús**. ¿Quién monta en **autobús** para venir a la escuela? (Levantamos las manos.) Muy bien. ¿Cuál color es tu **autobús**? (Amarillo.) Yo monto en **autobús** de la ciudad para ir de Squirrel Hill a Oakland, y monto en **autobús** de Pitt para venir a la escuela cada día. Pero, no monto en **tranvía**. ¿Ustedes han montado en **tranvía**? Como Molly's Trolleys en Pittsburgh. Son viejos- no tenemos muchos **tranvías** hoy en día. Aquí en la foto, **el tranvía choca contra el autobús**.

\*Uh, oh. What happened here? (I show the picture of the trolley and bus.) We have a trolley here and a bus here. The two crash. (I show a crashing gesture with my hands.) The trolley crashed into the bush. Who rides the bus to come to school? (Raise their hands.) Very good. What color is your bus? (Yellow.) I ride a city bus from Squirrel Hill to Oakland and I ride a Pitt bus to come to school everyday. I don't ride a trolley. Have you ever ridden a trolley? Like Molly's Trolleys in Pittsburgh. They are old- we don't have many trolleys nowadays. Here in the picture, the trolley crashes into the bus.

12. Aw, y miren a esta cara. (Muestro la foto de la cara triste con otras caras felices.) ¿Qué pasa? No llora, pero está triste, ¿no? ¿Por qué? (Responden- because he is alone.) Sí, bien. Está triste porque **se siente** (pongo mis manos en el corazón) **solo** (miro alrededor de mí con tristeza.) Tal vez no tenga amigos y nadie quiere jugar con él. Pobrecito, **se siente solo**. ¿Cuándo

**se sienten solos?** Yo **me siento sola** cuando no hay nadie en la casa conmigo. (Responden.) Ay, sí, **se sienten solos** cuando hay muchas personas allá y nadie contigo.

\*Aw, and look at this face. (I show the picture of the sad face with other happy faces.) What is happening? He isn't crying, but he is said, right? Why? (Respond- because he is alone.) Yes, good. He is sad because he feels (I put my hands on my heart) alone (I sadly look around me.) Maybe he doesn't have friends and no one wants to play with him. Poor thing, he feels alone. When do you feel alone? I feel alone when no one is in the house with me. (Respond.) Ay, sí, you feel sad when there are people over there but no one with you.

13. ¿Y este señor? (Muestro la foto del hombre con papeles.) ¿Dónde está? (Responden- at work.) Bien, parece que está en su trabajo. ¿Está feliz? ¿Triste? ¿O aburrido- como no quiere hacer el trabajo? (Responden.) Bueno, creo que **se aburre** también. **Me aburro** a veces cuando estoy en clase y el profesor habla y habla y habla (hago el gesto de hablar con mi mano y hago una cara aburrida.) O cuando no tengo nada que hacer- no tengo tarea, no quiero mirar la televisión, llueve afuera... ¿Cuándo **se aburren** Ustedes? (Responden- en la clase, en la casa.) Bueno, pero nunca **se aburren** en la clase en español, ¿Cierto? (Reímos.)

\*And this man? (I show the picture of the man with papers.) Where is he? (Respond- at work.) Good, it looks like he is at work. Is he happy? Sad? Or bored- like he doesn't want to do his work? (Respond.) OK, I think he got bored also. I get bored sometimes when I am in class and the profesor talks and talks and talks (I do the gesture of talking with my hand and make a bored face.) Or when I don't have anything to do- I don't have homework, I don't want to watch TV, it's raining outside... When do you get bored? (Respond- in class, at home.) OK, but you never get bored in Spanish class, right? (We laugh.)

14. Bien. ¿Qué es esto? (Señalo a la casa y responden "una casa.") Sí, es una **casa**. Es un cuadro de una **casa**- alguien pintó la **casa**. ¿Es bonita o fea? (Responden.) Yo creo que es bonita. Es la **casa** de esta chica- ella vive en la **casa**. La chica **regresa a la casa**. Estaba en la escuela Falk, y la escuela terminó. Ahora **regresa a su casa** (Uso movimientos con las manos para mostrar "regresar".) Yo **regreso a mi casa** después de mis clases en Pitt a las siete y media. ¿Cuándo **regresan a sus casas** después de la escuela? (Responden.) Excelente.

\*Good. What is this? (I point to the house and students respond, "a house.") Yes, it is a house. It is a painting of a house-someone painted the house. Is it pretty or ugly? (Respond.) I think it is pretty. It is this girl's house- she lives in the house. The girl returns to her house. She was at Falk School, and school ended. Now she returns to her house. (I use a movement with my hands to show "return".) I return to my house after my classes at Pitt at 7:30. When do you return to your houses after school. (Respond.) Excellent.

## Appendix B – Co-construction Script (Day 4)

### Co-Construction Script

- T:** Bien, chiquillos. ¿Qué tienen en común estas palabras que subrayé? Enferma, pasa, dibuja, recupera, pinta, dedica, enseña, choca, queja... ¿Cómo son similares?  
(OK, kids. What do the words I underlined have in common? Get sick, pass, draw, recover, paint, dedicate, teach, crash, complain... How are they similar?)
- S:** They all end in "a."
- T:** Bien, muchas terminan en "a." ¿Algo más en común?  
(Good, many end in "a." Is there anything else in common?)
- S:** They are actions.
- T:** Excelente. Son acciones. Y ¿Cuál es el nombre de palabras de acciones? ¿Adjetivos?  
(Excellent. They are actions. And what is the name of action words? Adjectives?)
- S:** No, verbs.
- T:** Fantástico. Sí, verbos. No son adjetivos ni pronombres ni sustantivos. Son verbos. Entonces, sabemos que son verbos y que muchas terminan en "a." Pero "enyesan" no termina en "a." ¿En qué termina?  
(Fantastic. Yes, verbs. They are not adjectives, pronouns, or nouns. They are verbs. So, we know that they are verbs and that many end in "a." But "enyesan" does not end in "a." What does it end in?)
- S:** "n"
- T:** Sí, y ¿antes de la "n"?  
(Yes, and before the "n"?)
- S:** "a"
- T:** Bien. ¿Hay otra palabra que termina en "an" también?  
(Good. Is there another word that ends in "an" also?)
- S:** Juegan. (They play)
- T:** Sí, muy bien. Voy a dibujar unas cajas en la pizarra y quiero que Ustedes escriban los verbos de la transparencia que terminan en "a" en una caja y los que terminan en "an" en otra caja. Cuando encuentras uno, ven a la pizarra y escríbelo en una caja. (Les doy unos minutos para completarlo.) Ahora, ¿Por qué algunos verbos terminan en "a" y otros en "an" en el cuento? ¿Tienen ideas?  
(Yes, very good. I am going to draw a couple boxes on the board and I want you to write the verbs from the transparency that end in "a" in one box and those that end in "an" in another box. When you find one, come to the board and write it in a box. (I give them a couple minutes to complete it.) Now, Why do some end in "a" and others in "an" in the story? Do you have ideas?)
- S:** Does it depend on the word?
- T:** ¿Como siempre es "pinta" y siempre es "juegan"? Buena pregunta, pero en realidad, hay formas diferentes de los verbos y ahora estamos usando el tense presente- lo que ocurre ahora en este momento. La forma genérica sin sujeto y sin conjugación se llama el infinitivo. Y podemos encontrar la forma correcta, o la conjugación, del infinitivo. Por ejemplo, "pintar," "dibujar," "jugar"... el infinitivo siempre termina en "r". Entonces, ¿por qué a veces los verbos terminan en "a" o "an"?  
(Like it is always "pinta" and always "juegan"? Good question, but actually, there are different forms of verbs and now we are using the present tense- what happens now in this moment. The generic form

- without a subject and without conjugation is called the infinitive. And we can find the correct form, or the conjugation, from the infinitive. For example, “to paint,” “to draw,” “to play”... the infinitive always ends in “r”. So, why do verbs sometimes end in “a” or “an”?)
- S:** (Otro estudiante) I think it changes like verbs change in English. Like “I play” and “He plays” which ends in “s”.
- T:** Buena idea. ¿Qué piensan Ustedes? ¿Puede ser correcto? (Good idea. What do you all think? Could it be correct?)
- S:** ¡Sí! Ya, it changes with the person.
- T:** OK, entonces, veamos en el cuento. En la frase, “Frida se enferma,” ¿Quién es el sujeto? (OK, then, let’s look at the story. In the sentence, “Frida gets sick,” what is the subject?)
- S:** Frida.
- T:** Sí, Frida es el sujeto y ¿qué es el verbo? (Yes, Frida is the subject and what is the verb?)
- S:** Enferma
- T:** Entonces, ¿qué es la conexión entre “Frida” y “enferma”? ¿Por qué es correcto? (So, what is the connection between “Frida” and “enferma”? Why is it correct?)
- S:** I don’t know. Because it’s a person?
- T:** OK, veamos más ejemplos del cuento. Dime otra frase con una palabra subrayada. (OK, let’s look at more examples from the story. Tell me another sentence with another underlined word.)
- S:** “Cuando dibuja no se siente sola.” (When [she] draws she does not feel alone.)
- T:** Gracias. ¿Quién es el sujeto de esta frase? ¿Quién dibuja? (Thank you. What is the subject of the sentence? Who draws?)
- S:** Frida again.
- T:** ¿Es correcto clase? (Is that right, class?)
- S:** Sí. (Yes.)
- T:** Entonces, si el sujeto es Frida, termina en “a”. Pero, ¿Qué pasa si el sujeto es el papá de Frida? (So, if the subject is Frida, it ends in “a”. But, what happens if the subject is Frida’s dad?)
- S:** It’s the same because it says, “El papá de Frida se dedica” and that ends with “a.”
- T:** Bien. Y ¿qué es el pronombre si no quiero decir “el papá de Frida” o no quiero usar el nombre “Frida”? ¿él, ella, ellos, tú? (Good. And, what is the pronoun if I don’t want to say “Frida’s dad” or I don’t want to use the name “Frida”? He, she, they, you?)
- S:** “Él” means “he” so you could use that for el papá and “ella” for Frida.
- T:** Perfecto. Y ¿Qué pasa si no es una persona, sino un object como el tranvía? ¿El verbo termina en “a” también? (Perfect. And, what happens if it is not a person, but rather an object like a trolley? Does the verb end in “a” also?)
- S:** It’s the same too because it says, “El tranvía choca.” (The trolley crashes.)
- T:** Perfecto. Pero, ¿Por qué dice “juegan” y no “juega” en este caso? ¿Cómo es diferente? (Muestro la foto del cuento con Frida y su amiga imaginaria.) (Perfect. But, why say “juegan” and not “juega” in this case? How is it different? (I show the picture from the book with Frida and her imaginary friend.)
- S:** Well, if it depends on the subject, maybe since this is about Frida and her imaginary friend it ends in “an”?
- T:** Buena idea. ¿Qué piensan Ustedes? (Good idea. What do you all think?)
- S:** Yeah, since there’s two.
- T:** Excelente. Pues, ¿Hay una regla sobre los verbos terminan en “a” y “an”? (Excellent. So, is there a rule about verbs ending in “a” and “an”?)
- S:** If a sentence is about one person the verb ends in “a” and if it is about two or maybe more people it ends in “an.”
- T:** OK, tal vez. Vamos a ver. Tratemos esta regla en el lenguaje normal, fuera del cuento. Si yo digo, “Paco dibuja muy bien,” ¿la regla es correcta? (OK, maybe. Let’s see. Let’s try this rule in normal language, beyond the story. If I say, “Paco draws very well,” is the rule correct?)
- S:** Sí, because it is one person and ends in “a.”
- T:** Ok, y si yo digo, “Antonio y Roberto tocan la guitarra muy bien,” o “Ellos tocan la guitarra muy bien,” ¿la regla es correcta? (OK, and if I say, “Antonio and Roberto play the guitar very well,” or “They play the guitar very well,” is the rule correct?)
- S:** Sí, two people and “tocan” ends in “an.”
- T:** Bueno, pero si yo uso otro sujeto como “nosotros,” ¿es diferente o lo mismo? (Good, but if I use another subject like “we,” is it different or the same?)
- S:** Probably different but I don’t know what it would be.
- T:** Por ejemplo, “Nosotros estamos en la casa y nosotros miramos la televisión.” (For example, “We are in the house and we are watching TV.”)
- S:** Oh, so after “nosotros” the verb ends in “mos.”
- T:** Casi, mira. (Escribo la frase en la pizarra.) (Almost, look. (I write the sentence on the board.))
- S:** They end in “amos.”
- T:** Allí. Exacto. Entonces, tenemos “él,” “ella,” o una cosa como el tranvía terminando en “a”. Dos personas como “ellos” o “ellas” terminan en “an”. Y “nosotros” termina en “amos.” (Escribo en la pizarra.) ¿Qué más? ¿Cuáles son los otros pronombres? (There. Exactly. So, we have “he,” “she,” or a thing like the trolley ending in “a.” Two people like “they” and “they” (feminine) end in “an.” And “we” ends in “amos.”)
- S:** “Yo”
- T:** Excelente. Y, ¿en qué termina un verbo con el sujeto “yo”? (Excellent. And, what does a verb with the subject “I” end in?)
- S:** I think it ends in “o.”
- T:** OK, vamos a ver. “Yo me llamo Señorita Nedley. Yo vivo en Squirrel Hill. Yo enseño el español.” (OK, we will see. “I am Señorita Nedley. I live in Squirrel Hill. I teach Spanish.”)
- S:** Yeah! It ends in “o.”
- T:** Exacto. (Escribo “yo” y “-o” en la pizarra.) ¿Qué más? (Exactly. (I write “yo” and “-o” on the board.) What else?)
- S:** Tú (You.)
- T:** Bien. ¿En qué termina un verbo con el sujeto “tú”? (OK. What does a verb with the subject “you” end in?)
- S:** Is it “as” because you say “¿Cómo estás tú? And “Cómo te llamas? (How are you? What is your name?)
- T:** ¿Qué piensa, clase? ¿Es correcto? (What do you think, class? Is it correct?)
- S:** ¡Sí!

- T:** Fantástico. (Escribo “tú” y “-as” en la pizarra.) Y ¿recuerdan si “tú” es formal o informal?  
(*Fantastic. (I write “tú” and “-as” on the board.) And, do you remember if “tú” is formal or informal?*)
- S:** Informal. “Usted” is formal.
- T:** Bien. Entonces, ¿En qué termina el verbo con el sujeto “Usted”? ¿Saben?  
(*Good. So, what does a verb with the subject “Usted” end in? Do you know?*)
- S:** Well, you have to say, “¿Cómo está Usted?” and “¿Cómo se llama Usted?” so it ends in “a.”
- T:** Fantástico. Buenos ejemplos. (Escribo “Usted” y “-a” en la pizarra.) Entonces, ahora tenemos mucha información. Vamos a poner la información en mi tabla azul aquí. Tenemos cuatro categorías: sujeto singular, verbo singular, sujeto plural, verbo plural. Y hay tres filas: primera persona (señalo a mí), segunda persona (señalo a una persona específica) y tercera persona (señalo en la distancia). Tenemos que organizar estas tarjetas. ¿Dónde ponemos esta tarjeta de “yo”? ¿Voluntario?  
(*Fantastic. Good examples. (I write “Usted” and “-a” on the board.) So, now we have a lot of information. We are going to put the information on the blue chart here. We have four categories: singular subject, singular verb, plural subject, plural verb. And there are three rows: first person (I point to myself), second person (I point to a specific person), and third person (I point in the distance.) We have to organize these cards. Where do we put this card- “yo”? Volunteer?*)
- S:** Aquí. (Estudiante pone en primera persona, sujeto singular.)  
(*Here. (Student puts it in the first person, singular subject.)*)
- T:** Perfecto. ¿“Tú”?  
(*Perfect. “You”?*)
- S:** (Estudiante pone en segunda persona, sujeto singular.)  
(*Student puts it in second person, singular subject.*)
- T:** Excelente. Wow, hay tres pronombres en esta tarjeta: él, ella, Usted. ¿Son de primera, segunda o tercera persona? ¿Voluntario?  
(*Excellent. Wow, there are three pronouns on this card: he, she, you formal. Are they first, second, or third person? Volunteer?*)
- S:** (Estudiante pone en tercera persona, sujeto singular.)  
(*Student puts on third person, singular subject.*)
- T:** Bien. Entonces estos son singulares. Ahora los sujetos plurales. ¿Nosotros? ¿Es primera, segunda o tercera persona?  
(*Good. So these are the singular ones. Now the plural subjects. “We”? Is it first, second, or third person?*)
- S:** Primera. (Estudiante pone en primera persona, sujeto plural.)  
(*First. (Student puts in first person, plural subject.)*)
- T:** Fantástico. Ahora, no hicimos lo próximo porque sólo usan en España. “Vosotros”- si yo pongo en segunda persona, sujeto plural, “¿Qué significa?”  
(*Fantastic. Now, we didn’t do the next one because it is only used in Spain. “Vosotros”- if I put it in second person, plural subject, what does it mean?*)
- S:** Is it like “all of you” or “you all”?
- T:** Sí, exactamente. “Yinz” o “Y’all” también. OK, y el último. Tiene tres pronombres también: ellos, ellas, Ustedes. ¿Alguien?  
(*Yes, exactly. “Yinz” or “Y’all” also. OK, and the last one. It has three pronouns also: they, they (feminine), You (formal, plural). Anyone?*)
- S:** (Estudiante pone en tercera persona, sujeto plural.)  
(*Student puts on third person, plural subject.*)
- T:** Perfecto. ¡Qué inteligente! Ahora, ¿recuerdan los fines- en lo que terminan los verbos? ¿Dónde ponemos “-a” y “-an” en la tabla? ¿Voluntario para poner estas dos tarjetas en la tabla?  
(*Perfect. How smart! Now, remember the endings- what the verbs end in? Where can we put “-a” and “-an” on the chart?*)
- S:** (Estudiante pone “-a” con “él/ella/Usted” y “-an” con “ellos/ellas/Ustedes.”)  
(*Student puts “-a” with “he/she/you formal” and “-an” with “they/they feminine/you formal, plural.”*)
- T:** Exacto. Muy bien. Ahora, ¿“-o” y “-amos”?  
(*Exactly. Very good. Now, “-o” and “-amos”?*)
- S:** (Pone “-o” con “yo” y “-amos” con “nosotros.”)  
(*Puts “-o” with “I” and “-amos” with “we.”*)
- T:** Muy bien. Y, por fin, “-as” y la forma nueva “-áis.” ¿Alguien puede hacerlo?  
(*Very good. And, finally, “-as” and the new form “-áis.” Can someone do it?*)
- S:** Yo, sí. (Pone “-as” con “tú” y “-áis” con “vosotros.”)  
(*I can. (Puts “-as” with “you” and “-áis” with “you informal, plural.”)*)
- T:** Excelente, clase. ¡Qué inteligentes! Ahora, vamos a practicar conjugar los verbos.  
(*Excellent, class. How smart! Now, we are going to practice conjugating verbs.*)

# Total Physical Response (TPR) and Information Gap French Lesson Plan

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This French lesson would be conducted over a three day period. The lesson could be adapted to any language. Although originally intended for a novice-mid/high audience, it could be used at any level.

## I. CONTENT: Time Lesson

- A. THEME:** A night at the Cinémovida movie house!
- B. FUNCTIONAL OBJECTIVES:** SWBAT: Describe daily routines, express movie preferences, indicate time of movies, comprehend an authentic French movie listing
- C. PERFORMANCE OBJECTIVES:** SWBAT: Perform TPR motions to describe daily routines, write their daily schedule in a daily planner, listen to and view movie previews from the “Cinémovida” website, analyze movie clips to decide class preferences, skim and summarize an authentic French movie listing and recognize start times, role-play in an info-gap activity and decide which movies they will see at what time.
- D. GRAMMATICAL OBJECTIVES:** SWBAT: Describe orally the time at which they conduct daily activities using the phrase “Il est \_\_\_ heures” and “à \_\_\_ heures”. SWBAT: ask questions about the time at which events start using the question, “À quelle heure?” (Grammar is not explicitly taught in this lesson, but is presented in handouts and visuals.)
- E. VOCABULARY OBJECTIVES:** SWBAT: Identify the correct time using number vocabulary (1-24) to indicate the hour; Communicate new vocabulary verbs through TPR motions (ex: se lever (to get up), manger le petit déjeuner/ déjeuner/diner (eat breakfast/lunch/dinner), aller à l'école (go to school), être en classe (to be in class), jouer du sport (play sports), être à la maison (to be in the house), étudier (study), regarder la television (watch tv), se coucher (go to bed).
- F. CULTURAL OBJECTIVES:** SWBAT: Discuss similarities and differences in the practice of telling time in French and English (e.g., The French use of military time.); View and listen to movie previews in order to discuss similarities and differences between popular films in the USA/France/both; Skim and scan an authentic French movie listing to compare and contrast movie-going practices in France and the USA.
- G. STANDARDS ADDRESSED:** 1.1, 1.2, 1.3, 2.1, 2.2, 3.1, 3.2, 4.1, 4.2, 5.1, 5.2.

## II. LEARNER DESCRIPTION

Students are novice-mid/high in their first year of a level one French middle school class (7<sup>th</sup> grade). Students have already experienced identifying the numbers 1-100 and the days of the week. TPR use and comprehension checking will need to be used by teacher to introduce and assess comprehension of new verb vocabulary.

## III. MATERIALS

Laptop computer, PowerPoint presentation, projector screen (or SmartBoard if available), props for the TPR portion of lesson (bathrobe, cereal bowl, book bag, school book, brown paper lunch bag, tennis racket, house key, plastic fork and knife, television remote control, and pillow), large clock for teacher, mini-clocks for students, handouts (homework, graphic organizer, interactive homework, Cinémovida movie listings, info-gap activity), Internet access, Cinémovida website: <http://www.cinemovida.com/chateauroux/>, photo of the Cinémovida Theater in Chateauroux, France.

## IV. ACTIVITIES: Day 1

**A. Warm Up:** (5 min.; 1.1, 1.3), Teacher brings out bag of props and tells students that they will talk about their daily schedules. Teacher explains that first he/she will model his/her daily schedule. Students conduct a quick think-pair-share activity. They are asked to brainstorm and write down what they know how to say in the TL to talk about daily activities and what they might need to know in order to talk about daily activities. Some students will share their ideas with the class and quick mini-discussion can take place to inspire the students to think about the meaning of the language they are about to learn. If not suggested by the students, teacher will ask, “How is time an important part of daily schedules?” (Teacher takes out a big clock and mini-clocks are distributed to all students).

**B. Input/Engaging Learners** (20 min.; 1.2, 3.2, 4.1, 4.2)  
TPR LESSON (Scripting sample, Can be changed according to language.) Teacher puts on fuzzy white bathrobe in front of the class and pulls out the bag of props.

“**Bonjour classe! Comment ça va? Bien?** (thumbs up and smiles) , **Ça va mal?** (thumbs down and frowns)? If students respond “Ça va mal” ask them “pourquoi” (why). Ask this while shrugging shoulder and tilting head.)

“**Alors, on commence. Aujourd’hui, nous allons parler de nos horaires quotidiennes. Qu’est-ce qu’on va faire? Et à quelle heure?**” (Start PowerPoint slide, Bring slide #1 and the #2 of planner and clock.<sup>1</sup> Point to wrist and watch to indicate time. Bring out large clock.)

“**Moi, je vais commencer**”. (Bring up slide #3). “**Regarder l’horaire de Madame/Monsieur.** (Bring up slide #4.)

“**Premièrement, à 5 heures du matin, je me lève**” (TPR- Raise hands in the air to stretch).

Ask the students “**à quelle heure est-ce que je me lève**” and point to answer on the slide #4. Then model with the big clock the time (5 o’clock).

“**Après, à 6 heures, je mange le petit déjeuner**” (TPR- Motion as if eating from the cereal bowl prop.)

**COMPREHENSION CHECK:** Ask the students “**Montrez-moi, à 6 heures, est-ce que je me lève?** (TPR stretch) **ou est-ce que je mange?** (TPR-eating cereal motion.) Check to make sure that the students are using the correct TPR motion.

The above scripting is just a sample of how the input would be conducted. The teacher would continue on with the TPR

# FORUM

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lesson making sure to cover all the activities and times on the daily schedule using TPR motions of his or her choosing. Any sort of prop would do to model daily activities along with the TPR motions. Students should be regularly asked questions that they can answer using the TPR motions and they should be asked to use their mini-clocks to respond to questions about the time of activities. NOTE: When the teacher approaches 13:00h, he or she would ask the students if they notice anything different about this time and use a visual (PowerPoint slide #5) to showcase the difference between the French way of telling time versus the American method.

**C. Guided Practice:** (5 min.; 1.2) Lead the students in a game of “Tell me the time/tell me the activity”

**GAME DETAILS:** Tell students that now that they know what their teacher does during the day, they must help him/her out because he/she forgets! The teacher will use the big clock to show a time and the students must show with TPR motions that they have learned what activity she will do (teacher will model this by showing the students a time on the big clock and then modeling the correct corresponding TPR motion.) Then, once the teacher remembers his/her activities, he/she will tell the students that he/she forgets the time of his/her activities! Teacher will model the activity with TRP and the students will tell him/her the time by showing it on their mini-clocks. The students will also respond orally by stating the time (in French, of course.) (Again, the teacher will model what his/her expectations are.) \*As this is not an exercise to see if the students remember what times were given during the input, the PowerPoint slide with the teacher’s schedule will be left up for reference.

**D. Independent Practice:** (7 min.; 1.2, 1.3) Students are given a handout of a blank daily schedule and a word bank. Using the word bank and example on the handout, students must fill in their daily activities and write the time (written form) in French. Students will begin this in class and will be required to finish it for homework.

**E. Closure:** (3 min; 1.3, 4.2) Model TPR motions for students and ask them to say the activity. Ask the students to state the difference between the way Americans tell time and the French tell time. Briefly tell students that in the next lesson they will look at movie schedules.

**F. Homework:** Students must complete the handout of their daily routine/activities that they started in lesson 1 for the next day (lesson 2).

## **V. ACTIVITIES: Day 2**

**A. Warm Up:** (5 min.; 1.1., 1.3) Hand out mini-clocks as students enter the classroom. As soon as bell rings, ask a few students to share their activities and start times from their homework. Explain to students that they need a quick review on time before beginning to look at the movie schedules. Ask students to show the correct American time on their clocks as they see the time shown in French military time (PowerPoint slide #6).

**B. Input:** (10 min.; 1.2) Bring up PowerPoint slide #7 and tell the students that this is the Cinémovida movie theater in Chateauroux, France. Use the internet to bring up the website for this theater. Engage students in a conversation about the website, how it looks, similarities and differences. Ask students to generate a quick list of questions about what they need to know when selecting a movie and hand out graphic organizer in Appendix.

**C. Guided practice:** (5 min.; 1.2, 4.1) Teacher explains graphic organizer and assists students to recognize where they can find the information on the movie website. This activity will mostly be student driven with the teacher asking questions about where the students think they can find the information they need.

**D. Independent Practice:** (15 min.; 1.2, 1.3, 3.2, 4.1, 4.2) Students will work in pairs to fill in the graphic organizer with information from the Cinémovida website (i.e., movies showing, times, costs, days of the week). Students will report their findings to the class.

**E. Closure:** (5 min.; 4.1) Ask students to share observations that they have made about the movie website and ask students what strategies they have learned when interacting with a foreign text. Pass out movie listings and explain to students that they should look over these listings at home and think about what the movies might be about.

**F. Homework:** (1.2, 1.3) Students will interact with the Cinémovida movie listings and write a few sentences in English about what they observe and which movies they might like to see. They must bring the movie listings back to class the next day as we will be using them in an info-gap activity.

## **VI. ACTIVITIES: Day 3**

**A. Warm up:** (5 min.; 1.3, 3.1) Ask students to share what movies they think they would like to see at the Cinémovida. Take a quick poll of the class and have students fill in a bar graph (already drawn on the chalk board) to chart the class favorites.

**B. Input:** (13 min.; 1.2, 2.1, 2.2) Teacher will present 4 appropriate movie previews to the class from the Cinémovida website (5 minutes). Students and teacher will discuss (in French and English where needed) what is similar and different between French and American movie previews. Are some of the movies the same? Why are the American movies dubbed in French? Explain to students that the French theaters usually do not show American movies in their “version originale”. Guide students on the website to where it states whether a movie is VO or dubbed (8 minutes).

**C. Guided practice:** (5 min.; 1.2) Hand out the info-gap activity and explain.

**INFORMATION GAP ACTIVITY INSTRUCTIONS:** You and a partner will role-play that you are two friends who want to go to the movies on Saturday. You both will need to consult your

daily planner (which will be provided to you) to see when you are both available to view the movie of your choice. Use the “helpful word bank” that your teacher provides. Be prepared to report back to the class which movie you will see and at what time. The teacher will choose a student from the class and models how the role-play interaction might look.

**D. Independent practice:** (14 min.; 1.1, 1.3) Students participate in the info-gap activity (see above). Students report back to the class what movie they will see with their partner and at what time.

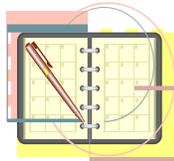
**E. Closure:** (3 min.; 5.1, 5.2) Class signs up on the Cinémoivida website to receive updates and information on new releases. Teacher will create the account in the classroom and teacher and students can check it once a week to see what is going on in the movie theaters in France. Teacher passes out the interactive homework to be completed over the weekend.

**F. Homework:** Interactive Homework (see Appendix)

## Appendix A: POWERPOINT

Slide #1

NOS HORAIRES  
QUOTIDIENNES



Slide #2

Qu'est-ce qu'on va faire  
et à quelle heure?



Slide #3

Regardez Madame Allison.



Slide #4

## Voilà l'horaire de Mme Allison.

Jour: Lundi		
Heure:	5h du matin	→ se lever
à	6h du matin	→ le petit déjeuner
à	7h du matin	→ aller à l'école
à	8h du matin	→ en classe
à	12h (midi)	→ le déjeuner
à	13h de l'après midi	→ en classe
à	14h de l'après midi	→ le sport (tennis)
à	16h de l'après midi	→ à la maison
à	17h du soir	→ le dîner
à	18h du soir	→ étudier
à	20h du soir	→ regarder la télévision
à	22h du soir	→ se coucher

Slide #5

## Voyez-vous une différence?

Le temps américain	=	Le temps français (temps militaire)
12pm (noon)		12h midi
1:00pm (afternoon)		13h (de l'après-midi)
2:00pm (afternoon)		14h (de l'après-midi)
3:00pm (afternoon)		15h (de l'après-midi)
8:00pm (evening)		20h (du soir)
10:00pm (evening)		22h (du soir)
12am (night)		24h (du soir)

Slide #6

## Show me the American time on your mini-clocks

- 13 h
- 16 h
- 15 h
- 18 h
- 20 h
- 24 h

Slide #7



Appendix B: ROUTINE QUOTIDIENNE

# ROUTINE QUOTIDIENNE

Fill in your daily routine/activities/meetings in the planner below in French. First, write out the time in French (in words). Then, write in the activity you do (also in French). Use the word bank on the following page to help you with writing your activities in French.

Ex: Il est huit heures: petit déjeuner.



