EGG HARBOR TOWNSHIP PUBLIC SCHOOLS

CURRICULUM

**HN/CP Hispanohablantes 3**

Length of Course: Full Year

Elective / Required: Elective

Schools: High School

Student Eligibility: Grades 10-11-12

Credit Value: 5

Date Approved:

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| This curriculum guide was prepared by:  Obed Pérez, Egg Harbor Township High School  Coordinated by: Dr. Michele Schreiner - Supervisor of World Languages |  |
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| Completed July 2013 |  |
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**DISTRICT MISSION STATEMENT**

Our mission in the Egg Harbor Township School District is to partner with the student, family, school, and community to provide a safe learning environment that addresses rigorous and relevant 21st Century standards and best practices which will develop academic scholarship, integrity, leadership, citizenship, and the unique learning style of students, while encouraging them to develop a strong work ethic and to act responsibly in their school community and every day society.

**WORLD LANGUAGES - PHILOSOPHY**

The acquisition of a second language is essential in the 21st century. Proficiency in a second language provides the learner with a competitive edge and increased value in the global economy and enhanced career opportunities. Proficiency can only be reached by constant exposure to authentic materials and continued use of the target language. We also believe in the value and tradition of teaching Classical Languages and acknowledge the teaching of them as the foundations for many modern languages.

Learning a second language provides students with innumerable advantages both in their academic career and in their post graduate life. Language proficiency enhances critical thinking and problem solving skills, increases and enriches vocabulary, and deepens understanding and appreciation for their own language and culture. Proficient language learners better understand and accept diversity in an ever changing global environment.

**WORLD LANGUAGES – STATEMENT OF PURPOSE**

The World Languages Department of Egg Harbor Township is committed to providing all students with meaningful learning experiences that promote proficiency in the target language and encourage cultural appreciation within an environment that fosters and rewards academic excellence. The overarching goal of language instruction is the development of students’ communicative skills. To achieve maximum proficiency, language classes in Egg Harbor Township will focus on the 5 Cs of Language Education: Communication, Cultures, Connections, Comparisons, and Communities.

The revised world languages standard includes three modes of communication: interpretive, interpersonal, and presentational. In the Interpretive Mode of communication, students demonstrate understanding of spoken and written communication within appropriate cultural contexts. The Interpersonal Mode of communication requires students to engage in direct oral and/or written communication with others. The Presentational Mode of communication enables students to present orally and/or in writing information to an audience of listeners or readers with whom there is no immediate interaction. Students’ success is measured through a variety of rigorous Integrated Performance Assessments (IPAs) using authentic materials that prepare students to function in relevant situations in a 21st century environment.

Egg Harbor Township students are part of a dynamic, interconnected, and technologically driven global society focused on the creation and communication of knowledge and ideas. Individuals who effectively communicate in more than one language are globally literate and are well equipped to succeed in the 21st century. The goal for all World Language students is to foster an appreciation for second language learning, and ultimately, to promote bi-literacy and critical thinking skills in the target language.

The study of Classical Languages focuses primarily on the Interpretive Mode using historical contexts. Often, attention will be given to oral dimensions of classical languages by requiring students to make presentations in the language of study as a way of strengthening their language knowledge and use. Classical Mythology is taught in order to illustrate connections and comparisons between ancient cultures and the contemporary world.

The goal for heritage speakers is to prepare them for success by facilitating writing and reading fluency while refining formal speech. Heritage speakers have varying abilities and proficiencies in their respective heritage languages. Although heritage speakers are able to carry on fluent and idiomatic conversations in the heritage language, they often need instruction that allows them to develop strengths in reading and in formal speaking and writing. The goal is to provide them with opportunities for developing skills in their native languages that are both developmentally supportive and rigorous. Designing curriculum to maintain and further develop native-language skills ensures that the skills of these students do not erode over time.

**INTRODUCTION**

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

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

**EGG HARBOR TOWNSHIP SCHOOL DISTRICT CURRICULUM TEMPLATE**

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

**GUIDING PRINCIPLES: WHAT IS BACKWARD DESIGN?**

**WHAT IS UNDERSTANDING BY DESIGN?**

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

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

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

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

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

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

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

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

**INTENT OF THE GUIDE**

This guide is intended to provide teachers with course objective and possible activities, as well as assist the teacher in planning and delivering instruction in accordance with the New Jersey Core Curriculum Content Standards. The guide is not intended to restrict or limit the teacher’s resources or individual instruction techniques. It is expected that the teacher will reflectively adjust and modify instruction and units during the course of normal lessons depending on the varying needs of the class, provided such modified instruction attends to the objectives and essential questions outlined below.

