

*LO7E*  
*Checkpoint C*  
*Sample Units*



# Introduction

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**L**OTE teachers across New York State are conducting notable Checkpoint C learning experiences that engage students as they work toward achieving language skills and cross-cultural appreciation. The following units are examples of the types of activities that teachers have created for their Checkpoint C classrooms. The units and the sample tasks are based on both of the New York State LOTE learning standards and all of the performance indicators for modern languages. They cultivate student skills and interests, and broaden students' scope of knowledge so that they not only learn languages other than English, but develop cross-cultural understandings. (See the section LOTE Standards and Checkpoint C Performance Indicators in this document.)

The following units can be modified for additional languages, and can be reorganized to suit varying skill levels, interests, and time frames. Sample handouts are included, and basic information is provided so that teachers can tailor the units to their Checkpoint C classrooms.

As teachers replicate these units and create their own Checkpoint C learning experiences, they should conduct assessments as students progress through the units. Sample assessment rubrics are provided in this **Languages Other Than English: Checkpoint C Resource Guide**.

All of the units are designed to assist students in achieving LOTE Learning Standards 1 and 2. The units also include activities that will develop skills in social studies, the arts, and English language arts. The following pages contain those learning standards that apply to the given sample units. Related sample tasks are given in specific units and are drawn from all levels (elementary, intermediate, and commencement).

# Related Standards

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## The Arts

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**Standard 1:** Creating, performing, and participating in the arts. Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.

**Standard 3:** Responding to and analyzing works of art. Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

**Standard 4:** Understanding the cultural dimensions and contributions of the arts. Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

## English Language Arts

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**Standard 1:** Students will read, write, listen, and speak for information and understanding. As listeners and readers, students will collect data, facts, and ideas; discover relationships, concepts, and generalizations; and use knowledge generated from oral, written, and electronically produced texts. As speakers and writers, they will use oral and written language that follows the accepted conventions of the English language to acquire, interpret, apply, and transmit information.

**Standard 2:** Students will read, write, listen, and speak for literary response and expression. Students will read and listen to oral, written, and electronically produced texts and performances, relate texts and performances to their own lives, and develop an understanding of the diverse social, historical, and cultural dimensions the texts and performances represent. As speakers and writers, students will use oral and written language for self-expression and artistic creation.

**Standard 3:** Students will read, write, listen, and speak for critical analysis and evaluation. As listeners and readers, students will analyze experiences, ideas, information, and issues presented by others using a variety of established criteria. As speakers and writers, they will present, in oral and written language and from a variety of perspectives, their opinions and judgments on experiences, ideas, information, and issues.

# Social Studies

**Standard 1:** History of the United States and New York. Students will use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments, and turning points in the history of the United States and New York.

**Standard 2:** World history. Students will use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments, and turning points in world history and examine the broad sweep of history from a variety of perspectives.

**Standard 3:** Geography. Students will use a variety of intellectual skills to demonstrate their understanding of the geography of the interdependent world in which we live—local, national, and global—including the distribution of people, places, and environments over the Earth’s surface.

**Standard 4:** Economics. Students will use a variety of intellectual skills to demonstrate their understanding of how the United States and other societies develop economic systems and associated institutions to allocate scarce resources, how major decision-making units function in the United States and other national economies, and how an economy solves the scarcity problem through market and nonmarket mechanisms.

**Standard 5:** Civics, citizenship, and government. Students will use a variety of intellectual skills to demonstrate their understanding of the necessity for establishing governments; the governmental system of the United States and other nations; the United States Constitution; the basic civic values of American constitutional democracy; and the roles, rights, and responsibilities of citizenship, including avenues of participation.

# En Búsqueda de un Artista

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**Language:** Spanish

**Background:** This unit is used in September so that students immediately begin to communicate with each other in Spanish. In small groups, they research artists from Spanish-speaking countries and prepare PowerPoint presentations that provide information about their selected artist, and answer the question: **How does the work of this artist reflect the times in which the artist lived?** A visit to a museum that has works (sculpture, paintings, mixed media, photography) of Spanish-speaking artists is recommended. Students may need PowerPoint instruction.

## **Procedure:**

1. Students are divided into groups of four. Each group chooses one artist to research, selecting from a list of possible painters, sculptors, photographers, and other artists from the assignment handout.
2. Students review the assignment handout. Students are to research the life, works, times, and artistic themes of their artist, and make a PowerPoint presentation on how the work of the artist reflects the time in which the artist lived. Each student is responsible for four PowerPoint slides. The teacher should encourage presentations that cover a wide range of Spanish-speaking countries, male and female artists, and a variety of art forms. Each group is to select one slide that they feel best represents the work of their artist and submit that slide to the teacher for a separate activity.
3. Students are to research during class and outside of class. They should be encouraged to take notes from books and magazine articles, as well as Internet sites, preferably in the target language.
4. Students are to design the PowerPoint slides. They may need instruction in the use of a scanner and digital camera, and in slide preparation. Allow class time for discussion of model PowerPoint presentations if students are unfamiliar with the format. (Students are assessed on the content, not the quality, of the slides, since students may have limited experience in designing a PowerPoint presentation.)
5. Students peer edit notes and PowerPoint slides.
6. Each group is to create a works cited list to accompany their presentation. Teachers should provide models of bibliographic format.
7. Students are reminded that a “distinguished” presentation will include:
  - in-depth analysis of the assignment question
  - a wide variety of old and new vocabulary
  - a high degree of Checkpoint C structures and conventions (presented by the teacher)
  - a logical and coherent sequence throughout the presentation
  - a professional appearance that enhances the audience’s understanding of the assigned question
  - use of the target language exclusively in informal and formal discussions.
8. Presenters are expected to discuss the contents of each PowerPoint slide, rather than simply read the text of the slide. They respond to questions at the end of their presentations.
9. After all presentations have been made, the class views one work of art by each of the artists discussed, and identifies the artists. (Students have provided the teacher with one extra slide of the work of their artist.) Students are expected to defend their choice of artist, indicating that they have been listening to the descriptions of the artists.
10. At any time during this unit, a visit to a museum or gallery that has works by Spanish-speaking artists would enhance the experience of the unit. All discussions on the field trip should be in the target language.

**Resource Materials:**

- Computer access
- Software to facilitate PowerPoint presentations
- Scanners and digital cameras for PowerPoint presentations
- Books, magazine articles, websites for research
- Pictures of artists and artworks
- Handout: **En Búsqueda de un Artista**

**Assessment:**

Students are assessed on research and notetaking, the content of the PowerPoint slides, and presenting in the target language. They are also assessed on their ability to listen to the presentations and apply the information when identifying artists during later class discussion. They are not assessed on their technological skills.

It is advisable to review the assessment rubric with students as they begin the unit. Teachers are encouraged to select assessments from the rubrics provided in this **Languages Other Than English: Checkpoint C Resource Guide**.

**Related Standards and Sample Tasks:**

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| <p><b>Standards:</b></p> <p>English<br/>Language Arts 3</p> | <p><b>Sample Tasks</b></p> <ul style="list-style-type: none"><li>• Students state an opinion, or present a judgment by developing a thesis and providing supporting evidence, arguments, and details.</li><li>• Students develop critiques from more than one perspective, such as historical, cultural, social, and psychological.</li></ul> |
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| <p><b>Standards:</b></p> <p>Social Studies 2</p> | <p><b>Sample Tasks</b></p> <ul style="list-style-type: none"><li>• Students recognize changing and competing interpretations of historical developments.</li><li>• Students explain the dynamics of cultural change and how interactions between and among cultures have affected various cultural groups throughout the world.</li><li>• Students interpret and analyze artifacts related to significant developments and events in world history.</li></ul> |
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### *Sample Tasks*

#### *Standards:*

The Arts 3

The Arts 4

- Students explain their reflections about the meanings, purposes, and sources of works of art; describe their responses to the works and the reasons for those responses.
  - Students discuss and write their analyses and interpretations of the works of others, using appropriate critical language.
  - Students use the language of art criticism by reading and discussing critical reviews in newspapers and journals.
  - Students explain the visual and other sensory qualities in art and nature and their relation to the social environment.
  - Students analyze and interpret the ways in which political, cultural, social, religious, and psychological concepts and themes have been explored in visual art.
  - Students demonstrate an understanding of art criticism, art histories, and aesthetic principles and show their connections to works of art.
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- Students demonstrate how art works and artifacts from diverse world cultures reflect aspects of these cultures.
  - Students analyze works of art from diverse world cultures and discuss the ideas, issues, and events of the culture that these works convey.
  - Students explain how cultural values have been expressed in the visual arts.



# En Búsqueda de un Artista

Your task is to research an artist from the Spanish-speaking world. In groups of four, you will investigate the following topics: life, works, times, and artistic themes. Your mission is to answer the following essential question: **How does this artist's work reflect the times in which the artist lived?** You are to present your findings to the class in the form of a PowerPoint presentation. Each student in each group will be responsible for producing four slides to present. One of the slides will be a work that the group feels best epitomizes the work of the artist. The students will be asked to critique the presentations of other groups. After all the presentations, the class will be shown a slide from each of the artists investigated by the groups. Each student will be asked to identify the artist and tell why this artwork is typical of the artist.

In your groups, you will:

- Select an artist from the list for presentation to the class.
- Decide which student will research one of the following: artist's life, works/styles, times, and artistic themes.
- Research the artist during class periods.
- Create a 5- to 10- minute PowerPoint presentation.
- Create a minimum of four slides per student.
- Peer edit the work of other students in your group.
- Provide a works cited list.
- Select a copy of one slide that represents the artist's work, and submit it to the teacher before the presentation.

You may need to do more research on your own.

All formal and informal discussions and presentations shall be conducted in Spanish.

## Artistas del Mundo Hispano

Fernando Botero - Colombia

Lola Alvarez Bravo - México

Alejandra Carambia - Argentina

Olga Costa - México

Salvador Dalí - España

Francisco Goya - España

El Greco - España

Juan Gris - España

María Izquierdo - México

Frida Kahlo - México

Marisol - Venezuela

Joan Miró - España

Bartolomé Esteban Murillo - España

Francisco de Zurbarán - España

Josefa de Obidos - España

José Orozco - México

Pablo Picasso - España

María Nuñez del Prado - Bolivia

Jusepe de Ribera - España

Diego Riviera - México

Graciela Rodo-Boulanger - Bolivia

Luisa Roldán - España

David Siqueiros - México

Ana Mendieta - Cuba

Antonio Tapiés - España

Juan de Valdés Leal - España

Diego Velázquez - España

# Writing a Storybook

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**Language:** Spanish

**Background:** In this unit, students create an original storybook using vocabulary from the topic “urban and rural life.” They are to write about past events in a children’s story. Animal characters are to experience a conflict with their environment. The characters must arrive at a happy solution at the end of the story. Students then present their story to the class at an authors’ tea.

Prior to this unit, students have participated in discussions related to rural and urban life, including reading samples of **Versos Sencillos** by José Martí, and reading from the text **Perspectivas (LaVida Urbana and La Vida Rural)**. The teacher focuses on the use of the imperfect and preterites.

## **Procedure:**

1. The illustrations from the children’s story **City Pig** by Karen Wallace are placed along a wall used as a story board, without the text. Students study the pictures, discussing the possible story line. Then the entire class, in Spanish, discusses the actual story.
2. Students, working in groups of two or three, are given 3x5 cards with excerpts from the story in Spanish. They match the cards to the pictures on the wall.
3. The teacher reads the story in Spanish, focusing on the sequence of events and the use of preterite and imperfect tense. Students complete a graphic organizer retelling the story.
4. Students compare the story to similar stories such as **Country Mouse, City Mouse**. (See Resource Materials.)
5. Students, working in the same small groups, create an original children’s story. The story must be about animal characters experiencing a conflict with the environment. The students begin by generating a class vocabulary list, but students are not limited to the list. In their small groups, they list story ideas in Spanish. They are not to write English text and then translate into Spanish, but write everything originally in Spanish. The storybook must be a minimum of 10 pages, with three to five sentences per page. Sentences should reflect Checkpoint C level vocabulary and language structure. The book should be illustrated. Students can use the Story Map handout to plan their book.
6. Drafts of the storybook are peer-reviewed and checked by the teacher. The final book is read to the class during an authors’ tea, complete with refreshments. The class completes the Listener’s Questionnaire handout while the story is being read, encouraging active listening.

## **Resource Materials:**

**City Pig** by Karen Wallace

Illustrations from **City Pig** to display on the walls

Art materials for illustrating and compiling books

3x5 cards with excerpts from **City Pig** (multiple copies)

Handouts: Story Map

Listener’s Questionnaire

Computer access

Dictionaries

Refreshments

Sample storybooks, such as **Country Mouse, City Mouse** and the Laura Numeroff series **If You Give A Mouse a Cookie, If You Give a Moose a Muffin, If You Give a Pig a Pancake, If You Take a Mouse to the Movies**, all available in Spanish and good examples of “if” (“si”) clauses.

**Versos Sencillos** by José Martí

**Perspectivas (LaVida Urbana and La Vida Rural)**

***Assessment:***

Students are assessed on their storybook writing and their classroom conversation when completing the story board.

Teachers are encouraged to select assessments from the rubrics provided in this **Languages Other Than English: Checkpoint C Resource Guide**.

***Related Standards and Sample Tasks:***

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| <p><b><i>Standards:</i></b></p> <p>English<br/>Language Arts 2</p> | <p><b><i>Sample Tasks</i></b></p> <ul style="list-style-type: none"><li>• Students write original imaginative texts, including stories.</li><li>• Students use resources such as personal experience, knowledge from content areas, and independent reading to create imaginative, interpretive, and responsive texts.</li><li>• Students understand the purpose for writing; for example, explain, describe, narrate, persuade, and express feelings.</li><li>• Students identify the intended audience.</li><li>• Students use tone and language appropriate for audience and purpose.</li><li>• Students use prewriting activities; for example, brainstorming, freewriting, note taking, and outlining.</li><li>• Students understand the writing process (prewriting, drafting, revising, proofreading, and editing).</li><li>• Students use correct grammatical construction.</li></ul> |
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# Story Map

## The Setting

Characters \_\_\_\_\_

Place \_\_\_\_\_

Time \_\_\_\_\_

## The Problem

\_\_\_\_\_  
\_\_\_\_\_

## The Goal

\_\_\_\_\_  
\_\_\_\_\_

Event 1 \_\_\_\_\_  
\_\_\_\_\_

Event 2 \_\_\_\_\_  
\_\_\_\_\_

Event 3 \_\_\_\_\_  
\_\_\_\_\_

## The Resolution

\_\_\_\_\_  
\_\_\_\_\_

# Listener's Questionnaire

Título:

Autores:

1. ¿Quién es el personaje principal?