LUNDI, LE _____ NOVEMBRE, PAR _____	RENDEZ-VOUS/ACTIVITÉ
6 h	
7 h	
8 h	
9 h	
10 h	
11 h	
12 h	
13 h	
14 h	
15 h	
16 h	
17 h	
18 h	
19 h	
20 h	
21 h	
22 h	
23 h	

Appendix B: HELPFUL VOCABULARY

# HELPFUL VOCAB

Use the images next to the vocab words to help you determine their meaning. Take a risk!

se lever



manger le petit déjeuner



aller à l'école



en classe



manger le déjeuner



faire du sport (le football, le Picture tennis, etc)



rentrer à la maison



manger le dîner



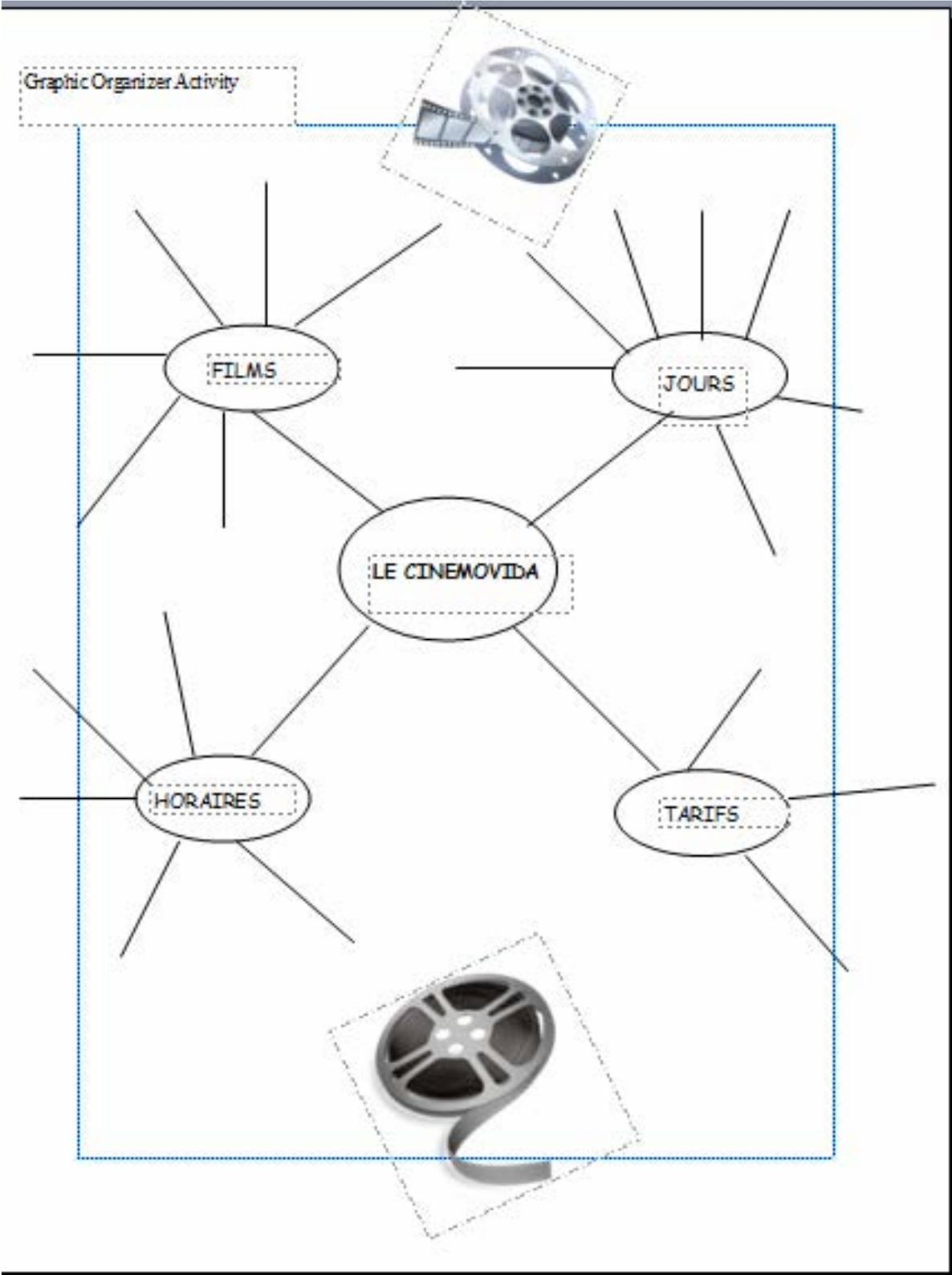
étudier



regarder la télévision



**Appendix C: GRAPHIC ORGANIZER**



Appendix D: INFORMATION GAP ACTIVITY, P. 1



# WORD BANK

Phrases to help you make meaningful conversation!

À quelle heure joue... (What time plays)

Parfait! (Perfect!)

Tu es libre? (Are you available?)

À bientôt! (See you soon)

Et toi? (And you?)

Tu aimes... (You like...)

Je n'aime pas... (I do )



Oui, je suis libre (Yes, I am available)

Non, je suis occupé(e) (No, I'm busy)

DON'T FORGET TO DECIDE ON A MOVIE TO SEE TOGETHER AND AGREE ON A TIME!  
BE PREPARED TO REPORT THIS INFORMATION BACK TO THE CLASS!

Info Gap Activity Handout

## Appendix D: INFORMATION GAP ACTIVITY, P. 2



HORAIRE A

12h	manger le déjeuner
13h	aller chez tes grands-parents
14h	
15h	jouer du sport
16h	
17h	manger le dîner
18h	
19h	
20h	
21h	se coucher



HORAIRE B

12h	
13h	Manger le déjeuner
14h	étudier
15h	
16h	regarder la télévision
17h	
18h	manger le dîner
19h	
20h	
21h	se coucher

INFO GAP ACTIVITY



HORAIRE A

12h	manger le déjeuner
13h	aller chez tes grands-parents
14h	
15h	jouer du sport
16h	
17h	manger le dîner
18h	
19h	
20h	
21h	se coucher



HORAIRE B

12h	
13h	Manger le déjeuner
14h	étudier
15h	
16h	regarder la télévision
17h	
18h	manger le dîner
19h	
20h	
21h	se coucher

**Appendix E: INTERACTIVE HOMEWORK**



NOM: \_\_\_\_\_ DATE \_\_\_\_\_

*INTERACTIVE HOMEWORK*

STUDENT'S SIGNATURE \_\_\_\_\_ DUE DATE: \_\_\_\_\_

• This week in French class your child has been learning how to tell time in French in the context of reading a movie schedule. In this interactive homework activity, you and your child will find out what movies are playing in your local movie theater. You will then participate in a role play activity. You will be the cashier at a movie theater and your child will be a customer. Your child will need to ask you the times of the movies that he/she wants to see. You will need some language to help you get started. See the box below and remember to ask your child for help!

FRENCH	ENGLISH
Bonjour! (Bahn-jour)	Hello!
Comment allez-vous? (Comment-alleh-voe)	How are you?
Ça va bien (Sah-vah byen)	I am well.
À quelle heure joue _____ (a kel-ere-joo)	At what time plays _____
Il joue à _____ heures. (il joo ah _____ ere)	It plays at _____ o'clock
Quelle heure est-il? (kel-ere-eh-til)	What time is it?
Il est _____ heures. (Il eh _____ ere)	It is _____ o'clock
Merci! (mersee)	Thank you!
Au revoir! (ah-reh-vvahr)	Goodbye!



Great job! If you want to go even further, try to compare the movies showing in Pittsburgh with the movies showing in France! You will most likely need the internet to do this. See if you can find any movies that are playing in both countries at the same time! As a general rule, American movies usually come out a little later overseas.

\*\*\*\*IMPORTANT\*\*\*\*

I, \_\_\_\_\_ verify that my child and I have participated in the interactive homework.

\_\_\_\_\_  
Parent/Guardian signature

## Differentiated Instruction Lesson Plan Grade Level: 5<sup>th</sup> Grade

Sara Luczak & Yu-Chi Wang  
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### I. Content:

**A. Theme:** My landia

**B. Objectives:** SWBAT: discover the main idea from the story, list some important points from the story, share their own opinions about the story, list different events that Wesley took to create his own civilization and its culture, summarize the story, connect the ideas from *Weslandia* to their prior knowledge, cooperate with other peers to accomplish a project, identify the different cultures between other people's world and their own world, apply the knowledge with a short presentation of their addition to the new civilization, evaluate other students' performance, share their opinion about the group project.

**C. Standards for Foreign Language Learning:** 1.1, 1.2, 1.3, 2.1, 2.2, 3.1, 3.2, 4.1, 4.2, 5.1

**D. Rationale:** By using the picture book *Weslandia*, written by Paul Fleidchman, students can understand the main character's (Wesley) own civilization and their prior knowledge will also be activated to construct their new knowledge. Differentiated instruction will be used to help meet each student's needs and motivate their learning in the class. Activities such as literature circle, group discussion, and group presentation will be held to improve students' understanding of the picture book and link to their own civilization.

**E. Mode of differentiation used:** Students are differentiated by process. Students in the group will use their different learning styles to help each other, construct the new knowledge and to accomplish the group project. Heterogeneous grouping will be applied to the class, which will enable the students to help each other construct their new knowledge.

### II. Materials:

Picture book- *Weslandia* by Paul Fleidchman (1999)

Overhead projector

KWL Chart (see Appendix A)

Getting to Know you Interview Sheet (see Appendix B)

Discussion Log (see Appendix C)

Vocabulary Word Chart Poster

Evaluation Form for Group Presentation (see Appendix D)

Rubric for the Final Project (see Appendix E)

### III. Activities:

#### Class 1

#### **A. Warm-up: (10 minutes)**

1. The teacher gives each student an interview sheet.
2. Students find a partner and interview him/her and take notes on the interview sheet.
3. The teacher collects the interview sheets.

#### **B. Input/Engaging learners (20 minutes)**

1. The teacher uses the overhead projector to show the cover of

*Weslandia*.

2. Ask students to share their feelings about the cover and predict the story.
  - What do you see from the story cover?
  - Do you find anything special about the boy?
  - Share anything you see from the cover.
3. Ask seven volunteers to read aloud one or two pages per time.
4. After reading aloud the story, ask students to fill in the KWL chart. The teacher models how to fill in the KWL chart by asking who, what, where, how and why questions.
5. Ask students to read aloud the questions or sentences from their KWL charts.

#### **C. Question and Answer (10 minutes)**

1. The teacher chooses some important questions from students' KWL chart and the whole class discusses them. Such as:
  - Who is the main character?
  - What are the differences between Wesley and his classmates? List some examples.
  - What happened to Wesley?
  - What's the ending of the story?
  - What does Wesley like and dislike?
  - Why do Wesley's classmates change their attitude toward Wesley?
  - Do you like Wesley? Why?
  - If you were Wesley, how would you create your own civilization?

#### **D. Closure (5 minutes)**

1. The teacher makes a conclusion about the story and points out some important ideas from the story.
2. Ask students to recall the story again and try to think more questions about the story and write those down in the KWL chart.
3. The teacher divides students into five groups. (The teacher divides the class into heterogeneous group according to their "Getting to Know You Interview," teacher's daily observation and their strengths. Each group is composed with students with different strengths to help each other accomplish the further project.)
4. After the teacher divides the group, every student in the group will play a role in the literature circle. The roles are discussion director, connector, art master, word finder, summarizer, and literary investigator.

#### **The responsibility for each role in the literature circle:**

**Discussion Director:** Direct the discussion and keep the discussion focused.

**Connector:** Find out the connection between the book and the world outside.

**Art Master:** Provide a graphic, nonlinguistic response to the text.

**Word Finder:** Find out words and share with people in the group.

**Summarizer:** Help summarize and retell the story (who, when, where, why, how)

**Literary Investigator:** Choose the passages that you find silly, interesting, unusual, well-organized or meaningful

**E. Homework:** Every student prepares his or her job for his or her own literature circles

#### Class 2

#### **A. Warm-up: (3 minutes)**

1. The students' seats are arranged according to their literature circle groups.
2. The teacher gives the direction of leading the literature circle.
3. The teacher gives each group a discussion log, after finishing the discussion, each group will hand in their discussion log to the teacher.
4. The teacher reminds the word finder to write down the words they find on the poster in front of the class.

### **B. Mini Literature Circle (32 minutes)**

#### **Group discussion about the book**

1. Each group sits in its circle and holds a discussion.
2. Each student takes responsibility of his or her job in the literature circle.
3. The teacher takes turns to observe the group and facilitate the group discussion if needed.
4. When finishing the discussion, each group hands in the discussion log and the word finder writes down the words they find on the poster in front of the class.

### **C. Closure (10 minutes)**

1. The teacher concludes some important ideas from the discussion.
2. The teacher gives feedback and some suggestions about the discussion.
3. The teacher leads the class to review the vocabulary again and add more information if needed.

### **Class 3**

#### **A. Warm up (5 minutes)**

1. The teacher explains what the student will do for their group project.

Teacher: "After we read and discuss *Weslandia*, you find the specialty of Wesley; he builds up his own landia. Now I want every person to think about your own landia and if your group is going to create your own landia, what will be included? Try to use your imagination to create an interesting and meaningful civilization. Think about how Wesley did for himself. You may use any form to present your landia."

#### **Group discussion about the final project (35 minutes)**

1. Each group discusses his or her landia project.
2. The teacher takes turns to help each group and gives some suggestions to make sure the students comprehend what they are going to do for their final project.

### **B. Closure (5 minutes)**

Have one student from each group to share and give a simple outline about what they will do for the final project.

### **C. Homework**

Every student collects and brings materials or information they need to school next day.

### **Class 4 & 5**

#### **A. Warm-up: (5 minutes)**

1. The teacher and students arrange the seats according to each group's need.
2. The teacher gives each student the rubric for group project and explains it to the whole class.

### **B. Group Work (80 minutes)**

1. Every group starts working on its group project.

2. The teacher takes turns to help each group and gives some suggestions.

### **C. Closure (5 minutes)**

1. The teacher gives students information about the presentations.
2. Q & A time

### **D. Homework**

Each student prepares for his or her group presentation.

### **Class 6**

#### **A. Warm-up: (5 minutes)**

1. The teacher gives each student four evaluation sheets and explains how to evaluate each group.

### **B. Group Presentation (30 minutes)**

1. Each group presents the group project.
2. The teacher and the other groups check and make comments on the evaluation sheet.

### **C. Closure (10 minutes)**

#### **Sharing and responding**

1. Ask students to read aloud the feedback from the evaluation sheet.
2. Ask some students to share their feelings about the group presentation.
3. The teacher makes a conclusion about the group presentation.

### **D. Homework**

Write a short response about what you have learned from the group's presentation.

**Appendix A**  
**KWL Chart**

Name: \_\_\_\_\_

Date: \_\_\_\_\_

<b>K</b>	<b>W</b>	<b>L</b>
<b>What do I know?</b>	<b>What do I want to know?</b>	<b>What do I learn?</b>
Before we read Weslandia, do you discover anything from the book cover or the name?	What do you want to know from the story?	What did you learn from the story?

**Appendix B**  
**Getting to Know You**

Directions: Find a partner in the classroom and ask the following questions. Make sure your partner answers all the questions and you write down as much information as possible.

I am \_\_\_\_\_ and my interviewee is \_\_\_\_\_.

Date: \_\_\_\_\_

1. What's your name?
2. What's your favorite food?
3. What's your favorite subject?
4. What's your favorite TV show?
5. What's your favorite book?
6. What's your favorite sport?
7. What's your favorite activity?
8. List three things that you like to do.
9. List three things that you don't like to do.
10. What/Who are you afraid of? Why?
11. What do you want to be?
12. Do you want to be special in your class?

**Appendix C  
Group Discussion Log**

**Discussion Date:** \_\_\_\_\_

**Group:** \_\_\_\_\_

**Book title:** \_\_\_\_\_ **Author:** \_\_\_\_\_ **Illustrator:** \_\_\_\_\_

<b>1. Do you like this story? Why?</b>
<b>2. Do you like Wesley? Why?</b>
<b>3. Parts that our group wants to share:</b>
<b>4. Do you find any part that is hard to comprehend?</b>
<b>5. What would you do if you were Wesley?</b>

**Appendix D**

**Evaluation Form for Group Presentation**

Directions: You are going to evaluate your classmates' group presentation on a scale of 1 (being not good) to 5 (being very good). You are welcome to rate and give comments to other groups. Positive comments are encouraged to help their further presentation!

**The group you evaluate:** \_\_\_\_\_

**The project name:** \_\_\_\_\_

<b>Criteria</b>	<b>Rating</b>				
<b>1. Does their presentation match the project name?</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>2. Is the presentation a creative way to show their landia?</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>3. Does their presentation content provide enough information?</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>4. Does the group show great cooperation?</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>5. Does this group do a great job on their presentation?</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>More things I want to say....</b>					

**Appendix E****Group Presentation Rubric**

Names of group members: \_\_\_\_\_ Date: \_\_\_\_\_

<b>Criteria</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>Cooperation</b>	<b>Always helped Group members Get work done</b>	<b>Helped group members most of the time</b>	<b>Sometimes helped group members</b>	<b>Needed assistance from teacher to work within group</b>
<b>Respect</b>	<b>Always showed respect for group members</b>	<b>Almost always showed respect for group members</b>	<b>Sometimes showed respect</b>	<b>Needed assistance from teacher to work within group</b>
<b>Work habits</b>	<b>Always stayed on task</b>	<b>Stayed on task most of the time</b>	<b>Stayed on topic some of the time</b>	<b>Needed assistance from teacher to work within group</b>
<b>Language</b>	<b>Always used appropriate language when in group</b>	<b>Almost always used appropriate language when in group</b>	<b>Sometimes used appropriate language during group work</b>	<b>Needed assistance from teacher to work within group</b>

Adapted from: [http://www.edu.pe.ca/global\\_ed/grade%209/rubrics.htm](http://www.edu.pe.ca/global_ed/grade%209/rubrics.htm)

# PACE Lesson Plan - Aesop's Fable: The Fox and the Stork and Cum Clauses

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## I. Content

**A. Theme:** PACE on Aesop's Fable: *The Fox and the Stork*

**B. Functional Objectives:** SWBAT: Read an Aesop fable in Latin, listen to a fable in Latin, comprehend a fable in Latin.

**C. Performance Objectives:** SWBAT: Write a fable in Latin using the new grammatical form: "cum clauses"; sequence a fable; match the written word to corresponding visuals; compose original sentences in Latin using the grammatical form for this lesson both with and without given prompts; create and state morals for the fables in Latin or in English.

**D. Grammatical Objectives:** SWBAT: Generate grammatical rules for the form and function of a subjunctive "cum clause"; recognize and identify a subjunctive "cum clause"; compare/contrast the "cum clause" to other forms/functions of "cum."

**E. Vocabulary Objectives:** SWBAT: Identify in speech or by visual the following new vocabulary terms: 1. fox (*vulpecula*), 2. Stork (*ciconia*), 3. dinner (*cena*), 4. gullet/throat (*guttur*), 5. beak (*rostrum*), 6. table (*mensa*), 7. food (*obsonium*) 8. bowl (*cretera*), 9. clear vase (*vas vitreum*), 10. injustice (*iniuria*)

**F. Cultural Objectives:** SWBAT: Explain the purpose of a fable; identify the parts of a fable; discuss why the Romans and Greeks used fables; do a plot analysis and story map in order to understand how a fable is written to achieve its purpose.

**G. Standards Addressed:** 1.1, 1.2; 2.2; 3.2; 4.1 (*Standards for Teaching Classical Languages are the standards referenced for this lesson plan.*)

**II. Learner Description:** Latin III/IV students, intermediate high to pre-advanced considering that they are now beginning to recognize and use advanced Latin grammatical structures, such as the subjunctive—which this lesson continues to build upon. To this point they can also write on their own short paragraph sized essays or stories.

**III. Materials:** Overhead projector; transparencies of story visuals, the fable, and sheet with the main visuals; projector in order to show an online slide; the online slide on writing a fable; vocabulary and story visuals; sequencing homework worksheet; all scripts for vocab input and co-construction; tape; chalk; students' sets of story visuals; day 2's warm-up activity; copies of the fable for each student; fable dissection worksheet; characters' traits worksheet; compare/contrast fable worksheet packet; Brainstorming graphic organizer worksheet; hope and faith.

## IV. Activities (Day 1: Presentation of The Fox and the Stork)

**A. Warm-up** (10 mins./Standards: 1.2;2.1, 2.2; 3.2): The teacher will call upon the students to reflect on past learning about Aesop his genre of writing: fables. The teacher will ask probing questions to ascertain this information from students to engage them for the upcoming unit on fables as well as to use this time to take attendance. Thus, some of the questions (open utterances) are, as follows: Who was Aesop? Why is he famous even to this day? What did he write, what genre? What are fables? What purpose do they serve (to entertain, to instruct, to persuade, etc.)? What is the targeted audience of a fable? Explain to me the characters used in a fable. Why do you think that Aesop—who was a Greek—used animals as his characters?

**B. Input** (12 mins./Standards: 1.2; 2.2): (See Appendix A) **In Latin**, the teacher will present the purpose of the unit that the students will be reading a fable in Latin and at the end of the unit they will be writing a new fable. Then, the teacher will say to the students that before they hear the fable, they need to be introduced to the new vocabulary that the fable consists of. The vocabulary terms in question are as follows: fox (*vulpecula*), stork (*ciconia*), dinner (*cena*), gullet/throat (*guttur*), beak (*rostrum*), table (*mensa*), food (*obsonium*), bowl (*cretera*), clear vase (*vas vitreum*), injustice (*iniuria*).

For each item the teacher will have visuals of clip art that show the noun in question. For each item the teacher will give a description of the object using the Latin vocabulary term. The teacher will then hand these to random students. In order to solidify the vocabulary, the teacher will use comprehension checking as the terms are introduced using a combination of yes/no (*sic/non*), forced-choice, and open-ended questions. Also, since the visuals are with some students whenever I mention the term now or in Presentational mode, they are to show the entire class the visual.

**C. Pre-reading** (5 mins. Standards: 1.2): Now, the teacher will project on the overhead projector a sheet that has on it scenes from the fable the students are about to hear. The teacher will ask the students to predict what the fable will be about, by asking in English.

**D. Presentation I** (5 mins. Standards: 1.2; 2.2; 3.2): The teacher will now read the fable. While doing so, the teacher will project transparency visuals corresponding to the functional chunks of the story (also referred to as the "major moments of the story"). Of course, these are the same visuals used during pre-reading, but now are placed in their correct places in order to tell the exact fable. As the teacher reads aloud the fable and changes the visuals of the story, the students who have the vocabulary terms are to show to the class their vocabulary visual each time the term is encountered during the reading.

**E. Presentation II** (8 mins. Standards: 1.2; 2.2; 3.2): Now, the teacher will collect the vocabulary visuals from the random students to which the teacher handed the visuals. While

doing that the teacher will have another two students pass out to each student a set of visuals that are the exact visuals used to convey the “major events” of the story used during Presentation I. After each student receives his or her set, the teacher will again read aloud the story. This time the students will be asked to hold up the corresponding visual to the part of the story that is currently being read aloud. By doing this the students get to hear the story again, and the teacher can see quickly if they are following along as the fable is read and if they understand what they are hearing.

**F. Closure** (5 mins. Standards: 1.2; 3.2): After this second read-through, the teacher will have another two students gather up the sets of visuals. While that is happening, the teacher will call upon the students to verbally offer their morals of the fable in Latin or English depending upon the students preference and time.

**G. Homework/ Presentation III** (Standards: 1.1; 2.2; 3.2): The students then receive a worksheet with the story out of sequence (See Appendix B). On the left side of the worksheet are the same scenic visuals as the ones used previously in the day’s activities. On the right side are the phrases of the story. The task for the student is to correctly sequence the story and visuals by matching the phrase to its correct visual; then, they are to sequence the story by numbering them from 1 to 7 in correct order.

**VI. Evaluation:** The students will be evaluated using comprehension checking during the vocabulary input stage. During the Presentation I, the teacher will evaluate the students in two ways. First, the group of students who have the vocabulary visuals will be evaluated on how correctly they hold up the corresponding visual to the term as it heard during the reading. For the others, they will be evaluated on how well they can correctly identify the student with the correct visual. Then, they will be evaluated by how correctly they match the oral word to the visual when the fable is read again aloud during Presentation II.

## I. Activities (Day 2: End of P and all of A and C)

**A. Warm-up/Presentation IV** (10 mins. Standards: 1.1, 1.2; 2.2; 3.2): The teacher has prepared visuals of the story—same used to present the story the day before—and sheets of the story. Randomly selected students will each receive a visual of the story. Their task is to correctly sequence the story. Then another randomly selected group of students will each receive a card that has written a piece of the story. Their task is to correctly label the scene that correctly visualizes the words on their card. This is exactly the same task as last night’s homework. The rest of the class will self-correct their homework to what the groups are doing and will evaluate how well each group did. As the groups work on sequencing the story at the board, the teacher will walk around to check if homework was done.

**B. Attention** (3 mins. Standards: 1.1, 1.2): The teacher will now pass out to each student a copy of the story (See Appendix C). On the overhead projector, the teacher will project the text of the story with two clauses underlined. The teacher will call upon the students to observe and analyze the two underlined groups of words. The teacher will then tell the students to take a few moments to gather their thoughts on what they see about the underlined group of words.

**C. Co-Construction** (15 mins. Standards: 1.1, 1.2; 4.1 ): The teacher will ask probing questions to get the students to arrive at the rules of creating a subordinate clause using *cum* + subjunctive and its function in the sentence, which is to provide circumstantial information about the action going on in the main clause (See Appendix D).

**D. Independent Practice** (12 mins. Standards: 1.1, 1.2; 4.1): The teacher will then have the students divide off into pairs to work with each other to create three sentences that have them practice this new form. They will also have to create two sentences that uses *cum* as a preposition, and two sentences where *cum* is used with an indicative verb. The purpose of this activity is to help them understand the form and then contrast it to other “*cum* + x” concepts that they have seen before.

**E. Closure** (5 mins. Standards: 1.1, 1.2; 4.1): The teacher will call upon the pairs to share their sentences. The teacher will then close by asking the students what is the difference with the new “*cum* clause” versus the other uses of “*cum*.” This would require the students to reproduce their rule they created for today’s “*cum* clause.” Ticket out the door: as the students leave, they turn in their sentences that they created in groups.

**F. Homework/ Extension I** (Standards: 1.1; 4.1): The students will be given a sheet with all of the visuals again (See Appendix E). Their task for the evening is to select 3 and create sentences about the action in those visuals using the new form.

**II. Evaluation:** The students will be evaluated on how they participate during the classroom wide discussions. During the Independent Practice, the teacher uses a TALK form in so far as to make sure that the Talk is on and about the task. In order to see how accurate each group was on the use of the new form, the teacher will collect each group’s work as a means of formatively assessing them. I would then modify the following day’s activities depending on the results of this formative assessment. Also, the students will peer-assess each other during the warm-up activity and during the closure when they present their created sentences.

## I. Activities (Day 3: Review of C and Extension)

**A. Warm-up/ Reviewing Co-Constructed Form** (5 mins. Standards: 1.1, 1.2; 4.1): The students will present their sentences from homework by writing one sentence each upon the board. Thus, all the students together will co-assess the sentences on the board. Here the students will correct each others use of the form learned during Co-Construction.

- B. Input I** (2 mins.): The teacher will inform the students that they will now begin the process of writing their own fable. The teacher explains that in order for them to be able to do this, they will be working on filling out a plot analysis of the fable they have been working on since Day 1. Then they will fill out a story map (See Appendix F).
- C. Extension II:** (10 mins. Standards: 1.1, 1.2; 2.2; 3.2): The students for 5 minutes work individually to fill out the plot analysis graphic organizer. For the last 5 minutes they will work with their partner in order to compare/contrast their graphic organizers to make one perfect organizer. Then...
- D. Extension III** (10 mins. Standards: 1.1, 1.2; 2.2; 3.2): The partners then work together on a graphic organizer that analyzes the traits of the two characters in the fable (See Appendix G).
- E. Input 2** (10 mins. Standards: 2.1, 2.2): The teacher now opens the web and projects <http://www.slidesshare.net/loloceituno/how-to-write-a-fable>. This is a slide presentation on how to write a fable and what to consider when writing a fable.
- F. Closure** (6 mins. Standards: 1.1, 1.2; 2.2; 3.2): The teacher calls upon a few groups of partners to present to the class their graphic organizers. In the process, the entire class has the opportunity to compare/contrast their own with those presented. Also, the class has the opportunity to offer their own critiques to those groups as well as to the class as a whole.
- G. Homework/ Extension IV (Standards: 1.1, 1.2; 2.1, 2.2; 3.2)** The teacher gives to the students a Venn diagram and tells them to select another Aesop fable and compare it to the one used for this PACE lesson (See Appendix H). Also they are to write down a 5 additional morals from Aesop for the warm up activity the following day.
- II. Evaluation:** The students will be formatively evaluated by what they produce in class. Additionally, TALK will be used again, this time T and K will be the two areas being assessed during the group TPS's—Think, Pair, Shares. Additionally, the students will again peer-assess each other during the warm-up and during the closure activities in which some of the students present to the class their created sentences or their graphic organizers.
- I. Activities (Day 4: Extension)**
- A. Warm-up** (15 mins. Standards: 1.1, 1.2; 2.1, 2.2; 3.2): The teacher asks each student what other fable he or she read. The teacher then asks for four volunteers to present to the class their Venn diagrams. Here the teacher then asks the class about the parts of a fable and what a fable's mission is based on their findings from comparing/contrasting the two fables. Then the teacher goes around the class asking each student to offer to the class one moral they thought the best that they found. The teacher will record these morals on the board.
- B. Extension V/ Pre-write** (12 mins. Standards: 1.1, 1.2; 2.1, 2.2): The teacher will have two students pass out to the class a brainstorming graphic organizer for fables. (See Appendix I). The students will be asked to fill out this graphic organizer to help them create the foundation to their own fable they are write. They may use any moral they have found, from the list generated during the warm-up, or one that they make up themselves.
- C. Partner Practice** (12 mins. Standards: 1.1, 1.2; 2.2; 3.2): The students will then form groups of 3 or 4 in order to share amongst themselves their fable ideas. Each member of the group is to give positive or creative criticism in order to help each of their members create the best fable they can.
- D. Closure/Group share** (6 mins. Standards: 1.1, 1.2; 2.1, 2.2; 3.2): Each group is to select one fable foundation to share with the class and why they thought it was a good example to share.
- E. Homework (Standards: 1.1, 1.2; 2.1, 2.2; 4.1):** The students are to write their fable in Latin using the “cum clause” form they learned during Co-Construction.
- II. Evaluation:** The students will be evaluated on how they participate during the class discussion during the warm-up by the teacher placing a check mark next to their name on a Class Participation Chart (CPC) on a clip board. During “Partner Practice,” the teacher will be walking around the room to see what each partnership is doing and answering any questions that they have. The teacher resumes the CPC for the closure activity. The students during “partner practice” are to peer-critique and offer any help that they can to each other prior to the writing of their fables, which is set as homework.