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| **Unit Name: Honors Hispanohablantes 3 Unit 1: El Teatro Clásico Español  Author: Obed Pérez** |
| SET-UP |
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| |  |  |  |  |  | | --- | --- | --- | --- | --- | | **http://ubdexchange.ascd.org/images/general/shim.gif** | | | | | | Subject: | **World Languages** | http://ubdexchange.ascd.org/images/general/shim.gif | Country: |  | | Course/Grade: |  | http://ubdexchange.ascd.org/images/general/shim.gif | State/Group: | **NJ** | | School: | **Egg Harbor Township High School** |  |  |  | | http://ubdexchange.ascd.org/images/general/shim.gif | | | | | |
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| **UNIT SUMMARY** |
| This unit is designed to expose students to classical Spanish Theater. They will differentiate between a comedy and a tragedy; make a literary analysis of the plays, and a cultural and thematic analysis of the film. In addition they will compare the tragedy to the film, and find thematic connections between them. Furthermore, students will create a digital updated version of either one of the plays. |
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| **UNIT RESOURCES** |
| **Printed Materials:**   1. Play: El príncipe que todo lo aprendió en los libros, Jacinto Benavente 2. Play: La casa de Bernarda Alba, Federico García Lorca |
| **Resources:** |
| <http://www.editorialjuventud.es/3775.html>  <http://www.educarm.es/templates/portal/ficheros/websDinamicas/154/elprinciopequeloaprendio.pdf>  <http://www.juntadeandalucia.es/educacion/webportal/ishare-servlet/content/bfc321ad-5e04-4cdd-8739-4b4bc82fa2d6>  <http://www.vicentellop.com/TEXTOS/lorca/La%20casa%20de%20Bernarda%20Alba.pdf> |
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| STAGE ONE |
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| **GOALS AND STANDARDS** |
| Standard State: NJ  Interpretive Mode  7.1.IH.A.1 Analyze and critique information contained in culturally authentic materials using electronic information sources related to a variety of familiar and some unfamiliar topics.  7.1.IH.A.2 Demonstrate comprehension of spoken and written language, as expressed by speakers of the target language in formal and informal settings, through appropriate responses.  7.1.IH.A.5 Synthesize information from oral and written discourse dealing with a variety of topics.  7.1.IH.A.6 Analyze and critique readings from culturally authentic materials  7.1.IH.A.7 Infer the meaning of some unfamiliar words and phrases in new formal and informal contexts.  Presentational Mode  7.1.IH.C.2 Create and perform stories, poems, short plays, or oral reports based on personal experiences and/or that reflect cultural perspectives associated with the target culture(s).  7.1.IH.C.3 Use language creatively in writing for a variety of purposes.  7.1.IH.C.4 Explain the structural elements and/or cultural perspectives found in culturally authentic materials.  LAL and SS NJCCCS  3.1.A.2. Concepts About Print/Text: Develop an understanding of the organizational structure of printed material (e.g. chronological, sequential, procedural text).  3.1.C.3. Decoding and Word Recognition: Continue to use structural analysis and context analysis to decode new words.  3.1.D.1. Fluency: Read aloud in selected texts reflecting understanding of the text and engaging the listener.  3.1.E.1. Reading Strategies: Monitor reading for understanding by setting a purpose for reading, making and adjusting predictions, asking essential questions, and relating new learning to background experiences.  3.1.F.2. Vocabulary and Concept Development: Clarify word meanings through the use of a word's definition, example, restatement, or contrast.  3.1.G.5. Comprehension Skills and Response to Text: Analyze ideas and recurring themes found in texts, such as bravery, loyalty, friendship, and loneliness.  3.1.G.9. Comprehension Skills and Response to Text: Read critically by identifying, analyzing, and applying knowledge of the theme, structure, style, and literary elements of fiction and providing support from the text as evidence of understanding.  3.3.A.2. Discussion: Present ideas and opinions spontaneously in response to a topic or other speakers.  3.3.A.6. Discussion: Respond orally to literature. |
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| **UNDERSTANDINGS** |
| * The concept of honor is fundamental to Hispanic culture. It affects the upbringing of children, what is considered acceptable and not acceptable in society. This notion has impacted literature from centuries. * Because honor is so essential to the culture it affects our judgment and all decisions we make. Even though the concept evolves each generation the basis of it remains. * Everyone reacts to tragedy differently. Accepting this concept allows us to better understand the actions of the characters. * Both plays deal with distinct family dynamics, which are very relatable to the readers. |
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| **ESSENTIAL QUESTIONS** |
| * What is the importance of honor in the Hispanic/ Latino culture? * How does the notion of honor inform the decisions you make in life? * How do you deal with tragedy in life? * What family dynamics can you relate to in the plays? |
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| **KNOWLEDGE AND SKILLS** |
