

In the Spanish World Language Classroom: Discovering Form and Content in Bilingual Poems

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Rationale

Objectives

Strategies

Classroom Activities

Resources

Annotated Bibliography

Standards

“La primavera ha venido.
“Spring has come.
Nadie sabe cómo ha sido.”
No one knows how it was done.”
Antonio Machado
Kate Flores (Translation)

Rationale

This curriculum unit is twofold: (1) Spanish I and II students will be able to compare and contrast the languages of English and Spanish through the analysis of the bilingual poem in form and content, and (2) Students will be able to create, express, produce and present their own bilingual poems for its intrinsic value. The poetry unit will be aligned with topics within the School District of Philadelphia’s PLANNING AND SCHEDULING TIMELINE (PST). Students will be able to analyze and create different genres of poetry, beginning with the simple haiku to more complex verse, using the topic-related vocabulary, phrases and grammatical features they are currently studying.

As prescribed by the core curriculum of the SDP, students of Spanish I and II will be able to engage in the four linguistic skills of listening, speaking, reading, and writing needed to acquire a second language. Furthermore, they will be able to apply what they have learned about the syntax, phonology, punctuation, and the topic-related vocabulary and grammar of the Spanish language to devise their own metaphors, similes, and other literary elements in Spanish to evoke the poetic voice that is within all of us. Finally, students will be able to present poems in two or

several voices, chorally, or solo, and assessed through rubric-based criteria by their peers their instructor, and themselves.

This unit will be written with primary attention given to the American Council on the Teaching of Foreign Languages (ACTFL)'s five standards for foreign language which consist of Communication, Culture, Connections, Comparisons, and Communities. While the standards of Communication, Culture, Connections and Comparisons will be achieved through this curriculum unit, the standard of Communities will be met by bringing in guests from the Philadelphia Latino community to meet with the classes for the purpose of sharing their language, culture, and poetry with the students.

In addition to the ACTFL standards, the Common Core State Standards for ENGLISH LANGUAGE ARTS & Literacy in History / Social Studies, Science, and Technical Subjects – will be applied to the Foreign Language Listening, Speaking, Reading & Writing Skills in the following ways – College and Career Readiness Anchor Standards for: Speaking and Listening: Comprehension and Collaboration, Presentation of Knowledge and Ideas; for Writing: Text types & Purposes, Research to build and present knowledge, Range of writing.

Lastly, the School District of Philadelphia's PLANNING AND SCHEDULING TIMELINE will provide the framework for the topics and poetry selection; among the topics are *Greetings, Introductions, and Farewells* of Spanish I, and *City Life*, for example, of Spanish II, from which the topic-related poems will emanate to enhance and enrich the students' linguistic and critical thinking capabilities throughout each topic. The three lesson plans and poetry projects provided in this curriculum plan will evolve around Spanish I topics- *Family & Places in which we live*, and the Spanish II topic –*REMEMBERING*.

ACTFL Standards: This poetry unit conforms to the American Council on the Teaching of Foreign Languages standards, as follows: In standard 1.1 of COMMUNICATION, students will be able to express their feelings and emotions and express opinions when talking about a poem with a classmate or friend. In Spanish I & II, students have already learned how to express opinions (Me gusta, ¡No me encanta nada!) when talking about food, clothing, and school subjects. They have learned how to express their feelings and emotions using the irregular verb 'estar', as in 'Él *está* contento cuando va a la playa'. In Spanish II, students learn to use the subjunctive mood to express hopes and wishes as in 'Espero que Elena me *llame* pronto.' When reviewing the poem 'Soneto Con Una Salvedad', by Eduardo Carranza, Spanish I & II students will be able to recognize the subjunctive mood in the poem, as well as to see how the poet expresses his feelings and emotions :

‘Todo está bien:
el verde en la pradera. . .’

and in the final verse:

“Bien está que se viva y que se muera,
“It is well that The Sun, The Moon, the entire creation live and die,

El Sol, la Luna, la creación entera,
Salvo mi corazón, todo está bien. “
Except for my heart, all is well.”