### Appendix A – Vocabulary Input (Day 1)

*Bonum Diem, discipuli! Hodie, nos septimana incipiemus iter in disciplina Latina. Nos fabulam Latine lecturus sumus, novam grammaticam formam disciturus, et tandem vos fabulam vestram cum forma grammatical scribemus!*

Good day students. Today we are going to begin a week long journey in Latin class. We are going to be reading a fable in Latin, learning a new grammatical function to be discovered in the reading, and finally you will write your own fable using that new grammatical function.

*Sed, antea, primum necesse est nobis discere nova vocabularia ut fabulam, quem ego vobis mox lego, magis comprehendetis.*

But, before we get into that, we first need to learn some new vocabulary terms in order to better comprehend the fable, which I will read to you shortly.

*Ullae questiones? Optime! Incipiamus!*  
Any questions? Great! Here we go!

*Primum vocabulum nostrum est vulpecula. Hic est vulpecula et hic est Dominus Vulpecula ex nova cinema: De Casu Domini Vulpeculae. Vulpecula est animal quod in silvis vivat. Vulpecula carnem esse cupit. Vulpecula, autem, hominem non petit ut cibum. Nos secura sumus! Aliqua homina, autem, petere vulpeculas cupiunt. Sic, vulpeculae non securae.*

Our first word is fox. Here is a fox and here is Mr. Fox from the new movie: *Adventures of Mr. Fox*. A fox is an animal that lives in the forest. A fox likes to eat meat. A fox, however, does not seek out humans for food. So we are safe. Some humans, however, do like to chase foxes. So foxes are not safe.

*Nostrum vocabulum secundum est ciconia. Ciconia est magna avis. Dicitur ciconiae infantes vehunt ad novas parentes. Ecce! Hic est infantem. Et hic, ciconia eum ad novam mamma et tatta portat.*

Our second word is a stork. A stork is a big bird. Some say that a stork is the way that babies are delivered to new parents. Look, here is a baby. And the stork is carrying it to its new mom and dad.

*Nostrum vocabulum tertium est cena. Romani cenis fruuntur. Romani putaverunt cenas esse convivia magna. Ergo, maior est cena, maior est hospes. Cum sol occidit, cena accidit, sicut in America hodie.*

Our third term is dinner. The Romans enjoyed having dinners. Dinners for the Romans were important parties. The bigger the dinner, the more important the host seemed to the invited guests. Dinners were held when the sun went down, just like today in America.

*Nostrum vocabulum quartum est guttur. Hic est guttur ciconiae. Animavertite guttur ciconiae est longum et tenue. Multae res habent guttura praeter animalia hominaque.*

Our fourth term is the throat. Here is a stork's throat. Notice that the throat of a stork is long and narrow. Many objects have throats besides animals and humans.

*Nostrum vocabulum quintum est rostrum. Animavertite rostrum in ciconia. Hoc rostrum est longum et durum. Ecce ciconia infantem in rostrum tenet. Etiam ciconia cibum rostro edit.*

Our fifth term is beak. Notice the beak on the stork. This beak is long and strong. Notice that the stork is holding a baby on its beak. The stork eats with its beak.

*Nostrum vocabulum sextum est mensa. Hac mensa est mensa Romana. Talis mensa locutus est in cubiculo pro edente. Circum mensam sint tres lectos. Ergo hoc cubiculum nomine triclinium. Ecce hac mensa est dura quia ex marmore efficit.*

Our sixth term is a table. This table is a Roman table. This type of table is for the dining room in a Roman house. Around this table would be 3 couches. Thus, the name of the room: triclinia. Notice that this table is strong, for it is made from marble.

*Nostrum vocabulum septum est obsonium. Nunc, hoc verbum obsonium est cibum et cibum est obsonium. Qui vivant, obsonia edunt. Ciconia obsonium rostro suo edit.*

Our seventh term is food. Now this word food is a different word for food. Thus cibum is the same as obsonium. Those who are living eat food. A stork eats food with its beak.

*Nostrum vocabulum octavum est cretera. Hic est pictura de cretera Romana. In luna sunt multae creterae. Creterae lunae vocantur hae quia creterae lunae videntur sicut hac pictura. Ecce cretera. Si cupitis, obsonium locutus est in cretera.*

Our eighth term is bowl. Here is a picture of a Roman bowl. On the moon are many craters. The craters of the moon are called that because they look like this picture. Behold a bowl. If you like, food goes into a bowl.

*Nostrum vocabulum nonum est vitreum vas. Sicut ciconia guttur habet et ego guttur habeo et vos guttura habetis, hoc vas guttur habet, quoque, hic. Hoc vas vitreum tenere flores aut acquam potest. Vas vitreum tenere obsonium possit.*

Our ninth term is a clear vase. Just like a stork has a throat and I have a throat and you have a throat. This vase has a throat also, here (point to the throat of the bottle.) The vase here can hold flowers or water. The vase might also hold food.

*Tandem, nostrum vocabulum decimum est iniuria. Ecce picturae ex Peanuts. In prima pictura, Lucy vult Charlie Brown pilum pede pulsare. Sed, ecce in pictura secunda, Lucy deludit Charlie Brown. In deludendo Charlie Brown est iniuria. Cum Lucy pilum movet, iniuria est. Charlie Brown iniuriam a Lucy datur.*

Lastly, our tenth term is injustice. Behold this comic of the Peanuts. In the first picture, Lucy wants Charlie Brown to kick the ball. But behold in the second picture that Lucy tricks Charlie Brown. That is injustice. Moving the ball is an injustice. Charlie brown was given an injustice by Lucy.

**Appendix B – Sequencing the Story  
(Day 2)**



- A. ...obsoniumque in mensam effundit...
- B. ...spectat elusam Avis, pudet pigetque iniuriae.
- C. Olim, Vulpecula ad cenam invitavit Ciconiam...
- D. ...et, cum liquidum esset, lingua lingebat, quod Ciconia frustra rostro tentavit.
- E. Paucis diebus interlapsis, invitat ad cenam Avis Vulpeculam.
- F. Quod cum esset arti gutturis, Ciconia enim rostro facile exhaustit. Vulpeculae, autem, licuit obsonium videre, gustare non licuit.
- G. Vitreum vas situm erat, obsonii plenum.

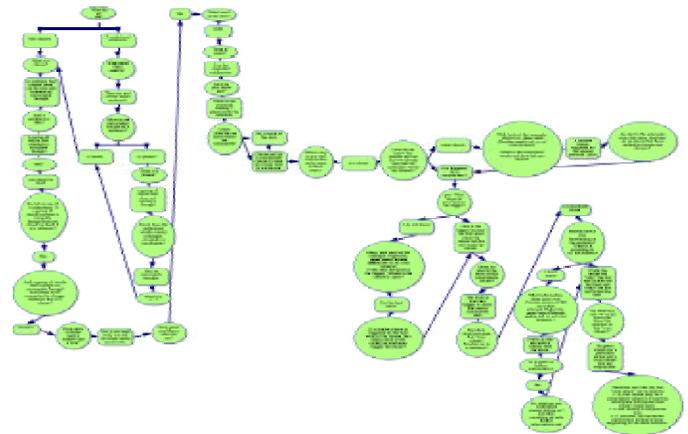
**Appendix C – The Fox and the Stork  
(Day 2)**

**De vulpecula et ciconia**

Olim, Vulpecula ad cenam invitavit Ciconiam obsoniumque in mensam effundit et, cum liquidum esset, lingua lingebat, quod Ciconia frustra rostro tentavit. Spectat elusam lingentem Avis, pudet pigetque iniuriae.

Paucis diebus interlapsis, invitat ad cenam Vulpeculam. Vitreum vas situm erat, obsonii plenum. Quod cum esset arti gutturis, Ciconia enim rostro facile exhaustit. Vulpeculae, autem, licuit obsonium videre, gustare non licuit.

**Appendix D – Co-construction Script  
(Day 2)**



## Appendix E – Extension/Homework (Day 2)

Nomen: \_\_\_\_\_

Directions: **Choose** 3 scenes from the story (below) and **write** a description of the scene in Latin. In your description, **you must** use a cum-clause.



## Appendix F – Fable Dissection Chart (Day 3)

Name: \_\_\_\_\_

Directions: Use the following graphic organizer to dissect the fable: *The Fox and the Stork*.

Exposition (Characters and Setting)	Rising Action (Events leading to conflict)	Conflict (Struggle in the Story)	Falling Action (Events Resulting from Conflict)	Moral (Lesson)

**Appendix G – Character Trait Chart  
(Day 3)**

**TRAITS CHART**

Directions: Write the main personality traits of two characters in the story. In the boxes below, list how the traits are revealed in the text. (Traits can be revealed by events, actions, words, thoughts, attitudes, and feelings.)

Character #1: \_\_\_\_\_  
Main Trait: \_\_\_\_\_

Character #2: \_\_\_\_\_  
Main Trait: \_\_\_\_\_

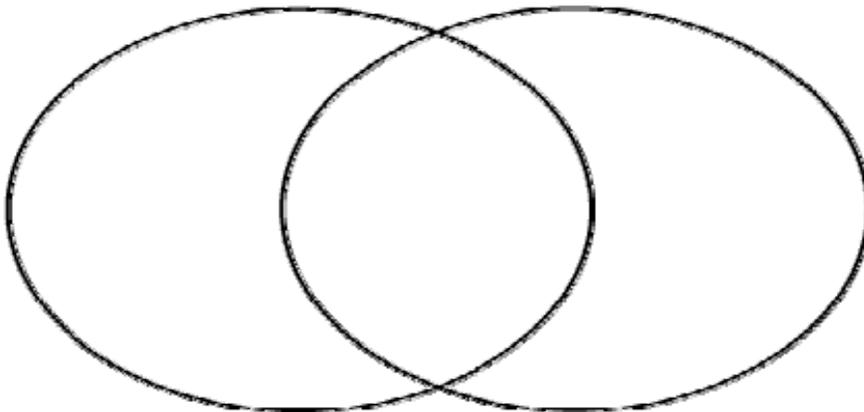
Page #	Revealed by...

Page #	Revealed by...

**Appendix H – Venn Diagram  
(Day 3)**

**Directions:** Compare and contrast the fable on The Fox and the Stork with the fable that you chose by using the following Venn diagram.

The Fox and the Stork \_\_\_\_\_



**Please provide 5 additional morals here:**

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

## Appendix I – Brainstorming Graphic Organizer (Day 4)

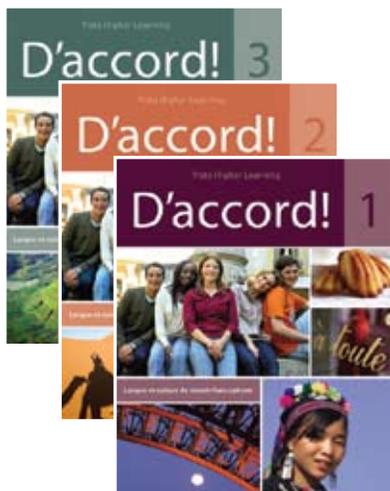
**Directions:** Use the following graphic organizer to brainstorm your own fable. Use all of your previous graphic organizers where you dissected *The Fox and the Stork* and the packet in which you used to compare/contrast *The Fox and the Stork* with another fable.

**Hint:** Let those worksheets lead you through the fable writing process! *Bonam Fortunam!*

### Brainstorming Organizer – Fable

Your Title: \_\_\_\_\_

Non-human characters and their descriptions	Human characters and their descriptions	Problem to be solved	Solution	Moral of the Fable



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## PACE Lesson Plan – *The Woman who Outshone the Sun* and Subject Pronouns

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6<sup>th</sup> graders: Novice high

### I. Content:

**A. Theme:** Subject pronouns through the children’s story *La mujer que brillaba aún más que el sol* (*The Woman who Outshone the Sun*) (Note: I have adapted the story to utilize more subject pronouns, use comprehensible language, and to have a variety of characters with speaking roles in order to make more meaningful activities for the grammar objective).

**B. Functional objectives:** SWBAT identify the vocabulary necessary for understanding the story, hypothesize about the events in the story, act out the story, tell their partner where the characters of the story are using a map, and write a poem.

**C. Performance objectives:** SWBAT answer the questions “qué, quién, cuándo, dónde, cómo and por qué” (what, who, when, where, how, why) in order to hypothesize the occurrences in the story using their knowledge of the vocabulary, hold up signs when they hear the corresponding word in the story, act out the story and put events in order, co-construct the concept of subject pronouns, create a poem using the characters of the story and subject pronouns along with a pattern for a textile of their own based on Zapotec designs.

**D. Grammatical Objectives:** SWBAT co-construct the meaning, function, and form of subject pronouns; and use these pronouns in order to write a poem about characters in the story.

**E. Vocabulary objectives:** SWBAT identify 12 vocabulary words which are used in the story. These words are: “brillar (to shine),” “sol (sun),” “la nutria (otter),” “los peces (the fishes),” “el hombre anciano (the old man),” “tener miedo (to be afraid),” “desconocido/a (stranger),” “peinarse (to comb),” “el pueblo (town),” “el río (river),” “pedir perdón (ask for forgiveness) and “salir (to leave).”

**F. Cultural objectives:** SWBAT listen to, act out, and put events in order from a legend from the Zapotec culture. They will discuss the culture from which the story comes, including the geographical location of the Zapotec people and their custom of weaving. SWBAT create their own weaving pattern based on the patterns this culture has been creating for generations.

**Perspectives**—The story itself is a part of the oral tradition of the culture. A perspective from Mexico comes through the story’s moral: People should treat everyone, even strangers, with respect.

**Practices**—In class we will discuss the way in which people create the colorful textiles and clothing they have been making for hundreds of years.

**Products**—SWBAT look at pictures of textiles from the Zapotec culture and have the opportunity to create their own

pattern based on the traditional designs.

**G. Standards addressed:** 1.1, 1.2, 1.3, 2.1, 2.2, 3.1, 3.2, 4.1, 4.2, 5.1

**H. Intelligences addressed:**

Visual—TPR (Total Physical Response) and pictures from the storybook, placing pictures in chronological order, demonstrating various activities on the board, giving examples of Zapotec weaving patterns, Venn diagram

Spatial-Logical—sequencing activity, drawing on math skills, Venn diagram, map information gap activity

Interpersonal—Partner work in interpersonal communication activity (map), working together as a group to act out the story, create a Venn diagram and brainstorm weaving pattern ideas

Intrapersonal—individual work on the presentational task of writing a poem and drawing a weaving pattern, hypothesizing the events of the story

Bodily-Kinesthetic—TPR used to teach vocabulary, raising signs in first reading of the story, acting out the second reading of the story

### II. Learner Description

Students are 6<sup>th</sup> graders in a school district in southwestern Pennsylvania near the city of Pittsburgh. This district is affluent and the students are mostly of the upper-middle or upper economic class. The 6<sup>th</sup> graders have Spanish class 5 days out of 6 for 30 minutes each time. Most of the students have studied Spanish since kindergarten or first grade. They have learned Spanish numbers, telling time, adjectives to describe themselves and others, activities they enjoy, and more. They would probably be classified as novice high-level speakers because they mostly speak in memorized phrases but they have a relatively wide vocabulary. They do not as of yet know how to conjugate verbs by themselves but they understand spoken and written word relatively well in context.

### III. Materials

**Day 1:** TPR pictures/signs to teach vocabulary of the story, story to show cover and pictures, whiteboard/chalkboard and markers/chalk, graphic organizer handout

**Day 2:** story, handouts with vocabulary review, handouts with pictures of the action of the story, TPR signs and nametags for third reading

**Day 3:** sticky putty/ tape/ magnets, whiteboard/ chalkboard, dry erase markers/ chalk, pictures of action of story and sentences, handouts with excerpts from the story typed out and pronouns in a bigger and bold font, worksheet with pronoun practice using the characters of the story

**Day 4:** whiteboard/chalkboard, markers/chalk, Venn diagram printouts or transparency if not using the board, information gap activity using a map of the state of Oaxaca with questions on the back

**Day 5:** whiteboard/chalkboard, markers/chalk, print-out pictures of Zapotec weavings and the process of weaving (or PowerPoint presentation), copies of rubric and assignment page for presentational task

## IV. Activities

### Day 1

A. Warm-up (5min): I will prepare students for the unit by telling them (in English) that we are starting to read a story which we will be working on for a few days. The story is based on a poem by Alejandro Cruz Martinez and adapted into story-form by Rosalma Zubizarreta. I will tell the class that we will be studying the language of the story as well as the culture. In order to understand what happens in the story, however, there are words that we need to learn first.

B. Input/ Engaging Learners (12 min. 1.2): I will show students the pictures as I read the words to them and tell them about the picture in Spanish with words they already know. For example, with “el río” (river), I will tell them that it has water in it because they know the word “agua.” I will do comprehension checks first by asking yes or no questions such as “¿Es el río? (Is it the river?)” and then with forced choice questions like “¿Es el río o el pueblo? (Is it the river or the town?)” As I go over these vocabulary words, I will give each picture to a different student. At this point in the lesson, I will ask students “¿Zack tiene la nutria? (Does Zack have the otter?)” and “¿Qué tiene Zack? (What does Zack have?)”

### Pre-reading

C. Guided Practice (5 min., 1.2, 3.1—Language Arts skills): The students will be asked to hypothesize what will occur in the story based on the vocabulary words they have just learned. As a group, students will come up with a story idea that they will tell the class. (This part of the lesson can be done in English). Then, I will show the class the cover of the book, tell them the title, and ask what they think it means. I will then ask the class if knowing this information changes their ideas about what the story could be about.

D. Independent Practice (5 min., 1.2, 3.1—Language Arts skills): I will pass out a graphic organizer which contains the questions “¿quién?”, “¿qué?”, “¿cómo?”, “¿cuándo?”, “¿dónde?”, and “¿por qué?” (Who? What? How? When? Where? Why?) Students will answer these questions (in English) on the graphic organizer with what they expect to happen in the story and who the characters will be, etc. Some of the students may share their ideas with the class if there is time.

E. Closure (3 min.): I will tell the students that tomorrow we will see if their predictions of the story are true or not. I will tell them to bring their predictions to class tomorrow. If they are not completed, they should be done for homework. I will walk around at the beginning of the next class to make sure everyone has completed the graphic organizer and they will get a point for participation if they have.

F. Homework: Students will need to finish answering the questions on the graphic organizer if they have not completed them in class.

### Day 2

A. Warm-up (4 min., 1.2): As students walk into the classroom, they will read the bellwork I have written on the board: “Please get out the handout with your predictions for the story. I will come around to check that you have completed them. Work on the vocabulary worksheet while I check homework.” I will walk around and give each student with completed questions a point. Incomplete assignments receive zero points. I will also pass out the vocabulary worksheet for them to work on. After checking homework, I will go over the vocabulary from the previous day and make sure that the students remember what each word means. I will pass out the construction paper TPR signs as I do this review, so that students will be able to hold up the pictures when they are named in the story during the first presentation.

I will prepare the students for the presentation of the story by telling them that they don’t have to understand every single word I say, just like when they are reading in English. They need to listen for words they do know in order to make a comprehensible context for the story. We are going to read the story three times and do different activities so that they understand the basic plot. I will tell them that I will help them understand the meaning by using pictures, facial expressions, and movements and they already know the background knowledge because they learned the vocabulary words.

### PRESENTATION

B. Input/ Engaging Learners (10 min., 1.2): I will read the story to the class with a lot of facial expressions and bodily actions to convey meaning. I will also show them the story’s pictures and read very slowly. The students will be asked to raise the vocabulary sign they have when they hear that word in the story.

C. Guided Practice (10 min. 1.2, 1.3): On the second reading of the story, students will be asked to act out the story as I read it. One student will be Lucía Zenteno, another the old man, one represents the otters, one represents the fish, one student will be the woman who speaks, one the boy, and another will be the young man. The rest of the students will be the rest of the town. They will hold either the vocabulary sign which pertains to their character (la nutria for the otters), or have a name tag (“El hombre joven” for the young man). Props and masks could also be utilized. (Note: Some of these characters were added in my adaptation of the story to better reach my objectives).

D. Independent Practice (5 min., 1.2, 3.1—Math-Sequencing): Students will be given a handout with 5 pictures on it which represent the action of the story but which are out of order. They will be asked to put the pictures in order from first to fifth as I read the story.

E. Closure (1 min.): I will say, in English, something like “Wow! You were nervous that you wouldn’t understand the story but you were able to act it out and put pictures in order! You really knew what was going on! I didn’t read any of the story in English and you still understood. That’s so cool!” I will ask the students what they felt was difficult or easy about this story.

## Day 3

A. Warm-up (3 min., 1.2, 3.1—Math-sequencing): I will put larger versions of the same 5 pictures the students had on their handout on Day 2 on the board with sticky putty or tape. These pictures will have sentences with them which summarize the story. I will ask the students to help me remember the order they go in. As they tell me the order, I will place the pictures in a chronological sequence on the board for visual learners to make more sense of the story.

## ATTENTION AND CO-CONSTRUCTION (TO BE DONE IN ENGLISH)

B. Input (12 min., 1.2, 3.1 (Language Arts) 4.1): I will draw attention to subject pronouns with a handout which contains segments of the story with the goal words in a larger, bolder font.

Script with questions used to *guide* students to the grammar points instead of explicitly *tell* them the rules:

Teacher: Do you notice anything that jumps out at you about the handout?

Student: Some words are bigger and bold.

T: OK.. I wonder why? What can you notice about the bold words?

S: They are mostly short words.

T: Oh, alright, most are short. But not 'nosotros.' That's a longer one. Does anyone know what any of those words mean?

S: I think 'tú' is 'you.'

T: OK, what kind of word is that? Adjective? Noun? Verb?

S: Noun?

T: Nouns talk about people, places and things. "You" is a person so it must be *some kind of noun*. So, what other words do you recognize?

S: "Yo." We talked about "yo soy" before.

T: Right, in your compositions. And, with those who did you talk about using "yo"?

S: Ourselves

T: So "yo" means---

S: "Me"?

T: What does "yo soy" mean? For example, "Yo soy generosa y amable..." (I am generous and friendly—point to myself).

S: Oh, "I am".

T: OK, so we figured out that these are "you" and "I." So, what do you think the other words would mean in English? Who else could we need to talk about?

S: Another person.

T: OK, so how do you do that? "He" and "she" right? Which of those words could be for "he" and "she"?

S: I think "él" is for a girl.

Another S: No, "ella" is a girl.

T: Well, let's look at the story. Who is the story talking about here?

It says "Lucía Zenteno llegó al pueblo. *Ella* era muy bonita y tenía mucho pelo negro."

S: Oh, "ella" is "she." It's about Lucía.

T: OK, "ella" is "she." Look at this part with "él." Who's in that part of the story?

S: It's a man so I guess that's "he".

T: We're figuring them out now! OK, what about "nosotros"?

S: I think the villagers are talking about themselves. So that would be "we."

T: OK, so the villagers talking about themselves would be "we." That makes sense. Now—"usted" and "ustedes."

S: Didn't we learn about "usted" before? I think that's another word for "you."

T: Oh, right, we use "usted" in a different way but it means "you" too. So "ustedes" has an 's' on the end and that usually indicates---

S: It's plural.

T: So more than one "you?" What would that be like in English?

S: You guys? You all?

T: Oh, OK. There isn't a good word for that in English then. So, how would you use that? For what people?

S: Talking to more than one other person?

T: Oh, like Lucía does at the end of when the villagers find her and she talks to all of them. "Ustedes necesitan tratar a todas las personas con respeto y amistad." Like "you guys need to treat everyone with respect and friendship".

S: Oh right.

T: So just one more from the story... "ellos". Who does the story talk about when it uses "ellos"?

S: I don't know.

T: Well, we have "me," "you," "we," "he," "she," and "you all." So who else can you talk about that it might be?

S: I think it's another "you all" like there are two "you"s.

T: Well, the book here talks about a group of people that the speaker isn't a part of. And they are talking *about* them and not *to* them.

S: "Them?"

T: Ok, this part is "they said", then. Look! You guys figured all of them out! There's one more that's not in the story, though. (Write "ellas" on the board). "Ellas." If "ellos" is "they" in a group with men and women or just men, who do you think could be in the group if the word is "ellas"?

S: So, it would be like "shes." More than one she. More than one girl.

T: Aha! It's "they" but for only girls then! OK, so what would "nosotros" mean then if it were changed to "nosotras"?

S: "Nosotros" is "we" so "nosotras" is "we" when there's only girls?

T: Oooh, OK! So in Spanish you can tell if a group is all girls or if there's a boy in it by the words in the sentence like "ellos" or "ellas," "nosotros" or "nosotras."

During the co-construction I will draw this chart on the board:

Yo = I
Tú = you (informal)
Usted = you (formal), él = he, ella = she

Nosotros, nosotras = we
Ustedes = you (plural); ellos, ellas = they

(Vosotros will be discussed later in the school year.)

C. Guided Practice (7 min., 1.2): I will ask for 4 students to come to the front of the room and stand in front of the whiteboard. This group will include 2 boys and 2 girls. I will make different groupings of the volunteers and then ask the rest of the class which pronoun they would use to talk **to** or **about** them. For example, I will have two girls in a group. The students would need “ellas” to talk **about** them and “ustedes” to talk **to** them. I will do this with a group of two boys, the group of all four students, just one boy and one girl. I will ask the volunteers what they would use to talk about themselves when they were in a mixed group and a group of all girls or all boys to use “nosotros.”

### **EXTENSION**

D. Independent Practice (5 min., 1.2): The students will begin working on a worksheet which utilizes the characters in the story and makes students choose which pronoun to use for each sentence. At the top of the worksheet there is a pronoun chart which will help them remember which pronoun is used where.

E. Closure (2 min.) I will tell the students that this worksheet is homework and that we will be going over it the next day during class. I will commend students for being able to come up with the grammar rules on their own. I will tell them that the next day we will be learning more about the culture from which the story came and working more with pronouns.

F. Homework: Students will be instructed to finish the worksheet using pronouns and characters from the story.

### **Day 4**

A. Warm-up (5 min., 1.2): I will have some bellwork questions on the board such as “Which pronoun would you use to talk **TO** your sister? Which would you use when talking **ABOUT** her to someone else?” I will then go over these questions with the students.

B. Input/ Engaging Learners (10 min., 1.2, 2.1, 2.2, 3.1—Social studies-geography, map reading): I will discuss the Zapotec culture and the origins of the story of Lucía Zenteno with the students. I will show the students a map of Mexico and Oaxaca, the state in which the Zapotecs live. This input will most likely be done in English, but this depends on how complex the discussion is and the ability of the students to understand spoken Spanish.

C. Guided Practice (6 min., 2.1, 2.2, 3.2, 4.2) Together the students and I will complete a Venn Diagram comparing the Zapotec culture with our own using what we know from the story, this input, and the maps from the following activity, which I will pass out for this activity as well. The Venn diagram can be done using an overhead projector, handouts for the students, or on the board with the students copying it into their notebooks.

D. Independent Practice: (6 min., 1.1, 3.1—Social Studies): Map information gap activity. Students will use the map handout and questions on the back to tell their partners where the

characters from the story currently are. The students are familiar with the question ¿Dónde estás? or ¿Dónde está el chico? The verb changes for the pronouns in ways that they are not always familiar with, but I will not be concerned with the verb tense at this point. The students can just use whichever form of “estar” they wish. They will begin to learn verb conjugations in the next unit. The students’ answers to their partners’ questions should include a pronoun and a town name. The questions they are to ask will be on the back of their maps. The students will write in the name of the town where the character is from their partner’s response, using their own map to find the spelling, next to the corresponding question. During the activity I will walk around the room and answer questions if students have any. I will also be grading the students using the TALK chart which assesses target language use, accuracy, listening to directions and their partner, and kindness.

E. Closure (3 min.): I will go over the information gap activity, asking the students where certain characters are on the map. I will ask Estudiante As and Bs the information that was originally missing for each of them to ensure that they successfully completed the activity. They will be told that tomorrow we will be working on a project and learning about the Zapotec tradition of weaving.

### **Day 5**

A. Warm-up (4 min., 1.2): I will have sentences on the board when the students enter the classroom for bellwork. These sentences will give them the pronouns and clues and they will have to tell me which character of the story is being described. One example is “Ella era misteriosa y desconocida al principio del cuento. Las personas tenían miedo de ella.” (“She is mysterious and unknown at the beginning of the story. The people are afraid of her.”) The answer would be “Lucía Zenteno.” I will go over the answers with the students.

B. Input/ Engaging Learners (8 min., 2.1, 2.2): I will explain and show the students pictures of Zapotec rugs, blankets, and wall hangings and the processes involved in making these pieces. (If actual weaving is available, its use is preferable to pictures). I will stress the length of time weavers spend on their tasks and the importance of this skill to the culture. The pictures could either be printed out or passed around the classroom or on a PowerPoint presentation.

C. Guided Practice (5 min., 2.1, 2.2, 3.1—Art): I will ask the students which themes they notice about the weavings and we will make a list together on the board. This list will be used as they make their own pattern for the following presentational task.

D. Independent Practice (12 min. 1.3, 2.1, 2.2, 3.1—Art, Language Arts (Processed writing skills), 5.1): This task combines the Zapotec weaving patterns, subject pronouns, and story comprehension. The students will be given a list of characters for the beginning, middle, and end of the story. They will need to write a sentence, changing the character’s name to a pronoun, about what is occurring at that point in the story or anything they know how to say. I will not grade

them on the conjugations of verbs because they do not know how to do this at this point, but instead I will make sure that the sentences make sense for the character at that point of the story. On the final copy, students will have to make their own design based on the weaving patterns of the Zapotecs.

I will explain the presentational task to the students and show them the rubric on which they will be graded. I will have examples on the board of sentences which would be acceptable for their poems. The students will have the remaining class time to work on their rough draft which will be collected at the beginning of the next class. The final copies will be due a few days after I return the rough drafts. I will hang the finished poems on the wall outside the classroom to showcase the hard work students have done on the projects as well as to share what we are working on with the rest of the school.

E. Closure (1 min.): I will remind the class that the rest of this project will be homework and that their rough drafts are due to me on the next class day. I will circle problems with the rough drafts and return them so that students can correct their mistakes before the final copy is due. (I will correct conjugation problems explicitly because they have not learned this). In this way I will comply with my school district's emphasis on "processed writing."

## V. Evaluation

I will give each student one point for completing the hypotheses and answering the questions after Day 1. They will also be given a formal grade on the presentational project using the attached rubric. TALK scores will be utilized in the interpersonal task on Day 4. (For more information on TALK scores see *Scrum and Glisan's Teacher's Handbook 3rd Edition*.)

## VI. Self-reflection

This PACE lesson plan began when I found the book [The Woman who Outshone the Sun](#). I had never read this story before but upon finding it I decided that it would lend itself nicely to this type of lesson. PACE stands for Presentation, Attention, Co-construction, and Extension activities and it is used to teach grammar implicitly through the means of an authentic text. The goal is to have the students perceive and understand the emphasized grammar by using and interacting in the target language.

I used three pre-reading activities to get the students familiar with the words and concepts found in the story. My reasoning for this was that it could lower their affective filters and ensure that students would feel comfortable with the plot events. The first pre-reading activity was to teach the new vocabulary by using pictures. I acted out, gave examples, and explained these words in ways that the students would understand in the target language. I next had the students make predictions, using just the vocabulary, about what would happen in the story. I then showed them the title and pictures in the book and asked them to further hypothesize by answering the basic "who, what, when, where, how, why?" questions.