| |  |  | | --- | --- | | **Students will know…** | * **Students will be able to…** | | * There is a continuous presence of the theme of honor in Spanish literature, which has impacted modern literature in Latin America. * The characteristics of a play and the difference between a play and a novel or short story. * The elements of a tragedy. * The historical background of both plays time period. * How to identify the main parts of a narration.   + Title   + Author   + Characters   + Plot   + Themes   + Style   + Setting * There are connections between literature and present time. * How to write a thematic essay, with the supporting details from the reading being analyzed. * How to analyze the intentions of an author. * How to analyze the intentions of a movie director. * How to analyze a movie culturally, taking into account the themes presented, the society it reflects, and whether or not it is criticizing a social issue. * How to compare and contrast two works. * Write a creative modern play in which they highlight the main issues and themes presented in a more traditional literary work. | * + Read the short play El principe que todo lo aprendió en los libros, de Jacinto Benavente, over the summer prior to starting the third year.   + Identify the elements of a fairytale the play has.   + Classify the characters between primary and secondary.   + Study the plot and conflict of the play.   + Discuss the intention of the author in writing the play.   + Discuss the appearance of honor as a prominent theme, the expectations of young people about life   + Establish personal connections to the plot.   + Study the life and work of Federico García Lorca   + Read and analyze the play La casa de Bernarda Alba.   + Learn new vocabulary related to the play.   + Name, describe and classify the characters of the play.   + Identify the environment and historical background.   + Discuss and analyze the themes presented by the author and how they represent the Spanish culture of that period and the Hispanic culture in general.   + Explore the themes of honor, traditions, family relationships, rebellion, and roles accepted or not by society.   + Apply the writing process of a thematic essay in Spanish through the use of concept mapping and/or outline.   + Watch the Movie La casa de Bernarda Alba.   + Write a thematic essay.   + Watch the Spanish movie Belle Epoque.   + Analyze the movie from a cultural perspective.   + Write a comparison between the movie and the play including a thematic comparison as well as a comparison of characters and plot.   + Work on group project to rewrite one the plays in an updated form.   + Create a video presentation of the updated play.   + Maintain the essence, and theme of the play, with a modern twist. | |
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| STAGE TWO |
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| **PERFORMANCE TASKS** |
| **Title:**Interpretive  Students will be able to comprehend the plays El principe que todo lo aprendió en los libros and La casa de Bernarda Alba, and perform literary analyses of each play. They must find ways in which the play speaks to their present reality and the issues of honor and family relations they face..    **Title:**Presentational  **Writing**: Write a thematic essay that discusses one of the main themes of the play La casa de Bernarda Alba. (Minimum 3 to 5 pages typed).    **Creative Writing/ video presentation**: Students will work in groups of 4 or 5. They will contextualize one of the plays. Students will write a modern version that will include the same themes and message of the play, although the circumstances and environment might be different. Students must divide the work equally and edit each other work, so that the end result maintains the same style and shows coherence.  Students will then create a video presenting their new version of the play. This video is to be presented in class. It should be in accordance to the new script. The video does not need to be professionally edited, but students should survey the skills of their colleagues and see if someone has such abilities. The students will be provided with cameras, and will be allowed to bring their own recording devices. |
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| **OTHER EVIDENCE** |
| Vocabulary quizzes  Comprehension quizzes  Comprehension questions  Cooperative learning projects  Question-and-Answer  Think-Pair-Share  Concept Mapping  Venn Diagrams  Videos  Entrance/Exit Tickets  Formative Assessments (White board activities) |
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| STAGE THREE |
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| **LEARNING ACTIVITIES** |
| **WEEK 1**  Introduce the Unit theme and use Think-Pair-Share, or Puzzle activity.  Discuss the goals and expectations of this class.  Discuss the material read over the summer, El principe que todo lo aprendió en los libros.  Study the elements of fairytales and how they are present on this play.  **WEEK 2**  Analyze the characters, plot, setting, and conflict of the story.  Discuss the intentions of the author in writing this play.  Analyze the themes presented with a special interest in honor as a driving theme.  Comprehension test.  **WEEK 3**  Start reading the play La casa de Bernarda Alba.  Start analyzing the protagonist as well as the secondary characters.  Establish the setting and atmosphere of the play.  Identify the conflict of the story.  **WEEK 4**  Continue reading the play.  Identify changes as well as movements in the narration.  Establish the development of the narration as well as the development of the characters and plot.  **WEEK 5**  Continue reading the play.  Predict what the ending will be.  Identify who you consider the antagonist of the play (or the villains).  Interpretive Assessment  **WEEK 6**  Finish reading the play.  Discuss the themes presented in it, including honor, appearances, family relations, rebellion, and traditions.  Movie: La casa de Bernarda Alba  Presentational Assessment- Thematic essay  **WEEK 7**  Presentational Assessment  Group project- Contextualization of play/Video  **WEEK 8**  Group project- Contextualization of play/Video  Movie: Belle Epoque  **WEEK 9**  Quarterly Exams - Comparisons  Group project- Contextualization of play/Video |