The above poem can cause the students to reflect on, and then answer the question: When is everything okay or fine in your world, except for *when*. . .?

In addition, through the analysis of poetry, “students will understand and interpret written and spoken language on a variety of topics”- **Standard 1.2**, and **Standard 1.3**: “Students will present information, concepts, and ideas to an audience of listeners or readers on a variety of topics”, as they recite the poets’ and their own inspired creations.

The second of the ACTFL Standards is CULTURES, and **Standard 2.2** addresses the need for Foreign Languages students to “demonstrate an understanding of the relationship between the products and the perspectives of the culture studied.” In the poem “Un Corazón dividido” (1998) by Marciel Mayor Marsán, the poet expresses her struggles with being bilingual and bicultural between her native Cuba, and her new life in Miami:

“El mío es un corazón de dudas,
Esfuerzos que luchan entre el aquí y el allá. . .”

CONNECTIONS, the third ACTFL standard, requires that in **Standard 3.1**, “students reinforce and further their knowledge of other disciplines through the foreign language”, and, **Standard 3.2**, that “students acquire information and recognize the distinctive viewpoints that are only available through the foreign language and its cultures.” By comparing / and contrasting the bilingual poem, students will be able to recognize and enjoy content in areas other than in English and Spanish. As students learn the names of some of the poets of Latin America and their works, they will come to appreciate the great poetic voices of Octavio Paz and Federico Garcia Lorca, among countless others. These names may lead them to further investigate their country’s origin and culture. In the brief excerpt below, students will see the social studies connections and gain further insights into the geographical, mystical, and natural wonders of an ancient civilization that mysteriously ceased to exist:

“ALTURAS DE MACCHU PICCHU” (Fragmentos) by Pablo Nehruda

“Entonces en la escala de la tierra he subido
Entre las atroz marañas de las selvas perdidas
Hasta ti, Macchu Picchu. . .”

“And so, on earth’s ladder I have climbed
Amid the tangled thickets of lost jungles
Towards you, Macchu Picchu. . .”

The fourth ACTFL standard, COMPARISONS, allows in **Standard 4.1**, that “students demonstrate understanding of the nature of the language through comparisons of the *language* studied and their own.”

and **4.2**: Students understand the concept of culture through comparisons of the *culture* studied and their own. Through the bilingual poem, students will be able to observe and make comparisons and contrasts between their native and target languages and cultures. When reading the print of the same poem or any text side by side, students will be able to see how the syntax, rules of adjectival agreement in number and gender are different in English and Spanish, while poetic elements such as the metaphor and personification share universal characteristics in all languages:

“Y fue a esa edad, llegó la poesía a buscarme. No sé, no sé de donde salió,
de invierno o de río. . . *And it was at that age. . .poetry came in search of me.*
I don't know, I don't know from whence it sprang, from winter or a river. . .”Pablo Neruda

"Nature" is what we see / La naturaleza es lo que conocemos
Emily Dickinson (1830-1886)

"Nature" is what we see— "La naturaleza" es lo que vemos-
The Hill—the Afternoon— La Colina—la Tarde-
Squirrel—Eclipse—the Bumble bee- La Ardilla-el Eclipse-la Zumbante abeja-
Nay—Nature is Heaven—Aún más La naturaleza es el Cielo
Nature is what we hear— La naturaleza es lo que oímos-
The Bobolink—the Sea— El Tordo Arrocerro--el Mar-
Thunder—the Cricket— El Trueno-el Grillo-
Nay—Nature is Harmony— Aun más-la Naturaleza es la Armonía-

Nature is what we know— La Naturaleza es lo que conocemos-
Yet have no art to say— Todavía no tenemos el arte de decirlo [describirla]
So impotent Our Wisdom is -- Tan impotente es nuestra sabiduría
To her Simplicity. A su simpleza."
Traducido por Pedro Garcia