For the first presentation of the story, I gave students the TPR pictures so that they could raise them in the air when they heard that word mentioned. This helped the bodily-kinesthetic

learners because they had an action to complete. It also helped the visual learners because they could see all of the pictures being raised all over the room for each vocabulary word heard in the story. Both the first presentation and the pre-reading activities were designed to follow Krashen's Input Theory. The students do not have to create with the language initially. They have plenty of time to take in the input and comprehend it before they have to speak.

Through the course of this PACE lesson, all of the 3 modes of communication and 3 Ps of culture were utilized. I wanted to incorporate culture and interpersonal communication with pronouns in the Day 4 independent practice, so I came up with the idea of using the map and characters of the story. I think this was a creative way to incorporate all the parts of the lesson and bring everything together. The presentational task allowed students to practice writing and also incorporated the cultural element of the Zapotec weaving. Through these activities, I was able to use the interpersonal and presentational modes of communication as well as the cultural elements of products, practices, and perspectives.

When I actually taught this lesson, the third presentation was omitted due to time constraints and the students' ability to understand the story quickly. They seemed to be comfortable with the plot and we were also a day behind the plan. The reason for this was that the students were so excited to do something new and were having so much fun with it that they were difficult to manage and were very loud. It was challenging to maintain order and make them listen to the story because they had something to say after every sentence. They made fun of the pictures in the book, joked that "stranger" meant "hobo" and thought that was funny, etc. This class is very intelligent and many of them understood the story at the first presentation. Those students then got bored so they acted out which prevented the rest of the class from being able to concentrate on listening. Overall I feel like it was a fun activity to do with the students but that there needs to be a good strategy for managing them or the PACE method will take twice as many days as planned.

My students had a good time in acting out the story and they did a good job with it, although I gave them a few instructions (in Spanish) during the story to help them. I also edited the story as I went to make it go faster and to get to the pieces which were most important and had the most action for the students to act out. The third reading was also omitted because they understood what was happening in the story and it was another time-saving strategy. I went directly from the second reading/ acting out to the worksheet on which students put the 5 main points in order. They did a great job with this activity. Putting the pictures in order was difficult because they are not very descriptive pictures, but the students were able to read the sentences I had written to describe each picture and label with which picture those sentences went. They surprised me with their ability to read sentences and understand what they meant with conjugated (past tense!) verbs and vocabulary they didn't know mixed in with what they did know. I had told them to look for the words they recognize to match the pictures and the sentences. Many of them were able to say what the whole sentence meant, though, which was excellent and even above

my expectations.

My students were very successful in the co-construction portion of the PACE method. They have had some previous experience with subject pronouns but this put everything together for them. They were able to use clues from the story as well as my probing questions to arrive at the correct forms, meanings, and functions for themselves. This lesson was very exciting and I was pleased at how well the students performed with it.

The poems and weaving patterns that the students created for their presentational task turned out well and I thought it was an interesting way for them to put pronouns, culture, and the story together into one project. They were very excited to have their work hanging outside of the classroom as well. I feel that the PACE method boosted my students' self esteem as they realized that they were able to understand a whole story in Spanish and even read sentences by themselves with words they've never seen before! This project took many hours of planning and preparation and difficult considerations. It was a bit stressful to teach because there are so many materials and chances for the students to get confused. Overall, I think that teaching a PACE lesson was worth the hard work because the students were able to learn and retain more by hearing and interacting with an authentic story in the target language, which is exciting and meaningful.

I would utilize this lesson plan again but next time I would come up with other methods for classroom management, especially during the presentation stage. I would also try to utilize an overhead projector or PowerPoint presentation instead of printing out all of the pictures and copies of the story's text. Currently, though, I am teaching at a school which is undergoing construction. The classroom is on the stage next to the gymnasium separated by a temporary wall. There is a projection screen but it comes down in the middle of the classroom so it is impractical to use. In the future when I use this lesson plan again, I will adapt the materials so that I can save paper and utilize more technology.

## **Appendix A – La mujer que brillaba aún más que el sol (adapted by Melissa Good)**

- p. 2. Un día, una mujer que se llama Lucía Zenteno llegó al pueblo. Ella era muy bonita y tenía mucho pelo negro que fluía en el aire. Había mariposas y flores siempre con ella y también tenía una mascota iguana.
- p. 4. Lucía Zenteno era muy misteriosa porque nadie en el pueblo sabía de dónde era. Algunas personas decían que ella brillaba aún más que el sol. Otras decían que ella bloqueaba el sol porque tenía demasiado pelo muy oscuro. Ella era una desconocida y por eso, las personas del pueblo tenían miedo.
- p. 6. Había un río cerca del pueblo. Cada día Lucía se bañaba en el río. El río la amaba a ella y cuando lavaba su pelo, el agua no quería separarse de ella. El río fluía en su pelo hasta que se peinaba.
- p. 8-10. Un hombre anciano quien era muy respetado en el pueblo

decía que las personas debían honrarla porque ella comprende la naturaleza. Pero, ella era muy extraña y rara para ellos del pueblo y mandaron que ella fuera. Ellos tenían miedo de ella porque era diferente.

- p. 12- 14. Recuerda que el río estaba enamorado con Lucía. Y, cuando ella salió del pueblo, el río estaba en su pelo. No quiso ser separado de ella. Las nutrias y los peces estaban también con el río en el pelo de Lucía cuando salió del pueblo.
- p. 16-18. Después de pocos días, las personas del pueblo estaban tristes porque jamás no tenían un río.  
“Nosotros no podemos vivir sin el agua del río” dijo un hombre.  
“Los árboles y las plantas están enfermos y tienen mucha sed.” dijo una mujer.  
“Todos los animales salieron, también. Ellos no tienen nada para comer sin los peces del río.”  
“Entonces, nosotros debemos preguntarle a Lucía Zenteno regresar al pueblo” él dijo.  
“Sí... Yo estoy de acuerdo” ella replicó.
- p. 20-22) Las personas del pueblo caminaban para buscar a Lucía. Después de mucho tiempo, le buscaron en una cueva con su mascota iguana.  
Nadie quiso hablar pero después de un momento un hombre joven dijo “Lucía, nosotros queremos pedirte perdón. Tú no eres una mujer mala. ¡Por favor regrese al pueblo y nos da nuestro río!
- p. 24. Lucía pensó de las palabras de él y dijo “Yo voy a preguntar el río regresar al pueblo. Pero, el río da todas las personas el agua cuando tenían sed. Ustedes necesitan tratar a todas las personas con respeto y amistad, aunque son diferentes que ustedes.”

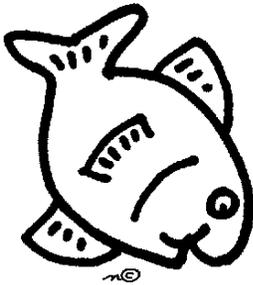
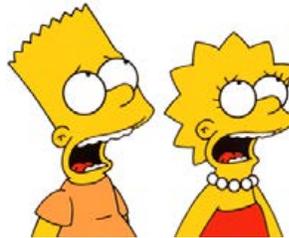
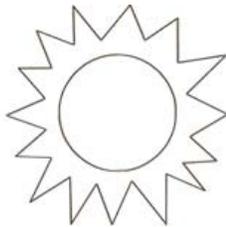
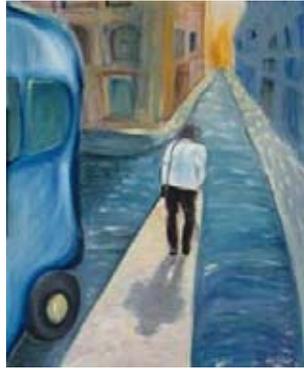
Las personas eran muy tristes porque habían tratado mal a ella, y por eso Lucía decidió regresar al pueblo y devolvió el río. Lucía se peinó su pelo negro en el lugar correcto y el río salió de su pelo. Los peces y las nutrias regresaron al río también.

- p. 26-28. “¡Nosotros tenemos el río otra vez! ¡Olé!” dijo el hombre joven.  
“¡Yo estoy muy feliz! Ahora, tú puedes jugar en el agua, m’ijo” una madre dijo a su niño.  
“¡Y usted puede cultivar las verduras y frutas otra vez señor!” el chico dijo al hombre anciano.

Todo el pueblo estaba muy feliz que de nuevo tenía el río.

- p. 30. Había muchas risas y felicidad y entre eso, nadie vio a dónde va Lucía. “¿Señor?” Preguntó el chico al hombre anciano.  
“Dónde está Lucía Zenteno?”  
“Ella está con nosotros en todas partes. Nosotros no podemos verla, pero está aquí, protegándonos y ayudándonos comprender y respetar uno a otro”. Él dice, “Ella nos ayudó vivir con más respeto y con más amor por todas las personas aunque cuando son diferentes o desconocidas.

## Appendix B – Vocabulary Handout (Day 2)



La nutria  
El pueblo  
Peinarse  
(Tener) miedo  
Brillar  
El pez (los peces)  
Pedir perdón

Salir  
El pelo  
El desconocido/  
la desconocida  
El río  
El sol  
El hombre anciano

### Appendix C – Co-construction Handout (Day 3)

Un día, una mujer que se llama Lucía Zenteno llegó al pueblo. **Ella** era muy bonita y tenía mucho pelo negro que fluía en el aire. Había mariposas y flores siempre con **ella** y también tenía una mascota iguana.

Lucía Zenteno era muy misteriosa porque nadie en el pueblo sabía de dónde era. Algunas personas decían que **ella** brillaba aún más que el sol. Otras decían que **ella** bloqueaba el sol porque tenía demasiado pelo muy oscuro. **Ella** era una desconocida y por eso, las personas del pueblo tenían miedo.

Un hombre anciano, quien era muy respetado en el pueblo, decía que las personas debían honrarla porque **ella** comprende la naturaleza. Pero, **ella** era muy extraña y rara para **ellos** del pueblo y mandaron que ella fuera. Ellos tenían miedo de ella porque era diferente.

Después de pocos días, las personas del pueblo estaban tristes porque jamás no tenían un río.

"**Nosotros** no podemos vivir sin el agua del río" dijo un hombre joven.

"Los árboles y las plantas están enfermos y tienen mucha sed." dijo una mujer.

"Todos los animales se fueron, también. **Ellos** no tienen nada para comer sin los peces del río."

"Entonces, **nosotros** debemos preguntarle a Lucía Zenteno regresar al pueblo" **él** dijo. "Si... **Yo** estoy de acuerdo" ella replicó.

Las personas del pueblo caminaban para buscar a Lucía. Después de mucho tiempo, le buscaron en una cueva con su mascota iguana.

Nadie quiso hablar pero después de un momento el hombre joven dijo "Lucía, **nosotros** queremos pedirte perdón. **Tú** no eres una mujer mala. ¡Por favor regrese al pueblo y nos da nuestro río!

Lucía pensó de las palabras de **él** y dijo "**Yo** voy a preguntar el río regresar al pueblo. Pero, el río da todas las personas el agua cuando tenían sed. **Ustedes** necesitan tratar a todas las personas con respeto y amistad, aunque son diferentes que **ustedes**." "¡**Nosotros** tenemos el río otra vez! ¡Olé!" dijo el hombre joven.

"¡**Yo** estoy muy feliz! Ahora, **tú** puedes jugar en el agua, hijo" una madre dijo a su niño.

"¡Y **usted** puede cultivar las verduras y frutas otra vez señor!" el chico dijo al hombre viejo.

## Appendix D – Pronoun Worksheet (Day 3)

Nombre \_\_\_\_\_ Fecha \_\_\_\_\_

Yo = I	Nosotros/Nosotras = We
Tú = you (informal)	
Usted = you (formal), él = he, ella = she	Ustedes, ellos/ ellas = you all, they

Choose the correct pronoun to talk **about** the following people (and animals):

1. Lucía Zenteno : \_\_\_\_\_
2. El hombre anciano : \_\_\_\_\_
3. La mujer : \_\_\_\_\_
4. Todas las personas del pueblo : \_\_\_\_\_
5. Un grupo de mujeres: \_\_\_\_\_
6. Las nutrias, los peces, y tú : \_\_\_\_\_

Choose the correct pronoun to talk **to** the following people:

1. Lucía Zenteno : \_\_\_\_\_
2. El hombre anciano : \_\_\_\_\_
3. La mujer : \_\_\_\_\_
4. El chico : \_\_\_\_\_
5. Todas las personas del pueblo : \_\_\_\_\_
6. Un grupo de chicas : \_\_\_\_\_

## Appendix E – Rubric for Poem (Day 5)

### Written (26 points)

Do you have the correct **subject pronoun** for each of the 13 characters?

0 1 2 3 4 5 6 7 8 9 10 11 12 13

Do you have a sentence that **makes sense** for the character?

0 1 2 3 4 5 6 7 8 9 10 11 12 13

### Weaving Pattern (10 points)

Did you create and include a weaving pattern at the bottom of your poem?

0 1 2

Is it colorful?

0 1 2 3

Is this pattern **your own but similar** to the work the Zapotecs create? (Curves would be impossible to weave on a loom!—no circles)

0 1 2 3 4 5

**Total** \_\_\_\_\_

# The Use of Movement in the World Language Classroom

by Cherie L. Garrett  
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Many students in the today's classrooms dislike school because they don't find the learning activities engaging or fun. They would rather text on their cell phones or play videogames. However, one way to engage students is to use movement in the classroom which provides variety and novelty especially since many of our students lead a sedentary lifestyle which lacks movement of any type. I have found that the use of movement in the world language classroom energizes students, leads to more efficient learning and is much more fun than traditional textbook activities.

According to Eric Jensen (2000), all students need 30 minutes of physical movement a day to stimulate the brain. Movement increases learning efficiency by creating stronger memories and activating more memory pathways which in turn leads to better recall of content. Also, the use of movement improves circulation, enhances episodic encoding, increases learning and leads to an increase in feel good chemicals that elicit a more positive attitude.

Several of the students' favorite activities in my world language classroom are the "Ball Toss with Vocabulary," the Vocabulary Relay," "Mix-Pair-Share," "I Like People," and the "Verb Conjugation Relays." These activities are done in the target language to practice vocabulary and verb conjugations, to respond to open-ended questions, and to describe traits or activities. All of the activities can be adjusted to suit the students' level of language proficiency. Here are the activities:

## Ball Toss with Vocabulary

- Small groups of 6-8 students form small circles.
- Each student wears a name tag holder with a picture of a vocabulary word in the plastic pocket.
- A set pattern is established as the ball is passed and the word is said in the target language.
- A second ball can be added to the circle with the same pattern being followed.
- When the teacher blows a whistle, the pattern is reverse.
- After 2 or 3 minutes, the teacher pauses the game and the students switch vocabulary words by rotating the vocabulary picture one person to the left.
- The game resumes until the teacher blows the whistle again to switch words after 2 or 3 minutes.

## Vocabulary Relay

- Students form two teams and each team lines up in a single file behind the team captain.
- When students hear the teacher blow a whistle, the first person from each team walks quickly to the bowl of slips placed at the other end of the room. He or she silently reads what is on the paper and then acts it out.
- Each team tries to guess what the person from his or her own team is doing by guessing the word or phrase in the target

language.

- When the action is guessed, the person from that team walks back quickly and tags the next person in his team.
- Play continues until all words are guessed.

## Mix-Pair-Share

- The teacher plays music and students walk around the room.
- When the teacher stops the music, students pair with the person closest to them.
- The teacher announces a topic to discuss in the target language. (For example: "What do you like to do?")
- After a set amount of time, the teacher calls time and has several students share their responses with the large group.
- The teacher plays the music again and students begin the activity again with a different teacher question prompt.

## I Like People

- The class forms one large circle using their chairs.
- The teacher starts by standing in the center of the circle and saying in the target language, "I like people. I especially like people who..." and the teacher names a specific trait.
- People who possess that trait stand and switch seats with other people who are standing.
- The teacher takes someone's seat and the student left without a seat continues the game with a different trait in the target language using the expression, "I like people. I especially like people who..."

## Verb Conjugation Relays

- Students form teams of 5 students in each team.
- Each team stands in a straight line facing the front.
- The teacher says a verb in the target language and states a tense.
- The students on each team pass an object as they say the correct verb conjugations.
- The first team to finish must say the correct forms of the verb before receiving a point.
- The first person on each team then moves to the back of the team line.
- A new verb is called and play begins again.



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## Dynamic Oral Assessment: “There’s Nothing to Be Nervous About”

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### Brainstorming

After 18 weeks of vocabulary and grammar assessment, I knew I had waited too long to orally assess my students. I kept putting it off, however, because I was unsure of how to assess them orally and how to grade their oral production. Showing a picture with the directions “describe the picture” seemed inadequate in every aspect. Recognizing the need and requirement to communicate in Spanish and not only reproduce memorized language chunks, and having a class that is taught primarily in Spanish, written assessments were no longer sufficient. For this reason, I chose to use and consequently examine Dynamic Oral Assessment (DOA) with my Spanish II learners as a means of assessing their communication in Spanish and their learning throughout the process.

Dynamic Assessment (DA) is an innovative way of assessing students because of the involvement and feedback on the teacher’s behalf *during* the assessment. This feedback is called mediated assistance, since the teacher intervenes throughout the assessment when he or she deems necessary. The intervention is based upon what the teacher wants to assess – verb conjugations, verb tenses, adjective/noun agreement. Therefore, a big component of DA is teacher preparation so that she may be able to anticipate potential student errors. Throughout DA, the ultimate goal is to elicit change in the student’s oral production. What takes place, essentially, is more of a conversation between the learner and the assessor. When the learner errs, the assessor helps in that instant (via a clarification or forced-choice question, for example), providing the assistance the learner needs in order to be successful at that point in time. The mediated assistance will hopefully carry over onto latter parts of the assessment dialogue.

As a Spanish teacher who studied the language without learning how to communicate in it, and as a graduate student who studied theories on language acquisition, I believe that students must speak in order to acquire language. DA allows my students to speak in such a way that I may witness their learning, which lends itself to language acquisition. DA is important to me because it allows students to communicate in a simulated “real-world” situation. I believe that DOA mimics a “real-world” situation because native speakers will often ask for clarification while speaking with a non-native speaker. DA also places oral assessment in a more positive light because students are helped during the assessment. They are corrected immediately after they err, instead of being told what they did wrong at the end of the assessment. Just as in oral classroom activities, during DOA I am able to scaffold my students through the test in hopes that the mistakes they make in the beginning are not repeated in the end.

I believe that learning can occur in a relatively short period of

time, and throughout this project, I hope to discover how my help affects student performance during oral assessment and if my students can learn to use/incorporate my help better. I also want to discover how my students are developing during assessment.

### Assessment Procedures

For the purposes of this project, I have chosen to compare two DOAs in order to see where and how my students err, and to trace low, medium, and high-achieving students and their production. In order to carry out DOA with my students, I wanted them to feel prepared and not be completely surprised by the oral assessment. For the first DOA, I had my students work in pairs to create a five-panel story. At this point in time in Spanish II, we were studying the preterit tense, chores, and city locations. The students’ creativity was not stifled, and they were given the following parameters to include in their drawings: 1-2 chores, allowance/receiving money, 1-2 ways in which the money was spent, and the time of day these activities took place. I gave my students about 10 minutes of class time to brainstorm and the following day gave them 10-15 more minutes to draw. Since their five-panel story was not that long and their drawings were not that elaborate, I felt 25 minutes of class time was sufficient. What they did not finish in class, they completed for their homework.

During the time of the second DOA, we were studying affirmative *tú* commands, directions, and more specific city vocabulary. Therefore, for DOA 2, I used an authentic map from Oaxaca, Mexico and informed my students that they would be shown a map and would have to give complete directions. Appendix 1 shows the map I used for the second DOA. I highlighted the route my students had to take and told them that I was staying at *El Atrio* and needed to get to *el correo* (the post office) in order to send some postcards home. Their job was to get me there by giving me as complete directions as possible by using affirmative *tú* (you) commands, as well as any given landmarks and/or street names.

For both DOAs, my students were given the opportunity to practice in class. The day before the first DOA, the students took turns seeing and practicing each pair’s five-panel story. They were to tell a story in the preterit providing as much information as possible. Prior to allowing them to circulate in the room, I had a trial run with one of my students and his drawing. In front of the class, I attached his drawing to the board and said: “Tell me what is going on in this story. Use the preterit to talk about *él* (he) or *ella* (she), and provide as much information as possible.” This enabled the students to see my expectations and essentially how the DOA would work. While conversing with a student about his drawing, I mediated the conversation by asking *¿A qué hora?* (At what time?), if he forgot the time, or repeated one of his verb conjugations accompanied by the subject pronoun if he said the *yo* (I) form instead of the *él/ella* (he/she) form (*¿Yo compré?* [I bought?] to which the student responded with the correct form, *compró* [he/she bought]). After the trial run, I also reduced anxiety by telling my students that they would see these exact drawings the following day. Appendix 2 shows a few examples of five-panel stories that my students created and from which they

could choose for the DOA.

By the time of DOA 2, directions and affirmative *tú* (you) commands seemed fairly easy for my students. We had practiced a great deal giving directions both orally and through written work. So, even though I did not give my students the opportunity to see the map I had chosen prior to DOA 2, I felt confident in my students' overall ability to give directions. By using DOA, I wanted to examine students' learning while they were being assessed. I feel that my time abroad was one long oral assessment, as the more I tried to speak, the more mistakes I made. These mistakes were in turn corrected by native speakers. Over time, however, I learned to use accurate grammar and vocabulary, so the mistakes I made at first, I did not make later. I wanted to try to re-create this situation with my students.

Since this was an assessment, each student started off with 20 points, and when I needed to ask a clarification question or offer a forced-choice question for vocabulary, the student lost one point. Each frame was worth 4 points, the maximum points a student could miss per frame. The goal was to see if the number of mistakes they made at the beginning of the DOA was reduced by the end of the assessment. For example, during DOA 1 Hank (Table 1, S2) (all student names have been changed) said in frame 1 "*Corté el césped*" (I cut the grass.) to which I responded "*¿Quién, yo?*" (Who, me?) Realizing that he did not properly conjugate the verb, Hank said "*Cortó*" (He cut.). Another example in DOA 1 happened during frame 2 when Chad (Table 1, S31) forgot how to say take out the trash. He asked "*¿Cómo se dice to take out the trash?*" (How do you say to take out the trash?) I responded with a forced-choice question, which enabled him to figure out and properly conjugate *sacar la basura* (to take out the trash). To determine if my help affected student performance during assessment, and if they developed during assessment, I needed to document their performance. First I used notes that I took during the DOAs. Second I used a few transcribed assessments. By examining these two sources of information, I was able to see if students were capable of successfully incorporating my help throughout their DOA, which would lead me to believe that learning had taken place during the time of the DOA.

## How DOA Works

In order to see how my help affected student performance during the DOA or if my students learned to use/incorporate my help, I chose to track the scores I gathered from DOA 1. Table 1 delineates all 34 of my students and their performance during each frame.

**Table 1: Comparison across students in DOA**

Students	Frame 1	Frame 2	Frame 3	Frame 4	Frame 5
S1	0	0	0	1	0
S2	1	3	1	0	0
S3	1	0	1	0	0
S4	0	2	0	2	1
S5	0	0	1	1	2
S6	0	0	1	0	1
S7	0	0	1	0	0
S8	0	1	0	1	1
S9	0	0	0	1	1
S10	0	0	2	0	0
S11	0	0	0	0	1
S12	1	2	1	1	3
S13	2	3	0	4	2
S14	0	0	0	0	2
S15	1	4	2	0	3
S16	0	0	0	1	0
S17	0	0	3	1	0
S18	0	1	0	2	0
S19	1	0	0	0	1
S20	1	0	1	1	1
S21	0	0	0	0	0
S22	0	0	1	1	0
S23	1	1	0	0	1
S24	0	0	0	1	1
S25	0	0	1	1	1
S26	2	1	0	0	1
S27	1	0	2	0	0
S28	0	1	1	0	1
S29	0	1	0	0	0
S30	0	0	0	0	1
S31	2	1	0	1	0
S32	2	1	0	2	0
S33	1	2	1	0	1
S34	1	0	0	1	2
Average	0.53	0.71	0.59	0.68	0.82

The numbers, 0-4, correspond to the number of times I offered each student assistance during each frame.

As the averages depict in this table, the errors within each frame actually increased from frames 1-2, practically leveled off between frames 2-4, and increased again between frames 4-5. Prior to analyzing this evidence, I had assumed that the number of errors was going to decrease, which I will later discuss, based on the concept of DOA.

Taking a closer look at S20's DOA 1, we notice that his total score was a 16/20. After hearing the same directions they heard the day earlier: "Tell me what is going on in this story. Use the preterit to talk about *él* (he) or *ella* (she), and provide as much information as possible," Frank began describing the five-panel skit that can be found in Appendix 2.A and for frame 1 said to me:

Frank: *Él puse la mesa a las seis y media.* (He I set the table at 6:30.)

Teacher: *¿Yo puse? (I set?)* [score 19/20]

Frank: *Puso.* (He set.)

At this point in time, his score was 19/20. During frame 3, Frank lost his second point:

Frank: *Fue la tienda a las nueve cuatro seis.* (He went to the store at nine four six.)

Teacher: *¿Cuatro? (Four?)* [score 18/20]

Frank: (smiling) *Cuarenta. Cuarenta y seis.* (Forty. Forty six.)

Oddly enough, when Frank started to talk about frame 4, he

omitted the time all together, which prompted my question *¿A qué hora?* (At what time?), in turn bringing Frank's total score to 17/20. For the final frame, Frank began:

Frank: A las doce treinta y nueve, él juego beisbol. (At 12:39, he I play baseball.)

Teacher: Yo juego ahora. (I play right now.) [score 16/20]

Frank: Él jugó. (He played.)

This resulted in Frank's final score of 16/20.

Next, I want to describe S15, Nick, whose final score on DOA I was 10/20. The five-panel story Nick described can be found in Appendix 2.B. During frame 1 he failed to include the time, which brought his score to a 19/20. Frame 2 was problematic for Nick who I assume wanted to say "Él llenó el tanque con gasolina" (He filled the tank with gas.). The following was frame 2's dialogue between Nick and me:

Nick: Llené. (I filled.)

Teacher: Yo llené... (I filled...) [score 18/20]

Nick: Él llené. (He I filled.)

Teacher: Yo llené. Él lle-- (I filled. He fill--.) [score 17/20]

Nick: Él llenó. (He filled.)

Teacher: Bien. ¿Llenó qué? (Good. He filled what?) [score 16/20]

Nick: Él llenó el tanque con... llenó el tanque. (He filled the tank with...he filled the tank.)

Nick: (moving onto frame 3) La persona gave... (The person gave...)

Teacher: (pointing to frame 2) Un segundo, Nick. ¿A qué hora llenó él el tanque? (One second, Nick. What time did he fill the tank?) [score 15/20]

Nick: Oh. Nueve y media. (Oh. 9:30).

As Nick began to describe frame 3, his score was 15/20. He lost two more points during frame 3, both related to the verb *dar* (to give). Nick did not lose any points in frame 4 but lost three in frame 5. I asked three clarification questions about the frame: 1. *¿Adónde fue?* (Where did he go?); 2. *¿A qué hora?* (At what time?); 3. *¿Qué mandó?* (What did he send?).

During DOA students need to perceive that the mediation is provided in order to help them incorporate said help and succeed. Taking a closer look at these two students' dialogues, Nick's performance demonstrates that the entire DOA I was out of his reach/Zone of Proximal Development (ZPD), and that despite my efforts, he could not be half helped. Had DOA I been within Nick's ZPD the error he made in frame 1, omitting the time, theoretically would have been less likely to occur in frame 2, and again in frame 5, due to the fact that he would have internalized the need to add in the time and done it. Frank, on the other hand, who conjugated *poner* (to put) with the wrong subject pronoun in frame 1, incorporated my help during subsequent frames 2, 3, and 4 and conjugated the verbs in the third person singular form.

Interestingly enough, S30, Beth, used her hands a lot during the DOA to aid with preterit verb conjugations. She traced the endings on the desk while conjugating regular -ar, -er, and -ir verbs. I found this interesting as she was the only student who had a system to assist herself with remembering verb conjugations while speaking. During frame 3 (see Appendix 2.C for the five-panel story Beth described), Beth eventually said: "Él recibió dinero a las dos del padre" (He received money

at 2 from the father.), but prior to saying *recibió* (he received), she talked herself through two other incorrect conjugations. First she said *recibo* (I receive), followed by *recibó* in which she added the third person singular -ar verb ending to an -ir verb. After charting out -ir verb endings on the desk, Beth produced *recibió* (he received). I recognized what she was doing and therefore did not interrupt her to mediate. Her efforts and self-mediation earned her a score of 19/20.

In order to explore the nature of certain errors and the increase of others, I took a closer look into the errors of a high, mid, and low-achieving student, based on their performance in Spanish class throughout the semester. High-achieving students are those with As or high Bs, mid-achieving students are those with mid-low Bs or high Cs, and low-achieving students are those with Ds or Fs. It also should be noted that the achievement level of these students in class mirrors their achievement level in their DOA scores. Table 2 delineates the errors of S13, Francis, a low-achieving student, during DOA I. This chart shows that while Francis could produce some of the information in each frame, he was unable to make it through all of the information needed as frame 4 shows. I gave Francis two forced-choice questions in order to aid him with the production of to give, which resulted in a 2/4 for that frame. Then Francis repeated the infinitive, which prompted my question, *¿Quién?* (Who?). Eventually Francis said *Yo di* (I gave) instead of *él dio* (he gave). At this point in time, no more point opportunities existed for the frame. As previously stated, this DOA was obviously out of Francis' ZPD, which means that he, too, was unable to incorporate my mediation.

**Table 2: Delineated errors in low-achieving student in DOA I**

Low Achieving Student	Frame 1	Frame 2	Frame 3	Frame 4	Frame 5
S13	<i>sacar</i> 1-¿Quién? 1-¿A qué hora?	<i>¿Cómo se dice to mow the lawn?</i> 1-forced choice 1-forced choice 1-¿Quién?	--	<i>To give?</i> 1-forced choice 1-forced choice 1-¿Quién? 1-Yo di. Él...?	<i>Es recibió.</i> 1-¿Quién? 1-¿Adónde? ¿Cuál tienda?

Italics = student Non-italics = teacher

The next table, Table 3, shows the results of S34, Nicole, a mid-achieving Spanish 2 student. Here it is clear that some of the DOA was within her ZPD, as demonstrated in frames 1-3. In frame 1 she conjugated the verb in the first person singular instead of the third person singular. During frames 2 and 3, she conjugated the verbs in the third person singular. Frame 4 she went back to the first person singular, and in frame 5 she specifically said *él* (he), and eventually conjugated the verb in the *yo* (I) form.