2. ¿Cuál es su conflicto?

3. ¿Le gustó el cuento? Por qué? (¿Por qué no?)

4. ¿Hay una pregunta para los autores que Ud quiere hacer?

5. Comentarios:

# A Nation of Immigrants

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**Language:** Spanish

**Background:** In this unit, students research the challenges of immigration from countries around the world, and the challenges for the immigrants. Students view the movie **El Norte**, followed by discussions about current events as related to issues of immigration. They read an article about the contributions of immigrants. The students then make presentations on well-known Hispanic immigrants, emphasizing the contributions that immigrants make to the American way of life.

## **Procedure:**

1. Students are asked to locate news articles and editorials about immigrants in newspapers, magazines, and on the Internet. The articles should focus on current events related to laws and legislation that affect immigrants, adjusting to a new country, treatment of immigrants, immigration controversies, etc. Students should be prepared to discuss the many issues associated with immigration, such as employment, impact on the economy, civic responsibilities of immigrants, discrimination, pending legislation, etc.
2. Students view and discuss the movie **El Norte** that portrays a family's immigration struggle. The role of the "coyote" in the Mexican Underground Railroad and the movement of Mexicans across the borders of the United States are also discussed. The purpose of the discussion is to raise awareness of the many factors that influence attitudes and actions related to immigration.
3. Students are assigned to a small group that is responsible for researching one country in the Americas. They are to be able to present the important features of the country, focusing on how its geographical location has affected its development. They are to research the number of immigrants from that country, and to identify where they relocated. They are also to research the differences between immigrants who relocate and stay in a new country, and immigrants who temporarily settle in a new country for the purpose of earning income to send home. Students present their findings to the class.

The class takes notes, creating their own study chart so that they can organize information about the countries presented. (The teacher discusses possible ways of organizing information.)

4. Students read the handout with excerpts from **Selecciones**.
5. Students research and identify three Hispanics from different countries who have made positive contributions to the American way of life. From the compiled list, each student selects one person to research. Short visual presentations are made to the class.

Although the Hispanics identified may be in the news articles and magazines, Hispanic immigrants who work in the school or the neighborhood can also be identified as contributors to American life. If possible, students can interview local Hispanic immigrants for their presentations. The class then discusses their personal understanding of the role of immigrants, with emphasis on how the United States is actually a nation of immigrants.

6. The film **Selena** is shown in Spanish without subtitles.

## **Resource Materials:**

Handout: **El Mito de los Inmigrantes en Estados Unidos**

Films: **El Norte, Selena**

Current news articles on immigration

Research materials on well-known Hispanic immigrants

**Assessment:**

Students are assessed on their presentations, classroom discussions, and written notes.

Teachers are encouraged to select assessments from the rubrics provided in this **Languages Other Than English: Checkpoint C Resource Guide**.

**Related Standards and Sample Tasks:**

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| <p><b>Standards:</b></p> <p>English<br/>Language Arts 1</p> | <p><b>Sample Tasks</b></p> <ul style="list-style-type: none"><li>• Students select and limit topics for informational writing.</li><li>• Students use a range of organizational strategies to present information.</li></ul> |
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| <p><b>Standards:</b></p> <p>Social Studies 1<br/>Social Studies 2<br/>Social Studies 3<br/>Social Studies 5</p> | <p><b>Sample Tasks</b></p> <ul style="list-style-type: none"><li>• Students compare and contrast the experiences of different ethnic, national, and religious groups, explaining their contributions to American society and culture.</li><li>• Students explore narrative accounts of important events from world history to learn about different accounts of the past to begin to understand how interpretations and perspectives develop.</li><li>• Students consider different interpretations of key events and developments in world history, and understand the difference in these accounts.</li><li>• Students view history events through the eyes of those who were there, as shown in their art, writings, music, and artifacts.</li><li>• Students investigate important events and developments in world history by posing analytical questions, selecting relevant data, distinguishing facts from opinion, hypothesizing cause-and-effect relationships, testing these hypotheses, and forming conclusions.</li><li>• Students explain the dynamics of cultural change and how interactions between and among cultures have affected various cultural groups throughout the world.</li><li>• Students plan, organize, and present geographic research projects.</li><li>• Students select and design maps, graphs, tables, charts, diagrams, and other graphic representations to present geographic information.</li><li>• Students understand how citizenship includes the exercise of certain personal responsibilities.</li><li>• Students analyze issues at the local, state, and national levels and prescribe responses that promote the public interest or general welfare.</li></ul> |
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# El Mito de los Inmigrantes en Estados Unidos

Por Linda Chávez y John Miller

En una encuesta realizada por **Newsweek** en 1994, la mitad de la gente estuvo de acuerdo en que “los inmigrantes son una carga porque se apoderan de nuestros empleos, de nuestras viviendas y de nuestros servicios médicos.” Este tema despierta grandes pasiones. “Hay zonas del país que se están inundando de millones de inmigrantes sin instrucción,” se quejó un lector del **Wall Street Journal**. “Se adueñan de un lugar, imponen su cultura y ni siquiera tratan de asimilarse.”

Sin embargo, en fuerte contraste con la retórica actual que se alimenta de la desinformación, las pruebas demuestran que los problemas que se atribuyen a la inmigración son falsos o muy exagerados. En realidad, los inmigrantes de hoy contribuyen al crecimiento de Estados Unidos en forma positiva, de la misma manera en que lo hicieron los primeros inmigrantes. Ya es tiempo de destruir los mitos que empañan la política y los debates públicos.

## **MITO: Los inmigrantes de hoy tienen menos instrucción que antes**

De hecho, el nivel de instrucción de estas personas ha aumentado, no disminuido...El porcentaje de inmigrantes con educación universitaria y posgrados también ha ido en aumento. ...estos (graduados) se han convertido en una fuerza vital en los sectores de alta tecnología, (por ejemplo), que son la clave del futuro de la nación: las telecomunicaciones, la biotecnología, la química y la computación.

## **MITO: Los inmigrantes roban empleos a los norteamericanos**

Tras este mito, dice el economista Julian Simon, hay una falacia: que el número de empleos es finito, y que cuantos más puestos ocupan los inmigrantes, menos hay para los demás. Muchas investigaciones echan por tierra este mito.

“Los inmigrantes,” dice Simon en un informe reciente sobre inmigración, “generan nuevos empleos, pues gastan sus ingresos en lo que producen otros trabajadores.” Lo que es más, los inmigrantes menos calificados aceptan el trabajo que los norteamericanos rechazan.

## **MITO: Los inmigrantes se aprovechan de la asistencia pública**

Como los inmigrantes a quienes se admite como refugiados tienen dinero y asistencia médica garantizados por las leyes federales, la proporción de personas nacidas en el extranjero que se benefician de la asistencia pública es del 6.6 por ciento, contra 4.9 por ciento de los nacidos en el país. Sin embargo, sólo el 5.1 por ciento de los inmigrantes no



refugiados en edad de trabajar—la gran mayoría de los extranjeros legalmente admitidos—reciben asistencia pública, en comparación con el 5.3 por ciento de los nacidos en el país que tienen edad de trabajar.

Sin duda, muchos inmigrantes reciben beneficios del gobierno. Pero el problema no son los inmigrantes sino el Estado benefactor, que es excesivamente generoso.

...los inmigrantes casi siempre empiezan desde abajo y van subiendo. Por lo general, sus ingresos se emparejan con los de quienes nacieron en Estados Unidos al cabo de diez años, según los censos.

Hay una última ironía en la acusación de que los inmigrantes se aprovechan del sistema de asistencia pública. La mayoría de ellos llegan a Estados Unidos en sus años más productivos. “Los impuestos de estos jóvenes inmigrantes,” dice el economista Simon “ayudan a pagar los cheques del seguro social de los jubilados de Estados Unidos.”

### **MITO: Los inmigrantes no quieren asimilarse.**

La lengua es de vital importancia para la asimilación, y la propia conveniencia impulsa a la mayor parte de los inmigrantes a aprender inglés rápidamente, a menos que el gobierno se interponga.

Aunque muchos inmigrantes desconocen por completo el inglés cuando llegan al país, la mayoría se da cuenta de que para tener éxito hay que aprenderlo. Una investigación en torno a los refugiados del Sureste Asiático que viven en Houston, Texas, reveló que quienes hablan inglés bien, ganan casi el triple que los que conocen sólo unas palabras.

Los inmigrantes creen en la asimilación y quieren formar parte de la cultura dominante. El 90 por ciento de los hispanos están “orgullosos” o “muy orgullosos” de Estados Unidos, según una reciente Encuesta Política Nacional

Selecciones Del **Reader's Digest**-Agosto 1996, pp. 86-91

# Immigration: Another Perspective

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**Language:** Spanish

**Background:** In this unit, students are expected to manage several assignments that explore immigration through the eyes of the immigrant.

Students complete three research projects on the geography of immigration, the history of immigration, and current immigration issues. They demonstrate through art and writing that they appreciate the experience of immigration and acculturation. They also become specialists in a current immigration issue (or prepare an immigration biography), and interview family members about the immigration experience. Students also have the opportunity to reflect upon their personal attitudes about immigration.

In addition, students can view the films **El Norte**, **Miami**, and **American Becoming** and can enjoy typical dishes of Spanish-speaking immigration groups.

The students have to keep track of many activities at once, including the research assignments, a written report, an oral presentation, worksheets, and note taking in the target language.

## **Procedure:**

1. Students receive handouts that describe three research projects about immigration that they are expected to complete. The teacher can assign them one at a time, but the students can be working on all three of them simultaneously because they are connected.
2. In the first research activity, students are to find information about one region of the world (assigned by the teacher), covering prehistory to modern times. The focus is on immigration of populations in the geographic region. Specific questions are given in the handout **Primer Trabajo de Investigación**. Students are to make a class presentation and are to submit three questions about their report to the teacher. These questions will become part of a later listening assessment. (The class can take notes to be used later.)
3. In the second activity, students are to research information about a specific period in history (assigned by the teacher), focusing on history and politics of immigration during the time period. Specific instructions are provided in the handout **Segundo Trabajo de Investigación**. A report is written and presented to the class. Students are to submit three questions (short answer, true/false) to the teacher for a later listening activity. (The class can take notes to be used later.)
4. In the third activity, students investigate a current immigration issue, and make an oral presentation. The handout **Tercer Trabajo de Investigación** provides guidelines, and the handout **Tópicos para el Informe Escrito** provides ideas for research. After the presentations, the students divide into four groups, with one “expert” on each of the issues in each group. Each expert presents the major points of view on the issue, and the group discusses their reactions and opinions.
5. In the fourth activity, students demonstrate through art, music, or writing that they appreciate the perspective and experiences of immigrants and the process of acculturation.
6. Students also interview family members who are familiar with immigration, completing the worksheet **Hoja para la Investigación Geneológica**. As an alternative activity, students can read a biography of an immigrant and complete the handout **Biografía**.
7. Students respond to questions that were submitted to the teacher by the research groups. The students should be able to answer the questions if they listened well and can understand their personal notes.

8. All of the above activities can be supplemented by the following activities that provide further information and discussion about immigration:
- View the film **El Norte**.
  - View the PBS documentary **Miami**.
  - View the PBS documentary **America Becoming**.
  - Read passages from fiction and nonfiction about the immigrant experience.
  - Invite speakers to discuss their personal immigrant experiences.
  - Share traditional foods enjoyed by local immigrant groups.

**Resource Materials:**

Articles and websites related to the immigrant experience in history and in current events  
 Books about the immigration experience, including young adult fiction, biography, law, history, poetry, and memoirs. (Select short books of high interest.)  
 Computer access  
 Handouts: **Primer Trabajo de Investigación**  
**Segundo Trabajo de Investigación**  
**Tercer Trabajo de Investigación**  
**Tópicos para el Informe Escrito**  
**Biografía**  
**Hoja para la Investigación Geneológica**  
 PBS documentary videos: **Miami** and **America Becoming**  
 Video **El Norte**

**Assessment:**

Students are assessed on their oral presentations of the three research assignments, on their written report and worksheet responses, on their responses to the research questions (using personal notes), and on their speaking skills when presenting to the class and when discussing immigration issues in small groups.

Teachers are encouraged to select assessments from the rubrics provided in this **Languages Other Than English: Checkpoint C Resource Guide**.

**Related Standards and Sample Tasks:**

| <b>Standards:</b>       | <b>Sample Tasks</b>  |
|-------------------------|--|
| English Language Arts 1 | <ul style="list-style-type: none"> <li>• Students select and limit topics for informational writing.</li> <li>• Students use a range of organizational strategies to present information.</li> <li>• Students apply new information in different contexts.</li> <li>• Students use the writing process (prewriting, drafting, revising, proofreading, and editing).</li> <li>• Students use correct grammatical construction.</li> </ul> |
| English Language Arts 2 | <ul style="list-style-type: none"> <li>• Students write original imaginative texts and interpretive and responsive essays.</li> <li>• Students use resources such as personal experience, knowledge from other content areas, and independent reading to create imaginative, interpretive, and responsive texts.</li> </ul>  |

### *Sample Tasks*

#### *Standards:*

Social Studies 1

Social Studies 2

Social Studies 3

Social Studies 5

- Students compare and contrast the experiences of different ethnic, national, and religious groups...explaining their contributions to American society and culture.
- Students explore narrative accounts of important events from world history to learn about different accounts of the past to begin to understand how interpretations and perspectives develop.
- Students consider different interpretations of key events and developments in world history, and understand the difference in these accounts.
- Students view history events through the eyes of those who were there, as shown in their art, writings, music, and artifacts.
- Students investigate important events and developments in world history by posing analytical questions, selecting relevant data, distinguishing facts from opinion, hypothesizing cause-and-effect relationships, testing these hypotheses, and forming conclusions.
- Students explain the dynamics of cultural change and how interactions between and among cultures have affected various cultural groups throughout the world.
- Students plan, organize, and present geographic research projects.
- Students select and design maps, graphs, tables, charts, diagrams, and other graphic representations to present geographic information.
- Students understand how citizenship includes the exercise of certain personal responsibilities.
- Students analyze issues at the local, state, and national levels and prescribe responses that promote the public interest or general welfare.