In the last of the ACTFL standards, COMMUNITIES, **Standard 5.1** addresses the need for students “to use the language both within and beyond the school setting.” In addition, **Standard 5.2** proposes that “students show evidence of becoming life-long learners by using the language for personal enjoyment and enrichment.” As Spanish II students study the PST topic of “Remembering”, they are often led to recall their favorite childhood memories while utilizing the “imperfect tense” to mean I would often / seldom / sometimes, etc., “use to”, or habitually did. . . Among their many childhood memories may be a verse or a rhyme they would recite while “jumping rope double-dutch” on the streets of West Philadelphia. A favorite one I’ve heard my Spanish II students reiterate when reflecting on their Elementary School playground days is as follows:

“Teddy Bear, Teddy bear, turn around.
Teddy Bear, Teddy bear, touch the ground. . .”

High school Latino students may reflect back ten years and evoke this similar refrain in Spanish:

Osito, osito, toca el piso.
Osito, osito, da la media vuelta.
Osito, osito, da la vuelta entera.
Osito, osito, sal de la cuerda.

Ideally, the imparting of cultural memories and values can be fulfilled by bringing in various adult speakers from the Latino community to exchange their childhood stories with our high school Spanish students. In turn, our students will be able to visit a nearby Elementary School to read a familiar Dr. Seuss book or a well-loved fairy-tale in Spanish or, to recite a simple poem in Spanish. This sharing of language and cultures is what makes the ACTFL COMMUNITIES Standard perfect for bridging generations and for bringing diverse cultures and languages together in an arena of appreciation and understanding for mankind’s likenesses and differences.

In the topic “Remembering”, Spanish II students learn how to recall their childhood by using the imperfect tense. Examples include the following: *De bebé, yo lloraba mucho./ When I was a baby, I used to cry a lot. Entre los dos y cuatro años, me gustaba jugar con bloques. / Between 2 and 4 years of age, I liked to play with blocks. En kinder, mis compañeros y yo dormíamos la siesta / In kindergarten, my classmates and I took naps; En los primeros hasta los sextos grados, la escuela entera celebraba El Día de la Tierra./ In grades 1st through 6th, the whole school celebrated :Earth Day.”/ *En la escuela mediana, ya no salíamos a jugar al patio de recreo más. / In Middle School we no longer went outside for recess.; En el novena grado, yo tenia un armario. / In 9th grade, I had a locker. The students’ final project is to write an illustrated bilingual book or poem based on the topic “Remembering.”**

“One can think effectively only when one is willing to endure suspense and to undergo the trouble of searching.” John Dewey

In teaching poetry in Spanish class to high school students, I will begin the introduction of the first lesson on poetry by briefly posing questions to activate prior knowledge in order for students to share their thoughts on what their understanding of poetry is. ‘Leading questions’ such as *¿Qué es la poesía?* and *¿ Por Qué a la gente la escribe?* or, *Have you ever wanted to write a poem about something that profoundly touched you emotionally or, to draw the reader’s attention to an implicit or explicit message?* These questions will be helpful in exploring the experiences that students may have learned in their English classes and elsewhere, as well as providing relevance to poems in the Spanish Language that we are about to explore.

Once students have had sufficient opportunity to reflect on their understanding, or lack thereof, of what poetry is all about, we will be able to summarize our collective thoughts and from this

springboard, enter the realm of poems written in the students L2: en español, ¡por favor! In Poetry for Dummies by John Timpane, PHD, with Maureen Watts, the authors take their readers through a gold mine for understanding the essence of poetry: its sounds of rhyme and rhythm, its imagery whether sensory, literal, or figurative, and its interpretive qualities. Through a study in comparison and contrast between simple, to eventually more complex poems written in English and Spanish, I hope that I will be able to enlighten my students in much the same way that I have been enlightened by this book coupled with Al Filreis' course on Modern and Contemporary Poetry, (Teachers Institute of Philadelphia [TIP], 2013, of the University of Pennsylvania), to introduce the joys of learning poetry through two languages.