**Table 3: Delineated errors in mid-achieving student in DOA I**

Mid Achieving Student	Frame 1	Frame 2	Frame 3	Frame 4	Frame 5
S34	<i>Yo corté.</i> 1-¿Quién?	--	--	<i>Él pasó.</i> 1-¿Quién?	<i>Él.</i> 1-¿Él...qué? <i>Él limpié.</i> 1-Yo limpié. <i>Él...</i>

Italics = student Non-italics = teacher

Finally, looking at Table 4, which shows S19, Brian, a high-achieving Spanish 2 student, the first thing that is apparent is the lack of mistakes. I mediated Brian's talk in frame 1 when he said *él* (he) and conjugated the verb in the first person singular. Throughout the remaining frames, Brian conjugated all of the verbs in the third person singular. Table 4 shows that Brian had control throughout the entire DOA as he moved through his ZPD.

**Table 4: Delineated errors in high-achieving student in DOA I**

High Achieving Student	Frame 1	Frame 2	Frame 3	Frame 4	Frame 5
S19	<i>Él quité.</i> 1-¿Quién, yo o él?	--	--	--	<i>Ellos comió.</i> 1-Ellos comi...

Italics = student Non-italics = teacher

The following dialogue between Brian and me needs to be considered in order to explore the nature of his error in frame 5:

Brian: A las siete, él fue a restaurante bonito porque... (At 7, he went to a pretty restaurant because...)

Brian: Ellos tienen hambre y ellos comió... (They are hungry and they ate [error in verb conjugation]).

Teacher: Ellos comi... (They ate... [hesitation to get Brian to produce correct verb conjugation]). (score 18/20)

Brian: Ellos...comieron hamburguesas y limonada. (They...ate hamburgers and lemonade.)

Brian successfully told me what happened during frame 5 in the first sentence and could have stopped there. Independently, however, he continued by saying *porque* (because), which tells me that he was not content with merely saying "at 7, he went to a pretty restaurant." Brian was in his ZPD throughout the assessment and pushed himself further during frame 5 when he moved from third person singular to third person plural verb conjugations. This shows more personal language development within the DOA I.

## Personal Considerations

After completing the first DOA with my students, I realized that orally assessing them was extremely feasible; my only regret was that I did not do so with more frequency throughout the school year. Communicative activities (describing artwork, bargaining for an item, describing one's morning routine) were normal in my classroom, and my

students knew and understood my language-production expectations of them. These two factors alone would have provided an easy segue into more DOAs.

I would not change the underlying nature of the DOA, however, in my future classrooms, I would like to see more of a real conversation with mediation occur. I recognize the difficulty this situation would present though due to the fact that a major teacher component of DOA is being able to anticipate student errors within the task. When surveyed, a high-achieving student, both within the class and on the DOAs, agreed that the oral tests made her feel more confident in her overall speaking skills and added that it would have been even more effective had the oral test been more of a conversation rather than just the student talking.

Overall, I was pleased with my students' production, and I think it is fair to say that they were too. Surveying my students, I found that generally they were not nervous during the DOA because they felt prepared and recognized the fact that I was helping them throughout the assessment, which in turn led to more confident students.

Another student even commented that he was not nervous because I did not intimidate him during class or during the assessments.

The DOAs proved that student learning did in fact take place. Interestingly enough, on a scale of 1-4, with 4 being strongly agree, my students' average score was a 2.8 when asked if the oral tests made them feel more confident in their overall speaking skills. A particularly strong language learner said that she felt confident because "no one laughed at our mistakes," while another student noted that my help "helped us improve." One student commented that the oral tests proved that she "could speak Spanish fluently."

**Appendix I** – This is a copy of the map that I used for the students' second DOA.

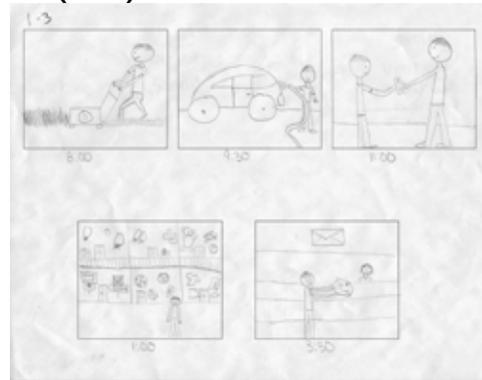


**Appendix 2** – These are examples of five-panel stories that my students created and described for their first DOA.

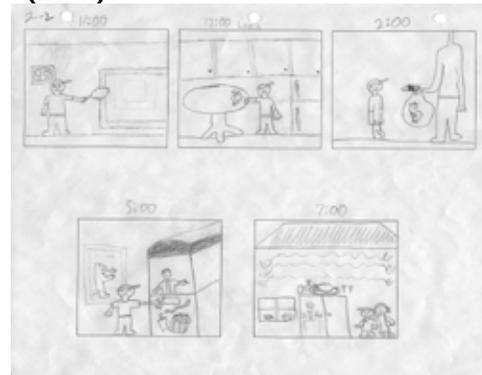
**2.A (Frank)**



**2.B (Nick)**



**2.C (Beth)**



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# What is Differentiated Instruction Like for a Beginning Foreign Language Instructor?

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## Introduction

Although there are many challenges that a beginning teacher must overcome, I believe that one of the most daunting obstacles is the planning and implementation of instruction that challenges *and* engages a wide array of student learners. As in any classroom, there will always be differences among the interests, learning styles, and prior knowledge that each student possesses. Realizing this, many teachers might wonder how they can meet their primary objectives while simultaneously taking into account all of the factors that affect an individual student's learning. Even though there is no clear-cut solution to this problem, one instructional practice that can help to resolve this challenge is differentiated instruction. What makes differentiated instruction so unique, however, is that it lacks a universal model for guiding teachers through the planning and implementation of this instructional process. As Deborah Blaz states, "There is no one recipe for differentiation because it's not really a method; it's a way of thinking about teaching and learning that can be translated into classroom practice in *many* different ways" (2006, p. 9). Considering the ambiguity that surrounds the idea of differentiated instruction, it is no wonder that many teachers, including myself, feel intimidated about the entire concept of differentiation. Despite my reservations, I could not help but wonder what differentiated instruction would be like for a first-time foreign language instructor.

During the 2008-2009 school year, I worked as a teaching intern at a small, private school in the city of Pittsburgh. During this time, I gained experience teaching Spanish at the elementary and middle-school levels. Although I worked with a wide array of students, I quickly realized that the abilities, interests, and learning styles of my students varied greatly, even within each individual classroom. These learner differences were even more apparent in one of my sixth-grade Spanish classes. Although the class was only comprised of sixteen students, the class included one heritage Spanish speaker, two students with documented learning disabilities, and thirteen other students whose performance and attitude toward the class varied significantly. I was fortunate that the students had previously taken two years of Spanish prior to the sixth grade. However, their daily Spanish classes in previous years had lasted for only fifteen minutes, and in the middle-school, the students were required to take forty-minute Spanish classes on a daily basis. The increase in the time and intensity of the class proved to be somewhat difficult for a few of the students, and their academic performance indicated that these students were struggling. On the other hand, many of the students seemed to be developing a solid understanding of the Spanish language, and they seemed to excel in all aspects of the class. Taking all of this information into account, I determined that this group of sixth-

grade students would greatly benefit from a lesson based on differentiated instruction.

As I previously mentioned, teachers have a lot of freedom in determining "how" and "what" to differentiate while implementing a lesson based on differentiated instruction. However, there are some basic principles that can aid instructors while planning and implementing differentiated lessons. During my teaching internship, I was simultaneously taking classes for foreign language education at the University of Pittsburgh. In one of my classes, I learned that lessons or units can be differentiated according to the "content," or *what* to teach, the "process," *how* to teach, or the "product," *how* to assess. In addition to determining *what* to differentiate, I also learned that instructors must determine *how* they will differentiate among the student learners. Three of the most common strategies for differentiating among students are by interest, learning style, or readiness level. However, it is important to acknowledge that instructors do *not* have to differentiate these elements in isolation. Therefore, the strategies that an instructor can employ to differentiate his or her lessons are endless.

With so many options and such little experience, I wanted to know what differentiated instruction would be like for a first-time foreign language instructor. In addition, I also wanted to explore how specific components of differentiated instruction differ between the planning and implementation phases. These components include time management, student engagement, opportunities for assessment and feedback, and decisions involving "how" to differentiate. By attempting to answer these questions, I hoped that I would become better prepared and have more confidence while planning these types of lessons in the future. I also hoped that my own personal experience would one day serve as a reference for other foreign language teachers who are attempting to implement differentiated lessons within their own classrooms.

## Methods

Before implementing the series of differentiated lessons, I needed to first determine "what" and "how" I was going to differentiate. I had been planning to implement a small series of lessons about "clothing" with the class of sixth graders previously described. Because this topic of study only required five to six class sessions, I thought that this would be the perfect opportunity for me to gain practice working with differentiated instruction. My primary objective was for the students to be able to identify and describe various articles of clothing. As I planned the series of lessons, I felt that it would be most beneficial to differentiate the "process" phase. Therefore, the "content" and "assessment" components of the lessons would be the same for all of the students. However, the component that would vary for each student would be the way in which each student "processed" or made sense of the material being taught. In addition to deciding "what" to differentiate, I also needed to determine "how" I was going to group the students. I decided that it would be best to group the students according to their sensory learning styles. After observing this group of sixth graders throughout the school year, I noticed that some students tended to perform best when they were given visuals to aid in their understanding of the material. On the other hand, some students tended to excel when they had the chance to speak or "act out" the information that was being

taught in class. Therefore, I thought that my students would benefit most by differentiating the “process” phase according to the students’ sensory learning styles.

Once I determined “how” and “what” to differentiate, I next needed to plan *exactly* how I would implement each phase of my instruction. Because I decided *not* to differentiate the “content,” I chose to introduce the material using whole-group instruction. This phase of my instruction was very similar to many of my lessons in the past. I began the lesson with a warm-up to provide a rationale for the teaching of the vocabulary and then introduced each article of clothing by using images and gestures to signify meaning in the target language. After conducting comprehension checks and having the students take part in a guided and independent practice, I had the students complete the sensory learning-style inventory found in Appendix B. This inventory was used to determine whether each student was a visual, verbal, kinesthetic, or multi-sensory learner. Once I obtained the results from the learning-style inventory, I began the differentiated “process” phase of my unit. I first provided the students with the handout found in Appendix B, and each student was required to complete three of the five activities provided in each column. Although the students were given the freedom to choose which activities to complete, they were *only* permitted to complete the activities listed beneath their specific sensory learning style. The students were given two days to complete all three of the activities, and as each activity was completed, the students were required to obtain my signature to receive credit for completion. The students were then required to create a final “product” by presenting a fashion show in groups of three or four students. Although the “content” and “product” phases were integral to this series of lessons, I was more concerned with the planning and implementing of the “process” phase because this was the component that I chose to differentiate.

To help me collect and analyze information about my experience with differentiated instruction, I used three different data sources. The first data source that I created was the observation protocol found in Appendix D. During each day of this series of lessons, I recorded observations about the type of interactions, feedback, and language that was employed by me and the students. I also recorded any issues relating to classroom management, and I left a blank space to write about any other trends or themes that I noticed. The second data source that I used was a reflective dialogue journal. After the planning and implementation of each phase of my lesson series, I wrote a brief reflection and sent it via email to one of my instructors at the University of Pittsburgh. My instructor then responded with some of her own questions and reflections about my experience, as highlighted in Appendix D. In addition to these two data sources, I also tape recorded individual interactions that I had with students and transcribed the dialogue to help me find themes among my data. As I read through my journal dialogue and observation notes, I wrote the words or phrases that appeared most frequently on the margins of the paper. I then went back and grouped these words beneath more generalized themes. The themes that emerged from my data included: difficulty in determining “how” to differentiate, time management, student engagement, and opportunities for assessment and feedback.

### Difficulty in Identifying “How” to Differentiate

One of the biggest problems that I noticed while conducting my differentiated lesson series was that it was extremely difficult to identify “how” to differentiate. During my planning phase, I had decided to differentiate my students according to their sensory learning styles, and I created activities for the “process” phase based on these styles. However, during the implementation phase, I was presented with two unexpected issues, as shown in Appendix E. The first issue was that the majority of the students were “visual” learners. The second issue was that the students had trouble responding to questions and interpreting the language used on the learning-style inventory. As a result, many of the students felt that the inventory was inaccurate. After reviewing my data, I realized that the difficulty in determining “how” to differentiate became a major theme in my research.

While planning my differentiated lesson series, I did not think that I would have such a large number of visual learners. As I stated in my dialogue journal, “Although I assumed that there would be more visual learners, I had not anticipated that the number would be so large.” Among the sixteen students in the class, there were only three students who were *not* visual learners. As a result, I noticed in my observations that many of the students were completing the same activities. As I noted in Appendix E, if I had obtained the results from the learning-style inventory *before* I planned my lessons, I would have been able to prepare more activities for the visual learners.

The second unexpected issue that I faced while identifying “how” to differentiate was that many of the students had trouble responding to questions and interpreting the learning-style inventory. Rather than create or adapt an inventory that was appropriate for sixth-grade students, I decided to use one that I found on the internet. As I wrote in my dialogue journal, “Some students felt that none of the answers to the questions applied to them, and some felt that more than one answer did.” As shown in Appendix E, one of the students said, “I always like, umm, I, I fidget a lot, but like, I do that also. I didn’t know which one to chose.” Similarly, some students did not even know what the term “kinesthetic” meant. In addition, I noticed during my observations that many of the students wanted to change their learning style. For example, one student said, “That’s what I am. That’s not accurate” (Appendix E). Another student said, “Ms. Hellmann, I don’t want to be verbal anymore. I want to be kinesthetic” (Appendix E). As I noticed throughout my data, the students had significant problems responding to and interpreting the learning-style inventory. These problems might have been prevented if I made adaptations to the inventory during the planning process.

### Time Management

Another issue that I faced while conducting my differentiated unit was that the “process” phase of my lesson series took a day longer than planned to complete. While developing my lessons, I had initially planned to give the students two days to complete three of the five activities listed in Appendix B. As the students completed each activity, they were then required to obtain my signature to obtain credit for completion. Because many of the students were unable to complete the activities in only two days, I decided to extend the “process” phase for a third day. However, I had nothing planned for the students

who had completed the activities within the allotted time frame. As a result, I noticed that I had more problems with classroom management during the third day of my “process” phase. After analyzing my data, I realized that there were two primary reasons, highlighted in Appendix F, which prevented the students from completing their activities on time.

The first reason that many of the students could not finish their activities within the two-day time period was because a large number of the students spent far too much time on each activity. As I noted on my observation protocol, it might have been because some of the activities were easier to complete than others. For example, the “concentration” activity for visual learners only required the students to make a set of flash cards for ten articles of clothing. On the other hand, to complete the “clothing catalogue” activity, the students were required to select five articles of clothing and make a catalogue that included available sizes, colors, and costs for each item. In my opinion, the “clothing catalogue” activity seemed much more time consuming than the “concentration” activity. If I had planned activities that required a similar amount of time to complete, I think that the students would have been more likely to complete all three activities within the allotted time frame.

The second reason that I believe the students were unable to complete the “process” phase of my unit within the designated time period was because each student had to obtain my signature for completion of each activity. To make the students’ accountable for completing their activities, I thought that it would be a good idea to check the students’ work as they finished each task. However, while planning my unit, I did not realize how much time it would take for me to review each student’s activities once the activities were completed. As I noted during my dialogue journal, “I was constantly approached by my students to answer questions or to sign their evaluation sheets.” As a result, some of the students had to wait to obtain my signature because I was too busy working with other students. In addition, because I was so busy signing evaluation checklists, I was not able to give assistance to the students who could have benefited most from my feedback. While planning to incorporate the evaluation checklists, I had not anticipated facing this problem.

## Student Engagement

While reviewing my data, another theme that I noticed was that I recorded many examples of student engagement, as shown in Appendix G. One of the primary reasons that I wanted to implement a series of lessons based on differentiated instruction was because I wanted to find new ways to help engage my students in the material being taught. By allowing my students the freedom to choose which activities to complete according to their sensory learning styles, I presumed that my students would find more opportunities to apply the Spanish language in ways that they found to be personally relevant or interesting. In addition, I also presumed that my students’ behavior would reflect a more positive attitude about the content being taught in class. As seen in Appendix G, after analyzing my observations, my reflective dialogue journal, and my tape-recorded conversations, I found many examples of student engagement that demonstrated the students’ interest and positive attitude toward my use of differentiated instruction.

Throughout my data, I found many examples of student engagement that demonstrated how the students were able to expand their knowledge and apply the information being taught in personally relevant and interesting contexts. As I noted in my observations, the activities that I created provided the students with “more opportunities to create with language.” Rather than answering questions or completing worksheets that have a “right” or “wrong” answer, the activities that I created allowed the students the freedom to choose how they would like to complete each task and demonstrate their understanding. Therefore, the students could incorporate the Spanish language in ways that they found to be personally interesting or relevant. As shown in Appendix G, one student asked, “How do you write ‘polka dots’?” Another student wanted to know the word for “light,” as in a “light jacket” (Appendix G). Because this vocabulary was so specific, I would typically not introduce it during a lesson using whole-group instruction. Instead, I would focus on more basic vocabulary, such as words that describe basic colors or sizes. However, these particular students were interested in more specific components of the language, and these activities gave the students the opportunity to expand their knowledge of the Spanish language in ways that they found to be personally interesting.

In addition to the students’ attempts to expand their knowledge of the Spanish language, I also saw examples of student engagement in the students’ overall behavior while implementing differentiated instruction. As I previously stated, when I first introduced the “content” that would be used for the upcoming lessons, I used whole-group instruction. Therefore, this phase of my unit was very similar to many of my lessons in the past. However, during the second day of my instruction, I began the “process” phase, or the phase which was truly differentiated. As I noticed in my observation protocol, the “students actually appeared to be much more engaged (than during the first day)” and their “behavior was better.” Although I was initially worried about how the students would behave during a lesson that was *not* completely controlled by the teacher, I noticed that the students actually behaved *better* than they do during a typical lesson. As shown in Appendix G, one student actually wanted to spend more time doing similar activities. Another student even said, “It (the differentiated activities) helped me to learn better” (Appendix G). The students’ positive behavior and attitude toward the unit showed me that they were engaged and that they enjoyed completing the activities based on differentiated instruction.

## Opportunities for Formative Assessment and Individualized Feedback

The last theme that I noticed while examining my data was that differentiated instruction provided me with more opportunities to formatively assess my students and to provide individualized feedback. After familiarizing myself with differentiated instruction through my classes at the University of Pittsburgh, I was aware that one of the benefits of this type of instruction is that it allows teachers to focus on the strengths and weaknesses of each individual student. As I mentioned before, the activities that I created for the students lacked a “right” or “wrong” answer. Instead, the activities required the students to *apply* the language to the best of their ability. However, if I had used whole-

group instruction, it would have been very difficult for me to determine the problems that each individual student was facing. Consequently, it would have been difficult to give each student the type of feedback that he or she required. While analyzing the data from my research, I realized that I described many instances when I was able to formatively assess my students and provide individualized feedback, as shown in Appendix H.

As I found throughout my data, differentiated instruction allowed me to quickly formatively assess my students and provide immediate, individualized feedback. I took note of this in my journal dialogue and said, "Each time that a student brought me his/her completed activity, I was able to do a quick scan and identify any major problems or errors that the students had with their writing, speaking, etc." Because each student's language abilities differed, the problems that each student had with his or her speaking and/or writing were different as well. However, I would have been less likely to identify these specific problems if all of the students were required to complete the same activities, as they would have in a lesson that used whole-group instruction. These differentiated activities allowed me to interact with the students on a more individualized basis and provided more opportunities for the students to ask specific questions. For instance, as shown in Appendix H, one student was not sure whether to use the word "bueno" (good) or "bien" (well) in one of his activities. Although we discussed the difference between "bueno" and "bien" in class, this specific student was still struggling to understand the difference between these words. Rather than conduct an entire lesson about the usage of "bueno" and "bien," I was able to help this student understand without taking time away from the other students who were *not* struggling with this concept. Therefore, my differentiated unit allowed me to focus on the needs of each individual learner by providing me with more opportunities for formative assessment and individualized feedback.

### Related Literature: Support for the Benefits of Differentiated Instruction

Even though I knew that there was no single correct way to differentiate a lesson or series of lessons, I wondered if the successes that I observed in my own experience with differentiated instruction were common among similar studies. Although I did experience problems with determining "how" to differentiate and how to manage class time efficiently, I also found that differentiated instruction provided me with more examples of student engagement and more opportunities for assessment and feedback. After reviewing a series of studies relating to differentiated instruction, I found that a large amount of research supported my findings and highlighted similar benefits of differentiated instruction.

As I previously explained, throughout my data, I found many examples of student engagement that demonstrated the students' interest and positive attitude toward my differentiated unit. Waters, Smeaton, and Burns (2004) conducted a research study examining students' reactions to differentiated, alternative assessment that supported my findings. In the study, 79 ninth-grade Earth and Space science students completed five differentiated, alternative assessment products over a ninety-day period. The assessments accounted for the different learning styles and

intelligences of the students, and the students were also permitted to choose which assessments to complete. According to the article, one of the primary benefits the researchers found was that "student enthusiasm was very high" and "off-task behaviors were few" (Waters, 2004, p. 96). Throughout my data, I noticed similar observations and found that my students were more engaged and better behaved than during more teacher-fronted lessons, as highlighted in Appendix G. In addition, the researchers also found a second benefit to be "the creative expression of students as they demonstrated their understanding of the content" (Waters, 2004, p. 97). I also found that differentiated instruction provided my students with more ways to "create" with the Spanish language and apply their knowledge in ways that were personally relevant and interesting.

Similar to the study discussed above, Yair (2000) also found that the primary components of differentiated instruction can help to increase student engagement and motivation. In this study, randomly selected students were provided with digital wristwatches which were programmed to emit signals at random for a week. When beeped, the students were required to complete a short questionnaire about the activity that they were engaged in, their mood at the time of the beep, and their level of engagement. The researchers found that the students' moods were *most active* when instruction was personally important to the student, when it challenged the student's high-level skills, and when it allowed for student choice. The researchers also found that student choice was highly correlated with intrinsic motivation. As shown in Appendix G, I found that by providing my students with the *option* to decide which activities to complete, the students seemed to assume a more *active* role in internalizing the information being presented in the lesson.

In addition to student engagement, I also found that differentiated instruction provided me with more opportunities to formatively assess my students and to provide individualized feedback to a variety of student learners. One study that strongly supported my findings was described in the article by Tobin and McInnes (2008). Although the study was conducted with younger students in a language arts class, the researchers found that differentiated instruction allowed instructors to respond to "the needs of diverse and at-risk learners in the regular classroom" (p. 3). After receiving training about differentiation that focused on "meaningful reading tasks, flexible grouping, and ongoing assessment and adjustments for all students," the ten instructors involved in this study were then observed and interviewed during three seventy-five minute sessions (p. 5). The two teachers who were most successful in the study were those who differentiated their activities according to student choice and who subsequently provided additional supports to the students who were identified as "struggling readers." As the authors of this article state, "struggling students often need explicit, direct and extended instruction beyond what is provided in the whole-class setting" (pp.8-9). However, as I found in my own experience with differentiation, "A DI approach assumes difference at the outset and proactively sets out to assess, accommodate, and celebrate difference in creative ways for the benefit of all learners" (Tobin, 2008, p. 9). As shown in Appendix H, the activities that I incorporated while differentiating also allowed me to focus on the needs of each individual student and to subsequently provide

more immediate and individualized feedback.

Although I found a lot of scholarly articles that supported the implementation of differentiated instruction, I realized that there was a noticeable deficiency in articles that documented the effects of differentiated instruction in a classroom setting. There were even fewer articles that described these effects in a *foreign language* classroom. However, the studies that I chose to include all show how differentiated instruction can benefit student learning in ways that are not always compatible with whole-group instruction. I feel more confident in my ability to differentiate instruction within my classroom.

### **Conclusion: What I Would Do Differently**

Throughout this process, I think that I learned a great deal about what differentiated instruction is like for a first-time foreign language instructor. One of my most important findings was that differentiated instruction supported student engagement because it provided the students with more options to showcase their learning and more opportunities to expand on the language in ways that were personally meaningful and relevant. In addition, I also found that differentiated instruction allowed me to conduct more formative assessments and to provide feedback that was more tailored to the needs of each individual learner. However, despite these successes, I also dealt with some problems that I had not anticipated while planning my lesson. If I were to conduct this lesson again, I would change three components that affected “how” I chose to differentiate and how I chose to deal with time management.

First, I would obtain the results of any learning-style inventories or pre-assessment tools *before* planning a differentiated lesson or series of lessons. As I previously explained, I had not anticipated that more than three-fourths of my students would be “visual” learners. If I had known this beforehand, I would have planned more activities for “visual” learners or I would have chosen to differentiate according to student “interest” or “readiness level.” The second aspect that I would change would be the actual learning-style inventory that I used with my students. Rather than create my own inventory, I used an inventory that I had found online. The problem was that many of the students had trouble interpreting the inventory, and as a result, the students felt that the inventory was inaccurate. In the future, I think that it would be more beneficial to create my own inventory or adapt an existing inventory, so that it would be more easily interpreted by the students in my class. The last component of my lesson that I would change would be the way in which I managed class time. To make the students accountable for completing the activities and to ensure that no students were falling behind, the students were required to obtain my signature after they finished each activity. The problem was that I spent too much time signing completion sheets, and I was unable to provide more assistance and feedback to the students who required it most. In the future, I think that it would be more beneficial to pair the students and have each student “sign off” on his or her partner’s progress. This would help to make the students accountable for their partners’ work, but more importantly, it would allow me more time to work with students who require additional assistance and support. In addition, I would also set up “anchor activities,” such as supplemental readings or games related to the topic of study,

to prevent students who finish early from becoming disruptive or off-task.

After reflecting on both the successes and issues that I faced while incorporating differentiated instruction for the first time, I believe that I am much more prepared to plan and implement these types of lessons in the future. Even though I would make some changes, I found many benefits and opportunities in differentiated instruction that would not always be possible in a lesson or series of lessons that used whole-group instruction. In my opinion, the most important thing to remember while planning and implementing a differentiated lesson or series of lessons is that there is no “right” or “wrong” way to do so. Differentiation is based on the students, and because no two students in any classroom are exactly the same, instructors must provide multiple opportunities for the students to process the information *and* to demonstrate their understanding. If instructors keep this in mind while planning and implementing differentiated lessons, I think that they will experience the same successes that I did while conducting this research.

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**Appendix A**

*Learning-styles inventory given to students*

Nombre \_\_\_\_\_

**Learning Style Inventory**

1. If I have to learn how to do something, I learn best when I:
  - (a) Watch someone show me how.
  - (b) Hear someone tell me how.
  - (c) Try to do it myself.
2. When I read, I often find that I:
  - (a) Visualize what I am reading in my mind's eye.
  - (b) Read out loud or hear the words inside my head.
  - (c) Fidget and try to "feel" the content.
3. When asked to give directions, I:
  - (a) See the actual places in my mind as I say them or prefer to draw them.
  - (b) Have no difficulty in giving them verbally.
  - (c) Have to point or move my body as I give them.
4. If I am unsure how to spell a word, I:
  - (a) Write it in order to determine if it looks right.
  - (b) Spell it out loud in order to determine if it sounds right.
  - (c) Write it in order to determine if it feels right.
5. When I write, I:
  - (a) Am concerned how neat and well spaced my letters and words appear.
  - (b) Often say the letters and words to myself.
  - (c) Push hard on my pen or pencil and can feel the flow of the words or letters as I form them.
6. If I had to remember a list of items, I would remember it best if I:
  - (a) Wrote them down.
  - (b) Said them over and over to myself.
  - (c) Moved around and used my fingers to name each item.
7. I prefer teachers who:
  - (a) Use the board or overhead projector while they lecture.
  - (b) Talk with a lot of expression.
  - (c) Use hands-on activities.
8. When trying to concentrate, I have a difficult time when:
  - (a) There is a lot of clutter or movement in the room.
  - (b) There is a lot of noise in the room.
  - (c) I have to sit still for any length of time.
9. When solving a problem, I:
  - (a) Write or draw diagrams to see it.
  - (b) Talk myself through it.
  - (c) Use my entire body or move objects to help me think.
10. When given written instructions on how to build something, I:
  - (a) Read them silently and try to visualize how the parts will fit together.
  - (b) Read them out loud and talk to myself as I put the parts together.
  - (c) Try to put the parts together first and read later.
11. To keep occupied while waiting, I:
  - (a) Look around, stare, or read.
  - (b) Talk or listen to others.
  - (c) Walk around, manipulate things with my hands, or move/shake my feet as I sit.

12. If I had to verbally describe something to another person, I would:
  - (a) Be brief because I do not like to talk at length.
  - (b) Go into great detail because I like to talk.
  - (c) Gesture and move around while talking.
13. If someone were verbally describing something to me, I would:
  - (a) Try to visualize what she was saying.
  - (b) Enjoy listening but want to interrupt and talk myself.
  - (c) Become bored if her description got too long and detailed.
14. When trying to recall names, I remember:
  - (a) Faces but forget names.
  - (b) Names, but forget faces.
  - (c) The situation that I met the person other than the person's name or face.

Scoring Instructions: Add the number of responses for each letter and enter the total below.

a = \_\_\_\_\_ b = \_\_\_\_\_ c = \_\_\_\_\_

\*Adapted from, Learning to Study Through Critical Thinking, J.A. Beatrice

## Appendix B

List of activities used during the “process” phase of my lesson

<b>Verbal Learners</b>	<b>Visual Learners</b>	<b>Kinesthetic Learners</b>
<p>Interview two students about their favorite clothing store. Make sure to ask why it is his/her favorite and what items s/he usually purchases there.</p> <p>Imagine that you are the “fashion police” and create a song or rap about what <i>not</i> to wear this season.</p> <p>Play “Go Fish” by creating a set of flash cards for ten different clothing items. Make a group set with one-sided cards of each word.</p> <p>Make a skit of an employee customer at a clothing store. Discuss price, color, and size of the clothing item (s) that will be purchased.</p> <p>Play “Battleship” with a partner. Choose six of the most difficult words for clothing and six adjectives that describe each clothing item.</p>	<p>Create a poster using images of various articles of clothing. Label each item and classify it according to “<i>está de moda</i>” (in style) and “<i>no está de moda</i>” (not in style). There should be at least four in each category.</p> <p>Design three different outfits for a new clothing line in Madrid. Write one or two sentences describing each outfit.</p> <p>Play “Concentration” by making flash cards for ten different articles of clothing. Include an image and the Spanish vocabulary word on each card.</p> <p>Choose five different items of clothing and create a small catalogue for a Spanish clothing chain. Make sure to include the price, size, and available colors for each item.</p> <p>Watch a video of a fashion show in Madrid (provided by the teacher) and write five to six sentences describing the designer’s clothing line.</p>	<p>Create a set of flashcards for as many items of clothing as possible (no more than 20). Make one set with the target language on one side and a picture on the other. Then sort the cards into categories by gender of word, by season, by price, etc.</p> <p>Using props, create a small presentation that describes articles of clothing you would need for different weather conditions.</p> <p>Play “Charades” and have other students guess which article of clothing you are describing.</p> <p>Create a mobile with at least ten different articles of clothing. Choose a theme for your mobile and select clothing based on that theme.</p> <p>Create a role play with a partner. Imagine that one person is the salesperson and the other is the customer.</p>

\*\* **Multisensory:** Do one from each column

## Appendix C

Protocol used to record observations during each day of my differentiated lesson

Lesson \_\_\_\_\_

Date \_\_\_\_\_

	<b>Students</b>	<b>Teacher</b>
<b>Type of Feedback</b>		
<b>Type of Interactions (Individual, whole group, etc.)</b>		
<b>Use of English</b>		
<b>Use of the Target Language</b>		
<b>Classroom Management</b>		
<b>Other Observations:</b>		

**Appendix D**

*Excerpt of online dialogue journal*

**Entry 1**

Although I have not implemented my actual lesson using differentiated instruction, I have completed the planning process and was able to gain a lot of insight through this experience. Because I am not differentiating the content, I created this lesson in a way that was very similar to my past lessons. However, while planning the process phase of my lesson, there were some obstacles with which I had to contend. The first challenge was to ensure that all of the students were still meeting my primary objectives, or the “big rocks,” of my lesson. Whether the students are visual, auditory, or kinesthetic learners, the students must still be able to describe clothing in a number of different contexts. Surprisingly, I did not find this part to be too difficult. By using handouts of Bloom’s Taxonomy and Gardner’s Multiple Intelligences, I was able to design activities that met my objectives, that appealed to the individual talents and learning styles of the students, and that allowed

the students to process the material through a variety of different cognitive strategies, such as summarization and classification. These handouts helped me greatly, and I think that it would have been extremely difficult to plan without Bloom’s Taxonomy or Gardner’s Multiple Intelligences. For me, the most difficult part of the planning process was ensuring that all of the activities required the same amount of time and effort from the students. After creating the list of activities, I found that it helped to go through each activity again to gain a better understanding of the amount of time that each activity would take. Like the content phase of my lesson, I also found that it was very easy to plan the assessment phase as well. Because I am differentiating according to learning styles, I decided that it would be best to use an assessment that reflected this. By having the students create and present a fashion show, this assessment will appeal to all three learning styles. Even though I have yet to implement this lesson, I think that the most difficult part thus far has been the planning of the process phase because this is what is differentiated.