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| **Name: Honors Hispanohablantes 3 Unit 2: La novela hispanoamericana**  **Author: Obed Pérez** |
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| **UNIT SUMMARY** |
| Students will be exposed to Latin American writers. They will a novel by an Argentinian writer and short stories from a Chilean writer. They will read a very complex psychological novel, which is also a murder mystery, El tunel, by Ernesto Sábato. This will represent a more classic novel perspective from the modern era. |
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| **UNIT RESOURCES** |
| **Printed Materials:**  Novel: El tunel, Ernesto Sábato |
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| **Internet Resource Links:** <http://biblio3.url.edu.gt/Libros/sabato/tunel.pdf>  <http://www.goodreads.com/work/quotes/5793-el-t-nel>  <http://www.taller-palabras.com/Datos/Cuentos_Bibliotec/ebooks/Isabel%20Allende%20-%20Los%20cuentos%20de%20Eva%20Luna.pdf>  <http://www.biografiasyvidas.com/biografia/a/allende_isabel.htm>  <http://www.biografiasyvidas.com/biografia/s/sabato.htm> |
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| STAGE ONE |
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| **GOALS AND STANDARDS** |
| Standard State: NJ  Interpretive Mode  7.1.IH.A.1 Analyze and critique information contained in culturally authentic materials using electronic information sources related to a variety of familiar and some unfamiliar topics.  7.1.IH.A.2 Demonstrate comprehension of spoken and written language, as expressed by speakers of the target language in formal and informal settings, through appropriate responses.  7.1.IH.A.5 Synthesize information from oral and written discourse dealing with a variety of topics.  7.1.IH.A.6 Analyze and critique readings from culturally authentic materials  7.1.IH.A.7 Infer the meaning of some unfamiliar words and phrases in new formal and informal contexts. |
| Presentational Mode  7.1.IH.C.2 Create and perform stories, poems, short plays, or oral reports based on personal experiences and/or that reflect cultural perspectives associated with the target culture(s).  7.1.IH.C.3Use language creatively in writing for a variety of purposes.  Interpersonal Mode  7.1.IH.B.5Engage in oral and/or written discourse in a variety of timeframes on topics of personal or social interest or on topics studied in other content areas.  7.1.IH.B.4 Ask and respond to questions as part of a group discussion of topics and situations of a personal, academic, or social nature.  LAL and SS NJCCCS  3.1.A.2. Concepts About Print/Text: Develop an understanding of the organizational structure of printed material (e.g. chronological, sequential, procedural text).  3.1.C.3. Decoding and Word Recognition: Continue to use structural analysis and context analysis to decode new words.  3.1.E.1. Reading Strategies: Monitor reading for understanding by setting a purpose for reading, making and adjusting predictions, asking essential questions, and relating new learning to background experiences.  3.1.F.2. Vocabulary and Concept Development: Clarify word meanings through the use of a word's definition, example, restatement, or contrast. |
| **UNDERSTANDINGS** |
| 1. Humans react differently when faced with an impossible love. This may be closely related to their mental state. 2. Humans tend not to tolerate behavior that is not considered acceptable by society. 3. In most cases the dominant culture in a giving society determines which behaviors are acceptable and which not. 4. Many human beings allow their passions to determine their actions. However, when we are too invested emotionally in a given manner our judgment is clouded by those passions. |
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| **ESSENTIAL QUESTIONS** |
| 1. **How do we react when falling for an impossible or prohibited love?** 2. **How do we deal with non-acceptable behavior?** 3. **Who determines what is or is not acceptable by society?** 4. **How is our judgment impaired when we let our emotions and our passions dominate us.** |
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| **KNOWLEDGE AND SKILLS** |