In this curriculum study, my hope is that students will be able to recognize certain universalities *and* certain distinctions, just by scanning the physicality of the words and phrases on the paper: the presence or absence of punctuation, the shape of a poem, i.e. as in the concrete poem which in its delineated form, reflects the poet's content, or in the non-concrete poem, when they count the number of lines or groups of lines (stanzas) contained within, a simple haiku of *dieciséiete* syllables, or a sonnet con *sus catorce líneas escritas en pentámetro yámbico*. (All along students will be encouraged to express themselves in Spanish by utilizing familiar topic-related vocabulary and grammar such as numbers, seasons, present progressive tense, etc. from past lessons.) On scratching the surface of the poem, the students will learn who the poet is, and the title of the poem, if one exists. Furthermore, a quick glimpse will help the students to be able to determine whether or not the poems rhyme, each in its own language.

The students will recognize certain vocabulary features as they glimpse clues from *cognates*, (words that are similar in spelling and meaning in English and Spanish), for example, as in the title of Pablo Neruda's poem "Oda al tomate" As they continue to scan the lines of this poem, they will glean many familiar words from our PST topics: "La Comida" in Spanish I, and "Keeping Fit: Body and Mind" in Spanish II. Culinary jargon scattered within, such as *jugo, cocinas, vasos, y mantequilleras*, among others, will course through their memory stores, as they spill out onto the pages of Neruda's ode. Syntactically, the 'close readers' will recall how strange it had been for them to them to learn initially that in Spanish, adjectives *usually* follow nouns as they come upon phrases in Neruda's poem such as 'los saleros azules' (the blue salt shakers), and 'de su color fogoso', (and of their 'fiery / spirited color.) To see these from outside of the grammatical constraints of the textbook lessons, and within the authentic text, will reinforce their previous learning in more meaningful ways.

Upon further scrutiny, students will pay close attention to the poem's subject, tone, and narrative. They will find themselves questioning *whom* or *what* is this poem about, as they read and re-read the poem silently and aloud with a partner, in a small group, or confidently presented in front of the whole class. They will wonder why this poet's tone or attitude, or (its "general emotional weather." as phrased in Poetry for Dummies,) is one of anger, remorse, joy, as they seek to find

the *significado Escondido o obvio* in its message. Timpane guides the reader of poetry to figure out a poem's poetic storytelling through the narrative elements of the speaker, or persona, the setting, the situation, the plot, and the character, which he describes as "really a bunch of words that spurs us to have a mental image of a person. When delving deeper into the underlying layers of the poem, Timpane with Watts, takes us to "Reading at a Deeper Level" the students will arrive at the core of the poem- its sense and music to be able at last (in the words of Timpane), to engage in "The Art of Interpretation" through the mutual efforts of the poet and the reader.

In William C. Bassell's Poems: American Themes, for students to obtain the meaning of a poem, they are encouraged to pay careful attention to choice connotative words, or associations which are used "in capturing, largely through suggestion, of a feeling, a mood, and understanding, an event that is part of the world of human experience", and to the words with direct meanings, or its denotations.

Approach to the strategies:

The strategies used for this introduction to poetry to Spanish I & II students in the target language are based on Professor Al Filreis' (The University of Pennsylvania class on Modern and Contemporary Poetry–TIP, 2013), suggestions for teaching a poem to students in an English Language Arts classroom, and with consideration to those strategies often recommended for World Language learners.