**Appendix E**

*Evidence of difficulty in identifying “how” to differentiate*

Subtopics	Planning	Observations	Reflections	Other Evidence	Expected	Unexpected
Decision to differentiate according to sensory learning style	Students complete inventory to determine whether they are a visual, verbal, kinesthetic, or multi-sensory learner.	The majority of the students in the class identified themselves as “visual” learners.	Because of the large number of visual learners, it would have been beneficial to have a larger number of activities that were directed toward this group of students. In addition, the inventory should have been conducted before the planning phase.	Among the sixteen students in the class, thirteen indicated that they were “visual” learners, two indicated that they were “verbal” learners, and one indicated that she was a multi-sensory learner.		√
Interpretation of learning-style inventory	Students have a clear understanding of the questions used in the inventory and respond to each question with the answer that best describes their learning style	Many students were confused by the wording used in the inventory. As a result, they had trouble responding to questions. They also felt that the inventory was inaccurate.	It would have been better to describe each learning style before the inventory was given. The wording used in the inventory should have also been adapted to be more easily interpreted by sixth-grade students.	Student quotes about inventory:  <b>Student 1:</b> “That’s what I am. That’s not accurate.”  <b>Student 2:</b> “I always like, umm, I fidget a lot, but like, I do that also. I didn’t know which one to choose.”		√

# FORUM

## Appendix F

Evidence of difficulty managing time efficiently

Subtopics	Planning	Observations	Reflections	Other Evidence	Expected	Unexpected
Determination of time for completion of activities	Students select three activities to complete based on the outcome of their learning style inventory. Students have two days to complete activities.	Many students spent far too much time completing each activity. In addition, there were also a large number of students who had finished early and had nothing to do.	It would have been beneficial to create timelines to help the students determine what they should have accomplished by the end of each class. I should have also created “anchor activities” to keep the students that had finished early on task.	Because only seven of the students were finished with their activities, I had to extend the “process” phase of my lesson for a third day.		√
Checklists for activity completion	As each student finishes an activity, I sign off on their activity checklist to ensure completion.	Because I had to sign off on each student’s checklist, I was not able to spend as much time answer students’ questions or providing feedback.	It would have been more time efficient to assign each student a partner to ensure that activities were being completed on time. This would help to make the students more accountable for their learning and allow me more time to work with students who require greater assistance.	Because each student was responsible for completing three activities, I had to sign off on a total of forty-eight activities. This prevented me from spending time on providing individualized feedback.		√

## Appendix G

Evidence of student engagement

Subtopics	Planning	Observations	Reflections	Other Evidence	Expected	Unexpected
Context of activities	Students have the freedom to choose three of five activities to complete. The students also have the opportunity to choose the vocabulary and grammar structures that are used to complete their activities.	The activities allowed the students to expand their vocabulary and apply their Spanish in authentic contexts. Although the students used more English than in a normal lesson, they were using their English to talk about the Spanish language.	The students seemed to assume a more active role in internalizing their understanding of the vocabulary and grammar presented in this lesson. Because they had more freedom in choosing the content of their activities, they were able to incorporate vocabulary and grammar that they found to be personally interesting or relevant. I think that this freedom helped the students to stay on task.	Student quotes that demonstrate the students’ attempts to build upon basic vocabulary:  <b>Student 1:</b> “How do you write ‘polka dots?’”  <b>Student 2:</b> “How do you say ‘beige?’”  <b>Student 3:</b> “Un abrigo ‘light?’” <b>Teacher:</b> “Ligero.”	√	
Classroom management	In addition to activity completion, the students will also get scored on their in-class behavior.	Although the students were somewhat talkative, their appeared to be very engaged and excited about completing the activities.	By allowing the students the freedom in completing their activities, I think that they students were able to remain much more focused on the content of the lesson.	Student quotes about differentiated activities:  <b>Student 1:</b> “We should spend more time on it.” <b>Student 2:</b> “Yea, I like that.”  <b>Student 3:</b> “It helped me to learn better.”	√	

**Appendix H**

*Evidence of opportunities for assessment and feedback*

Subtopics	Planning	Observations	Reflections	Other Evidence	Expected	Unexpected
Type of student questions	Because the activities do not require a one-word answer, the students will have more opportunities to ask specific questions.	Because each student had very specific questions, I was able to provide more individualized and immediate feedback. I also was able to conduct more individualized formative assessments.	These activities allowed me to focus on the strengths and weakness of each individual learner. I had more opportunities to provide immediate feedback and was able to conduct formative assessments of each student's understanding. This would have been much more difficult to do during a lesson that was teacher fronted.	<p>Examples of specific student questions:</p> <p><b>Teacher:</b> "¿Qué significa 'bien' y qué significa 'bueno'?"</p> <p><b>Student:</b> "Bueno. Umm, which one would I use?"</p> <p><b>Teacher:</b> "Yea. Which one do you think you would use?"</p> <p><b>Student:</b> "Bueno."</p> <p><b>Teacher:</b> "Yea."</p> <p><b>Student 2:</b> "How do you spell that?"</p> <p><b>Teacher:</b> "Sound it out. V-I-O-L-E-T-A."</p> <p><b>Student2:</b> V-I-O-L-E-T-A</p> <p><b>Teacher:</b> Uh huh.</p>	√	

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# Brain-Compatible Second Language Learning

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In the last 15 years, a multitude of emerging research in neuroscience and related fields (i.e., psycholinguistics, neurology, chemistry, sociology, genetics, and biology) has informed educators as to how the brain works. Through the use of positron emission tomography (PET), magnetic resonance imaging (MRI), Functional MRI, Computerized Tomography (CT), and magnetoencephalography (MEG), scientists are forming a biological map of how the brain operates and functions.

Prior to this type brain research, many researchers tried to explain what was happening *inside* the brain following a stimulus by observing the *outside* response behavior. These researchers then made educated guesses about brain processes. With the advent of neuroscience, some of these former findings have been found true; some of these former findings have been declared false.

By combining the findings from brain research with effective foreign language (FL) methodology, second language educators can better design a brain-compatible approach in order to provide optimal teaching and learning in their classrooms. This brain-based approach to second language learning involves providing learning for the student in the way the brain is naturally designed to learn. Jensen (2008) defined brain-based education as the “engagement of strategies based on principles derived from an understanding of the brain” (p. 409).

This article will share some recent findings on how the brain works and how these workings relate to second language (L2) learning in the L2 classroom. Specifically, this article will examine the brain, learning, and memory.

## The Brain

### Information

In order to enhance student learning, it is important for L2 educators to understand more fully how the brain functions and to instruct in such a way that mirrors how the brain naturally learns. Jensen (2000) found, “The brain is poorly designed for formal instruction. In fact, it is not at all designed for efficiency or order” (p. 3). At one hundred billion cells, the brain is the most complex organ humans possess. Although the brain begins to lose cells at birth, the brain creates multiple, neural connections which can include between 50,000 to 100,000 neurons in each one (Jensen, 2000; Sousa, 2001).

Like a human thumbprint, brain size and weight varies among individuals. In addition, every learner’s brain is unique due to genetic and environmental influences. The neural connections between cells in human brains create unique, personal maps. The brain changes and creates new connections based on experiences and new learning (Sousa, 2001). In addition, due to differences in physiology, neural wiring, and biochemistry, each brain develops on

a different timetable of development (Healy 1987; Jensen 2000).

Although we may believe that the brain processes in an orderly and sequential manner with one thought logically following another, this is not the case. The brain operates simultaneously on many conscious and unconscious levels parallel processing a huge amount of sensory information, emotions, feelings, patterns, and meanings at once (Jensen, 2000; Wolfe, 2001). Sousa (2001) explained, “Our brain takes in more information from our environment in a single day than the largest computer does in a year” (p. 40).

### Implications

FL educators can unintentionally inhibit L2 learning by teaching in a simplistic, linear, structured fashion. While L2 educators may think they are helping the students by regularly breaking down complex activities into simplistic tasks like teaching isolated grammar rules or isolated vocabulary in list forms, the human brain learns best in complex, multi-sensory environments. L2 grammar and vocabulary should be taught within a context-rich environment like storytelling or reading. Crick (1994) maintained that humans understand complex topics better when learners experienced these topics with rich sensory input. L2 educators can provide sensory input through L2 drama or skits, field trips, classroom simulations, real-life projects, computer and auditory technology, cultural celebrations, virtual learning, and opportunities for interaction with native speakers.

Because every learner’s brain is unique, L2 development occurs at different rates and times for different students. L2 educators can better meet the needs of individual learners in their classrooms by teaching to many different learning styles within the classroom (i.e., auditory, visual, kinesthetic, musical, interpersonal). Kennedy and Reese (2007) advocated the use of multiple teaching strategies to meet the needs of different learning styles and intelligences in the L2 classroom. To accomplish this, teachers can provide personalized options and choices for L2 students in the classroom. Teaching utilizing the Multiple Intelligence Theory of Gardner (1999), permits L2 teachers diversify L2 learning input and practice for students. Differentiated instruction allows students to learn the content in different ways and through different means. Alternate forms of assessment allow students who learn differently to show the teacher what the student has learned in a variety of ways. Cooperative learning with multi-age or multi-level L2 students is also effective at meeting student’s varied learning styles and different levels of L2 acquisition.

## Learning

### Information

Learning and memory are inextricably linked especially in learning a second language. The human brain is wired with mechanisms that allow information to be taken in without conscious awareness (Jensen, 2000.) Coles, Donchin, and Porges (1986) documented and asserted the following statistic: 99 percent of all learning is subconscious. Researcher Lozanov (1979) often taught 500 foreign language words per day to his students and his students had a 90 percent recall rate through Suggestopedia. Lozanov maintained that all communication and activities in the

brain occurred on a conscious and unconscious level at the same time and that the use of visuals, music, stories, metaphors, and movement enhanced L2 learning.

Asher (2001) explained that language acquisition is a linear progression for students with L2 comprehension occurring first, then L2 production. He attributed this phenomenon to a biological design in humans in which talk (i.e., speech production) is not triggered until a person has internalized enough details in the linguistic map in the brain. This biological wiring is attributed to two areas of the brain: Broca's Area and Wernicke's Area. Asher further claimed, "there is no evidence that the 'biological wiring' for language acquisition changes as the infant develops into childhood and then adulthood" (p. 4).

#### Implications

While L2 teachers may be tempted to consciously explain every nuance, linguistic reference, and grammar point of the language they are teaching, students are learning the target language. They are not learning a language to become linguists. A significant portion of language learning occurs on the unconscious level of the brain. A child did not learn how to speak, to use, and to understand his or her first language through grammar exercises, worksheets, or long-winded explanations about how the language works. Children learn their first language through being in a content-rich language environment and listening and interacting with people speaking the target language. There is no significant research evidence to support that the brain suddenly undergoes some magical change as to how it acquires language the previously-mentioned practices are suddenly required for a student to learn L2 in a classroom environment.

#### Memory

##### Information

Students must have access to memory recall of vocabulary, sentence structure, grammar, pronunciation, and non-verbal cultural cues to interact appropriately in L2. If students do not have a specific L2 knowledge or skill in memory, they have not learned it and cannot use it. Memory is not simply the recall of simple facts, dates, or words; it is complex concept. According to Banikowski and Mehring (1999), "Memory...focuses on attending, learning, linking, remembering, and using the thousand pieces of knowledge and skills we encounter constantly" (p.1).

Repetition is critical for L2 learning. According to Kennedy (2006), vocabulary must be heard between 40 to 80 times, depending upon the complexity of the word, before it is stored in long-term memory" (p. 480). While repetition is necessary, novelty with regard to instructional design is needed to maximize memory storage of information (Kennedy, 2006; Sousa, 2001).

Research has verified that an easy way to remember something is to make it new, different, novel, or complex. When the brain perceives that something is different, hormones are released and researchers suggest that these chemicals aid memory (Jensen, 2000; Sousa, 2001; Wolfe, 2001).

#### Implications

L2 target learning can be repeated through a variety of modalities. If vocabulary was presented within the context of a

target reading, students can review that vocabulary by drawing pictures of the meaning of the vocabulary, create mnemonic devices, or summarize learning through concept or mind-maps. L2 teachers can increase memory storage and recall through dynamic classroom activities. Personalized instruction, storytelling, or drama through Teaching Proficiency through Reading and Storytelling (TPRS) aids in memory retention. Visualization, metaphors, skits, and role-plays offer novelty to serve as memory aids. Attaching a strong emotion to new learning helps students to remember and to recall learning. Kinesthetic gestures for concrete vocabulary through Total Physical Response help students to internalize and to recall vocabulary. Use of music, chants, and songs can introduce or reinforce vocabulary and grammar concepts presented in the L2 classroom.

By incorporating brain-compatible strategies into the L2 classroom, L2 educators can better serve the needs of their students by providing instruction in a way that enhances students' learning. The more L2 teachers understand how the brain functions and how these workings relate to L2 teaching, the better L2 educators will be at designing quality instruction for their classrooms. After all, quality L2 instruction isn't only about the teaching; it is also about students' learning.

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# Creating a Bilingual and Multicultural Support Network through Service-learning

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This article describes a field component of a college Spanish service-learning course that has grown into a thriving bilingual and multicultural support network. It all began with a phone call to a stranger. In the Fall 2008 semester one of the teachers in a local Head Start program called the Modern Languages department at the college where I teach, looking for someone to translate for the Spanish-speaking families at a parent orientation meeting. Out of that phone call came the idea for student service-learning in Spanish, and from that initial seed a social network has grown and brought multiple ongoing benefits to the participants.

I teach at Elizabethtown College, where educators strive to provide an education that is relationship-centered and experiential, provides cross-cultural and international perspectives, and prepares students for purposeful life work. Moreover, in accordance with our institutional motto “Educate for Service”, we believe that learning is most noble when acquired in service to others. For me as a Spanish professor at Elizabethtown, then, it was only logical to connect these ideas in a Spanish service-learning course. Therefore, in the Spring 2009 semester, I taught the first Spanish service-learning course offered at Elizabethtown College.

This 300-level Spanish Service-learning course attracted students of various majors, including Spanish, Education, Business, Occupational Therapy, and Social Work. While all of the students enrolled had at least completed the four-semester lower-division sequence or its equivalent, some of the students had studied abroad for an entire year, whereas others had only used Spanish in Spanish courses. The class therefore exhibited a wide range in both Spanish proficiency and experience using Spanish outside the classroom. What they had in common was a desire to practice and improve their Spanish while providing meaningful community service to local Spanish-speaking families.

The classroom component of this course was essentially a conversation course based on the reading of authentic texts and the assessment of student learning via the Integrative Performance Assessment (IPA) model. After an orientation period of learning about the rationale for service-learning and service-learning as a teaching and learning method, the students chose specific aspects of the general topic of “Spanish speakers in the United States” on which to conduct research, and assigned one reading written in Spanish to their classmates. The classmates were required to read each article thoroughly for its due date, and to answer comprehension and interpretation questions (written by me, the professor) at the start of the class period that day. The student who had conducted the research was required to prepare a

presentation and discussion questions based on the articles that he or she had read, relying heavily upon the shared reading. After that student gave the presentation, all of the students were required to participate in the group discussion. Student-chosen topics included bilingual education, illegal versus legal immigration, the use of code-switching (“Spanglish”), gender differences in the work experiences of immigrants to the United States, and more. As the semester progressed, the students’ discussions included more references to their service-learning placements, and an integration of theory and practice.

Time was also spent in and out the classroom preparing students for their field placements. Classroom discussions and reflective journal entries, undertaken entirely in Spanish, helped students work through some of the logistical, conceptual, and problematic aspects of their experiences. Useful vocabulary and grammar were brainstormed by the class as a whole and provided by me when necessary. Students were required to write two analytical papers integrating their learning about service-learning in theory and in practice. I graded the first drafts of these papers for comprehension, but gave feedback on grammatical accuracy, spelling, appropriateness of vocabulary, and cultural matters and then required re-writes. In addition, I took detailed notes on common errors in the students’ speech and writing, and used those notes to create quizzes. The content of the language quizzes, therefore, was based on that specific group of students and their immediate needs.

To summarize the classroom component, the students developed their Spanish proficiency within the context of a conversation course that supported their service placements outside of class. It was the service component that allowed the students and community partners to build a viable bilingual and multicultural support network. Of particular importance was the language exchange class, detailed below.

Initially the students’ service placements were scheduled solely within the existing home-based Head Start program. Some students were scheduled to accompany the Head Start teacher on her home visits to Spanish-speaking homes, where she teaches lessons to the preschooler and communicates with the parents. Other students were scheduled to help at the weekly group socialization class, which is attended by children and parents from both English- and Spanish-speaking homes.

Early in our collaboration with these local Spanish-speaking families, some of the parents began to express a desire to carve out a time to learn English from us. At the same time, my students and I had explicitly expressed to these families that we too were learners in this collaboration, and we were enthusiastic about the opportunity to practice our Spanish with them. Thus, the “language exchange class” was born. In essence, we meet two evenings a week in two classrooms on the college campus: one classroom for the language exchange, and one classroom for the children of the students in the language exchange. The format of the class has evolved over time, according to the participants’ wishes. At this point, each class session typically includes three general sections, which I will describe below.

## ESL instruction

Whereas we began this language exchange as an informal conversation class, the Spanish-speaking community members expressed a desire for more formal English instruction. While I did not have experience teaching English as a second language, my training and experience in Foreign Language Education has helped me make informed decisions about teaching materials and methods as we have made this move to a more formal format. I do the lesson planning, but I require my service-learning students to help teach the concepts and lead the practice activities.

During the instructional time, the college students use and refine their Spanish as they explain the concepts and structures, give examples, and scaffold the community members' learning. The English language learners engage actively with us and with their textbook, both in and out of class, and are genuinely eager to learn. They often ask questions that we have to research in order to answer; for example, the question: "Can I say 'Yes, she's'?" sparked a discussion about positive and negative contractions and the eventual realization that in English we regularly end sentences with negative contractions ("Is she a student?", "No she isn't"), but do not end sentences with positive contractions ("Is she a student?", "Yes, she is.", but never "Yes, she's").

## Practice time

For the first seven months, the language exchange course met once a week. However, at the repeated request of the native Spanish speakers, we began to meet twice a week. We have kept this twice-weekly schedule for the past three months. While we have focused on presenting new concepts and vocabulary at the first meeting of the week, and practicing them more informally during the second meeting, time for practice is built in to each class. The college students practice and improve their Spanish during this time as the language exchange participants compare and contrast their native languages. In addition, we all become aware of the idiosyncrasies and cultural content of the two languages. One of my favorite examples is the native Spanish speakers' surprise upon learning that we always ask "How old" someone is, even if he or she is obviously not "old". Not one of the native English speakers in the room had thought of this before, but the question made perfect sense and caused us to see that expression in a new way.

## Question and answer time

At the end of each language exchange session, we include time for asking and answering questions. The college students of Spanish and I ask linguistic and cultural questions of the native Spanish speakers, and vice versa. We feel comfortable enough in this informal learning community to ask about slang, to ask for clarification on things we've heard, and to compare and contrast what we've learned from textbooks or from speakers from other countries with what we hear in this class.

We had a lively discussion one night about the many ways to say "purse", "bag", and "wallet" in Spanish, and heard firsthand the different terms used in Cuba, Mexico, and Spain. Often the words are the same across countries, but once in awhile (as in this case), the same words mean different things in different countries. We

learned via our discussion that "bolso" in Spain means "purse", but for the Spanish speakers from Mexico in our class it means "plastic bag"; they say "bolsa" for "purse" and "bolso" for a "plastic bag". The one Cuban student said that in Cuba, they say "cartera" for purse, but for the students from Mexico that meant "wallet". They agreed that "billetera" was a wallet for a man.

During this question and answer time, the native Spanish speakers often ask us for help translating and filling out documents, understanding things they've heard or read outside of class, asking how to express specific thoughts, etcetera. An unexpected but rewarding aspect of this component has been the opportunity to contribute positively to the parent-child relationships in the Spanish-speaking families; for example, the parents want to help their children with their homework, but often don't understand the paperwork that comes home, don't know how to pronounce the spelling words, or don't understand words or phrases that their children use in English. In our informal learning community, the parents feel comfortable asking those questions so that they can better communicate with their children.

To summarize thus far, our Spanish-English language exchange class has evolved to include formal instruction in English as a second language, time to practice both Spanish and English, and a Question and Answer time. These three components allow my students of Spanish and the local Spanish speakers to engage in relationship-centered and experiential learning that provides cross-cultural and international perspectives. The participants' second language proficiency and cultural competence grow as they cooperate to provide and receive valuable linguistic and cultural support. This experience ideally prepares my students for purposeful life work as they learn to meaningfully integrate their in-class learning and out-of-class service, and ideally serves as a bridge for the local Spanish speakers to the local mainstream culture, with which they and their children partially or completely identify.

In conclusion, this language exchange class began as a field component for a Spanish service-learning course and has developed into a bilingual and multicultural support network in which all of the participants are simultaneously teachers and learners. In the true spirit of service-learning, this collaboration brings multiple benefits to all of the participants while engaging them in meaningful language learning.

# Service Learning Abroad: Narratives of College Students on a Medical Mission Trip to Honduras

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In January 2009, eight student volunteers and two faculty advisors headed to Honduras for a week long service learning experience with MAMA Project, Inc. This mission trip was completely student planned and coordinated by two students who work with the Community Outreach Center. First an organization to work with was chosen and next student leaders lined up two faculty advisors who are proficient in Spanish and who had both worked before in Central America. The additional student participants were selected and interviewed by the two leaders. Although all the student volunteers were limited in their ability to communicate in Spanish, they were all able to work together with the Honduran adults and children alike. Fund raising was a major effort on the part of this team which provided the entire cost of the trip for the two faculty members. Those students that participated in fund raising also benefited from reduced costs of the trip. Each participant was responsible for the airfare and for room and board at the MAMA house in San Francisco de Yojoa in Honduras. An additional cost was for immunizations and pills to prevent malaria.

MAMA Project, whose name stands for “*Mujeres Amigas* (women friends), Miles Apart, is an organization based in Pennsburg, PA. Work teams of volunteers from churches and organizations pay their own way to this Central American country where they will either work in urban squatter villages or rural mountain villages. The mission of this organization as stated in its orientation manual is to “be a network to promote health and wholeness through partnerships on many levels both national and international, involving many sectors of society both public and private - joining forces to deal with problems that rob children of their chance to experience ‘Shalom.’” MAMA emphasizes these four components as necessary to their mission: outreach, nutritional education, agronomy and aftercare.

Our group was involved in the outreach component of the mission, in particular, working with a medical brigade that traveled from the MAMA house in San Francisco de Yojoa on bumpy, dirt, mountainous roads to reach remote communities with no access to regular medical or dental care. It is MAMA’s belief that in Honduras “the most severely malnourished children are largely invisible and tend to be located in isolated, rural settlements.” A dentist, a doctor and her niece who was in medical school, MAMA Project Staff and the university volunteers traveled in a van and a truck to three remote communities. Rosa Marina of the MAMA staff, taught better hygiene to a community where running water and toilets were for the most part not available. Another staff member, Mari, took the names of all the people who required services of either the dentist or the doctor. Each saw at least fifty patients in a four or five hour period. Erika, the onsite director for MAMA in San Francisco de Yojoa made sure everything was going

as planned and had done the preliminary organizing by contacting community leaders and hiring the medical staff. She also managed the MAMA staff and directed the volunteer activities. Each village had a community leader who had worked on getting the word out to the people who lived in the area and setting up the areas where the medical brigade would work for the day.

Our first day out in the remote countryside of Honduras found us helping the medical brigade in a mountain community called Los Angeles. We traveled in an overly full van with some of us riding “*una nalga*” (one cheek) and Dramamine was a necessity as we bumped up and down over roads that appeared to be creek beds. Finally we came to our destination where the truck and van were unloaded while the community watched and waited for the doctor and dentist to begin calling their prospective patients. The student volunteers were divided in three groups: one group was dispensing vitamin A, another was giving deworming medicine, and the third group was in another part of the community putting in a cement floor. Since I had brought toothpaste and toothbrushes that had been donated by my dentist in Quarryville, I worked with the dentist.

January in Honduras is around ninety degrees, so many of these people who were ill had to wait out in the sun or in a very small area with little ventilation. I was amazed at the speed and efficiency of the dentist and the doctor. The dentist had a volunteer from the community help him; she washed the tools in water with bleach added. On that day, the dentist saw 59 patients and extracted 156 teeth! That is the only treatment available to these communities. He asked them which teeth hurt, gave them Novocaine and took out the problem teeth. I gave each of his patients a toothbrush and toothpaste after the extraction. At the end of the day, there were far more people wanting toothbrushes and toothpaste, but I had been instructed to only bring fifty of each. That was very difficult for me but Erika reminded me that it was important that we understand our limits, that we cannot do everything. And she also made it clear to me that we were there to encourage the Hondurans to learn how to take care of themselves. Her beliefs are reflected in the operant values found in the orientation manual: “The ministry of MAMA is not to introduce foreign, high-tech, unsustainable interventions which require on-going dependency; rather, MAMA seeks to re-establish the ability of communities to return to their normal, self-sustaining balance.”

At lunch, wonderful chicken soup was served to the MAMA crew and volunteers, and after a brief break, we all went back to work. When the deworming pills and vitamin A were all given out, those volunteers engaged a huge group of children with a game they reinvented, Duck, Duck, Goose, Goose. Now it was called *Gato, Gato, Perro, Perro* (cat, cat, dog, dog) and squeals of delight could be heard over the sounds of the teeth being extracted! At the end of the day, MAMA gave out 50 school bags packed with supplies for the school children, toys were given to the kids and the community leader was presented with a gift. The community leader in turn presented the MAMA team with grain and produce from the community along with a dozen friendship eggs. It was a long day but the crew was overwhelmed at the fulfilling experience they had had there.

One evening Erika gave a presentation showing us photos that she had taken throughout the day. She further explained our

mission. Why were we there? She told us that we were there to get to know the people of Honduras - and that they get to know us. And above all, we had to understand our limits. It still was frustrating to know that we didn't have enough toothbrushes, toothpaste or toys for the children. And for me to realize that all those people needed preventative dental care so that extractions were not the only measure taken was beyond frustrating.

We spent the next two days in other remote areas, Los Ovitos and El Olvido. Los Ovitos had no electricity and the water supply was not working that day. But we never again had such community response and participation as we did in Los Angeles. We were told that MAMA Project had never before come to there so that community was not only looking forward to getting needed medical and dental care, but they were excited to be able to create a festive environment to welcome the MAMA team. But in every community we ran out of supplies, and there were children with tears in their eyes as we had to tell them that we had no more.

Our other major activity was painting at the Nutritional Center where mothers with at least one child with health problems were temporarily housed and taught better nutrition. The moms and their children had access to food, health care and a preschool. Rosa Marina who taught methods to improve hygiene while on the medical brigade also helped administer limited health care and nutrition at this center. Mari ran the preschool, and the men who drove and ran the construction crews did maintenance at the Nutritional Center. Erika was in charge of both aspects of the MAMA Project in San Francisco de Yojoa; she coordinated the medical brigades and she ran the operation at the Nutritional Center. She is also researching possible crops that could be grown at the MAMA house to help make the center more self sufficient.

It was a delight to paint and construct a picket fence at the Nutritional Center; although there were only two mothers and about six children staying there due to the Christmas holidays. We so enjoyed playing with and speaking to the young Honduran children, their mothers and the MAMA crew in Spanish. It is not possible to have paint cans open and not have children want to get involved! So even the youngest children helped in some way, either painting with us or adding their hand prints that formed a heart that we painted on the outside wall. Even the moms from the center added their hands to the project. When we were not painting or doing other maintenance, there was a lively soccer game going on with the children. In the background, turkeys gobbled and chickens clucked, and our volunteers were speaking Spanish with the kids. Our last full day in Honduras was spent playing with these precious children, getting to know their mothers, and painting scenes on the buildings so that this Nutritional Center would be "home" to them while malnourished children returned to health. And as Erika suggested, we certainly did get to know the people of Honduras through those who lived in the Nutritional Center.

Throughout the week we stayed in the Casa MAMA, a house built for volunteer teams to stay at while they are working with the medical brigades. The house had two large dormitory-type rooms with about 14 beds in each. There was a private bedroom and two bathrooms on each side as well, and for the week, I got to sleep in the dorm again! In the middle of the house, there was a large common room where we all ate dinner and breakfast,

(we ate a packed lunch while out with the medical brigade) and a sitting area with a couch. There was also a beautiful porch where we spent much of our free time in the evening playing with nine year old Gerson. Gerson's mother, Isabel, was the cook and took care of the needs of the house. She made wonderful meals for us and we took turns doing the wash up. Isabel would arrive at the house around 6:15am every day, and wouldn't leave until we were cleaned up after dinner - around 8pm. We all enjoyed talking to or helping Isabel in the kitchen, and in the evenings, playing monopoly, cards or soccer with Gerson was the perfect way to end a long and tiring day. In addition, we learned more about the MAMA Project through Erika, Rosa Marina and Mari. The last night in Honduras, we had a special dinner and an auction to raise money for the Nutritional Center. All the MAMA staff was invited and Isabel cooked three Honduran specialties, tilapia, tamales and flan.