# Primer Trabajo de Investigación

La historia de la inmigración como fenómeno global

1. Trabajen en grupos de dos.
2. La profesora indicará cuál región del mundo van a investigar.
3. Necesitan encontrar los datos siguientes sobre su región, si es posible:
  - a. de dónde vinieron los habitantes originales de su región
  - b. si durante algún(os) período(s) de tiempo hubo una migración de una parte significativa de la población de esta región a otra parte de la región o a otra región del mundo
  - c. si durante algún(os) período(s) de tiempo hubo grupos significativos de inmigrantes a esta región
  - d. si había migraciones, por qué ocurrieron y qué efecto tenían
  - e. si había inmigraciones, por qué ocurrieron y qué efecto tenían
4. Empiecen con la prehistoria y continúen hasta la época moderna
5. Necesitan presentar su información oralmente a la clase. La presentación debe ser clara para que los otros puedan entenderla. Pueden usar el proyector, la pizarra, los mapas u otros materiales para la presentación.
6. Después de la presentación, deben entregar a la profesora 3 preguntas con respuestas en español sobre la información que ustedes han presentado. Estas preguntas pueden ser de cualquier tipo. Estas preguntas formarán parte de una prueba al final de este proyecto.

Las Regiones del Mundo:

1. África
2. Asia
3. América del Sur y América Central
4. Eurpoa Occidental
5. Europa Oriental

# Segundo Trabajo de Investigación

La historia de la inmigración en los EE.UU.

1. Trabajen en grupos de dos.
2. La profesora indicará cuál período de la historia estadounidense van a investigar.
3. Necesitan encontrar los datos siguientes sobre su período de tiempo, si es posible:
  - a. cuáles grupos inmigraron a los EE.UU. en números significativos
  - b. cuál fue la cifra promedio de inmigración total durante este período
  - c. cuál fue la posición del gobierno hacia la inmigración en este tiempo
  - d. cuál fue el nivel socio-económico de la mayoría de los inmigrantes de cada grupo significativo
  - e. dónde en los EE.UU se establecieron la mayoría de cada grupo significativo
  - f. si había algún evento catastrófico (como la guerra o la hambre) u otro evento importante (como el descubrimiento de oro en California) que provocó la inmigración de cada grupo significativo
4. Necesitan presentar su información oralmente a la clase. La presentación debe ser clara para que los otros puedan entenderla. Pueden usar el proyector, la pizarra, los mapas, u otros materiales para la presentación.
5. Después de la presentación, deben entregar a la profesora 3 preguntas con respuestas en español sobre la información que ustedes han presentado. Estas preguntas pueden ser de cualquier tipo. Estas preguntas formarán parte de una prueba al final de este proyecto.

Períodos de tiempo en la historia de los EE.UU.

- |              |              |                       |
|--------------|--------------|-----------------------|
| 1. 1500-1699 | 3. 1800-1899 | 5. 1900-hasta hoy día |
| 2. 1700-1799 | 4. 1900-1949 |                       |

## Tercer Trabajo de Investigación

Cuestiones relacionadas a la inmigración:

1. Trabajen en grupos de cuatro
2. De la lista de cuestiones relacionadas a la inmigración que hicimos en clase, escojan 4. Cada grupo trabajará con una de estas cuestiones.
3. Reaccionen a las oraciones siguientes para cada una de las preguntas
  - a. si esta cuestión era una cuestión antes de 1950
  - b. cuándo, aproximadamente, se hizo importante esta cuestión
  - c. cuáles cambios en condiciones, cultura o ideas la hicieron un asunto de importancia
  - d. cuántos puntos de vista principales hay sobre esta cuestión y cuáles son los varios lados de opinión
  - e. si los miembros del grupo han sido afectados personalmente por el problema de los cambios
4. El grupo dividirá el reportaje en tres partes iguales con un estudiante responsable para cada una de las secciones. El grupo hará una presentación clara para que los otros puedan entenderla.
5. Formando un jigsaw
  - a. la clase se divide en 4 grupos
  - b. cada persona de los grupos originales debe estar en un grupo diferente
  - c. cada grupo nuevo tendrá un/a especialista para cada cuestión
  - d. el grupo tiene 5 minutos para la discusión
  - e. cada persona le dirá a la clase su opinión y la razón para su opinión

(Nota: cada persona tiene derecho a su propia opinión y cada persona tiene el derecho de cambiarla también.)

## Tópicos para el Informe Escrito

1. La naturaleza del prejuicio y su papel en el mundo actual
2. La educación bilingüe, ¿necesaria o equivocada?
3. La educación multicultural y el currículo de inclusión, ¿progreso o error?
4. ¿Hay una cultura estadounidense?
5. Biografía de un/a inmigrante: la historia de algún grupo de inmigrantes a los EE.UU., o la vida de un/a inmigrante que ha hecho una contribución importante a los EE.UU. (puede ser un informe o una crítica de un libro biográfico).
6. La frontera estadounidense-mexicana
7. Nuestras leyes de inmigración, ¿debemos cambiarlas?
8. Futuros alternativos para los EE.UU.: la demografía del siglo 21 y cómo puede influir el carácter de la sociedad norteamericana
9. Entrevista con un/a inmigrante; entrevistar a un inmigrante en la comunidad sobre su experiencia de ser inmigrante y escribir un resumen de la entrevista
10. Otro tópico que Ud. desarrolla y para el cual recibe de antemano, el permiso de la profesora.

# Biografía

Nombre: \_\_\_\_\_

Título del libro: \_\_\_\_\_

Autor del libro: \_\_\_\_\_

1. En 1-5 oraciones, resumir la experiencia de este inmigrante
2. ¿Por qué inmigró esta persona?
3. ¿Cuál(es) parte(s) de la experiencia migratoria llegó a conocer Ud. mejor durante la lectura de este libro?
4. ¿Se identificó Ud. con algún personaje del libro? ¿Por qué o por qué no?
5. ¿Ha cambiado la lectura de este libro su comprensión o sus opiniones sobre los inmigrantes en los EE.UU.? ¿Cómo? ¿O, por qué no?
6. Recomendaría Ud. este libro a otros? ¿A quiénes? ¿Por qué o por qué no?
7. Comentarios libres si Ud. quiere.

# Hoja para la Investigación Geneológica

El propósito de esta hoja es para ayudarle a familiarizarse con la historia de la inmigración de su familia. Hable Ud. con sus padres, sus abuelos, otros parientes o amigos de la familia, y conteste todas las preguntas que sean posibles.

1. ¿Cuándo llegaron sus antepasados maternos a los EE.UU.?
2. ¿Cuándo llegaron sus antepasados paternos a los EE.UU.?
3. ¿Dónde vivió la generación inmigrante al llegar a los EE.UU.? ¿Y la primera generación? ¿Y la segunda?
4. ¿De cuál generación es Ud. por el lado materno de su familia?
5. ¿De cuál generación es Ud. por el lado paterno de su familia?
6. ¿Cuál(es) lengua(s) hablaban sus antepasados inmigrantes? ¿Los de la primera generación? ¿Los de la segunda generación?
7. ¿Cuál(es) lengua(s) se habla en su casa ahora? ¿En su familia?
8. ¿Qué hicieron los antepasados de la primera generación para ganarse la vida? ¿Y los de la segunda generación? ¿Y sus padres?
9. ¿Hay algún hecho, evento o persona interesante en la historia de su familia? Si hay, cuéntelo aquí brevemente.

# ¿Cómo Se Hace...?

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**Language:** Spanish

**Background:** In this unit, students demonstrate how to carry out a specific task. They choose a task such as throwing a frisbee, taking care of an infant, making holiday cards, or any other activity that is of interest to them. As they give directions, the class listens carefully and follows along, carrying out the task at the same time as the speaker.

For this unit, students need a basic knowledge of the imperative, as they have to give step-by-step directions to the class. A working knowledge of the past tense is also required, as students are responsible for process reports for group meetings, and summary sheets for all presentations.

## **Procedure:**

1. The class is informed that they are going to be demonstrating an activity to the class, giving directions in Spanish. All communication, including written, will be in the target language.
2. Students are given the handout **¿Cómo Se Hace...?** and discuss possible topics with a partner. They will plan and demonstrate with this partner. They are encouraged to focus on an activity that they personally enjoy, and that the class might like to learn. Their presentations must include:
  - a short introduction explaining what will be taught and why the activity was selected
  - simple, step-by-step instructions, using both positive and negative commands
  - maximum audience participation.They will be assessed on comprehensibility, accuracy of language use, process reports, and the presentation. When possible, students should select an activity that points out cross-cultural differences and similarities.
3. Students complete a half-page proposal that includes:
  - three- to five-sentence summary of what they will teach the class
  - three- to five-sentence explanation of why they chose the subject
  - special conditions (desks moved aside, chalkboard required, supplies needed, etc.)
  - ten key vocabulary words
  - five commands.They meet with the teacher to review their proposals.
4. Students are encouraged to research their subject. They are required to meet with their partners for homework, working on the step-by-step instructions for their demonstration. Students are to write a process report, describing what was accomplished when they worked on the homework together. The report should include:
  - the roles and responsibilities of each partner
  - when and where the homework planning session was held
  - who attended the meeting
  - what was accomplished, including research
  - what work was assigned for the next session.



5. Students complete rough drafts of the instructions and participate in group editing. This process consists of four students, each from different project groups, so that students do not edit their own work. Drafts are exchanged between groups. Group editing consists of the following:
  - Read the draft from start to finish.
  - Proofread one area at a time, beginning with vocabulary, and followed by imperative formation, imperative usage, adjective agreement, verb agreement, and spelling.
  - Circle errors and label with corrections.
  - If necessary, explain editing to the authors of the draft.
6. Students complete the final draft for homework, with another process report. They also meet to practice their presentations.

Some students may have to prepare steps ahead of time, or videotape some instructions to save time and space. (If possible, students may use class time to practice.)
7. The order of presentations is determined by drawing names at random, but activities with the same theme can be scheduled for the same day (e.g., dance and sports, crafts, food, etc.).
8. Students present their activities. The presentations are videotaped, if possible. The class writes five to ten sentences about their reactions to the presentation, focusing on whether they could follow the instructions. Students should not evaluate each other on the quality of public speaking, but on the organization and clarity of the step-by-step directions.

### ***Resource Materials:***

Handout: **¿Cómo Se Hace...?**  
Art materials for presentation props  
Video camera, if available

### ***Assessment:***

Students are assessed on their process reports, written directions, and presentations.

Teachers are encouraged to select assessments from the rubrics provided in this **Languages Other Than English: Checkpoint C Resource Guide**.

***Related Standards and Sample Tasks:***

| <b><i>Sample Tasks</i></b>   |   |
|--|---|
| <b><i>Standards:</i></b><br><br>English<br>Language Arts 1<br><br>English<br>Language Arts 2 | <ul style="list-style-type: none"><li>• Students select and limit topics for informational writing.</li><li>• Students use a range of organizational strategies to present information.</li><li>• Students apply new information in different contexts.</li><li>• Students use the writing process (prewriting, drafting, revising, proofreading, and editing).</li><li>• Students use correct grammatical construction.</li><li>• Students use charts, graphs, and diagrams to support and illustrate informational text.</li></ul> <hr/> <ul style="list-style-type: none"><li>• Students use tone and language appropriate for audience and purpose.</li><li>• Students use resources such as personal experience, knowledge from other content areas, and independent reading to create imaginative, interpretive, and responsive texts.</li><li>• Students use prewriting activities; for example, brainstorming, freewriting, note taking, and outlining.</li><li>• Students use the writing process (prewriting, drafting, revising, proofreading, and editing).</li></ul> |

## ¿Cómo Se Hace...?

Can you juggle? Play an instrument? Play a sport? Make the best snacks? Now is your chance to show us your talents and teach us your secrets.

With a partner (or two) you will prepare a three- to six-minute instructional presentation on anything you'd like! Focus on what you think your friends would be interested in, or what you think they need to know. We should be able to perform the task right along with you as you explain it to us. Use the imperative and familiar vocabulary themes.

If you need to videotape some segments of the presentation at home, we must still be able to participate with you in some way. (Fill in a colorful recipe card, practice on a stuffed animal, etc.) Depending on what you choose to teach, the class can be divided into pairs or groups of three or four.

Your presentation must include:

- a short introduction explaining what you will teach the class and why you chose it
- simple, step-by-step instructions using both positive and negative commands
- maximum audience participation
- information, when relevant, about the activity in Spanish-speaking countries.

A 20-sentence written report will accompany your presentation and include the same elements:

- what you want your classmates to learn
- why you chose this topic
- a list/description of necessary materials
- step-by-step instructions.

The true test of the clarity of your instructions is if your classmates can replicate the results without your showing them what to do in person.

A process report is necessary! For every meeting you have with your partner/group, you must detail the following IN SPANISH:

- the roles and responsibilities of each person
- who attended the meeting
- when and where it was held
- what was accomplished
- what work was assigned for next time.

If any problems arise within the group, you must notify me immediately!

You will have class time to complete the project.

# Picasso: Artist of the Century

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**Language:** Spanish

**Background:** In this unit, students learn about the life and works of Pablo Picasso. They work in small groups to share facts about Picasso and complete a worksheet together, focusing on art as a reflection of culture and history.

The students then study Picasso's mural **Guernica**, and compare their own observations about the painting with opinions of art historians.

Many art historians believe that *Guernica* was painted by Picasso as a depiction of the impact of the 1937 bombing of Guernica, Spain (the cultural center of the Basque people) by Germany's Condor Legion. Germany was apparently using Guernica as a test site for "blanket bombing," and in three hours, 70 percent of the city was destroyed and 1,600 civilians killed or wounded. Reports later indicated that General Francisco Franco may have requested the attack to break Basque resistance to Nationalist forces.

On April 24, 1999 the German Parliament formally apologized to the citizens of Guernica for the role of the Condor Legion in the bombing of the town.

On February 5, 2003 a tapestry reproduction of the Picasso mural was covered up at the United Nations when Secretary of State Colin Powell spoke there. Observers speculated that the mural was covered because of its depiction of war. In this unit, students will have the opportunity to discuss their views of **Guernica**.

Students may not know the history of the town of Guernica, and may not realize that the painting is viewed in different ways; as a protest against the inhumanity of war, as "the picture of all bombed cities," and as the story of the impact of war on a town in Spain. Art historians suggest that instead of using traditional battle imagery, Picasso used the Spanish bullring to show the power and tragedy of battle. The bull could be Picasso himself viewing the holocaust of the bombing, the fight between the Loyalists and Nationalists, or the struggle between the Spanish people and Franco's regime. Others see the bull as representing the virtues and values of Spanish culture, or the relationship between good and evil. Students research interpretations of **Guernica**, keeping in mind Picasso's statement: "These are animals, massacred animals. That's all as far as I'm concerned.... In the picture which I shall call **Guernica**, I am expressing my horror of the military caste which is now plundering Spain into an ocean of misery and death." Students should be aware that there are multiple interpretations of the painting, which may be exactly what Picasso intended.