University of Pennsylvania Professor of American and Contemporary Poetry, Al Filreis, emphasizes the need for readers of poetry to use 'close readings' as a means of looking for the poem's form before deciding its meanings. He would often remind his students in our class, (a group of fifteen School District of Philadelphia teachers from several elementary, middle schools, and high schools in the city, and in various fields of teaching [Teachers Institute of Philadelphia, TIP, 2013]), that it is not *what* the poem says, but *how* the poem is written, or its 'form'. Also, the content, or, its message, should fit the form. When reading a poem in class, look for its rhyme, if indeed it rhymes at all, and for suggestions of rhyme, i.e., assonance, consonance, alliteration, onomatopoeia, and look for its rhythm: it's musical quality-which sometimes can be identified as an ode, or haiku. Filreis asks us to look at the lines, the length, and their consistency throughout, the punctuation and capitalization within, and the word patterns– there may be a plethora of nouns, or a scarcity of adjectives, for example. Some lines contain noticeable typeface, i.e., italics or bold lettering, or all lower case letters.

When looking at the content of the poem, instead of trying to interpret the meaning of a poem, Professor Filreis encourages his students to look at the kinds of words used, again, the parts of speech, and their interrelationship. Students may see clusters of words which suggest a recurring theme such as remorse, unrequited love, the passing of youth, etc; in some poems, the

tone is strikingly merry, or markedly dismal. The poem may have a character which is being addressed in the poem, or a character, who is the actual speaker. Or, the character could be a ‘fly on the wall’ in the guise of a casual observer.

This prior background knowledge will help me, the classroom teacher, devise teaching strategies which will enable World Language learners to become critical readers and thinkers of dual-language poetry, and to manipulate words and phrases within authentic text to enhance and enrich their understanding of the topics presented throughout the Poetry Curriculum Unit. In Timpane’s words, “high-level attention is a wonderful place.” I hope, through our bilingual poems, I’ll be able to help our students arrive there!

The following poem will be used for students to analyze Ruben Dario’s use of topic-related grammar and vocabulary he uses to talk about his youth and for the students to compare and contrast their usage of the imperfect tense in their essays or poems with the poet’s use of the imperfect tense.

Objectives

Topic: Remembering my childhood

- Appropriate vocabulary and grammar
- Past likes and dislikes
- Descriptions in the past
- Childhood pastimes and activities

Recycle:

- Family
- Descriptions
- Leisure activities
- Likes and dislikes
- Time
- Weather

Content / Performance Descriptors

- Describe childhood toys and games and tell their importance
- Describe themselves as a child
- Explain what they used to like and dislike
- Talk about activities they used to do
- Write about their childhood

- Write compositions demonstrating understanding of the use of the past
- Ask and answer questions about the past

Strategies

Prior to reading the poems, students will be required to use the internet to gather information about the Poet and the Poet's country of origin:

Spanish II – “Canción de otoño en primavera” *Song of Autumn in Spring*” by Ruben Dario

Antes de leer –*Before reading:*

- Scanning-In Spanish, readers are able to increase their understanding of the text by scoping it out for ‘cognados’ / ‘cognates’, (words that are similar in spelling and meaning in English and Spanish.), the number and gender (unique to the Romance Languages) of the individual words, the pronunciation, the rules of punctuation, the interrelation of words in English, and the intra-relation of root words in Spanish to help decipher their meanings, the number of syllables, the parts of speech, the grammatical features of tense, in this case, the ‘imperfect tense’ that the students’ unit had just covered, etc.
- Skimming-skimming through the reading and, in this case, the title of the poem to get an idea about what the poem is about in order to determine the author’s purpose, as one would view an artist’s masterpiece in a museum to take in the entire schema.

Lesson Plan – Spanish II – Based on the recommendations for teaching from the Planning & Scheduling Timeline (2012-2013) SDP SchoolNet (trademark)

During this topic, the goal of my teaching is that students will **learn** ways to discuss and describe their childhood including likes and dislikes, activities and interests. They will expand their vocabulary on school life, leisure time activities, family and sports.