| |  |  | | --- | --- | | **Students will know…** | **Students will be able to…** | | * About the life and work of prominent Argentinian writer, Ernesto Sábato. * Techniques for opening a narration. * The style of Sábato’s writing. * How to identify details in the narration, which show complexity in the plot. * To identify the main components of narration.   + Title   + Author   + Characters   + Plot   + Themes   + Style   + Setting * Infer the intention of the author. * Infer the meaning of new vocabulary words. * Compare and contrast different approaches, within the mystery genre. (written text vs. video) * To build a case against or in favor of the main character. * To make connections between artistic expressions and the text. | * Study about the life and work of Ernesto Sábato. * Analyze techniques for starting a novel, a narration. * Read the novel “El Tunel”. * Discuss the point of view of the novel and the style of the author. * Discuss the tone of the narrator/ * Characterize the main character of the novel, who also serves as the narrator. * Analyze the main character’s actions and what motivates him to act this way. * Evaluate the transitions the author makes in the narration. * Discuss the use of suspense by the author. * Infer those moments in which the author gives us indications of the violent behavior the main character has. * Predict the future actions of the characters. * Analyze the author’s use of the secondary characters, and how they complicate the plot. * Watch episodes of the series “Mujeres asesinas” to compare the circumstances of the crime. * Watch the movie “Volver”. * Project: Write the opening statements to a case defending the accused (main character) or accusing him of the crime. * Work on an artistic representation of the novel. | |
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| STAGE TWO |
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| **PERFORMANCE TASKS** |
| **Title:** Interpretive  Students will be able to comprehend the novel El tunel, and perform a literary analysis as well as complete a comprehension exam.  **Title:** Presentational  Creative Writing: Students will role play as either defense lawyers or district attorneys. They will each write the opening statements to a case against or in favor of the main character Juan Pablo Castel, the accused. The novel starts by him accepting he committed the crime. Students need to find supporting evidence in the novel to prove their case. (Minimum 2 to 3 pages)  Artistic Experience: Students will make an artistic representation of the novel. It may be a representation of the theme, the character/s, or the events of the narration. They could draw, make a poster using calligraphy, make a collage of pictures that represents the theme, or a power point highlighting important events. Each project should be presented and explained to the class as a whole. |
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| **OTHER EVIDENCE** |
| * Vocabulary quizzes * Comprehension quizzes * Comprehension questions * Cooperative learning projects * Question-and-Answer * Think-Pair-Share * Concept Mapping * Venn Diagrams * Videos * Entrance/Exit Tickets * Formative Assessments (White board activities) |
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| STAGE THREE |
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| **LEARNING ACTIVITIES** |
| **WEEK 1**  Introduce the Unit theme and use brainstorm activity about the distinct qualities of a novel. What do you know?  Study the life and work of Ernesto Sábto.  Study different techniques to start a novel and compare the beginning of this novel to others.  **WEEK 2**  Continue the reading of the novel.  Characterize the main character/ narrator of the novel.  Discuss the author’s style and point of view of the novel.  **WEEK 3**  Continue the reading of the novel.  Infer the meaning a new vocabulary words.  Characterize the character of María and discuss its importance.  Analyze the beginnings and ends of each chapter and the effect it has in the narration.  **WEEK 4**  Continue the reading of the novel.  Analyze the transitions the author makes in order to maintain the interest of the readers.  Discuss the actions of the characters in small groups.  Analyze the author’s style to maintain suspense, and his use of foreshadowing.  **WEEK 5**  Continue the reading of the novel.  Predict the actions of the characters.  Study and discuss the use of secondary characters to support the plot.  Watch episodes of the series “Mujeres asesinas” to compare and contrast with the text.  **WEEK 6**  Continue the reading of the novel.  Analyze and discuss the themes presented in the novel.  Identify the moments in which the author gives the readers an indication of the main character’s violent behavior.  Watch episodes of the series “Mujeres asesinas” to compare and contrast with the text.  **WEEK 7**  Conclude the reading of the novel.  Interpretive assessment- Written test  Watch the Spanish Movie “Volver” directed by Pedro Almodóvar.  Write a comparison between the movie and the novel and make a cultural analyses of the movie.  **WEEK 8**  Presentational assessment:  Written assignment- opening statements to the case.  Artistic representation  **WEEK 9**  Quarterly Exams |