### ***Procedure:***

1. Students participate in a cooperative learning strategy called *jigsaw* to introduce them to the life of Picasso. Students are organized into groups of four. Each student is given a different fact sheet (Handouts A, B, C, and D) on Picasso, and work together to complete the group handout **Actividad: Pablo Picasso**. They must share the information on their individual fact sheets to be able to answer the handout questions.
2. Students are introduced to the art of Picasso through websites, and reading materials about Picasso. They are to select three Picasso paintings from three different decades. For each of the three paintings, they are to identify the name and date of the painting, and then write a short paragraph in Spanish explaining why each painting intrigues, bothers, or astonishes them.
3. The students then study a large copy of the painting **Guernica** (1937) and answer the following questions:
  - What do art critics say each item in the painting represents?
  - What do you believe the painting as a whole represents?Once students share their observations about the painting, they are provided background information about the Spanish town of Guernica. They are asked to analyze the painting again, given what they know about Guernica's culture and history. Students are then given expert interpretations of the painting. They compare their own analyses with the interpretations of art historians, diagramming the information as a class in a Venn diagram.

### ***Resource Materials:***

Computer access

Books and videos on Picasso such as:

**Color Your Own Modern Art Masterpieces** by Muncie Hendler (Dover Publications, 1996)

**Picasso's Postcard Book**, Running Press Book Publishers, 1988

**Picasso's Guernica Poster**, Barewalls Interactive Art, Cambridge, Massachusetts, n.d.

**Picasso, a Primitive Soul** (video), A & E Biography

**The Anti-Coloring Book of Masterpieces** by Susan Striker (Henry Holt & Company, 1982)

**Picasso Paints Picasso** (video), Corporation for Public Broadcasting

Large copy of Picasso's painting **Guernica**

Websites and books, newspaper articles on **Guernica**, and the United Nations tapestry reproduction of the painting

**El miron y la duplicidad** by Juan Antonio Ramirez, Alianza Editorial, 1994 (for teacher reference about **Guernica**)

Handouts: **A, B, C, and D Fact Sheets - Detalles de la vida de Pablo Picasso**

**Actividad: Pablo Picasso**

### **Assessment:**

Students are assessed on their ability to examine artwork and make inferences using analysis and evaluation, and to assemble information to reach a logical conclusion. They are also assessed on:

- skills in sharing fact sheet information to answer the questions on the group worksheet (jigsaw activity),
- writing a short paragraph about three works of art by Picasso, and
- participating in the class discussion on **Guernica**.

Teachers are encouraged to select assessments from the rubrics provided in this **Languages Other Than English: Checkpoint C Resource Guide**.

### **Related Standards and Sample Tasks:**

|   | <b>Sample Tasks</b>  |
|---|--|
| <b>Standards:</b><br><br>The Arts 3<br><br>The Arts 4 | <ul style="list-style-type: none"><li>• Students explain their reflections about the meanings, purposes, and sources of works of art; describe their responses to the works and the reasons for those responses.</li><li>• Students discuss and write their analyses and interpretations of the works of others, using appropriate critical language.</li><li>• Students use the language of art criticism by reading and discussing critical reviews in newspapers and journals.</li><li>• Students explain the visual and other sensory qualities in art and nature and their relation to the social environment.</li><li>• Students analyze and interpret the ways in which political, cultural, social, religious, and psychological concepts and themes have been explored in visual art.</li><li>• Students demonstrate an understanding of art criticism, art histories, and aesthetic principles and show their connections to works of art.</li></ul><br><ul style="list-style-type: none"><li>• Students demonstrate how art works and artifacts from diverse world cultures reflect aspects of these cultures.</li><li>• Students analyze works of art from diverse world cultures and discuss the ideas, issues, and events of the culture that these works convey.</li><li>• Students explain how cultural values have been expressed in the visual arts.</li></ul> |

|   | <b>Sample Tasks</b>   |
|---|---|
| <b>Standards:</b><br><br>Social Studies 2 | <ul style="list-style-type: none"><li>• Students recognize changing and competing interpretations of historical developments.</li><li>• Students explain the dynamics of cultural change and how interactions between and among cultures have affected various cultural groups throughout the world.</li><li>• Students interpret and analyze artifacts related to significant developments and events in world history.</li><li>• Students analyze different interpretations of important events, issues, or developments in world history by studying the social, political, and economic context in which they were developed.</li></ul> |

|   | <b>Sample Tasks</b>  |
|---|--|
| <b>Standards:</b><br><br>English Language<br>Arts 3 | <ul style="list-style-type: none"><li>• Students state an opinion, or present a judgment by developing a thesis and providing supporting evidence, arguments, and details.</li><li>• Students develop critiques from more than one perspective, such as historical, cultural, social, and psychological.</li></ul> |

# A

## Detalles de la vida de Pablo Picasso

1. Pablo Picasso nació en una ciudad al sur de Madrid.
2. El Prado es un museo de arte en Madrid, España.
3. Pablo Picasso fue influenciado por el arte primitivo.
4. El cubismo es un estilo de pintar. En este estilo se pinta usando formas geométricas que representan a figuras humanas.
5. Gertrude Stein, de los Estados Unidos, escribió *Three Lives* en el año 1909.
6. El Greco, Doménico Theotocopulus, es un artista griego.
7. En el período de melancolía un artista usó el color azul mucho.
8. Pablo Picasso vivió en su ciudad natal hasta la edad de 17 años.
9. El cuadro *Guernica* fue pintado por un artista durante su período artístico negro.
10. Las obras de los artistas Cezanne y Matisse influyeron a una obra de Picasso pintada en 1907.
11. Los países de España, Francia, Alemania e Italia están en Europa.
12. Pablo tuvo un período artístico considerado “lírico.”
13. Ernest Hemingway participó y escribió sobre la Guerra Civil Española.
14. Pablo Picasso fue influenciado por varios artistas franceses.
15. Pablo Picasso se considera uno de los más destacados pintores del siglo veinte. Fue un artista muy innovador.

## B

# Detalles de la vida de Pablo Picasso

1. Pablo Picasso fue el hijo de José Ruiz Blasco y María Picasso y López.
2. La capital de España es Madrid.
3. Durante su período artístico azul, Pablo Picasso fue influenciado por un artista griego.
4. Pablo Picasso tuvo una parte en el fomento del período artístico llamado el cubismo.
5. Gertrude Stein fue una amiga de Ernest Hemingway.
6. Uno de los amigos de Pablo Picasso tuvo un interés en el arte cubista.
7. Pablo Picasso no nació en Italia.
8. A los 17 años un artista se mudó a Francia.
9. Pablo Picasso tuvo un período artístico conocido por la melancolía.
10. El artista francés Cezanne usó formas geométricas.
11. Pablo Picasso pintó unos cuadros en el estilo artístico llamado el surrealismo.
12. El pueblo de Guernica fue destruido por aviones alemanes. Estas fuerzas militares apoyaron al General Francisco Franco durante la Guerra Civil Española.  
  
Pablo Picasso pintó un cuadro en 1907 influenciado por dos estilos de arte.
14. Pablo Picasso tuvo un amigo que era un autor americano.



# C

## Detalles de la vida de Pablo Picasso

1. Pablo Picasso nació el 25 de octubre de 1881.
2. Al fin de su vida Pablo Picasso ya no vivía en el país donde él nació.
3. Pablo Picasso viajó en Italia.
4. Ernest Hemingway fue un autor americano famoso.
5. El artista francés Matisse usó colores y formas.
6. Pablo Picasso tuvo tres períodos artísticos conocidos por distintos colores.
7. Guernica es un cuadro que conmemora la destrucción del pueblo del mismo nombre en el norte de España.
8. Pablo Picasso fue influenciado por el arte africano.
9. Pablo Picasso nunca tuvo un período artístico verde.
10. El padre de Pablo Picasso fue también un artista.
11. Pablo Picasso tuvo un período artístico conocido por lo lírico.

## D

# Detalles de la vida de Pablo Picasso

1. Un artista griego pintó el cuadro llamado Vista de Toledo.
2. En el período lírico de un artista usó el color rosado mucho.
3. Málaga es una ciudad al sur de la capital de España.
4. Pablo Picasso pintó un cuadro famoso en contra de la guerra. Este cuadro se encuentra en El Prado. Se considera su obra maestra.
5. Pablo Picasso no nació en Francia.
6. Les Demoiselles d'Avignon fue pintado en 1907, es un ejemplo del período cubista.
7. Pablo Picasso usó muchos estilos diferentes en su arte.
8. A Pablo Picasso le gustó mucho a la autora de la novela Three Lives.
9. En sus últimos años el artista Pablo Picasso y Ruiz, produjo una serie de esbozos brillantes.
10. Pablo Picasso tenía 92 años cuando él murió.
11. Pablo Picasso produjo más que 20,000 obras artísticas.
12. En los últimos 25 años de su vida, Pablo Picasso gozó de una fama tremenda.

# Actividad: Pablo Picasso

Nombre \_\_\_\_\_

Escriba las respuestas a las siguientes preguntas.

1. ¿Cuándo nació Pablo Picasso?

\_\_\_\_\_

2. ¿En qué ciudad y país nació Pablo Picasso?

\_\_\_\_\_

3. ¿Cuál fue la profesión del padre de Pablo Picasso?

\_\_\_\_\_

4. ¿En qué países vivió Pablo Picasso?

\_\_\_\_\_

5. ¿Cuáles son los períodos artísticos de Pablo Picasso nombrados por colores? ¿Qué significan?

\_\_\_\_\_

6. ¿Quiénes son unos de los amigos de Pablo Picasso?

\_\_\_\_\_

7. ¿Qué estilos artísticos usó Pablo Picasso?

\_\_\_\_\_

8. ¿Pablo Picasso fue influenciado por que artistas?

\_\_\_\_\_

9. ¿Quién pintó el cuadro **Guernica**?

\_\_\_\_\_

10. ¿Quién pintó el cuadro Vista de Toledo?

\_\_\_\_\_

11. ¿Quién pintó el cuadro Les Demoiselles d'Avignon?

\_\_\_\_\_

12. ¿Pablo Picasso murió en qué año?

\_\_\_\_\_

# Guided Journal

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**Language:** French

**Background:** In this unit, students, posing as fictional adults, write a journal. They complete a journal entry every week during the school year, after completing the **Dossier** handout that defines the qualities of the journal character (e.g., age, nationality, employer, education, etc.). Journal entries are a minimum of two pages, and are submitted on a regular basis for review by the teacher. The teacher may suggest a theme for the journal entry, or the student may wish to continue entries as the ongoing thoughts of the fictional writer. Occasionally, specific grammar requirements are assigned by the teacher. At least four times during the school year, the students read their journal entries aloud and answer questions from the class.

## **Procedure:**

1. In the first week of school, students complete the **Dossier** handout. Each student is to assume the identity of a fictional adult who will be completing a weekly journal entry. The **Dossier** handout must be completed in French, and students are to add three more points of information about their fictional journal writer. The teacher should select a writing rubric from the rubrics provided in this **Languages Other Than English: Checkpoint C Resource Guide** and distribute it to the students as a guide when they complete their journal entries.
2. Students complete a journal entry every week, submitting it to the teacher for review. The teacher may provide specific grammar that must be included in the entry, and may provide an optional theme that students can incorporate into the journal. Themes could be sports, education, current events, travel, earning a living, seeing a movie, reacting to stories, etc. Grammar requirements may include (progressing through the year):

A *si* clause + appropriate result clause

*après* + a past infinitive

Quantity + *de*

Subjunctive

Imperfect and *passé composé*

New vocabulary, idioms, phrases

*de* + plural adjective + plural noun

*quelque chose/rien* + *de* + masculine adjective

*plus-que-parfait* + *passé composé*, within one sentence

*imparfait* + *passé composé*, in same sentence

*au cas où* + conditionnel

*si* clause

*quand/dès que* + tense consistency

don't  
*negatif*  
*n'importe*  
infinitive as subject  
verb + *à/de* + infinitive  
*espérer + futur/conditionnel*  
*pronoms* - direct/indirect object  
*participe présent* as adjective  
causative *faire*  
a *proverbe*, where appropriate

3. Assigned grammar is underlined by the student and labeled in the margins. The teacher may also post possible vocabulary words and phrases that students may choose to include in the journal entries.
4. Students are to submit corrected journal entries, as well as new journal entries when rewrites are necessary. The original journal entry should be written on the left side of the open notebook, with grammar labels written on the left-hand margin. Corrections and rewrites are on the right side of the open notebook (i.e., open flat, spiral dividing the left and right sides of the journal.)
5. Students should do research to gather cultural information to include in their journals. They are encouraged to write about events, foods, travel, and other experiences that reflect the culture of the writer. The teacher will provide themes that relate to cross-cultural appreciation, as well as topics that are related to class activities (e.g., viewing the movie **Le Huitième Jour**, reading **Le Petit Prince**, etc.).
6. At least four times a year the students will read their journals aloud to the class and respond to questions. (The class is expected to take notes and discuss the contents of the journal.)
7. Students are occasionally encouraged to look over their early journal entries to note the progress that they have made.

### ***Resource Materials:***

Journal notebooks, preferably spiral  
Writing Rubric  
Handout: **Dossier**  
Resource materials on French culture  
Vocabulary words posted  
List of suggested journal themes

### ***Assessment:***

Journal entries are reviewed weekly by the teacher. Students are expected to make corrections and submit them when the next journal entry is turned in to the teacher. A writing rubric is used for assessing the journal entries, either every week, or after several entries have been submitted. Students receive the writing rubric at the beginning of the journal assignment.

Teachers are encouraged to select the writing rubric from the rubrics provided in this **Languages Other Than English: Checkpoint C Resource Guide**.

***Related Standards and Sample Tasks:***

| <b><i>Standards:</i></b>   | <b><i>Sample Tasks</i></b>  |
|----------------------------|---|
| English Language<br>Arts 1 | <ul style="list-style-type: none"><li>• Students select and limit topics for informational writing.</li><li>• Students analyze and integrate data, facts, and ideas to communicate information.</li><li>• Students apply new information in different contexts and situations.</li><li>• Students use tone and language appropriate for audience and purpose.</li><li>• Students use the writing process (prewriting, drafting, revising, proofreading, and editing).</li></ul> |

# Dossier

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

PRÉNOMS: \_\_\_\_\_

NÉ(E) LE: \_\_\_\_\_

À \_\_\_\_\_

NATIONALITÉ \_\_\_\_\_

DOMICILE \_\_\_\_\_

\_\_\_\_\_

DIPLÔMES \_\_\_\_\_

PROFESSION \_\_\_\_\_

EMPLOYEUR \_\_\_\_\_

ÉTAT CIVIL \_\_\_\_\_

RELIGION \_\_\_\_\_

FAMILLE \_\_\_\_\_

LANGUES \_\_\_\_\_

INTÉRÊTS \_\_\_\_\_

\_\_\_\_\_

VOYAGES \_\_\_\_\_

\_\_\_\_\_

# Using the Subjunctive

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**Language:** French

**Background:** In this unit, students practice using the subjunctive by creating mobiles and booklets.

**Procedure:**

1. Students are taught the subjunctive mood, and practice the formation and usage of the subjunctive.
2. Students are divided into small groups. They are provided with three large paper circles that will be used in a “subjunctive mobile.” The three circles have a French phrase that is written in the subjunctive, such as:
  - Seniors are happy that....
  - It's too bad that....
  - My parents want me to....
  - It's necessary that I....
  - My guidance counselor recommends that I....
  - My friends suggest that I....