### *How and What College Students Learned While on a Medical Mission Abroad*

The second part of this report will deal with a research project that I undertook to understand how and what college students learn when they do service learning in a Spanish speaking country. As a Spanish instructor at a public university and as a former secondary Spanish teacher, I have always known that it is far more practical to learn about a language and the culture of the people who speak it in context, and not through texts. Because of that, I urge my students to study abroad, do something authentic that involves people and opportunities to share in personal interaction and communication. In other words, there has got to be an authentic purpose for learning and speaking Spanish. As an undergraduate, I studied in Spain and I later worked with Heifer Project (now Heifer International) in Guatemala. Both wonderful and meaningful experiences, I knew that I had learned far more Spanish language and related cultures on both occasions than I ever could in class, but I never contemplated articulating how and what I learned. I saw that the mission trip to Honduras would be a way for me to better understand how and what college students learn while engaged in service learning. Furthermore, research into how and what college students learn while participating in civic engagement abroad would allow other educators and students to grasp what an exceptional educational experience service learning in Honduras can be. That week in Honduras permitted us to become immersed in the culture and the language, and unlike tourists who rarely see the country beyond the all-inclusive resorts, we were moved out of our comfort zones as we came into direct contact with sick and malnourished people. And we truly got to know the people with whom we came in contact.

After getting institutional approval for this research project from both universities involved, I contacted the eight female volunteers, all students who had previously agreed to work with the MAMA team. They had the choice to participate in this qualitative research study (all did) and to take part in four activities: they wrote their expectations prior to the trip, reflected and journaled every day, participated in a focus group interview while in Honduras, and gave an exit interview within four weeks of returning home. In addition, I was also a participant as well as an observer; my own views and opinions are included in this report. Yet there is far too much data to include it all, hence I will be addressing how and what the university students and I myself

learned while working with the MAMA Project in Honduras. Their stories and voices along with mine will reinforce the importance of service learning, and hopefully encourage further service learning abroad at this and other universities.

*The Participants*

All the names of the students are pseudonyms. I collected limited quantitative information to better understand if and how language learning was affected by experience in a formal classroom, and how this service learning could impact the students' career and vocation.

This table lists the participants, age, major and the amount of formal Spanish instruction in high school and/or middle school:

<b>Name</b>	<b>Age</b>	<b>Major</b>	<b>Yrs of Spanish</b>
Dana	22	Communications	4 sem univ
Rita	20	Special Education	2 yrs HS
Sara	20	Elementary Ed.	2 sem univ/5 yrs HS/MS
Ann	21	Social Work	4 sem univ
Shelly	21	Gen Studies/bio	2 sem univ/2 yrs HS
Gina	20	Spec. Ed.	4 yrs HS
Zoe	21	Spec. Ed/El. Ed	3 sem/ inter&adv univ
Natalie	20	Spec. Ed/El. Ed	4 yrs HS

I teach Spanish and foreign language teaching methods to pre-service teachers. In addition, I supervise the teacher candidates in their clinical field placement. I am currently in a doctoral program at Penn State in Adult Education with a special interest in second language acquisition. All of us in this study are white, middle class, able bodied females. One of the limitations of this research project is that no male students volunteered to go on the trip. Additionally, the students shared their journals with each other and hence did not write everything they felt or thought. In future studies, I would like to hear the stories of male students participating in service learning abroad, and I would like for all to be forthright in their journaling and in their interviews.

*Expectations*

As part of the research, I asked the volunteers to write in their journals about what they expected from this week in remote villages in Honduras. The majority of the student volunteers were nervous about the trip and not really sure what to expect: "I feel overwhelmed with expectations" writes Dana the day before we departed. Sara expresses that the night before departure was like a "roller coaster of emotions." Ann sums up her pre-trip feelings or as she called them "pre-Honduras jitters": "I am excited, nervous, anxious, eager, scared and ready." Almost all commented on their fear of becoming ill with malaria or scabies. Others expressed their concern at the thought of re/learning Spanish in order to be understood. Gina writes "I am really excited to practice some seriously unused Spanish." The word "hope" came up frequently in the volunteers' pre-writing: "I hope to be really humbled," "I hope to learn about the Honduran people," "I hope to learn about and from the people we meet," "I hope this trip opens my eyes and helps me become less materialistic and be more thankful." And one considered the relationship among the volunteers as important: "I hope to build a 'family' among our team

members and allow the group to not only learn from the exotic characteristics of the trip but also from each other."

*Communication*

On the night after our third day with the medical brigade, the eight volunteers and I sat down around the table to talk about our experiences. One of the problems with a focus group interview is that some folks are far more at ease talking with a digital recorder picking up their every word. We talked about how the volunteers were communicating with the different people in the MAMA Project, what they were learning culturally about the people, and what they were learning about themselves.

Naturally a major topic was the challenges of speaking Spanish with the community. Yet, communication was achieved through an assortment of strategies. Natalie said "I think it's all about facial and body expressions and the way you don't have to say anything at all." Zoe added: "like being able to play a whole game of monopoly with Gerson and he doesn't speak English and we don't speak Spanish." She also talked about how the volunteers worked with the MAMA crew pouring concrete: "Sara would say the English and they would say the Spanish and we learned the word for shovel, dirt, rocks, I don't know...we would make weird motions and funny faces." Sara added "that in almost every situation I have been able to communicate even if it's not in their language, even if it's in motions or hand gestures. I was often frustrated because we spent so much time learning all the technical parts of Spanish in college and yet here we need the simple things." Dana stated: "I probably learned more here than I have effectively in the classroom." However, she also agreed that her college Spanish classes had greatly facilitated her ability to communicate. Rita spoke of her high school Spanish: "I am thinking about what Dana said and I took two years of Spanish and honestly I don't remember any of it and here I am learning so much." Shelly's had the most surprising comment: "I failed every class I took, like two years of Spanish and in college I got C's in all my Spanish classes but here I easily communicated with people because I actually learned some of the words." Ann agreed with Shelly's assessment of her language learning: "Think about how many times she failed a class and she is speaking more fluently than any of us. I was in Spanish IV Honors and I can't form a sentence." Shelly responded: "classrooms are too restrictive with the students - you cannot hold your mind in a box in a room and in exactly that box...you need the setting to apply it." Natalie added to this conversation: "I had four years in high school learning Spanish and I talked about don Quixote and the Spanish flag, and the countries in South America. How many people asked me about the flag this week? No, how many times did they ask me what to do with this pill - a thousand times, but all I know is *masticar* -chew, chew." Ann made a great discovery: "*Yo no sé* (I don't know) has become a great tool."

Another problem for learning Spanish was that Erika, the director spoke fairly proficient English and because it frequently made for more efficient communication, many of the volunteers who were trying to speak to her in Spanish would be answered in English. Dana noted "it would be funny because we would practice our Spanish on Erika, Gerson or Isabel and they would all practice their English on us. There would be a lot of interactions - we would do something in Spanish and they would do something in

English and if someone was sitting outside they would say “What are you talking about?”” Natalie agreed: “that’s one thing I wrote in my journal, that I almost wish that sometimes when we would try to communicate in Spanish, like for example, Erika, she would answer me in Spanish.” Ann came to Erika, Isabel and Gerson’s defense: “But I think it’s a learning experience for them as well because Isabel was saying how lucky she was to be speaking English with us tonight and it was a new experience for her.”

The volunteers ran into a considerably different situation in the first community that was visited by the medical brigade. A Honduran woman who spoke English helped the students communicate with the children in their game of *Gato, Gato, Perro, Perro*. Natalie explained the background: “she had been told to shut her mouth for the five years that she had been back from America - not to speak English, and [that day]she looked like such an asset [to the community] to them. Ann added: “It was amazing - it was one of the best things, I loved it...we asked her if she taught her children English and she no - they told her to shut up here - they don’t want me to speak English because they can’t understand me.” Gina reflected on this situation and added: “I guess it’s like that in the States because some people are so stubborn and don’t think they should learn languages other than English.”

I noted that it appeared to me that these volunteers were more comfortable speaking Spanish with the children and that without constant critique from an instructor, the students felt free to truly communicate. Ann agreed: “That makes a difference and it [criticism] makes you feel dumb.” Dana pointed out: “we learned best from the children because we felt more comfortable because they were on our learning level...Everywhere we went we would spend time with the children and it was always successful. A lot of times adults would be afraid to approach us.” Zoe, an education major explained how she viewed communication with the kids: “I feel like I was able to be more simple with my Spanish than with the adults - with the adults I felt that I would have to be more detailed but with the kids you could just use the verb and they would comprehend it better and they would take it at its natural form - they didn’t need a tense or anything.” Rita also commented that conversation with the kids was “just easy conversation.” From my perspective, we all had an enormous amount of fun speaking with the children at the Nutritional Center and out in the remote villages. Furthermore, because we were in more frequent contact with Gerson and the children next door at the Nutritional Center, we really had much more opportunity to talk and play with them, and become friends... *mujeres amigas, miles apart*.

Comments by the pre-service teachers also reiterated the impact that the trip had on their future careers. Sara reflected that her desire to be part of service learning is directly related to her major and to becoming a life long learner: “I’ve learned... how important to me education is especially becoming a teacher, and I’m an education major and helping special education students, and I think I saw how necessary it is to continue your education.” Rita, another special education major compared her experiential and hands on learning in Honduras with a professor that also teaches hands on. She remarked “that’s something else I’ve learned from special ed, [the kids are] the most inspiring and inspirational people; I would get a bad test grade and feel awful

but those kids would say “Rita, you’re perfect to us.” Like the children in Honduras they “always have a smile on their face.” Gina found working with the children helped her think about her future classroom: “I was always thinking at the back of my head... how would I say this in a classroom, or how would I do this to demonstrate? And it was hands on, like pointing to your clothes, like a simplified kind of classroom.” Natalie agreed: “We didn’t really teach...but just the fact of helping people anyway I can has really impacted me because especially being a special ed major - it’s like all students can learn, everybody can learn no matter how much you give or how much they think they can’t do it - even people with a language barrier.” And I as a Spanish instructor also saw this service learning as an incredible opportunity for us to reflect on the merit of experiential and informal learning. Although these volunteers may not have seen their interactions with the children as directly educational, I saw them become the learners and the children become the teachers.

### *Learning About the Culture*

One of the cultural aspects of the country that these volunteers commented on frequently during the focus group and during their exit interviews was the concept of the Honduran family. Sara stated “the most important thing I learned was their essence of family...their families are very strong...their families really do everything together like sleep in the same room and cook together and work together and all that stuff so I just thought their meaning of family was really different from our meaning of family - I think I like their meaning of family better.” She also reflected that in Honduras, it appeared that family was more highly valued than possessions. In response to a question I asked about how the poverty in the country affected them, Rita responded: “I thought I was going to come home being very depressed...but the fact is they just live in such simplicity and we have to live in a complex world and yet to me family is the most important thing and in Honduras watching the siblings always holding hands and always being there - I was just so jealous.” However, Sara also made this observation about the families who were having their floor cemented who watched but did not help: “if people were at my house helping my family I would be expected to help or chip in...I was kind of surprised that they seemed to be a tight knit community but at the same time it shocked me that they weren’t there to help each other.” But Natalie disagreed with this: “I see them as a community and maybe I see us as foreigners...maybe they don’t know how to cement, maybe they didn’t know what to do...we don’t know how to communicate to help them.”

Another moment of cultural learning came about when Zoe asked the English-speaking 22 year old Honduran woman in Los Angeles about weddings. “I asked her about weddings and stuff - I was just curious and she, well, asked me how old I was and I said 21, and I asked how old she was and she said 22. And she says she has five kids, and she was married so young. She said ‘you’re not married?’ and I go nope like - like that would be my reaction here, but her reaction was ooh - you’re not married.” Although the conversation was not intended to be awkward, it did reveal a difference between customs in the village and these American college students. But on the other hand, Erika, our director, had a child who lived with his father rather than with her at the MAMA house. Furthermore, the two felt that marriage was not a

necessity in their relationship. Erika explained to us that this was not the norm and she definitely received criticism for not being married and for not living with her young son on a regular basis.

Along this same line, I asked the students to comment on what they perceived as gender roles. They thought Erika was an amazing role model to them and to the Honduran people. Dana said "I didn't expect people to be working toward a change and I expected to go and have men and women in set roles...but both were really working to change them...Erika by example has been a huge activist for changing the path of relations - of professional relations. She says that they help men but she puts in a lot of effort of making self-sufficient women." As the name MAMA implies, women friends miles apart, the organization is about women empowering women, especially so that the malnourished children of Honduras can be returned to health. Shelly noted that it was mainly the women of the remote villages who came in with their children: "There wasn't a single dad at the health centers, it was all the other children that were brought in by their mothers." Others commented on their own work in the villages, especially how they, female college students, were perceived when cementing the floors. Ann noted "They were so shocked that there were women doing it and for the huge feminist that I am, it was horrible to see that kind of gender roles but there is nothing I can do to change that except to show them. Yes, I can shovel cement, yes, I can lift it up...they weren't negative toward us and that was awesome to see." Dana added that Erika wanted to promote this vision of women doing what is frequently thought of as men's work in Honduras: "Erika kept coming in to take pictures and said that it's great to show men that women can do this." Rita noted that the women seemed to be in charge of the MAMA team as a whole and commented: "I found that very inspirational because girls can do the same things as men and it was nice knowing we're making a stand for ourselves, we're not holding back on anything."

#### *The Most Important Lesson*

I would like to conclude this report with some of the comments that the volunteers made when I asked them to reflect on what they had learned about themselves, or what was most important overall that they could bring back with them. Zoe's response reinforces her belief in service learning: "The most important lesson that I learned was that I think everyone should give some of their time without expecting anything in return." Similarly, Natalie reflected on the importance of volunteering: "I learned a lot about myself - maybe why I'm involved in certain service trip projects and alternative spring breaks." Ann also looked at the educational value of service learning: "I think our purpose there was to get educated and want to do it again...you come back from these experiences wanting to change the world and knowing that you can little by little."

The "little by little" is something that frustrated both Dana and me. It was painful to see the children's reactions as we were running out of toys, or not having enough toothbrushes and toothpaste for all the people in the villages. Dana remarked: "that is such an awkward thing to swallow sometimes because, yeah we want to change the world for them but we just have to take it day by day." But she was also able to reconcile this: "I think I just accepted that we were part of a whole and that we can't get complete results." For me to get past the disappointment

of never being able to give the entire community supplies, I had to recall Erika's advice to me: It is absolutely vital that we understand our limits. Dana also mentioned that necessity of understanding and accepting limits. I am still working on that.

Shelly had a different perspective: "The most important thing I learned is group dynamics are really important when you are living with people for a week and some girls didn't really know each other well." She further commented on group reactions to some of the negative aspects of our trip: "All their water is contaminated and with either chemicals or organisms and it's really a scary environment - it kind of shocked me that everyone was taking it so lightly." Gina simply stated: "It opened my eyes to a lot of things that I thought I would never encounter." She expressed her amazement at the level of trust that the folks in the village showed them: "You don't speak my language but I still trust you to put medicine in my child."

Rita described how what she learned was more a life lesson than a classroom lesson: "I can't really put into words or describe but just the feeling that you did something for [the Hondurans] - it was just the most incredible thing that you can take home." Sara felt that it was "helping more on the inside than the outside - I wasn't just there to observe and bring back my findings to the United States, I was actually having an impact and I thought that was special." Natalie felt that the trip really gave her an opportunity to see what she had: "I learned to appreciate myself and what I have and how much my parents give me...it's so important to see everybody there, their one-room school house and I don't know, I couldn't imagine going to school there."

As I reflect on our trip and the stories that the volunteers were so generous to share with me, I saw working with the medical brigade in Honduras as an extraordinary learning experience. On a linguistic level, there is no better way to learn a language than through complete immersion through the everyday sorts of interaction that we were all able to experience. Culturally, our group was able to see what the people of remote villages were like and get to know them from first hand experience, rather than from an outdated text or film. Now, the children of Honduras have faces and names, and we have photos of them helping us paint or playing games with us. The MAMA team has become more than a cool anagram; they are men and women working to improve the lives of fellow Hondurans through education. Our task was to get to know them through service. And due to cost restraints and student motivation, service learning abroad cannot replace traditional language learning in the context of a college classroom, but it should be considered as a powerful addition to the curriculum.

## ¿Qué Sabés Vos?: Including Linguistic Variants in the Language Classroom

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*On December 16, 2009, The Royal Academy of the Spanish Language announced its release of the Nueva gramática de la lengua española, a new guide of Spanish grammar that includes grammatical and semantic variations from around the Spanish-speaking world. This new, radically more inclusive grammar will eventually influence Spanish-language textbooks in the United States and will hopefully address the omission that the author Liz McMurray, senior at Mercyhurst College, discusses below.*

Do you know what the voseo is? Do you know how to use it? Despite the fact that the voseo is a standard form of the second person singular used throughout Latin America<sup>1</sup>, it is virtually invisible in the American Spanish-language classroom. Although US students are taught that there are two variations from the second person plural, ustedes and vosotros, when speaking of the informal second person singular, they are taught that tú alone is used exclusively in the Spanish-speaking world. This omission paints a false picture of the language and it ill-prepares our students for a world that includes more than Mexico and Spain. If Spanish language education is going to include dialectic characteristics, the distinction between tú and vos should be taught as well.

Even in contemporary texts, the distinction between “real” or standard grammar and regional grammar clearly discriminates against the usage of the voseo. For example, Zamora Vicente declares that “el voseo no es otra cosa que un rígido arcaísmo”<sup>2</sup> (Moreno de Alba 168). But in actuality the voseo is a contemporary form that is used in a greater geographical extension and by more speakers than the second-person plural vosotros that is taught in every Spanish text. Yet if a dialectic variant spoken in only one country is taught in the U.S., then it is logical to teach one that is spoken in many. Indeed, the author of *El Español en América*, José G. Moreno de Alba, affirms that “existen empero amplias áreas en las cuales predomina el vos sobre el tú”<sup>3</sup> (168).

How many regions utilize a form of voseo? Moreno de Alba offers us a list: Argentina, Bolivia, Chile, Costa Rica, Ecuador, Guatemala, Honduras, Nicaragua, Paraguay, Perú, El Salvador, Colombia, Puerto Rico, San Juan, Uruguay, Venezuela, y Panamá (170-171). Additionally, it is spoken in the Chiapas state of Mexico and amongst the Spanish-speaking populations (of these regions) who presently live in the United States. It is also present in Israel, Turkey, the Balkans, and Morocco due to the Ladino Spanish dialect spoken by Sephardic Jews (<http://www.absoluteastronomy.com/topics/Voseo#encyclopedia>).

Yet, if the voseo is spoken prolifically all over the world, where is its presence in American education? In Spanish-language text books there is almost nothing about the voseo. In *El Manual*

de gramática, by Zulma Iguina and Elanor Dozier, there is a brief description of the voseo of less than two pages in a text of five hundred and thirteen pages. Furthermore, above this small explanation, there is a subject pronoun chart in which the voseo is not present yet there is a special note that explains the replacement of tú with usted (63). Similarly in the text *Gramática española: Análisis y práctica*, by Larry D. King and Margarita Suárez, we can read an explanation of the voseo, this time of less than one page, after which there is an exercise that requires the student to rewrite the dialogue in “standard Spanish” (201-202). Does anyone know what the “standard” of a language with so many dialects would be? What exactly does that imply? Is everyone that uses the voseo wrong?

Moreover, two different popularly-used Spanish dictionaries, Harper Collins Spanish Concise Dictionary and Vox Compact Spanish and English Dictionary; Third Edition, have “complete” conjugation charts, including vosotros but excluding vos. A well-known reference that is proclaimed to be “the best-selling verb book in the world,” Barron’s Foreign Language Guides: 501 Spanish Verbs, states on the cover that the verbs are “fully conjugated,” without a conjugation of the voseo, of course. It is apparent that in a majority of educational tools utilized every day in the American Spanish education system there is not even a representation of a dialect that is spoken more than the Peninsular Castilian that uses vosotros.

In the conjugation section of one of the most trusted websites, wordreference.com, vos is not included yet vosotros is [www.wordreference.com](http://www.wordreference.com). Neither [www.conjugation.org](http://www.conjugation.org) nor <http://www.spanishdict.com/conjugate/> contains the voseo. These are all internet sources that are frequently referenced in Spanish classes in the United States. However, a website that is almost forbidden to use for academic pursuits, Google Translator, does include the voseo among its possible translations (<http://translate.google.com/#>).

The use of te voseo is accepted in virtually all corners of the Latin American world. We should question, therefore, the reason for its absence in Spanish classrooms and texts in the U.S., which deprives our students of vital preparation in order to travel and communicate comfortably in all regions of the Spanish-speaking world. Some teachers may argue that there is such a wide range of vocabulary and variations in the Spanish-speaking world that it is impossible to include them all. And indeed it would be cumbersome to ask students to master all regional variations. However, there is no reason why students should not be introduced to the written form – exactly as they are to vosotros – in their texts, and to spoken examples in audio ancillaries, nor why instructors who use vos in their own speech should have to replace it with tú when they teach in American classrooms. Certainly teachers should recognize the voseo as a standard variant, introduce it to students at all levels of Spanish-language learning, and accept its usage in their classrooms. This will more accurately reflect the rich variety of the Spanish-speaking world and will help eliminate the disconnect between “school” Spanish and its real-life counterparts. We must recognize and respect the language as it is spoken in the world and reflect that in our classrooms. ¿O es que vos no sabés nada?

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## (Endnotes)

- 1 Milton M. Azevedo, author of the text *Introducción a la lingüística española*, describes the voseo: "desde un punto de vista estructural, el voseo representa una reorganización morfológica mediante el reemplazo de un pronombre (vos por tú) y la introducción de las formas verbales correspondientes" (341). ["From a structural standpoint, the Voseo represents a morphological reorganization by means of replacing a pronoun (vos with tú) and the introduction of the corresponding verbal forms," my translation].
- 2 "The voseo is nothing more than a rigid archaism."
- 3 "There exist however ample areas in which vos predominates over tú."

## Antietam School District Exchange

Submitted by Kathy Fegely  
kfegey312@aol.com

For more than two decades, Antietam School District has participated in a school exchange program with Kleines Privates Lehrinstitut Derksen in Munich, Germany. Every other year, students from Antietam High School reside with families living in the greater Munich area. Derksen has graciously hosted these students and filled their days in Munich with exciting activities. Antietam High School provides the German travelers with the opportunity to experience an American school and family life in southeastern Pennsylvania. The German-American Partnership Program (GAPP) has supported our trips throughout the years.

This year, before joining us in Pennsylvania, Derksen students experienced New York City for a week. We took a detour, as well. When we arrived in Germany, we stayed in a youth hostel in Nürnberg for one week. While there, we learned about the culture and history of Franconia through museums, churches, and out-of-town excursions. As a result of this week, we were exposed to a different area of Germany than the area we would call "Heimat" for the next three weeks with our partners in Munich.

Our names are Jennifer and Elissa. We are twins living in a suburb of Reading. Our siblings have taken part in the Antietam-Derksen exchange since 2003. Ashley, our sister, was the first to participate. She has graduated from college and has learned a great deal from her enlightening experience. Adam, our brother, participated in 2005. Now in his senior year of college, he is studying for a semester in Tokyo, Japan through a program at Temple University. Participating in the exchange with Derksen has given him the tools and confidence to study abroad. Nathan, our other brother, traveled in 2007. He has graduated from high school and is a freshman in college after the very rewarding time he had in Berlin and Munich. Ashley was the first to pick an exchange partner and chose the Hoffman family. After that she stayed in contact with the Hoffman family and our brothers exchanged with them, too.

This year we were unable to stay with the Hoffman family. We chose a new exchange partner, Ben, who stayed with us for three weeks in the spring. In June we left for Germany. Unfortunately, we were not able to stay with Ben. For the first time in our lives, we stayed in different homes. This, in itself, was adventure. Being immersed in another culture was the most illuminating experiences we have encountered, thus far. Now, we are

seniors in high school. One of us plans to go to college after graduation, while the other one plans to study abroad in Germany for a year hopefully with a scholarship program. We both intend to go back to see Germany and visit our new friends.

Another family like ours from Antietam has a similar story. This family participated in the exchange for several years. Lauren went in 2003 along with our sister. In 2005 Lauren traveled with her brother, Jordan, and our brother, Adam. This year it was Alex's turn, and he left with us the day after his graduation. Morgan is another student who traveled with us this year. His sister, Marieke, went with Nathan in 2007. She liked it so much that she decided to study in Northern Germany for her senior year of high school through a scholarship program. There are four other students who joined Nathan and Marieke in 2007 as sophomores and decided to return to Germany after graduation this year.

Many of us have kept in contact with our new international friends with the help of new social networking sites. Of course, it all would not have been possible without Frau Fegely, our teacher, entering GAPP more than 20 years ago. This program has given the experience of a lifetime to more than 100 students and alumni. It has given students the confidence to become international travelers, learn a new language, and a different culture. Thank you, GAPP, for giving us this opportunity and sending us on an adventure filled with new friends and memories we will never forget.

Here is our website:

<http://www.antietamsd.org/GAPP/welcome.html>



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## World Language Immersion day in Philadelphia

The first Philadelphia area World Language Immersion Day for teachers of French, German and Spanish was held on February 27 at Chestnut Hill College. The event was a huge success, with forty people attending, in spite of the snow storm the previous day. More Immersion Days will be planned in various parts of the state. Visit [psmla.org](http://psmla.org) and watch for an announcement about an Immersion Day in your area!



### SOPI II Workshop a Success in Pittsburgh!

Workshop leaders Bonnie Adair Hauck, Isabel Espino DeValdivia, Susan Cefola, and Thekla Fall conducted a very interactive, hands-on session January 30, 2010. Participants traveled from Camp Hill, State College and Erie to Ellis School in Point Breeze to attend. They not only learned about the structure of a SOPI-type test but actually created one (in four languages) during the five hour session.

Here are some of the comments by the participants:

- This workshop provided me with a practical, useful SOPI assessment that I can use with my students in the future.
- Thanks to this workshop, I better understand the ACTFL scale and how it relates to the Standards for Foreign Language Learning. Now I plan to put more emphasis on open-ended speaking opportunities for my students to prepare them for the SOPI assessment. This will help me to standardize my oral evaluations and align them with the ACTFL Guidelines.
- I am really looking forward to a PSMLA/ SOPI Rater workshop.
- Everything was explained well; I did not feel lost even though I hadn't attended the SOPI Rater Workshop.
- Please offer a SOPI Tasks and Test Workshop for advanced language learners too!
- Thanks to this workshop, I now realize that our department has to change our form of assessment. Too many achievement tests. We need to give more oral proficiency and performance-based assessments to our students.

- I hope you are planning to offer this workshop in the Harrisburg area!

Plans are underway to repeat both the SOPI Rater and SOPI Test Creation workshops this summer. If you are interested, please let us know! [thekla.fall@gmail.com](mailto:thekla.fall@gmail.com) or [adairhauck@gmail.com](mailto:adairhauck@gmail.com)

### 2009 PSMLA Honors

#### **Educator of the Year K-12: Karen Snyder, Spanish teacher at Kennard-Dale High School**

Karen started the Spanish program at Kennard-Dale, implementing the Amazing Amigos Project, the Elementary Spanish Enrichment Program and the Spanish national Honor Society. She received numerous grants, which allow her to offer a variety of opportunities to her Spanish students, and she has participated in the Ecuador Sister Exchange program.

#### **Merit Award: the School District of Lancaster**

The School District of Lancaster has supported World Languages through a number of significant initiatives, including FLES programs in Spanish and Chinese and an immersion program in Spanish for students from kindergarten through fifth grade.

#### **Merit Award: the Asian Studies Collaborative of Intermediate Unit 14**

The Asian Studies Collaborative (ASC) is a program initiative launched by the Berks County Intermediate Unit and its partner organizations to aid K-12 educators in the introduction and expansion of Asian language and cultural studies in the L-12 curriculum of Pennsylvania schools.

The following is the transcript of the keynote address at the 2009 PSMILA Fall Conference in Gettysburg. Dr. Phillips' speech was so well received that numerous attendees asked for a print copy of the address.

## Strategy Lessons from the Arts : Look, see, remember, enjoy

**June K. Phillips, Dean & Professor Emerita  
Weber State University**

To be here in Gettysburg after so many years brings back memories of my early years in education. My last journey to this historical area dates to my time teaching junior high school French in a suburb of Pittsburgh. It was an annual tradition there for the 9<sup>th</sup> grade Civics classes to take a field trip to Gettysburg. Not all students took a foreign language, but they all took Civics. That meant that about 12 school buses left Whitehall very, very, very early on a Saturday morning. Those of you who teach or have taught that age group can well imagine the bus trip with one teacher per some fifty students—the only saving grace was that it was so early in the morning when we left and so late when we returned that some of our travelers did sleep part of the way – and then there were the others. As I look back from my current background in the development of the *Standards for Foreign Language Learning* (1996, 2000, 2006) for our profession, it reminds me of the important role that excursions into the community play in student perceptions about their learning. In later years, when I talked with students who had traveled to Gettysburg, it was the visitation to the battlefield that they remembered about the Civil War, not just what they had read in books or studied in class. It was a result of what they saw and remembered and enjoyed that imprinted lasting memories and lasting knowledge. This was the Community standard at work in Civics—even though it had not been labeled as such at that time. Likewise world language learners need to have direct experiences not just with the neat forms and structures of language but also with the messy, halting, sometimes misadventures that occur with real world performances, i.e., using language in the community, planned, led, and facilitated by their teachers.

Each discipline has its own set of standards and strategies to achieve them. An example was provided in a recent article in the Pittsburgh Post-Gazette. It described the impact of a program at the Carnegie Museum of Art that touched the lives of thousands of Pittsburgh area school children over the years including my sister. The Tam O'Shanter art classes brought together on Saturday mornings in a large auditorium, children selected by their art teachers in the schools, to draw under the tutelage of Joseph Fitzpatrick. To this day, his mantra can be recited by everyone who had the opportunity offered by this program: To look, to see, to remember... to enjoy.

After reading the article and talking with my former Tam O'Shanter sister, I realized what a powerful message that is, a message that with a few modifications and interpretations embodies the goals we espouse for our language learners of all ages elementary through university. This may not have always been



the case although I do believe that good teachers always had a sense of what mattered and what was critical to learning. Good teachers always infused an art into their teaching even if it meant deviating from some untimely grammar point. I will confess to having skipped over demonstrative pronouns so that French II 9<sup>th</sup> graders had the chance to work with our Vice-Principal each year on a unit about the French Revolution or the Napoleonic Empire. I also stole time from chapters or content that had proven to be “boring” so that students could create a cultural project. My guilt over what I had not covered soon gave way to the realization that as students came back to visit from high school, these are the experiences they remembered about our class; no one expressed a loss in not having mastered those demonstratives.