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| **Name: Honors Hispanohablantes 3 Unit 3: Realismo Mágico (Magic Realism).**  **Author: Obed Pérez** |
| **SET-UP** |
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| **UNIT SUMMARY** |
| The students will be reintroduced to the Magic Realism phenomena, considered part of the Boom Period within the Movement of Latin American Modernism. They will read several short stories from the book Cuentos de Eva Luna, by Isabel Allende and the novel Crónica de una muerte anunciada by Gabriel García Márquez. |
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| **UNIT RESOURCES** |
| **Printed Materials:**  Cuentos de Eva Luna, Isabel Allende  Crónica de una muerte anunciada, Gabriel García Márquez |
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| **STAGE ONE** |
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| **GOALS AND STANDARDS** |
| Standard State: NJ  Interpretive Mode  7.1.IH.A.1 Analyze and critique information contained in culturally authentic materials using electronic information sources related to a variety of familiar and some unfamiliar topics.  7.1.IH.A.2 Demonstrate comprehension of spoken and written language, as expressed by speakers of the target language in formal and informal settings, through appropriate responses.  7.1.IH.A.5 Synthesize information from oral and written discourse dealing with a variety of topics.  7.1.IH.A.6 Analyze and critique readings from culturally authentic materials  7.1.IH.A.7 Infer the meaning of some unfamiliar words and phrases in new formal and informal contexts.  Presentational Mode  7.1.IH.C.2 Create and perform stories, poems, short plays, or oral reports based on personal experiences and/or that reflect cultural perspectives associated with the target culture(s).  7.1.IH.C.3 Use language creatively in writing for a variety of purposes.  7.1.IH.C.4 Explain the structural elements and/or cultural perspectives found in culturally authentic materials.  LAL and SS NJCCCS  3.1.A.2. Concepts About Print/Text: Develop an understanding of the organizational structure of printed material (e.g. chronological, sequential, procedural text).  3.1.C.3. Decoding and Word Recognition: Continue to use structural analysis and context analysis to decode new words. |
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| **UNDERSTANDINGS** |
| 1. Some people are forced to create an alternative reality in order to deal with their harsh reality. 2. As individuals, we all face difficult times, and we would benefit from an alternative reality at those times. 3. The harsh realities of most Latin American countries have opened the perfect space for a movement like magic realism to emerge. |
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| **ESSENTIAL QUESTIONS** |
| 1. **Why is it necessary for some individuals to create an alternate reality for their life?** 2. **When and how can people benefit from magical occurrences in their lives?** 3. **In what ways has the Latin American reality created the perfect scenario for this movement to take place?** |
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| **KNOWLEDGE AND SKILLS** |
| |  |  | | --- | --- | | **Students will know…** | **Students will be able to…** | | * The work of two of the most prominent writers of Magic Realism. * The styles commonly found in the writers of this movement.   + The grotesque   + The coincidences   + The absurd   + The use of real life events   + Magical elements * Shorts stories by these authors, which are necessary for the AP Literature Exam. * How to identify   o Title  o Author  o Characters  o Plot  o Themes  o Style  o Setting   * The style of writing of these writers. * Infer meaning of new vocabulary. * Infer the intentions of the author. * How to establish connections between the real world and the literary world. * Writers use current events as inspiration. * The difference between articles and printed and video news and literature. * The events that occurred in Colombia during a volcano eruption, which destroy a whole community and buried it under mud. * The differences and similarities in the works of Allende and García Márquez. * Themes commonly addressed by these writers. * To use 21th century approaches to analyzing literature (facebook). * How film makers adapt literature to film. | * Study the life and work of Isabel Allende. * Read the short stories “Dos Palabaras”, “Del barro estamos hechos”, “El huésped de la maestra”, “Si me tocaras el corazón” from the book Cuentos de Eva Luna. * Discuss the style of the author. * Discuss and analyze the plot of each story. * Learn about the literary movement of Modernism, specifically Magic Realism as part of the Boom period. * Identify and discuss the elements of Magic realism each story has. * In “Dos palabras”, to infer the two words the main character uses to change a man’s life. * Design a tattoo, which represents the two words. * In “De barro estamos hechos”, to study and analyze the real events that inspired the author in writing the story. * Discuss real footage from a Colombia newscast, which show the events that inspired De barro…. * In “El huésped de la maestra”, to discuss the elements of magic realism, which are very evident in this story. * In “Si me tocaras el corazón”, to compare and contrast real life events with the ones that occur in the story. * Discuss Allende’s use of real events to impact her writing. * Read and analyze the short story “El ahogado más hermoso del mundo”, as an introduction to García Marquéz work and style. * Read the novel “Crónica de una muerte anunciada”, by Gabriel García Márquez. * Identify the main character and the secondary characters. * Discuss and analyze the author’s non lineal style of narration in this novel. * Analyze the use of the grotesque, the coincidences and the absurd, typical of Magic Realism. * Discuss and interpret the code of honor, machismo and morality imposed by the society of the time and its implications in our present society. * Watch the movie by the same title. * Create a Facebook profile of one of the characters of the novel. | |
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| **STAGE TWO** |
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| **PERFORMANCE TASKS** |
| **Title:** Interpretive Assessment  Students will be able to comprehend the novel Crónica de una muerte anunciada, and the short stories El ahogado más hermoso del mundo, Dos palabras, De barro estamos hechos, El huésped de la maestra, Si me tocaras el corazón and perform a literary analysis as well as complete a comprehension test.    **Title:** Presentational Assessment- Creative Writing  Facebook: Students will select a character from the novel Crónica de una muerte anunciada. They will create a profile for this character. It should include things related to the character, hobbies, relatives and siblings, in accordance to the novel. The project should include a wall for other characters to make comments about the activities and actions of the character. All comments must relate to the actual events that took place in the novel, as well as possible events that could have logically occurred. |
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| **OTHER EVIDENCE** |
| • Vocabulary quizzes  • Comprehension quizzes  • Comprehension questions  • Cooperative learning projects  • Question-and-Answer  • Think-Pair-Share  • Concept Mapping  • Venn Diagrams  • Videos  • Entrance/Exit Tickets  • Formative Assessments (White board activities) |
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| **STAGE THREE** |
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| **LEARNING ACTIVITIES** |
| **WEEK 1**  Introduce the Unit theme and use brainstorm activity. What do you know? (Previous knowledge from level 2)  Study the life and work of Isabel Allende.  Read the short story “Dos palabras”.  Discuss the style of the author.  **WEEK 2**  Read the short stories “De barro estamos hechos”, and “Si me tocaras el corazón”.  Discuss the style of the author.  Discuss Allende’s use of real events to impact her writing.  Watch footage from the real events that took place in Colombia during a Volcano’s eruption.  **WEEK 3**  Read the short story “El huésped de la Maestra”.  Discuss the themes of honor and respect.  Compare the events in the story with the treatment teachers receive in our time.  **WEEK 4**  Read and analyze “El ahogado más hermoso del mundo”.  Discuss the style of the author.  Identify all elements of magic realism, which are evident in this story.  Start the reading of “Crónica de una muerte anunciada”.  **WEEK 5**  Continue the reading of the novel.  Characterize and classify the characters in order of importance.  **WEEK 6**  Continue the reading of the novel.  Discuss and analyze the author’s non lineal style of narration in this novel.  Analyze the use of the grotesque, the coincidences and the absurd, typical of Magic Realism.  **WEEK 7**  Conclude the Novel.  Watch the novel’s film.  Interpretive assessment  **WEEK 8**  Presentational Assessment: Facebook Project  **WEEK 9**  Quarterly Exams |