Students complete the phrases and then create additional subjunctive circles and hang them, creating a mobile. The mobiles are peer edited by another group and then hung around the classroom.

3. For the following week, students receive one point if they use one of the subjunctives on the mobiles during class discussions.
4. In new groups, students create a “subjunctive booklet” with the title **How to be Successful at ... (Name of School)**. On each page of the booklet is a complex sentence that contains at least one subjunctive. For example:

**It is important that you be in school every day unless you are sick.**

The books are illustrated, and each page contains a different verb in the subjunctive.

5. Students are asked to create three statements, written in the subjunctive, about life in a French-speaking country. They may need to do research, but they are to create original sentences that will be shared verbally with the class.



***Resource Materials:***

Paper circles (small paper plate size) with subjunctive phrases  
Additional blank paper circles  
Markers, coat hangers, sticks, string, etc. for making mobiles  
Paper, markers, craft materials for creating booklets  
Computer access for creating booklets, if desired

***Assessment:***

Students are assessed on their written use of the subjunctive. Students are not evaluated on their artwork, but on the organization and accuracy of the mobiles and booklets.

Teachers are encouraged to select assessments from the rubrics provided in this **Languages Other Than English: Checkpoint C Resource Guide**.

# A Collage of Canada

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**Language:** French

**Background:** In this unit, students develop an appreciation of the geography and culture of Canada. They play a game that involves reviewing materials about Canada and answering questions. Then they create a poster board and brochure about life in Canada.

The teacher will need to collect several copies of brochures, magazine articles, maps, and other information about Canada (in both English and French) before beginning this unit.

## **Procedure:**

1. In small groups, students look over materials about Canada, including maps, brochures, magazine articles, tourist information, etc. They are to become familiar with the contents of the materials so that they can find answers to questions about Canada.
2. The teacher reads a question aloud, assigning different points to each question. (Points are based on the difficulty in locating and providing the answer to the question. Answers that involve enriched vocabulary or complicated grammar also receive more points.) Students are given a limited time to locate the answer to the question. The groups can discuss possible answers before making a decision. (The teacher must confirm that each group can locate the answers in the materials that they have been given.) Sample questions are:
  - Name at least three Canadian actors or actresses. (1 point)
  - What is the population of Canada? (1 point)
  - What is the second largest French-speaking city in the world? (2 points)
3. Students discuss additional information from the materials on Canada, pointing out facts that were not discussed in the game. Teachers should emphasize pop culture, similarities to life in the United States, France, and England, and well-known sites and products of Canada. Highlights include **Les Voyageurs**, **Les Filles du Roy**, and **Les Acadiens**. Students take notes as the teacher presents the information.
4. Students make a collage on large poster board. The collage consists of several pictures (from the Internet, brochures, magazines, etc.) with two sentences of information written under each picture. The collage must contain the following:
  - 5 pictures from pop culture, entertainment, sports, or music
  - 3 famous persons in Canadian history
  - 1 map
  - 4 pictures of money, flags, symbols, mascots, etc.
  - 3 pictures depicting historical events
  - 4 other pictures that represent Canada.
5. Students create an informational brochure to accompany the poster, describing what a visitor would see and experience in Canada.

**Resource Materials:**

Multiple copies of brochures, maps, and other materials about Canada  
Questions about Canada, based on the materials distributed to the small groups (with points assigned)  
Large poster board, markers, materials that can be copied and cut up for the collages  
Computer access

**Assessment:**

Students are assessed on their speaking when participating in the information game about Canada. They are also assessed on the writing on their posters and in their brochures. Students are not evaluated on the artwork of their posters, but on accuracy and organization.

Teachers are encouraged to select assessments from the rubrics provided in this **Languages Other Than English: Checkpoint C Resource Guide**.

**Related Standards and Sample Tasks:**

|  |  |
|--|--|
| <p><b>Standards:</b></p> <p>English Language Arts 1</p> <p>English Language Arts 2</p> | <p><b>Sample Tasks</b></p> <ul style="list-style-type: none"><li>• Students select and limit topics for informational writing.</li><li>• Students use a range of organizational strategies to present information.</li><li>• Students apply new information in different contexts.</li><li>• Students use the writing process (prewriting, drafting, revising, proofreading, and editing).</li><li>• Students use correct <u>grammatical construction</u>.</li><li>• Students write original imaginative texts.</li><li>• Students use resources such as personal experience, knowledge from other content areas, and independent reading to create imaginative, interpretive, and responsive texts.</li></ul> |
|--|--|

|  |  |
|--|--|
| <p><b>Standards:</b></p> <p>Social Studies 2</p> <p>Social Studies 3</p> | <p><b>Sample Tasks</b></p> <ul style="list-style-type: none"><li>• Students know the social and economic characteristics, such as customs, traditions, child-rearing practices, ways of making a living, education and socialization practices, gender roles, foods, and religious and <u>spiritual beliefs that distinguish different cultures</u>.</li><li>• Students identify and compare the physical, human, and cultural characteristics of different regions and people.</li><li>• Students plan, organize, and present geographic research projects.</li><li>• Students select and design maps, graphs, tables, charts, diagrams, and other graphic representations to present geographic information.</li></ul> |
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# Nous Nous Souvenons

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**Language:** French

**Background:** In this unit, students learn about the French-Canadian influence in the northern New York area. Students survey the student body to determine the number of French-Canadian descendants, and French-speaking relatives and acquaintances. Students will also be documenting personal life experiences of French-speaking persons who lived in New York State, preferably between World War I and World War II. They will create PowerPoint presentations and produce written evaluations of interviews.

Teachers may wish to invite speakers who have immigrated from Canada, as well as a reporter who can talk about effective interviewing techniques.

## **Procedure:**

1. Students research families in their area to locate people who can be interviewed in French (Canadian). The students conduct their research by surveying the student body, and by consulting with friends and relatives.
2. Students prepare interview questions about French-Canadian heritage and background. They make arrangements for interviews.
3. Students learn about immigration from Canada to New York State in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. They read materials distributed by the teacher and share important facts and conclusions.
4. If possible, students visit a local French restaurant or area of town with a number of French retail establishments. Guests can also be invited into the classroom to speak about their family traditions, immigration experience, and heritage.
5. A reporter from the local newspaper speaks to the class about interviewing techniques.
6. In groups of three or four, students prepare for their interviews. They practice questions in the target language, and take notes as students pretend to answer the interview questions.
7. With permission, students photograph the person they have interviewed, and make a PowerPoint presentation.
8. Students write a one-page description of their interviewing experience, including personal observations and conclusions.
9. Students write thank-you letters and send copies of the pictures to the people that they interviewed.

## **Resource Materials:**

Articles and other resources about French-Canadian immigration  
French-Canadian guest speakers  
Local reporter as guest speaker  
Computer access/ PowerPoint resources

**Assessment:**

Students are assessed on their interview questions and on their essay about the interviewing experience.

Teachers are encouraged to select assessments from the rubrics provided in this **Languages Other Than English: Checkpoint C Resource Guide**.

**Related Standards and Sample Tasks:**

| <b>Standards:</b>       | <b>Sample Tasks</b>  |
|-------------------------|--|
| English Language Arts 1 | <ul style="list-style-type: none"><li>• Students select and limit topics for informational writing.</li><li>• Students use a range of organizational strategies to present information.</li><li>• Students apply new information in different contexts.</li><li>• Students use the writing process (prewriting, drafting, revising, proofreading, and editing).</li><li>• Students use correct grammatical construction.</li></ul> |
| English Language Arts 2 | <ul style="list-style-type: none"><li>• Students write original imaginative texts and interpretive and responsive essays.</li><li>• Students use resources such as personal experience, knowledge from other content areas, and independent reading to create imaginative, interpretive, and responsive texts.</li></ul>   |

| <b>Standards:</b> | <b>Sample Tasks</b>  |
|-------------------|--|
| Social Studies 1  | <ul style="list-style-type: none"><li>• Students compare and contrast the experiences of different ethnic, national, and religious groups...explaining their contributions to American society and culture.</li></ul>  |
| Social Studies 2  | <ul style="list-style-type: none"><li>• Students explore narrative accounts of important events from world history to learn about different accounts of the past to begin to understand how interpretations and perspectives develop.</li><li>• Students consider different interpretations of key events and developments in world history, and understand the difference in these accounts.</li><li>• Students view history events through the eyes of those who were there, as shown in their art, writings, music, and artifacts.</li><li>• Students investigate important events and developments in world history by posing analytical questions, selecting relevant data, distinguishing fact from opinion, hypothesizing cause-and-effect relationships, testing these hypotheses, and forming conclusions.</li><li>• Students explain the dynamics of cultural change and how interactions between and among cultures have affected various cultural groups throughout the world.</li></ul> |

# Allons Au Cinéma

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**Language:** French

**Background:** In this unit, students study reviews of French movies. They learn the vocabulary necessary for reading movie reviews, research reviews on the Internet, and prepare a promotion of a movie, based on the reviews.

The teacher will need to locate movie reviews in the target language.

If possible, students watch a movie in French and then review it as a group.

## **Procedure:**

1. Students view the last three minutes of a French movie, such as **Jean de Florette**, and then meet in pairs to discuss the following questions:
  - When you are trying to decide what movie to see, what do you want to know about the movie?**
  - What information would persuade you to see a movie?**
2. The students discuss the question: **What vocabulary words will you need in order to be able to discuss a movie?** The words and their definitions are studied for homework. Students test each other in defining the words, by asking for the words in a sentence, for a definition, or for spelling of the word.
3. The students discuss the review of the French movie **C'est La Vie**, answering the questions on the handout. The teacher asks questions to determine if the students comprehended the point of the review, the writer's opinion of the movie, etc.
4. Students search the Internet for information about recent French movies (in the target language). Using the handout **Allons Au Cinéma**, they answer the questions about the review.
5. The students create a poster, a letter to a friend, or a flyer that promotes the movie that was reviewed. They may use photographs and descriptions from the Internet, and are to add their own promotional phrases. They are to include all of the items on the **Allons Au Cinéma** handout, and are to use the vocabulary words as appropriate. Students check each other's work for accuracy. Students make two-minute presentations about the movie that they are promoting.
6. If possible, students view a French movie and review it as a class.

***Resource Materials:***

Last three minutes of a French movie (e.g., **Jean de Florette**)  
Handouts: **C'est La Vie**  
**Allons Au Cinéma**  
Reviews of French movies  
Materials for posters and flyers

***Assessment:***

Students are assessed on their ability to describe and promote movies, on the basis of reviews.

Teachers are encouraged to select assessments from the rubrics provided in this **Languages Other Than English: Checkpoint C Resource Guide**.

***Related Standards and Sample Tasks:***

| <b><i>Standards:</i></b>   | <b><i>Sample Tasks</i></b>   |
|----------------------------|--|
| English Language<br>Arts 3 | <ul style="list-style-type: none"><li>• Students state an opinion, or present a judgment by developing a thesis and providing supporting evidence, arguments, and details.</li><li>• Students develop critiques from more than one perspective, such as historical, cultural, social, and psychological.</li></ul> |

# C'est La Vie

France/2001/Sortie France le 07 novembre 2001

## FICHE Technique:

Production: France 3 Cinéma et Productions René Goscinny  
Réalisation: Jean-Pierre Améris  
Scénario: Caroline Bottaro et Jean-Pierre Améris  
Photographie: Yves Vandermeeren  
Montage: Martine Giordano  
Son: Muriel Moreau  
Durée: 113 min.  
Casting: Sandrine Bonnaire (Suzanne)  
Jacques Dutronc (Dimitri)  
Emmanuelle Riva (Dominique)  
Jacques Spiesser (Jean-Louis)

## L'histoire:

Dimitri, atteint d'une maladie incurable se rend dans un centre qui accueille d'autres malades en phase terminale. Cynique et d'abord rebuté par cette concentration de futurs condamnés, il s'enfuit. Il y revient et s'attache peu à peu à Suzanne, une bénévoles qui accompagne les pensionnaires dans leurs derniers jours.

**C'est la vie** est le quatrième film de Jean-Pierre Améris, après *Le Bateau de Mariage* (1992) *Les Aveux de L'innocent* (1995) et *Les Mauvaises Fréquentations* (1999). Le scénario a été écrit d'après le livre de la psychologue Marie de Hennezel, **La Mort Intime**, un écrit documentaire sur la vie d'un centre de soins palliatifs (un des derniers livres de chevet de François Mitterrand).

Le réalisateur s'est fortement inspiré d'un centre réservé a des malades incurables, la Maison de Gardanne, près d'Aix en Provence. Certaines personnes du lieu ont tenu à jouer leur propre rôle dans le film. C'est ainsi que l'on voit le cuisinier réel du centre et quelques malades qui ont souhaité laisser une trace après leur mort (dont l'homme paralysé que fait peindre Suzanne et la femme aux ongles rouges).

Pour Sandrine Bonnaire, le rôle de Suzanne est la lignée de son personnage dans *Mademoiselle*: plus lumineux et plus gai que ses précédents rôles. C'est d'ailleurs vers les comédies que l'actrice aimerait pencher de plus en plus. L'année prochaine, elle reviendra sur les écrans avec la Demi-pensionnaire de Claude Pinoteau dans lequel elle campera une pilote paraplégique. Quant à Jacques Dutronc, qui incarne ici son 32ème personnage dans un long-métrage et auquel Jean-Pierre Améris a tout de suite pensé pour le rôle, il avoue avec humour avoir préféré la scène du coma.

## Où voir ce film:

UGC Ciné – Cité les Halles: 7, place de la Rotonde ( 1er arr)  
Séances: Tlj à 12h20, à 14h50, à 17h15, à 19h45, à 22h10, à 00h55



## Comprehension Questions: C'est La Vie

To the best of your ability, briefly answer the following comprehension questions:

What is the title of this film?

Who is the lead actress?

What roles does she play?

Name one other film in which she starred.

How old is she?

What is her nationality?

Give one detail about her family.

Who is the lead actor?

What role does he play?

Summarize the plot.

What genre of film is this?

How long is the film?

Who is the director?

How many films has this director directed?

When was the premiere of this film?

Where (precisely) was it filmed?