The advent of the national standards, over a decade ago, was an effort to define goals for language learning in light of: current research on second-language acquisition and classroom learning; opportunities for communication and materials that technology has released; inclusion of all students into our classrooms. Think about how much language learning has changed over half a century, how much teaching has changed, how students can now engage in greater interaction with speakers and writers of the languages studied. Yet at the same time, in some places those changes have not taken root sufficiently. In those classrooms, students lose because their teachers fail to keep learning about their discipline through professional development. In a way, my talk with you today resembles the preacher preaching to those in church to the audience who has embraced the message. Since you are the only audience we have, perhaps you can help spread the word. There was a time when the whole educational endeavor was centered on a fairly static view of content. In math, we memorized tables, in the sciences we memorized formulas, in art class we drew perspective—and for me that's all I remember doing in art class, no scribbling allowed. In world languages, we also did a lot of rote learning whether memorizing and reciting dialogues or doing an infinite number of fill-in-the-blank worksheets. We were not wrong to do that then – because we were in a time when

“mastery” of a language was thought to be a viable goal (and we could do it in two years!).

All disciplines have a science to support their field. The field of second-language acquisition is now firmly established in its focus on how learners acquire languages in different types of classrooms and contexts. Decades of research ask questions, provide some answers and suggest implications on various issues surrounding effective learning and facilitating teaching. Linguistics, especially applied linguistics, is part of that field of study but not all of it. Emphasis on linguistic rules reveals how language itself is structured, but it is not a full explanation for how learners develop communicative skills. Yesterday's science is not today's. Yesterday's world language classrooms should not reflect those of the 1970s. Audiolinguisism strangely still exists in some places, so strongly was it rooted. Under that paradigm, descriptive linguistics was coupled with behaviorism as the major learning psychology paradigm so that these two fields supported one another and took on a scientific spin. But just as Skinner's box no longer is credible for learning in general, neither is stimulus-response a sufficient guide for language learning. Language learning is more complex than “drill and kill” or even the “drill and maim” technological version promoted in advertisements. Language for communication and cultural competencies require students to construct meaning, to engage more creatively, to experiment, to hypothesize, to deal with ambiguities. Today, students have real opportunities to see and to hear, to use language for communication with real people face-to-face or technologically facilitated. They can enjoy immersing themselves in the sounds and images of the language and culture; being able to participate in the target language world is a realistic and achievable goal. Consequently, the way they learn and the way we teach has changed. Acquisition research in our field coupled with a constructivist approach to teaching/learning suggests what kinds of input we can provide to students, what kinds of sometimes messy practice we need to provide, how the classroom context and performances that embed—and sometime simulate—real world tasks allow proficiencies and competencies to develop over time. We acknowledge now that the formula isn't a simple “what is taught is what is learned” that former paradigms assumed. Rather we now see language learning in a Vygotskian sense that “what learners can do with assistance today, they will be able to do on their own tomorrow or at some future point in time.” That dramatically changes our role and expectations.

Effective teaching requires building upon the scientific base where the science is enhanced by teachers who also draw upon the art of teaching and, I would suggest, the teaching of the arts. In my recent administrative role of a Dean of Arts & Humanities, I had the opportunity to observe how faculty in the arts worked with students for whom performance was always seen as the ultimate goal. There are strong parallels with strategies that serve us well in world languages given that today's students will have opportunities to perform, to communicate, to live, to work, to visit in other cultures. So what are some of these strategies?

- How do we promote creative use of the language?

That concept of “creativity” is embedded in our very definition of proficiency levels when we describe learners who cross the border from being a Novice user of the language to being an Intermediate one. What does that phrase “create with the language” really mean? How do we help students achieve it?

How do we move them from recitation, repetition, memorization to communicative performances that allow them to express their own meaning, often a unique utterance or response that they had not previously spoken or written? Language is not constructed like a brick wall where we pile stone upon stone in the expectation that someday a beautiful building will result. If our students spend most of their time on the bricks, or doing scales in music, perspective in drawing, steps in dance – without regular and constant chances to perform, then they remain bound to the restrictive uses of language that will fail to meet their communicative needs. Andy Warhol, Pittsburgh native, described the tension between two types of art. He said “I loved working when I worked at commercial art and they told you what to do and how to do it and all you had to do was correct it and they'd say yes or no. The hard thing is when you have to dream up the tasteless things to do on your own.” We, too, have to struggle with that tension in a world language class. Meaningfulness – activities that are literally “full of meaning” should be at the core of what students do. We need to shift our classes to dedicate more time to the equivalent of scribbling, free drawing. Students need regular opportunities to explore books, films, video clips, articles, websites even though comprehension is imperfect (Look, see, *hear*). They benefit from communicative situations that challenge them to use the language and strategies they have to share meanings, express feelings, interact to accomplish tasks that are realistic and personal.

- Look, see, hear – enjoy the content, the contexts, and the messages from authentic materials. Sometimes the push toward Interpersonal Communication has tempted us to think that the proficiency level of output should determine the proficiency level of input. However, the Interpretive mode of communication progresses at a very different rate than that of the other modes (Interpersonal and Presentational). Authentic materials with content in which students have some background knowledge, interest, curiosity serve as models where meaning can be accessed through student interaction with the document with all its natural visual support. Interpreting authentic materials requires teacher help not as a factual questions and answers or through a vocabulary list with English equivalents or with glosses for every unfamiliar word. Rather it is the attentive, observant, creatively probing teacher as guide who pushes (gently) students to look, see, hear and then anticipate, guess (sensibly), hypothesize, test for meaning. Success is based upon their using old knowledge to build new knowledge and to see how language is used as a model for using it later themselves. We cannot prepare students for everything that will ever pass by their eyes or through their ears. What we can do is provide them with strategies and opportunities to do the digging, to build the meaning for themselves.

- Remembering entails powerful cognitive and affective factors. As you reflect back on your own language or cultural encounters, think about the contexts and content of those memories. Often it was an embarrassing cultural taboo that taught a powerful message, one you never forgot. Or it may have been a linguistic *faux pas*, a misstep that you only had to take once to remember forever. This is all backed by research on vocabulary acquisition in particular that shows that conditions such as novelty, context, need to know, assist in putting forms into long term memory. (See a summary of vocabulary acquisition research in Shrum & Glisan, 2005: 168-170).

- Concept of “critiquing” to provide feedback. Watching how music or visual arts or dance teachers “coach” or critique students illustrates how better performances are achieved. For a number of years our feedback was more matter of correction right or wrong. Or it was a matter of providing feedback from the stance of what we taught, what we thought they (“they” as a collective class) had learned. But while all may have been taught the same scales or same technique in painting, individuals massage and construe that practice into their own unique work. So do language learners; at certain levels of proficiency, they may demonstrate common patterns but they also convey meaning in very diverse ways. As teachers, we need to listen more, to try to diagnose strengths and weaknesses and to suggest next steps or directions that they are able to take. In expressive communication, we often use a compassionate deaf air approach – in the hopes of student uptake. But the research shows that recasting is often not taken up and that a preferred technique might be coaching students by elicitation or by asking for clarification when the message is not understood or by questioning what the student meant to say. Doing this requires more flexibility and attention to individual responses which is not easy but gets at better performance results. Interpretive communication may be an even more fruitful place for coaching given that each listener, reader brings a different constellation of factors to a document be it a video clip or an article. The more our feedback can become descriptive, the more power the assessment carries. (For discussion of the concept of coaching in assessment, view the Annenberg video on Assessment with discussion by Wiggins.)

- Reacting emotionally – investing in the endeavor. That’s the enjoy part and it tends to come with the performance not from the practice. Rather it is the reason for the practice. So we must ask ourselves whether and how in the compressed time we have, we provide sufficient opportunities for that enjoyment. What do you remember about your own language learning? The worksheets? or the project you did? The quizzes? or the presentation to peers in your school, to parents, to younger children? The conjugation of an intriguing irregular verb in the past subjunctive? or success in navigating a train ride to an out-of-the way place, a great meal, a day at the beach? In the Annenberg tapes, we see the joy of young students going to the easel to share the similarities and differences between *Fasching* and Hallowe’en, we see the excited engagement of high schoolers debating a political boycott or we watch middle schoolers tip-toeing through their creatively constructed French village.

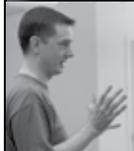
As teachers, we are challenged to blend the science of our discipline—what the research tells us—with what the profession tells us by encouraging us to meet contemporary goals and standards that address language, cultural, and content outcomes encourage us to do. And to that science we add the art of our discipline—what creativity, observation, coaching show us about student performance. When we do that we provide students with the kind of memories that the Tam O’Shanter art classes planted in so many budding artists. When I questioned my sister about that time, she told me: “I remember to this day the smell of the marble dust as you go through the museum hall to the auditorium. And after we watched for a while, we got to draw. Good drawing had a reward; it meant you drew on the stage next time.” Let us prepare our students for the stage—for successful experiences

living, working, visiting and enjoying other cultures and societies because they have the language spoken there as their entrée. Henri Matisse said that “creativity takes courage.” It does – Bon courage.

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## PSLMA Member Joanne Silver Receives Highest French Academic Honor

By Gary Lee Kraut

PSLMA member Joanne Silver has received the decoration of Chevalier dans l'Ordre des Palmes académiques, the most prestigious honor a scholar or academician can receive from the French Government. Adding further weight to the decoration is the fact that the French ambassador to the United States, Pierre Vimont, came in person to Philadelphia to pin the palms on Joanne at a friendly Francophile ceremony held at the Philadelphia Art Alliance.

The Palmes académiques, established in 1808 by Napoléon Bonaparte, recognizes those who have advanced the cause of French culture, education, and the arts and made active contribution to the expansion of French culture throughout the world

Joanne earned the honor for her years of teaching French, her involvement with the American Association of Teachers of French (AATF) and other Franco-American organizations, and her work as publisher of Francophile books, in French and in English, at Beach Lloyd Publishers. Beach Lloyd's mission is "to recognize the strong historical and ideological ties that bind France and the United States, and to view those ideals globally."

Joanne's decoration ceremony was attended by about 55 friends and Francophile luminaries of Philadelphia and illustrious guests from the U.S. Canada, and France.

After pinning the palms on Joanne's lapel, the French ambassador sealed the deal with the traditional kiss on each cheek. Joanne beamed with pride and emotion. Bravo et félicitations, Joanne!

Gary Lee Kraut is editor of France Revisited, the online travel and culture magazine at [www.FranceRevisited.com](http://www.FranceRevisited.com). A longer version of this article appears on France Revisited's American Francophilia Blog, [www.francerevisited.com/blogs/?p=371](http://www.francerevisited.com/blogs/?p=371).



**Photos**

1. Joanne Silver proudly displays her newly pinned medal.
2. Left to right: Ambassador Pierre Vimont, Joanne Silver, and Michael E. Scullin, Honorary Consul of France to Philadelphia.



## Excellence in Teaching Award, Dorothy S. Ludwig

Barbara P. Barnett, Head of Modern Languages at the Agnes Irwin School, has received the 2009 Dorothy S. Ludwig Excellence in Teaching Award at the Secondary Level from the American Association of Teachers of French. The purpose of the award is to recognize teachers who have demonstrated excellence and commitment in the teaching of the French language and Francophone cultures and literatures. Nominees were evaluated for evidence of outstanding teaching experience, professional growth and development, and contribution to the profession. An official presentation was made at the Awards Banquet in San Jose, California in July 2009 at the 82nd Annual AATF conference where she presented a session on Women in the Resistance entitled *Lucie Aubrac: héroïne de la Résistance*. Barbara P. Barnett received a framed certificate from the American Association of Teachers of French

recognizing her outstanding contribution to the teaching of French, a complimentary membership in the AATF for 2010 and a one-year subscription to *Le Français dans le monde*.

In collaboration with colleague Norman Sargen, AIS Coordinator of Spanish, Barbara P. Barnett recently conducted a three-hour workshop in New York at the Northeast Conference on the teaching of Foreign Languages entitled *Memory and Hope: Authentic Documents to Create Contextual Multi-disciplinary Units*. Through samples of oral testimonies, documentary films, written texts, photographs, music and creative projects, the presenters discussed and demonstrated how they use authentic documents to combine language acquisition and the study of human rights. Mme. Barnett, a teacher of French at Agnes Irwin for more than thirty years, is the author of the book *Visages de la Shoah: Marcel Jabelot* (published in both French and English) and the co-director of two award-winning documentaries dealing with collaboration and resistance in Vichy France. In addition to receiving a Masters in Education from the University of Pennsylvania and a Masters in French from Villanova University, she studied at the Sorbonne in Paris and the Université de Provence in Aix-en-Provence. She was decorated Chevalier dans l'Ordre des Palmes Académiques in May 2007 by the French Ministry of Education.

## PPS Launches District-Wide Foreign Language Competition

By Dr.Thekla Fall

What are the logistics of running a foreign language competition for 1000+ students? Just the thought of it would give most educators a headache! Contests of this magnitude require an enormous amount of planning, organizing, scheduling, coordinating, judging, tallying, busses, locations, etc. Yet, in the two weeks prior to the winter break, Pittsburgh Public Schools (PPS) held their first, district-wide, foreign language competition involving 1392 students from 18 schools—with relatively little fuss or bother! No busses were needed. Students competed from their home schools throughout the two weeks.

As a former PPS supervisor, I can provide a bit of the background information. Over the last 10 years, PPS administered annual, online, speaking proficiency tests and, in the process, determined that one of the main reasons students have difficulty in moving up the Novice Levels of the ACTFL Scale is their limited command of vocabulary. It was decided, therefore, to use Title VI, USDE, Foreign Language Assistance Program (FLAP) funding to purchase an online *Practice Activities for Language Students (PALS) Program* as an ancillary component of the testing software.

The *PALS Program* consists of separate activities that were created and inputted by PPS teachers during summer curriculum writing, ensuring a direct tie-in to the PPS curriculum. Every *PALS Activity* has 8 contextualized questions that are presented in 4 different modes (listening comprehension, reading/speaking combined, and writing—going from receptive to productive skills). Hence, students are asked to practice each set of 8 questions in 4 different modes. Thus far, PPS teachers have created 64 *PALS Activities* (times 4 modes equals 256 different practice opportunities) in 7 languages: Chinese, French, German, Italian, Japanese, Russian, and Spanish. The contexts are similar to what students will encounter when taking a SOPI-type oral proficiency test.

*PALS Activities* are available online throughout the school year, within the PPS firewall. Eventually, the goal is to give students (and parents) anywhere/anytime access to *PALS Activities* so they can practice vocabulary outside of class: at home, in daycare settings, libraries, community centers, etc. This will enable students to be better prepared for real communicative exchanges with their teacher during class time.

In December, under the direction of Ms. Marsha Plotkin-Goleman (the current PPS Foreign Language Curriculum Supervisor), PPS instituted the first, district-wide, *PALS Competition*. Ms. Plotkin-Goleman is very excited about this first effort, noting that the contest involved 1392 students, 32 teachers, in 18 different schools, K-12. In all, the 1392 students completed an astounding 47,806 *PALS Activities*! To count as a completion, students had to give 7 or 8 correct responses for every *PALS Activity* done within a two-week timeframe. This met Ms. Plotkin-Goleman's goal of encouraging "students to review, practice, and learn more vocabulary than would normally be taught in class—in a fun and competitive situation".



There were several divisions in the contest—one for K-8 students, one for high school students, and a separate category for teachers (the teachers who had the most points from all their classes combined). Teacher Keri Cotter won as the teacher whose students completed the most *PALS Activities* K-8 and her third grade Spanish students at Pittsburgh Liberty International Studies Academy won the K-8 division. Dr. Isabel Espino de Valdivia won at the high school level and her Japanese 2 class at Pittsburgh Alderdice was the winning high school class. Each teacher won a flip camera for their school and the winning classes won a pizza party.

Ms. Cotter said that her students were really motivated by the words "pizza party"! Her third grade students volunteered to come in early to school, stay and work through lunch, and work during bus room after school. She said, "I will continue to use PALS after the competition. I think the students are retaining the PALS information because I hear them using vocabulary from the various activities. My students played some of the activities over 50 times. That vocabulary is now in their heads from the repetition." Her students were very enthusiastic. One third grader said, "The competition was like a race and it was pretty fun because we got to challenge other schools to see which schools learned the most language and they always showed the results from the top 3 schools every day."

Dr. Valdivia noted, "PALS Activities are especially valuable for my Japanese classes because they include a reading component. Students in level 1 and 2 learn Hiragana and Katakana, each of which has 46 symbols plus combinations. The reading in PALS is presented in a theme



**Sample Japanese PALS Activity:** You and a friend are bike riding. He has an accident. Ask him what hurts.

## Teachers of Top Scoring Classes

### K-8

1st place - Keri Cotter, Pgh. Liberty  
2nd Place – Adriana Kocur, Pgh. Sterrett  
3rd place - Rob Mitchell, Pgh. Classical

### High School

1st place – Isabel de Valdivia, Pgh. Allderdice  
2nd place – Irene Garger, Pgh. Carrick  
3rd place – Keiko Rushlander, Pgh. Perry/Schenley

context with visuals and this helps students to make connections integrating the symbols at a new level in the brain. They are not just reading symbols in isolation but they are making meaning out of them, connecting them to the theme and visuals. This is especially critical for American students who only use the alphabet system.”

According to Dr. Valdivia, “Another important thing related to the competition was that tallies from the previous day were given every morning which kept my students interested and eager to win the competition. They did not want to get behind and went to the computer lab ready to work.” Her students found PALS Activities to be “great and a fun way to learn because it lets you repeat activities.”

When I asked Ms. Plotkin-Goleman if it was difficult to run the competition she said, “Not really, although it became time consuming to run reports at the end of each day because so many students were participating! There were some issues scheduling computer lab time, but teachers who wanted to participate

found ways to do so.” The software program carried the brunt of the organizational effort: asking questions, scoring, collecting, and tallying the needed student data.

I also asked Ms. Plotkin-Goleman if she thought the two-week competition would take away from the regular curriculum. She replied that the competition was purposely planned for the two weeks before winter break when teachers might be looking for an engaging activity to interest students. Furthermore, since the PALS Activities are designed to tie into the existing curriculum, the contest should actually improve student learning.

Ms. Plotkin-Goleman stated that it’s difficult to say at this point whether or not the PALS Program and Contest will result in improved test scores and higher proficiency levels. But it doesn’t seem unreasonable to suppose that it may help move students from Novice Low to Novice Mid (on the ACTFL Scale) just by the amount of vocabulary students are learning. She noted that PPS will have an outside consultant analyze data from students who are scheduled to take the PPS ORALS Test this year (grade 5, grade 8, level 3 high school, and grade 12). Since this is the first competition, the district won’t have longitudinal data for several years. Unfortunately, this is the last year of the current FLAP grant which pays for the data analysis.

Ms. Plotkin-Goleman and her staff are, however, planning to run another competition in May for K - 8 students during the PPS Multi-Mode Testing window. They hope to have even more teachers and students participate.

Congratulations to Ms. Plotkin-Goleman, her staff, participating teachers, and students! They surely are all winners!

## Top Scoring Classes

### K-8

1st place: Pgh. Liberty, Spanish, grade 3  
2nd place: Pgh. Sterrett, Spanish 1 PSP  
3rd place: Pgh. Sterrett, Adv. Spanish 1

### High School

1st place: Pgh. Allderdice, Japanese 2  
2nd place: Pgh. Carrick, German 2  
3rd place: Pgh. Allderdice, Japanese



## Three Agnes Irwin Students Receive DELE Diplomas

### (Diplomas in Spanish as a Foreign Language)

Three Agnes Irwin School seniors received DELE diplomas from the Instituto Cervantes on behalf of the Spanish Ministry of Education and Science certifying competence in the Spanish Language. The DELE, internationally recognized by corporations, chambers of commerce as well as both private and public educational systems, enhances a student’s CV and facilitates the process of obtaining a student visa to Spain.

For additional information about the DELE exam, contact Elsa McGladdery at Downingtown Junior High School.

(Pictured from left to right are students of Norman Sargen, Coordinator of Spanish: Marisa d’Orsagna, Emily Archer and Katie Hauler)

## Agnes Irwin Students Receive DELF Diplomas from French Ministry of Education

Eleven Agnes Irwin School seniors were recently honored for their outstanding performance on the DELF French Proficiency Examination. Thanks to Dr Marilyn Conwell, Director of the DELF Testing Center at Rosemont College, students in the Delaware Valley had the opportunity to present themselves for this prestigious diploma. An exam given by the French Ministry of Education, the DELF is available to all non-French citizens who wish to prove their French language skills. It recognizes how well the candidates can use the language in real situations and measures all four language skills: listening, speaking, reading and writing. Recognized internationally in over 130 countries, the DELF exam leads to a diploma in French as a second language.



The following seniors, students of Rita Davis (co-president of the Philadelphia chapter of the AATF) have been honored with official DELF diplomas by the French government: (For level A-2) Caroline Gundersen, Katherine Hegarty, Laura Henry, Carolina Manning, and Sophie Rudolph; (For level B-1) Madelyn Armstrong, Frances Chen, Eliza Hastings, Remi Hovsepian, Nathalie Rosenthal, and Elizabeth Weissert.

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## Enhancing Education Through Technology

Enhancing Education Through Technology (EETT) is a federally funded grant initiative whose primary goal is to improve academic achievement through the use of technology in elementary and secondary schools. Through the collaborative efforts of the Office of Instructional Technology and the World Languages Department, Pittsburgh Public Schools was awarded an EETT grant in 2009 with the purpose of infusing educational technology into world language instruction.

Over the course of the 2009-2010 school year, world language teachers have participated in an assortment of professional development sessions. These sessions are designed to enhance the teachers' ability to deliver the newly developed technology-infused curriculum. In turn, world language students across 16 schools in grades K-8 engaging in new and innovative activities, such as a video podcast contest, with the support of new teacher tools (i.e. LCD projectors), new and/or updated student computers, and new distance learning equipment to use for videoconferencing. Furthermore, through a partnership with Carnegie Mellon University, many

of our K-8 students have been given the opportunity to work with CMU students for language tutoring or small group work.

Aligned with both the Excellence for All and PPS E-Tech Plan, the activities in this grant are designed to improve student academic achievement through the use of technology. The activities are also designed to improve PPS world language teachers' ability to integrate technology effectively into daily instruction, gauge the technology literacy of 8<sup>th</sup> grade students, and enhance PPS world language curricula through the integration of technology.

Upcoming...

The World Languages Department and the Office of Instructional Technology are planning a conference highlighting our innovative fusion of world language and technology on June 25, 2010. Please stay tuned to the conference website <http://tiny.cc/languagesandtechnology> for updates.

## PDE CORNER – World Languages in the 21st Century

**Cambios positivos .. Différences positives ..  
Positive changes .. Positive Änderungen ...  
for the World Language future!**

- A new provision in HEA from Rep. Rush Holt's International Education Leadership Act established a new Deputy Assistant Secretary of International and Foreign Language Education as a political compromise. JNCL-NCLIS worked very closely with Rep. Holt regarding the creation of this position which was originally intended to be an Assistant Secretary requiring Senate confirmation. In October, Andre Winston Lewis was appointed as Deputy Assistant Secretary. Mr. Lewis has a degree in Russian Studies and worked with the State Department in the late 90s.
- At the ACTFL Conference in San Diego (Nov. 15-20, 2009), SSylvia Crowder of the U.S. Department of Education reported: "National Priorities and International Perspectives."  
"Both Secretary of Education Arne Duncan, and President Obama, proponents of Foreign Language Education and Exchange Programs, are increasing funding for FLAP grants."
- Andre Lewis, Assistant Secretary for International and Foreign Language Education, is working with ACTFL to set priorities for foreign language programs and to increase funding for FLAP grants.
- The National Security Language Initiative will have a new configuration of looking at the collaborative aspect of language learning around the world.
- Ms. Crowder further stated that in the department "All issues take collaboration; this administration is not a 'go it alone' administration."
- Rich Girvin, Staff Member of the Senate Select Committee on Intelligence, said that his passion is foreign language education. He sees the state of the intelligence community's FL capability as abysmal and believes that congress must change laws and provide resources to support foreign language education. Within the intelligence community the need for foreign language capabilities is vital.
- Outside the intelligence community the Department of Defense and the Defense Language Institute (DLI) are increasing training. "It is a criminal situation where soldiers are fighting in a country and no one in their unit speaks the language."
- Dave Edwards, Executive Director of the Joint National Committee for Languages said,  
"We need to dramatically increase the number of foreign language speakers, legislate and provide resources. Fifteen of the most senior senators are listening to see what foreign language needs are."

- Cari Guittard, Executive Director of Business for Diplomatic Action, told us that business people are asking, "How can we work across cultures effectively? How do you work on the global stage?" Companies are looking for foreign language skills and a global mindset. The shift in attention to language learning has moved from secure to collaborative. Because of No Child Left Behind, we have lost many elementary programs. Now we have the Race to the Top. Nobody should get to the top monolingual.

The reality is that changes are coming. ... They must come. You must share in bringing them.

-John Hersey

World Language colleagues/professionals of Pennsylvania: I challenge you and will assist you.

Personally as best I can technically assist you, I always will. Please feel free to consistently pursue me though e-mail [pkolega@state.pa.us](mailto:pkolega@state.pa.us) or office phone (717-787-7098). My passion for world language learning will never allow me to stop trying to do my thorough best for you. Use WLWeb: [www.portal.state.pa.us/portal/server.pt/community/world\\_languages/7542](http://www.portal.state.pa.us/portal/server.pt/community/world_languages/7542) when I cannot be found.

Yours in Service, La Colega Pam Kolega  
World Language Education Advisor, Division of Standards and Curriculum

## PSMLA Conference 2010

Erie, Pennsylvania October 14,15,16, 2010

# Languages are Eriesistible

Pre-Conference Workshop October 14, 2010

## “Why Am I Doing All the Talking?”

*Effective Communicative Techniques That Encourage YOUR STUDENTS to Do All the Talking!*

Dave Kinman

Houghton College, NY

In this pre-conference workshop, you will be encouraged in your sacrifice of time, effort and love for your students as you experience effective communication activities that will animate your classes as students use the target language. (That was a long sentence!) You will be part of an intimate, enthusiastic, energizing day, experiencing many techniques, then taking them back to the classroom with minimal preparation time. Techniques will be presented, followed by participant interaction, brainstorming and feedback. It will be all about getting our students talking! Some of the techniques to be shared include: group processing techniques that ensure 100% participation; sequencing, series and paragraph-discourse building; mixers for communication; implicit structure presentation and practice. You will leave with a renewed passion for your calling as a foreign language educator and the awesome positive influence we have on young people! Bring a favorite communicative activity to share with fellow participants! (Optional: Bring your textbooks along to help you in adapting techniques to your lesson material.)

\*This workshop was first presented in Grove City in the spring of 2008 as a four-hour workshop. Time has been extended to 6 hours in order to offer more digestion, brainstorming, collaboration and activity construction. The extended 6-hour version was presented at Marywood University in the spring of 2009.

### Facilitator

Enthusiastically facilitated by Dave Kinman, a retired veteran of 35 years of teaching Spanish and French at Allegheny-Clarion Valley High School in Foxburg. He has also been an Adjunct Lecturer in Spanish, French and Foreign Language Methodology at Clarion University. He is currently in his second year as Associate Professor of Spanish at Houghton College, NY. Dave is a past member of the PSMLA Executive Council, where he served as the Professional Development Chair. He also served for 5 years as a Steering Committee Member, Mentor and Best Practices Presenter at the PA Governor's Institute for World Language Educators.

### Some comments from past workshops:

*“Invigorating!”*

*“Inspiring”*

*“Make it a 2-day event!”*

*“It by far exceeded my expectations”*

*“Wealth of information given in an interesting way”*

*“I certainly took a lot away from our time together at the workshop”*

*“I recommend this session. We can't have enough in the way of new ideas, renewed inspiration and encouragement.”*

*“I hope that we will do this again in the future but for a two-day workshop or a Part II to the workshop we experienced.”*



PSMLA Conference 2010  
 Erie, Pennsylvania  
 October 14,15,16, 2010

## Languages are Eriesistible

REGISTRATION FORM ( Please print or type)

Name \_\_\_\_\_

Home Address \_\_\_\_\_ Zip: \_\_\_\_\_

Home phone (include area code) \_\_\_\_\_ Home e-Mail \_\_\_\_\_

School \_\_\_\_\_ School e-Mail \_\_\_\_\_

School Address \_\_\_\_\_ Zip : \_\_\_\_\_

School Phone (include area code) \_\_\_\_\_ Language(s) taught \_\_\_\_\_

Act 48 ID Number \_\_\_\_\_

### Payment Information

**Pre-Conference Workshop: "Why Am I Doing All the Talking ?"-Effective Communication Techniques**  
 Presented by David Kinman - Houghton College (Up to 30 participants)  
 Act 48 Credits Available

Advanced Registration- Postmarked on/or before September 25		Registration -Postmarked after September 25	
Member	\$ 65.00	Member	\$ 80.00
Non-member	\$ 105.00	Non-Member	\$ 120.00
Student	\$ 45.00	Student	\$ 45.00

Membership Fee for Non-Members is paid only once

Please **circle** your pre-conference rate - cost includes continental breakfast and lunch

### Conference :Advanced Registration - Postmarked before September 25

	Member	Non-member (Includes membership) 2010-2011	Student (valid school ID) (Includes membership) 2010-2011
Friday Only	\$80.00	\$120.00	\$50.00
Saturday Only	\$80.00	\$120.00	\$50.00
Both Days	\$130.00	\$170.00	\$85.00

Membership Fee for Non-Members is paid only once

### Regular Registration - Postmarked after September 25

	Member	Non-Member (Includes membership) 2010-2011	Student (valid ID) (Includes membership) 2010-2011
Friday Only	\$ 100.00	\$ 140.00	\$ 50.00
Saturday Only	\$ 100.00	\$ 140.00	\$ 50.00
Both Days	\$ 160.00	\$ 200.00	\$ 85.00

## Lunch choices and hotel information on back

- ❖ **Friday lunch ( circle one )** Baked Scrod                      Chicken and Pasta Tuscany                      Vegetarian
- ❖ **Saturday lunch ( circle one )** Roast Pork Loin with                      Lasagna Florentine  
Apple Walnut Stuffing

**No refunds after SEPTEMBER 25, 2010**

### **Hotel Information: Special PSMLA Rates**

**Courtyard by Marriott** (Conference location \*)

7792 Peach Street ( Exit 24, I-90)  
814-860-8300  
814-868-9299 fax

\$ 119.00 + tax Quad room  
\$ 130.00 + tax King Whirlpool

**Hilton Garden Inn** (Conference location \*)

2225 Downs Drive (Exit 24, I-90)  
814-866-1390  
814-464-8992 fax

\$ 119.00 + tax Quad room

**Comfort Inn**

8551 Peach Street ( Exit 24, I-90)  
814-866-6666  
814-864-1367 fax

\$ 109.99+ tax Standard

**Econo Lodge** ( Exit 24, I-90 )

8050 Peach Street  
814-866-5544  
814-864-6218 fax

\$74.00 Standard

\*\*\* Courtyard by Marriott and Hilton Garden Inn are joined facilities

**If you are registered, or are planning to register, at one of the above hotels, please place a checkmark beside the hotel name**

**Call the hotel of your choice and ask for the P.S.M.L.A. Conference Special Rate**

Hotel must be reserved by **September 15,2010** in order to guarantee the special rate

Please send **registration form**  
and check payable to **PSMLA** to :

On-line registrations may be made at  
[www.psmla.net](http://www.psmla.net) through PayPal

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\*\*\* Rates are based on **standard** room type, single or double occupancy and on availability