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| **Name: Honors Hispanohablantes 3 Unit 4: Inmigración y la Novela Periodística. Author: Obed Pérez** |
| **SET-UP** |
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| **UNIT SUMMARY** |
| This unit is designed to expose students to current and relevant social issues and non-fictional writing. They will be reading the book La travesía de Enrique, which tells the story of a child who left his country of origin to travel by train illegally to the United States in search of his mother. The book was written by a journalist who followed the same route the child did, and interviewed multiple individuals including Enrique and his mother. The students will discuss the issue of immigration in our country and the impact it has in the Hispanic population and culture, as well as, North American society. |
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| **UNIT RESOURCES** |
| **Printed Materials:**  La travesía de Enrique, Sonia Nazario |
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| **STAGE ONE** |
| http://ubdexchange.ascd.org/../images/general/shim.gif |
| **GOALS AND STANDARDS** |
| Standard State: NJ  Interpretive Mode  7.1.IH.A.1 Analyze and critique information contained in culturally authentic materials using electronic information sources related to a variety of familiar and some unfamiliar topics.  7.1.IH.A.2 Demonstrate comprehension of spoken and written language, as expressed by speakers of the target language in formal and informal settings, through appropriate responses.  7.1.IH.A.5 Synthesize information from oral and written discourse dealing with a variety of topics.  7.1.IH.A.6 Analyze and critique readings from culturally authentic materials  7.1.IH.A.7 Infer the meaning of some unfamiliar words and phrases in new formal and informal contexts.  Presentational Mode  7.1.IH.C.2 Create and perform stories, poems, short plays, or oral reports based on personal experiences and/or that reflect cultural perspectives associated with the target culture(s).  7.1.IH.C.3 Use language creatively in writing for a variety of purposes.  7.1.IH.C.4 Explain the structural elements and/or cultural perspectives found in culturally authentic materials.  LAL and SS NJCCCS  3.1.A.2. Concepts About Print/Text: Develop an understanding of the organizational structure of printed material (e.g. chronological, sequential, procedural text).  3.1.C.3. Decoding and Word Recognition: Continue to use structural analysis and context analysis to decode new words.  3.2.A.6. Writing as a Process: Compose, revise, edit, and publish writing using appropriate word processing software.  3.2.A.4. Writing as a Process: Revise and edit drafts by rereading for content and organization, usage, sentence construction, mechanics, and word choice.  3.2.C.6. Mechanics, Spelling, and Handwriting: Edit writing for correct grammar, usage, capitalization, punctuation, and spelling.  3.2.C.8. Mechanics, Spelling, and Handwriting: Write legibly in manuscript or cursive to meet district standards. |
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| **UNDERSTANDINGS** |
| * Many people in Latin America are living in extreme poverty, and they are desperately seeking basic human rights. * Many families find themselves living apart. Parents leave their children to the care of relatives or friends in order to move to the United States to provide for their families. * While some novels deal with social issues, non-fictional novels present a different understanding of social issues, for they present real life events. |
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| **ESSENTIAL QUESTIONS** |
| * Why would someone risk everything, including their life to come to this country? * What impact has the issue of migration had in the structure of the Latin American Family? * Why is reading a non-fictional novel an eye opening experience? |
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| **KNOWLEDGE AND SKILLS** |
| |  |  |  |  | | --- | --- | --- | --- | | **Students will know…** | | **Students will be able to…** | | | * The present situation in relation to immigration in the United States. * The composition of the family in the Latin America due to the parents departing to the US. * The relevance the issue of immigration has for Latinos/as in the US. * Real individuals making the trip. * The dangers face by the people traveling in this way. * Challenges faced by people traveling. * New laws and legislation related to this issue. * Statistics related to migrant children. * About the existence of organizations dedicated to help migrant children and people who get hurt while riding the train. * Fictional stories as well as real ones presented by movies and documentaries. | * Discuss the issue of immigration in the USA. * Analyze the impact immigration has had in the structure of the families in Central and South America. * Investigate the issue of children’s immigration. * Read the novel “La travesía de Enrique”. * Establish the relevance issues of immigration have for our reality. * Students will watch the documentary “Which way home”, which presents children making the same trip Enrique made. * Discuss the journey and what challenges each stop presents. * Discuss the dangers of the journey on top the trains. * Study and research recent statistics of how many children make this trip each year. * Learn about organizations that help them in the journey. * Discuss the dangers related to gang activity and police brutality faced by the immigrants\ * Watch the movie “Sin nombre”. * Research recent legislation related to immigration, like the Dream Act, and the Immigration Reform. * Watch the movie “La misma luna” or the documentary “Los mojados”. | | |
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| **STAGE TWO** |
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| **PERFORMANCE TASKS** |
| **Title:** Presentational  Students will write a fictional account of a journey. They will assume the identity of an immigrant. They must decide the circumstances of their trip, their age, their marital status, age, etc. They will write a narration of their journey in journal or essay format. They should take into account all challenges normally faced by immigrants making the trip this way. And they should encounter the main character, Enrique, in their journey. They should include real “stops” during their narration. They should explain how they were able to survive and acquire money during their trip.    **Title:** Interpretive  The students will read the novel and answer multiple quizzes to check for comprehension and interpretation.    **Title:**Interpersonal  Role Playing  Students will play the role of the main character Enrique, his mother, Lourdes, and his sister Belky. In addition one of the students will act as an interviewer. They will record an interview program in the digital recorders. Students will come up with questions together and logical answers. |
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| **OTHER EVIDENCE** |
| * Brainstorming * Comprehension quizzes * Cooperative learning projects * Question-and-Answer * Concept Mapping * Videos * Entrance/Exit Tickets * Formative Assessments (White board activities) |
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| **STAGE THREE** |
| http://ubdexchange.ascd.org/images/general/shim.gif |
| **LEARNING ACTIVITIES** |
| **WEEK 1**  Introduction to the unit and barnstorming on the issue of immigration.  Students may want to offer some testimonials from family members or friends.  Start reading “La travesía de Enrique”.  **WEEK 2**  Investigate the issue of immigration of children and the impact in the Hispanic American family structure.  Continue reading the novel.  **WEEK 3**  Continue reading the novel.  Watch the documentary “Which way home”.  **WEEK 4**  Continue reading the novel.  **WEEK 5**  Continue reading the novel.  Watch documentary “Mojados”.  **WEEK 6**  Continue reading the novel.  Watch the movie “Sin nombre”.  **WEEK 7**  Continue reading the novel.  Interpretive Assessment  **WEEK 8**  Presentational Assessment.  Interpersonal assessment/Presentational  **WEEK 9**  Quarterly Exams |