If you were taking a date to a 7:30 p.m. dinner, which showing would you most likely attend?

If you went to the last showing, what time would you get out of the theater?

Could you see this movie on a Monday evening?

## Allons Au Cinéma

Find this information in your movie review:

- Title
- Director
- At least one photo/graphic
- Lead actor
- Lead actress
- Brief biography (of actor or actress)
- Brief filmography (of actor or actress)
- Genre
- At what theatre the film is being shown
- At what times
- Brief story in French (downloaded)
- Brief story in English

# Composition Express

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**Language:** French

**Background:** In this unit, students write a composition on a topic of their own choosing, using vocabulary selected by the teacher from **Express** magazine. The words, phrases, headlines, and advertising slogans from **Express** are clipped in their original fonts and copied onto three vocabulary worksheets (see sample handout). The teacher looks for old vocabulary used in a new way, or enrichment vocabulary. Students are also to incorporate grammar structures identified by the teacher in their compositions.

## **Procedure:**

1. Students may work individually, or in pairs, to create compositions.
2. Students review the three vocabulary handouts with the teacher. The handouts consist of a total of 60–75 words and phrases that have been clipped from **Express** magazine and pasted on the handout (in original fonts, any direction on the page).
3. Students cut apart the vocabulary handouts and make their own vocabulary list, consisting of the **Express** words and 20 additional words taken from textbooks, videos, etc. Students are to select words that are challenging and will add interest to their journal compositions.
4. Students write definitions for each vocabulary word, in the target language. They should have at least 90 words and phrases defined.
5. Students select a theme for their composition. They can choose any theme or they can review their vocabulary lists to determine a topic that can incorporate several of the words and phrases.
6. Students outline the composition, identifying 40–50 words that will be used in the composition.
7. Students review grammar that is required by the teacher to be included in the composition. The teacher may select standard grammar to be reinforced, new grammatical concepts to be included, and challenging grammar structures that have been introduced but are not used often. Grammar can include tenses, parts of speech, etc. Students are expected to underline examples of the grammar in their compositions, labeling it in the margin. For example:

*de + plural adjective before plural noun*

*quelque chose de + masculine adjective*

*rien de + masculine adjective*

*plus-que-parfait + passé composé, within one sentence*

*imparfait + passé composé, in same sentence*

*après + infinitif passé*

*au cas où + conditionnel*

*si clause*

*subjonctif*

*espérer + futur / conditionnel*

*pronoms - direct/indirect object*

8. Students write their compositions. Instead of writing the words from their vocabulary lists, they can paste them. This will result in a composition that is handwritten in the student's handwriting, with words and phrases inserted that are in various fonts and sizes from the handouts. Work on the composition may be conducted in class and for homework. The composition will consist of at least five pages.
9. Students should check their progress routinely with the teacher, especially to review use of vocabulary, punctuation, and grammar. They should have a strong introduction and conclusion, show proficiency and variety in the target language (including idiomatic French), and create an organized composition. Students can also peer edit.
10. Students recopy their compositions into a notebook before submission for final assessment. They are to underline and label required grammar structures and vocabulary. Students should be given a copy of a rubric that will be used as a guide for evaluating their compositions (see Assessments). Teachers are encouraged to review the compositions on an ongoing basis, emphasizing proper use of vocabulary and grammar.
11. Students participate in an informal discussion about the experience of writing a lengthy composition in the target language.

### ***Resource Materials:***

Copies of **Express** magazine to cut and paste

Copies of other publications and handouts that can be used for collecting vocabulary words and phrases

Handouts: Three vocabulary sheets, created by the teacher

Envelopes to store clipped vocabulary

Glue or paste, tape, scissors

Student composition notebooks

### ***Assessment:***

Students are assessed on:

- vocabulary definitions
- use of grammar and vocabulary
- composition writing, incorporating vocabulary appropriately.

Teachers are encouraged to select assessments from the rubrics provided in this **Languages Other Than English: Checkpoint C Resource Guide**.

***Related Standards and Sample Tasks:***

| <b><i>Standards:</i></b> | <b><i>Sample Tasks</i></b>   |
|--------------------------|--|
| English Language Arts 1  | <ul style="list-style-type: none"><li>• Students select and limit topics for informational writing.</li><li>• Students use a range of organizational strategies to present information.</li><li>• Students apply new information in different contexts.</li><li>• Students use the writing process (prewriting, drafting, revising, proofreading, and editing).</li><li>• Students use correct grammatical construction.</li></ul> <hr/> <ul style="list-style-type: none"><li>• Students write original imaginative texts.</li><li>• Students use resources such as personal experience, knowledge from other content areas, and independent reading to create imaginative, interpretive, and responsive texts.</li></ul> |
| English Language Arts 2  |  |

## Sample Vocabulary Page

**Ne dites plus :**

1 cas sur 4 seulement

*Traité Avec Respect*

Etats-Unis

on ose se poser la question

**Nous sommes tous encore ici**

Ce qui est sûr, c'est qu

**CHAQUE JOUR**

**Je ne pourrai jamais**

**et du travail bien fait**

**Ils enseignent**

*Et c'est un jeu d'enfant !*

*se rejoignent*

On pourrait croire que

Son métier

Aujourd'hui

il n'y a **A LA FOIS**

plus guère

de doute :

La catastrophe écologique

*Mais la question n'est pas résolue.*

**ÇA N'APPARTIENT QU'À VOUS.**

**POUR VOUS**

*Tout ce que vous n'avez jamais imaginé*

sommes-nous condamnés à

**AIDEZ-MOI**

**TRÈS MOTIVÉE**

ce qu'il faut savoir pour  
comprendre

**À**

A la recherche des

reste un mystère.

**Les mots pour rire**

n'est guère crédible

**et souffrir**

Pour répondre avec  
précision à

*Pas de panique!*

et s'interrogent sur leur avenir.

**Il faut en finir avec**

pour qu'aujourd'hui les jeunes aient un métier.

*Des sommes de plus en plus importantes*

tout ce que vous avez toujours voulu savoir sur

**est-il vraiment nécessaire ?**

# Travel to Europe

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**Language:** German

**Background:** In this unit, students plan an imaginary trip to Europe, culminating in a presentation of pictures, souvenirs, food, and music from the trip. Students demonstrate proficiencies in all of the areas of the topic of travel, including transportation, lodging, travel patterns, destinations, and culture. Even if students have not had a chance to go to Europe, they can go there in their imaginations!

## **Procedure:**

1. Students are organized into groups of four to six to plan an imaginary trip to Europe, including Germany.
2. Students research destinations, travel routes, costs, and cultural activities by reading travel brochures, books, and Internet sites.
3. Students write letters and emails to travel agents, hotels, and cultural attractions to obtain information that will assist them in planning their trips to Europe.
4. Students assemble a booklet describing:

|  |  |
|--|--|
| Itinerary  | Budget (food, lodging, travel, activity costs) |
| Packing list                                     | Train and airplane connections                 |
| Hotel information                                | Cultural information                           |
| Any other information that will enhance the trip |  |
5. Students role-play interactions on the airplane and at travel agencies, ticket counters, train stations, hotels, banks, museum entrances, etc. The class discusses what they learned from role-playing.
6. Students begin the “fotoschnitzeljagd” (photo scavenger hunt). Each group uses a Polaroid or digital camera (from home and/or school) to take instant photos of their imaginary trip. They are to find at least 10 “places in Europe” around the school and take pictures of them (with permission from the school administration). Students will have to use imagination and creative photography to make the photos look like European vacation pictures.

Photos can include:

  - packing/leaving for the airport
  - visiting a cultural/historical landmark (arch, Eiffel Tower, painting, statue, fountain, tomb)
  - sitting next to the hotel swimming pool
  - eating in a restaurant, cafeteria, or outdoor café
  - climbing the stairs in a train station or museum
  - shopping at a marketplace
  - greeting a dignitary or famous person (e.g., in the principal’s office)
  - performing on the stage, attending theatre events.

All members of the group should be in some of the photos, not just behind the camera.
7. Students assemble a poster of the trip with pictures and anecdotes that consist of eight- to ten-sentence descriptions of the times that the pictures were taken. They can discuss the events of the day, the location of the photograph, etc. Each student should write about two or more of the photos, using past tense.
8. Students make a 10- to 15-minute presentation in the target language to the class, sharing their booklet, poster, and other trip information. During the presentation, students can show souvenirs and postcards (student made), play music, and share a typical dish from one of the destinations.

**Resource Materials:**

- Maps, brochures, postcards, photos of European destinations, accommodations, cultural sites, restaurants, etc.
- Computer access
- Polaroid and digital cameras/film
- Poster board, markers, glue, tape, construction paper
- Paper for compiling booklets
- Trip souvenirs (gathered by students or provided by the teacher)
- Recipes for dishes of the countries visited
- Music and artwork of European countries
- Suggested sites in the school building for photographs

**Assessment:**

Students are assessed on the research (including emails and letters), travel booklet writing, role-play conversations, and photo descriptions.

Teachers are encouraged to select assessments from the rubrics provided in this **Languages Other Than English: Checkpoint C Resource Guide**.

**Related Standards and Sample Tasks:**

|   |   |
|---|---|
| <p><b>Standards:</b><br/>Social Studies 3</p> | <p style="text-align: center;"><b>Sample Tasks</b></p> <ul style="list-style-type: none"> <li>• Students will plan, organize, and present geographic research projects.</li> <li>• Students will locate and gather geographic information from a variety of primary and secondary sources.</li> <li>• Students will select and design maps, graphs, tables, charts, diagrams, and other graphic representations to present geographic information.</li> </ul> |
|---|---|

|   |   |
|---|---|
| <p><b>Standards:</b><br/>The Arts 1</p> | <p style="text-align: center;"><b>Sample Tasks</b></p> <ul style="list-style-type: none"> <li>• Students perform dances that require demonstration of complex steps and patterns as well as an understanding of contextual meanings.</li> <li>• Students sing and/or play recreational instruments accurately.</li> <li>• Students write monologues and scenes to communicate ideas and feelings.</li> <li>• Students enact experiences through play writing.</li> <li>• Students experiment and create art works in a variety of mediums.</li> </ul> |
|---|---|

|  |   |
|--|---|
| <p><b>Standards:</b><br/>English Language Arts 1<br/>English Language Arts 2</p> | <p style="text-align: center;"><b>Sample Tasks</b></p> <ul style="list-style-type: none"> <li>• Students select and limit topics for informational writing.</li> <li>• Students use a range of organizational strategies to present information.</li> <li>• Students apply new information in different contexts.</li> <li>• Students use the writing process (prewriting, drafting, revising, proofreading, and editing).</li> <li>• Students use correct grammatical construction.</li> <li>• Students write original imaginative texts.</li> <li>• Students use resources such as personal experience, knowledge from other content areas, and independent reading to create imaginative, interpretive, and responsive texts.</li> </ul> |
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# Die Weisse Rose

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**Language:** German

**Background:** In this unit, students research Nazi Germany and contemporary German politics and culture. They view the film **Die Weisse Rose**, discuss questions about the film, and write short paragraphs in response to the plot of the film. Emphasis is on learning about German history, but also on building new vocabulary and idiomatic expressions.

**Die Weisse Rose** is based on a true story of five students and their professor who formed a secret society dedicated to protesting the Nazi regime. They were called the “White Rose.” The Munich-based group distributed anti-Hitler literature in a resistance effort that eventually cost them their lives. (Note that the teacher should preview the film and monitor Internet research on this topic. While previewing the film, teachers can record specific things to look for in the film.)

## **Procedure:**

1. Students conduct research on Nazi Germany, gathering historical and geographical facts. They then research general information about Germany between 1935 and today, including changes in government and culture, organization of Germany and Berlin, and current events. The purpose of the research is for students to gather background information about German history since the early 1930s.
2. Students discuss the questions on the handout **Die Weisse Rose**.
3. Students discuss vocabulary and idiomatic expressions that the teacher has selected from the film **Die Weisse Rose**. Specific things to look for in the film are posted by the teacher (e.g., girl with black hair, students writing flyers, a man with a plaid shirt, etc.).
4. Students watch 15-minute segments of the film, turning their handout **Die Weisse Rose** face down so that they can focus on the language in the film. Once the segment is complete, the students answer the questions.
5. During the showing of the segments, the teacher writes down quotes from the actors. Students are asked who said the quote and in what situation. They also rewrite the quotes in a different tense, indirect speech, passive voice, etc.
6. After the showing of the film segments and in response to related discussions about Nazi Germany, the Holocaust, and current events in Germany, students are asked to write short paragraphs on each of the questions on the handout.
7. Students can research **Die Weisse Rose** and write information about the film to share with the class (reviews, commentary, public response).

## **Resource Materials:**

Video **Die Weisse Rose**

Resource material on Nazi German and current German politics and culture

Handout: **Die Weisse Rose**

List of items/actors to look for while watching the film

Film questions prepared by the teacher during the showing of the film

Vocabulary and idiomatic expressions list from research on Germany and from the film



***Assessment:***

Students are assessed on their speaking when answering questions about the movie, and on their writing when completing the short paragraphs.

Teachers are encouraged to select assessments from the rubrics provided in this **Languages Other Than English: Checkpoint C Resource Guide**.

***Related Standards and Sample Tasks:***

|  | <b><i>Sample Tasks</i></b>   |
|--|--|
| <b><i>Standards:</i></b><br><br>English Language Arts 1<br><br>English Language Arts 2 | <ul style="list-style-type: none"><li>• Students select and limit topics for informational writing.</li><li>• Students use a range of organizational strategies to present information.</li><li>• Students apply new information in different contexts.</li><li>• Students use the writing process (prewriting, drafting, revising, proofreading, and editing).</li><li>• Students use correct grammatical construction.</li></ul> <hr/> <ul style="list-style-type: none"><li>• Students listen to comprehend, interpret, and respond to imaginative texts and performances such as dramatic reading, film and video productions, and literary works.</li><li>• Students write interpretive and responsive essays.</li><li>• Students use resources such as personal experience, knowledge from other content areas, and independent reading to create imaginative, interpretive, and responsive texts.</li><li>• Students speak to present interpretations and responses to imaginative texts and performances in group discussions, debates, and dramatic readings.</li><li>• Students express opinions and support them through specific references to text.</li></ul> |

### *Sample Tasks*

#### *Standards:*

Social Studies 2

Social Studies 3

- Students explore narrative accounts of important events from world history to learn about different accounts of the past to begin to understand how interpretations and perspectives develop.
- Students consider different interpretations of key events and developments in world history, and understand the difference in these accounts.
- Students view history events through the eyes of those who were there, as shown in their art, writings, music, and artifacts.
- Students investigate important events and developments in world history by posing analytical questions, selecting relevant data, distinguishing fact from opinion, hypothesizing cause-and-effect relationships, testing these hypotheses, and forming conclusions.
- Students explain the dynamics of cultural change and how interactions between and among cultures have affected various cultural groups throughout the world.
- Students identify and compare the physical, human, and cultural characteristics of different regions and people.

# Die Weisse Rose

How do you think the film will end?

Tell about one character in the movie.

If this story happened today, what do you think would happen?

What would you ask Sophie and her brother if they were still alive?

If you were Sophie Scholl, what would you have done differently?

# Die Physiker

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**Language:** German

**Background:** In this unit, students research the author Friedrich Durrenmatt and read the play **Die Physiker**. The students discuss the play in class, and identify highlights of the play for discussion in small groups. (The teacher needs to select key vocabulary and phrases for class discussion.)

**Procedure:**

1. Students research the life of the author Friedrich Durrenmatt and discuss in class.
2. Key vocabulary words from the play **Die Physiker** are reviewed by the teacher.
3. The play is read silently in class, with a summary of the play written in English. (If possible, students listen to a tape of the play, read by German exchange students.) The handout is discussed.
4. Students discuss oral readings (by the teacher) of excerpts of the play.
5. Pairs of students discuss what they consider to be the important parts of the play. The teacher can either post questions for discussion, or encourage the students to develop their own discussion of the highlights of the play.
6. Students are asked questions about the play to determine their comprehension from the reading, listening, and discussions.

**Resource Materials:**

Enough copies of Friedrich Durrenmatt's **Die Physiker** for the class  
Prepared questions about **Die Physiker**  
Taped readings of **Die Physiker** by German exchange students (if possible)

**Assessment:**

Students are assessed on their speaking when discussing the play.

Teachers are encouraged to select assessments from the rubrics provided in this **Languages Other Than English: Checkpoint C Resource Guide**.

# Die Physiker

1. How did Friedrich Durrenmatt's background influence his playwriting?
2. What was the most dramatic scene in **Die Physiker**?
3. Who was the strongest character?
4. Can the themes of **Die Physiker** be applied to your life today?

# Immigration Project

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**Language:** Italian

**Background:** After a visit to the Ellis Island Immigration Museum (as a field trip or a virtual visit), students pretend to be Italian immigrants to the United States, writing essays, journals, and skits about the experience.

(Students will need assistance in locating an Italian immigrant to interview.)

## **Procedure:**

1. Students review the **Immigration Project Assignments** handouts with the teacher. They then research Italian immigration to the United States, listing at least 10 facts in English or Italian.
2. Students visit Ellis Island, either as a class field trip or as a virtual trip. They discuss the purpose of Ellis Island, the immigration experience for Italians, and the expectations and emotions of immigrants arriving in a new country. Students then write a 200- to 250-word composition in Italian, describing their reaction to Ellis Island. They are to include emotional responses and observations.
3. Students pretend to be leaving Italy to live in the United States. They write a 100- to 150-word letter in Italian, telling a friend or relative about what they hope to accomplish by leaving the homeland.
4. Students write a journal entry (one page in Italian) describing their first week in the United States.
5. Students interview an Italian immigrant, recording the interview on either videotape or audiocassette tape. The interviews are shared and discussed with the class. (See the handout for an alternative assignment.)
6. Students compile a list of new and pertinent words that were used in the activities, sharing their lists with the class.
7. Students present a skit related to their “experience” as an Italian immigrant, memorizing the script.

## **Resource Materials:**

Computer access  
Video camera, audiotape recorders  
Cassette tapes  
Television and VCR  
Information about Ellis Island (websites, publications, books)  
Handout: **Immigration Project Assignments**

## **Assessment:**

Students are assessed on their written reaction essays, journal, interview notes, and scripts. Oral skills are assessed when students share information from interviews with immigrants, and when skits are presented.

Teachers are encouraged to select assessments from the rubrics provided in this **Languages Other Than English: Checkpoint C Resource Guide**.

***Related Standards and Sample Tasks:***

| <b><i>Standards:</i></b>                           | <b><i>Sample Tasks</i></b>  |
|--|---|
| English Language Arts 1<br>English Language Arts 2 | <ul style="list-style-type: none"><li>• Students select and limit topics for informational writing.</li><li>• Students use a range of organizational strategies to present information.</li><li>• Students apply new information in different contexts.</li><li>• Students use the writing process (prewriting, drafting, revising, proofreading, and editing).</li><li>• Students use correct grammatical construction.</li></ul> <hr/> <ul style="list-style-type: none"><li>• Students write original imaginative texts and interpretive and responsive essays.</li><li>• Students use resources such as personal experience, knowledge from other content areas, and independent reading to create imaginative, interpretive, and responsive texts.</li></ul> |

| <b><i>Standards:</i></b>             | <b><i>Sample Tasks</i></b>  |
|--------------------------------------|---|
| Social Studies 1<br>Social Studies 2 | <ul style="list-style-type: none"><li>• Students compare and contrast the experiences of different ethnic, national, and religious groups...explaining their contributions to American society and culture.</li><li>• Students explore narrative accounts of important events from world history to learn about different accounts of the past to begin to understand how interpretations and perspectives develop.</li><li>• Students view history events through the eyes of those who were there, as shown in their art, writings, music, and artifacts.</li><li>• Students investigate important events and developments in world history by posing analytical questions, selecting relevant data, distinguishing fact from opinion, hypothesizing cause-and-effect relationships, testing these hypotheses, and forming conclusions.</li></ul> |

# Immigration Project Assignments: 1

1. Find 10 facts about Italian immigration to the United States. The facts can be written in Italian or English, but each fact should be substantial.
2. Write a reaction paper to the museum at Ellis Island. Was it a valuable experience? What emotions did you feel? (Write 200–250 words.)
3. You are an Italian living in Italy. Pretend that you are leaving Italy to come to the United States. Write a letter to a friend or relative in the United States expressing what you hope to accomplish after you leave your homeland. The letter must be one typewritten page.
4. You have now arrived in the United States. Write a journal entry describing your first week in the new country. The entry must be one typewritten page in Italian.
5. Find an Italian immigrant you can interview. Create a list of 10–15 questions that you will ask the immigrant. Show the teacher the list before you do the interview. You must tape the interview on an audiocassette. We will listen to these cassettes in class. Be prepared to answer questions about the interview. (If it is difficult to locate an Italian immigrant, interview second-generation Italians about parents and grandparents who were immigrants, asking about their memories of growing up in an immigrant family.)
6. Create a vocabulary list of 20 pertinent words related to Italian immigration.
7. Create a three- to five-minute memorized skit (in Italian) related to an immigrant's arrival at Ellis Island. Each member of the group must be involved. You can use props and costumes to enhance your skit. Present the skit in front of the class, or you can videotape the skit outside of class.





# Design a Resort

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**Language:** Italian

**Background:** In this unit, students pretend that they have inherited a large sum of money from a relative in Italy. Since the students loved Italy during a recent vacation, they decide that they will purchase a villa and turn it into a resort hotel and restaurant. The business will be run by a group of friends. The group decides to produce an advertising brochure and a television commercial in Italian to promote their new resort.

## **Procedure:**

1. Students are organized into groups of four to six students. Each group will be promoting its resort.

Writer/Editor: Takes notes and finalizes the project

Researcher: Researches Internet; collects information and pictures

Word Hunter: Uses dictionary and other language sources; proofreads the script

Artist/Editor: Compiles brochure; makes illustrations

The resort hotel and restaurant are discussed, with students deciding on a name, room design, activities, prices, restaurant design and menu, and hotel amenities. Although they are assigned responsibilities, they are expected to assist each other in preparing the brochure and commercial.

2. Students research material for a brochure, including:

- the city or town where the hotel is located
- the climate/geography of the area
- maps, charts, graphs, and other graphics that would be useful to tourists
- transportation to the hotel
- a general description of the hotel
- detailed descriptions of rooms
- prices for rooms in Euro and Lire
- sample menu featuring authentic specialties of the region
- leisure activities and amenities of the hotel
- places to visit in the surrounding area
- pictures of the hotel
- services and special activities.

3. The same group prepares a television commercial, with the following guidelines:

- The commercial can be videotaped live in the classroom.
- Everyone in the group has a part in the advertisement.
- Props and music are used in the presentation.
- The presentation must be convincing and provide good publicity.
- Before taping, a script is submitted to the teacher for correction.

## **Resource Materials:**

Computer access/software for brochure production (if possible)

Travel books and other materials about Italy

Sample brochures of hotels and restaurants around the world

Paper and other brochure art supplies

Video camera for taping television advertisements

**Assessment:**

Students are assessed on the written brochure and the writing and presentation of the television commercial. The vocabulary content and speaking skills are evaluated, not the presentation quality of the commercial.

Teachers are encouraged to select assessments from the rubrics provided in this **Languages Other Than English: Checkpoint C Resource Guide**.

**Related Standards and Sample Tasks:**

|  |   |
|--|---|
| <p><b>Standards:</b></p> <p>English Language Arts 1</p> <p>English Language Arts 2</p> | <p><b>Sample Tasks</b></p> <ul style="list-style-type: none"><li>• Students select and limit topics for informational writing.</li><li>• Students use a range of organizational strategies to present information.</li><li>• Students apply new information in different contexts.</li><li>• Students use the writing process (prewriting, drafting, revising, proofreading, and editing).</li><li>• Students use correct grammatical construction.</li></ul> <hr/> <ul style="list-style-type: none"><li>• Students write original imaginative texts.</li><li>• Students use resources such as personal experience, knowledge from other content areas, and independent reading to create imaginative, interpretive, and responsive texts.</li><li>• Students understand the purpose for writing; for example, explain, describe, narrate, persuade, and express feelings.</li><li>• Students use tone and language appropriate for audience and purpose.</li><li>• Students use computer technology to create, manipulate, and edit text.</li></ul> |
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|--|--|
| <p><b>Standards:</b></p> <p>Social Studies 3</p> | <p><b>Sample Tasks</b></p> <ul style="list-style-type: none"><li>• Students select and design maps, graphs, tables, charts, diagrams, and other graphic representations to present geographic information.</li></ul> |
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# A Fairy Tale

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**Language:** Italian

**Background:** This unit is about the elements of myths and fairy tales. The teacher shares information about the characteristics of myths and fairy tales. Students then write a children's fairy tale with a protagonist who overcomes personal problems and achieves personal growth. Emphasis is on using narrative and dialogue in the fairy tale so that students can become more familiar with the use of verb tenses.

Myths and fairy tales are similar because they are both stories by an unknown author (*mythos* in Greek means speech or story) that are based on oral tradition. Myths or fairy tales are narratives with plots—and a beginning, middle, and end. There are many different definitions of myths and fairy tales, but myths tend to center around the gods and the supernatural while fairy tales emphasize magic and mystery on Earth. Fairy tales are considered to be untrue.

Both myths and fairy tales have several elements in common:

- They are about specific groups of people who have roots in the folk-beliefs of a culture.
- They use the supernatural to interpret natural events and to explain a culture's view of the universe and the nature of humanity.
- They have a magical or mysterious character.
- They have a moral, message, or lesson for the reader/listener. The protagonist usually develops a new self-awareness.
- Subjects can be the creation of the world and humans, origins of institutions and the arts, the phenomena of birth and death, relationships between gods and mortals, or other topics that involve interactions between imaginary characters.
- The protagonist is presented with a problem, tries to solve the problem in different ways, repeatedly fails at solving the problem, becomes disheartened and frustrated, and then arrives at a unique (or obvious and uncomplicated) solution.

## **Procedure:**

1. Students discuss the elements of myths or fairy tales, on the basis of their personal reading experiences.
2. The teacher shares information about the elements of myths and fairy tales.
3. Students form groups of four or five to write a fairy tale together. The fairy tale will be 15–20 pages long, written in eight sections, and illustrated.
4. Students generate possible story lines. The main character is to experience the process of overcoming a personal problem. Students may discuss their ideas in English, but are advised against writing in English and then translating into Italian.
5. Students generate 40 possible vocabulary words to use in the fairy tale.
6. A plot is selected, and students outline the fairy tale, allowing one to two class periods to complete each of eight sections of the tale. Each section must contain a minimum of 75 words. The outline should address:
  - description of the character
  - description of the problem
  - magical character

two to three unsuccessful problem-solving attempts by the character  
final success  
how protagonist changes.

7. All work is completed in the classroom. Students work together on all eight sections, using peer review and editing. The teacher corrects sections with the individual groups during class time. Students should concentrate on:
- Thoughts expressed clearly.
  - Tenses used appropriately.
  - Narrative and dialogue used.
  - Vocabulary at the Checkpoint C level used appropriately.
8. All sections are compiled into a children’s storybook, and are read and displayed in class. (Milk and biscotti can be served during the book readings.)

**Resource Materials:**

- Computer access
- Art materials for book illustrations
- Fabric and cardboard for book covers
- Biscotti and milk (optional)
- Dictionaries and Italian grammar texts

**Assessment:**

Students are assessed on the components of the outline, meeting deadlines, appearance of final product, in-class presentations (pronunciation and expression), vocabulary levels and accuracy, and the writing process. Groups can also self-assess and share their observations.

Teachers are encouraged to select assessments from the rubrics provided in this **Languages Other Than English: Checkpoint C Resource Guide**.

**Related Standards and Sample Tasks:**

|  |   |
|--|---|
| <p><b>Standards:</b><br/>English Language<br/>Arts 2</p> | <p><b>Sample Tasks</b></p> <ul style="list-style-type: none"><li>• Students write original imaginative texts including stories.</li><li>• Students use resources such as personal experience, knowledge from content areas, and independent reading to create imaginative, interpretive, and responsive texts.</li><li>• Students understand the purpose for writing; for example, explain, describe, narrate, persuade, and express feelings.</li><li>• Students identify the intended audience.</li><li>• Students use tone and language appropriate for audience and purpose.</li><li>• Students use prewriting activities; for example, brainstorming, freewriting, note taking, and outlining.</li><li>• Students understand the writing process (prewriting, drafting, revising, proofreading, and editing).</li><li>• Students use correct grammatical construction.</li></ul> |
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# Mini Activities: All Languages

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The following activities represent only a few of the possible ways in which the teacher can enhance the instructional process and stimulate active and involved learning for students. Although these activities may be familiar to the students, the Checkpoint C teacher can easily raise the level of difficulty of the activity to match Checkpoint C proficiency by altering the directions.

## Bingo

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- Materials:**
- one blank bingo grid per individual student, or pair or group of students (five boxes by five boxes or four by four for a quicker game)
  - a list of target language words, phrases, or pictures prepared by teacher or students (Lists should include a few more items than the number of boxes in the grid.)
  - calling cards with one word per card
  - a container to hold bingo calling cards
  - one writing utensil per student

**Procedure:**

1. Students are asked to copy one target language word or phrase into each box on personal grid in any order they wish.
2. Teacher calls out words as randomly selected.
3. Students mark the appropriate box on their own grid.
4. The first student to cover a horizontal, vertical, or diagonal line calls out “bingo” (or equivalent in target language), and must recite the winning row of target language words to the class.