**Curriculum Resources - Differentiated Instruction**

**Special Education Interventions in General Education**

Visual Supports

Extended time to complete tests and assignments

Graphic Organizers

Mnemonic tricks to improve memory

Study guides

Use agenda book for assignments

Provide a posted daily schedule

Use of classroom behavior management system

Use prompts and model directions

Use task analysis to break down activities and lessons into each individual step needed to complete the task

Use concrete examples to teach concepts

Have student repeat/rephrase written directions  
Heterogeneous grouping

*Resources:*

Do to Learn:

<http://www.do2learn.com/>

Sen Teacher:

<http://www.senteacher.org/>

Intervention Central:

<http://www.interventioncentral.org/>

Learning Ally:

<https://www.learningally.org/>

**English Language Learners Interventions in Regular Education**

*Resources:*

FABRIC - Learning Paradigm for ELLs (NJDOE)  
[www.nj.gov/education/bilingual/pd/**fabric**/**fabric**.pdf](http://www.nj.gov/education/bilingual/pd/fabric/fabric.pdf)

Guide to Teaching ELL Students  
<http://www.colorincolorado.org/new-teaching-ells>

Edutopia - Supporting English Language Learners

<https://www.edutopia.org/blog/strategies-and-resources-supporting-ell-todd-finley>

Reading Rockets

<http://www.readingrockets.org/reading-topics/english-language-learners>

**Gifted and Talented Interventions in Regular Education**

*Resources:*Who are Gifted and Talented Students

<http://www.npr.org/sections/ed/2015/09/28/443193523/who-are-the-gifted-and-talented-and-what-do-they-need>

Hoagies Gifted Education Page  
<http://www.hoagiesgifted.org/programs.htm>

**21st Century Learning**

*Resources:*Partnership for 21st Century Learning

<http://www.p21.org/>

Career Ready Practices (NJDOE)  
<http://www.nj.gov/education/cte/hl/CRP.pdf>