**Related Lessons:**

- Teacher may duplicate a page of small pictures, each the size of one space on the grid. Students will cut these out for homework and place them in an envelope. Later in class, students place pictures on bingo grid as desired. These may be shuffled and reused.
- Definitions or incomplete phrases may be used as calling cards.
- Students may mark the box with an X or any other symbol instead of using chips.
- A three-box by three-box bingo card may be used; it must be completely filled to win.
- Silent bingo: Separate pictures from an overhead transparency may be cut out and used as “silent” calling cards. Mimed actions or concrete objects could also be used in silent bingo. Student grids would consist of the target language vocabulary as in step 1.
- Teacher gives students a list of items and blank bingo grids and directs students to complete the grids as desired at home for school bingo game.
- Teacher gives students a list of questions to copy onto a bingo grid. As teacher calls out the answer, students cover the matching question.

**Checkpoint C Modifications:**

- Students fill the card with new vocabulary words and/or expressions. The teacher reads aloud definitions for the new vocabulary in the target language.
- Using a recently read article or text, the students fill the boxes with the names of different characters (some may be used more than once). The teacher reads aloud statements from the text and the students must identify on the grid who said that statement.
- From a list of verbs, students fill in the blanks with the different forms of the verb in a specified tense. Teacher calls out an English equivalent, which the students look for on their grids.

# Buried Treasure (also known as Battleship)

- Materials:**
- overhead projectors and one transparency of the sample recording chart (grid).
  - one grid, 10 boxes by 10 boxes, for each student. Each square should be no larger than the diameter of a penny/dime, if pennies or chips are used to cover grid squares on overhead transparency. The subject pronouns are written vertically down the left edge of grid and the verb infinitives are written horizontally across the top of grid.
  - teacher transparency of same grid. Before covering grid with chips or pennies, teacher must “bury” his/her treasure without overlapping, as follows:
    - A. Put an *X* (or the first letter of the target language word for *gold*) on any one set of three boxes in a row, vertically or horizontally (this represents the target culture gold) and,
    - B. Put a *Y* (or the first letter of the target language word for *silver*) on any two sets of two boxes in a row, vertically or horizontally (this represents the target culture silver) and,
    - C. Put a *Z* (or the first letter of the target culture word for *money*) on three single boxes separated by at least one space (this represents the target culture money).
  - 100 pennies, chips, or buttons to cover the 100 squares of teacher grid.
  - a paper copy of grid with buried treasure marked, for reference during activity, when treasure is covered up.
  - a list of the following target language expressions: “Nothing here!” “Here it is!” “Is that your final answer?” “You are close.”

## Procedure:

1. Place transparency on the overhead with all boxes covered by coins or chips before students arrive.
2. Students must try to locate the teacher’s buried treasure and capture it by combining a subject from the left side of the grid with an infinitive from the top of the grid, stating the correct conjugated verb form out loud. (It will take three correct guesses to capture the gold [from A grouping as above] and four correct guesses to capture the silver [from B grouping as above], and it will take three correct single guesses to capture all the target culture money [from C grouping as above].)
3. Student volunteer calls off a subject-verb combination and teacher does the same thing whether the student’s answer is correct or incorrect. If incorrect, teacher responds in target language, “Is that your final answer?” giving the student another opportunity to answer. If incorrect the second time, the turn passes to another student.
  - If the space is blank, the turn passes to another student.
  - If chosen space has an *X*, *Y*, or *Z*, teacher says in target language, “Here it is!” and points to expression on the board. This student gets another turn.

The activity ends when the entire treasure is uncovered.

## Related Lessons:

1. This activity may be timed and then replayed on subsequent days as class seeks to increase its speed in uncovering the treasure.
2. Words for top and left side of grid could be copied by students from board or from a prepared list as additional writing practice.
3. Paired Activity:
  - Each student receives a sheet with two half-page grids, one for burying their own treasure and the other for recording their own guesses of the location of their partner’s treasure, with either the same subjects and verbs as above or with new ones.
  - Students erect barriers to prevent partners from seeing their buried treasure.
  - Students mark their spaces of buried treasure and take turns guessing as in above procedure.
  - Students will need to keep track on their own grid of their own correct and incorrect guesses, using one symbol (for example, a star) for correct guesses and any different symbol (for example, a check mark) for incorrect guesses.

## Checkpoint C Modifications:

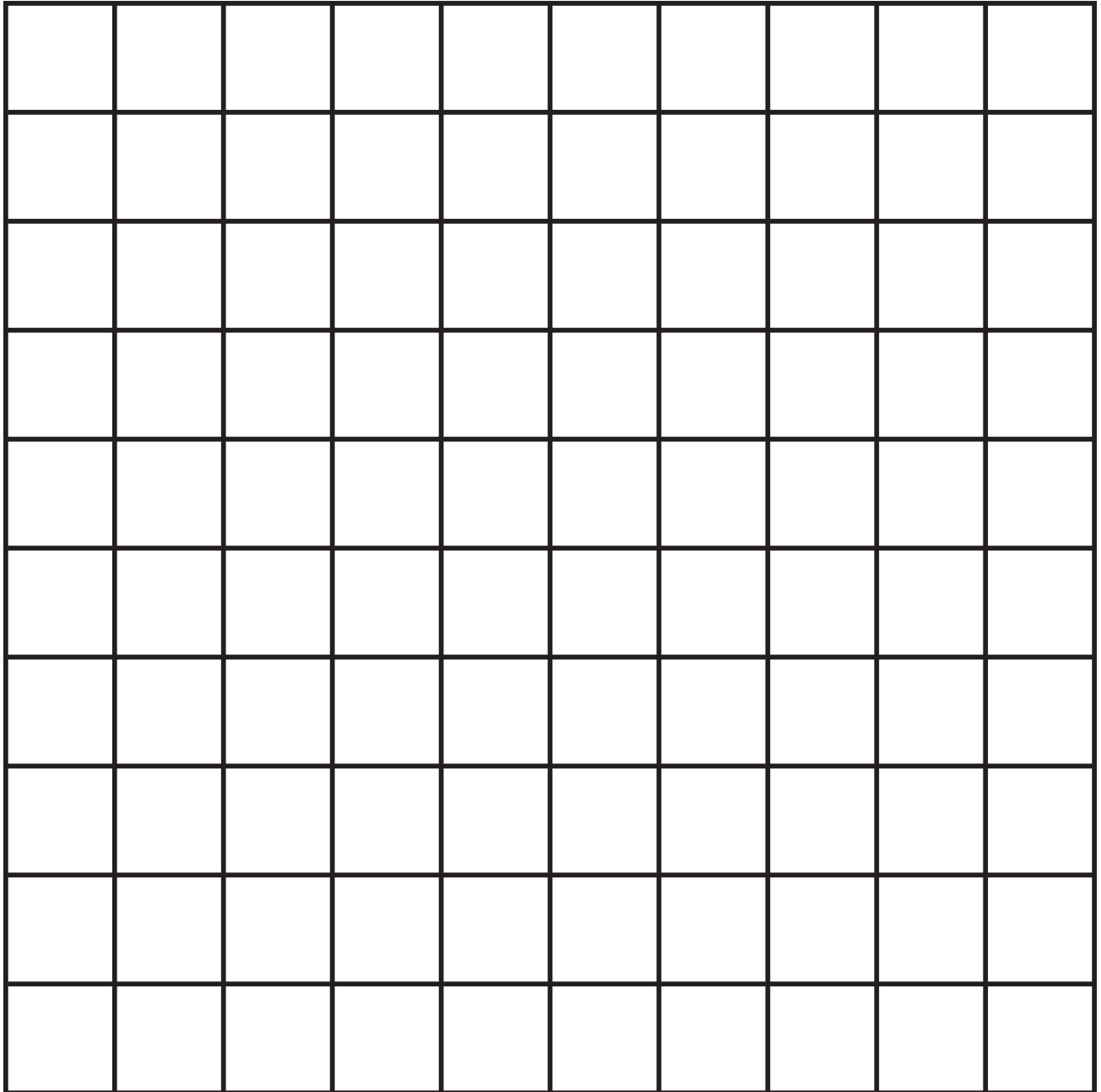
- Teacher uses only target language names and subject pronouns on the vertical list.
- Teacher provides verbs that are irregular or new for the student across the top.
- Teacher can modify by asking students to use certain tenses.
- By adding the appropriate conjunction to the left of the vertical column, students can be asked to provide the present (past) subjunctive of these subordinate clauses.

## SAMPLE RECORDING CHART

|              | to eat | to walk | to sleep | to have | to win | to live | to want | to write | to sing | to dance |
|--------------|--------|---------|----------|---------|--------|---------|---------|----------|---------|----------|
| I            |        |         |          |         |        |         |         |          |         |          |
| they<br>(f)  |        |         |          |         |        |         |         |          |         |          |
| he           |        |         |          |         |        |         |         |          |         |          |
| we           |        |         |          |         |        |         |         |          |         |          |
| you<br>(pl)  |        |         |          |         |        |         |         |          |         |          |
| they<br>(m)  |        |         |          |         |        |         |         |          |         |          |
| Joe          |        |         |          |         |        |         |         |          |         |          |
| Ann          |        |         |          |         |        |         |         |          |         |          |
| You<br>(s)   |        |         |          |         |        |         |         |          |         |          |
| Sue &<br>Jon |        |         |          |         |        |         |         |          |         |          |



## BURIED TREASURE GRID



# Categories

- Materials:**
- one handout per student
  - each handout is divided into three or more columns that are labeled at the top by a category. (Foods: hot food, cold food, red food; or food that you keep in the refrigerator, food you keep in a cupboard, food you keep on the table or kitchen counter. Leisure Activities: things you do inside, things you do in the countryside, things you might do at the beach. Education: school-related items that you have in your book bag, school-related items that you have in your bedroom, school-related items that are found in your living room.)

**Procedure:**

This may be done either as a whole class, or as a small group activity.

1. With the whole class:
  - At the blackboard or overhead, the teacher names the categories.
  - Students work in pairs or in small groups. The teacher calls on each pair or group to elicit words or expressions in the target language that can be identified with the specific category.
  - The teacher moves from group to group to ensure participation of all students.
  - The teacher records identified words or expressions on the blackboard or overhead.
2. In small groups:
  - Students copy the categories from the blackboard or overhead onto a separate sheet of paper.
  - Students take turns, within their groups, writing words or expressions that are related to the categories on their papers.
  - Students double-check the spelling of these words or expressions.
  - All students sign the bottom of their papers before they are collected by the teacher, who will check for accuracy and appropriateness of the responses.

**Checkpoint C Modifications:**

- After reading a short story, play, or novella, create categories based on the characters, the setting, and/or the actions. This can be a good review of the material they read!

| <b>Things in the bedroom</b> | <b>Things in the living room</b> | <b>Things in the kitchen</b> |
|------------------------------|----------------------------------|------------------------------|
|                              |                                  |                              |

# Crossword Puzzles (individuals, pairs, groups)

**Materials:** • two numbered grids for each student pair or group, writing utensil

**Procedure:**

1. Provide students with a topic.
2. Distribute one numbered grid to each pair of students.
3. Working together, partners will write 10 words in the target language on the grid. They then write clues for the “horizontal” and “vertical” words, numbering each one to correspond with the number in the square of the first letter of the words.
4. After each clue, students should write the number of letters in the target language word in parentheses.
5. Give each student pair a second numbered grid. Students will copy the clues exactly from the first grid onto the second grid, leaving the squares blank.
6. Teacher collects second grid and redistributes to students to solve.
7. Students give solved puzzles to the original creators to check with the first grid key.

**Checkpoint C Modifications:**

- The clues are given as target language definitions or descriptions.
- As students fill in the blanks, they are expected to write definitions for each word in the target language.
- Limit the students’ vocabulary and expressions to words used in a specific text.
- Use this as a review for certain topics. For example, for a unit on health and welfare, begin by asking students to use only vocabulary (previously learned) related to the topic before beginning the new unit of instruction.

## CROSSWORD PUZZLE

|    |          |          |          |          |    |    |
|----|----------|----------|----------|----------|----|----|
| 1  | 2        | 3        | 4        | 5        | 6  | 7  |
|    | <b>C</b> | <b>h</b> | <b>a</b> | <b>t</b> |    |    |
| 13 | 14       | 15       | 16       | 17       | 18 | 19 |
| 25 | 26       | 27       | 28       | 29       | 30 | 31 |

**ACROSS**

(2) un petit animal qui n’aime pas les chiens

# CROSSWORD PUZZLE

|     |     |     |     |     |     |     |     |     |     |     |     |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 1   | 2   | 3   | 4   | 5   | 6   | 7   | 8   | 9   | 10  | 11  | 12  |
| 13  | 14  | 15  | 16  | 17  | 18  | 19  | 20  | 21  | 22  | 23  | 24  |
| 25  | 26  | 27  | 28  | 29  | 30  | 31  | 32  | 33  | 34  | 35  | 36  |
| 37  | 38  | 39  | 40  | 41  | 42  | 43  | 44  | 45  | 46  | 47  | 48  |
| 49  | 50  | 51  | 52  | 53  | 54  | 55  | 56  | 57  | 58  | 59  | 60  |
| 61  | 62  | 63  | 64  | 65  | 66  | 67  | 68  | 69  | 70  | 71  | 72  |
| 73  | 74  | 75  | 76  | 77  | 78  | 79  | 80  | 81  | 82  | 83  | 84  |
| 85  | 86  | 87  | 88  | 89  | 90  | 91  | 92  | 93  | 94  | 95  | 96  |
| 97  | 98  | 99  | 100 | 101 | 102 | 103 | 104 | 105 | 106 | 107 | 108 |
| 109 | 110 | 111 | 112 | 113 | 114 | 115 | 116 | 117 | 118 | 119 | 120 |

Horizontal

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Vertical

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# Charades (whole class)

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**Materials:** • list of four vocabulary words/phrases in target language on paper, timer

**Procedure:**

1. Divide class into groups of three or four and give each group a list in target language to act out.
2. Each team or individual pantomimes or acts out the word/phrase using gestures, but no speech.
3. The class tries to guess the word or phrase in target language. A time limit of two minutes per group is advisable to keep the game moving.

**Checkpoint C Modifications:**

- Only use the target language.
- If vocabulary words are being acted out, students must give a definition or synonym of the target language.
- Use sentences or phrases that come from the readings, movie scripts, or song lyrics that have been used in class.