BILINGUAL POETRY

Classroom Activities

POEMA – Tema–Remembering / Recuerdos

Time allotted: one - two school weeks

Canción de Otoño en Primavera (excerpt)

por Rúben Dario

1. Juventud, divino tesoro,
2. ya te vas para no volver!
3. Cuando quiero llorar, no lloro,
4. y a veces lloro sin querer...
5. Plural ha sido la celeste

6. historia de mi corazón.
7. Era una dulce niña en este
8. mundo de duelo y aflicción.
9. Miraba como el alba pura,
10. sonreía como una flor.
11. Era su cabellera oscura,
12. hecha de noche y de dolor.

Day 1- Activities 1 & 2 –“Scope out the poem.”

- (a) Lea por encima el poema, examinando brevemente el título, la largueza, y estructura total. / Skim over the poem, briefly examining its title, length, and overall structure.
- (b) Lea el poema silenciosamente a sí mismo. / Read the poem silently, to yourself.
- (c) Tome apuntes . / Take notes.
- (d) Preste atención a sorpresas y palabras desconocidas. / Pay attention to surprises and unfamiliar words.

Activity 2 – el tono correcto / the correct tone

- (a) Cuando lees en voz alta, use un tono interesado. / Use an engaged tone when reading aloud.
- (b) No grite ni susurre . / Don’t shout or whisper.
- (c) No dé prisa. / Don’t rush. Lea en voz moderada, deliberada. / Read moderately, deliberately.
- (d) Pause por el efecto del poder. / Pause for the powerful moment
 - la puntuación / punctuation pauses of dashes, commas, semicolons, periods
 - cualquiera sorpresa / any surprise of a word, phrase, or image
 - los fines de grupos de lines y el empiezo de otro. / the ends of groups of lines (stanzas), and the beginning of others.
 - Pongan atención a los fines de lineas. / Pay attention to the line endings.
 - Trate al *espacio blanco* (donde ningunas palabras existen) como el tiempo. / Treat white space as time.

Day 2- Activity 3 – Otra vez por favor. / Read it aloud many times with growing pleasure and personal enjoyment

- to yourself
- to a friend or relative
- to a teacher
- in front of the class

Day 3 - Activity 4 – el vocabulario / vocabulary

- (a) Estudie la palabra o frase designada. / Study your assigned word or phrase from the list below and be prepared to explain its possible meaning(s) to the class: **Juventud**

tesoro volver cuando quiero llorar (a veces) celeste corazon dulce
niña mundo duelo aflicción alba flor noche dolor

(b) Preguntas para discutir:

- What collective tone emerges from these individual words and phrases?
- ¿Cuál es el sujeto del poema? / What is the subject of the poem? (Students may need to be introduced to / or recall this literary device here called the ‘apostrophe’ in the first line of the poem: “Youth, divine treasure. . .”)
- Dé un ejemplo de un ‘retruécano’. / Give an example of a pun / or a ‘play on words.’: “Cuando quiero llorar, no lloro,
y a veces lloro sin querer.. .”
“When I want to cry, I don’t,,
and sometimes I cry when I don’t want to. . .” (el poeta jugando con las palabras ‘querer’ y ‘llorar’. / the poet is playing with the words ‘to want’ and ‘to cry’)
- ¿Cuál palabra en español se usa para indicar el símbolo de un símil?/ for comparing two things? In English you know it as ‘like’ or ‘as’!
“Miraba como el alba pura, /”You use to look like the pure soul,
Sonreía como una flor.” / You use to smile like a flower.”

Day 4 - Activity 5 – La música y la rima / its rhyme (lo que se oye, se siente, y se ve. / What you hear, feel, and see.

(a) Preguntas para discutir:

- What are the sounds of the words? Are they harmonious throughout the poem, or is there a clash, ¿un antítesis? Study these lines for the cognates which might help you to answer the questions:
“Pues a su continua ternura
una passion violenta unía”
- Muestre ejemplos de *la rima* por todo el poema (la repetición de sonidos de las palabras.)
¡Juventud divino tesoro,
ya te vas para no volver!
¡Juventud divino tesoro,
ya te vas para no volver!
¡Juventud divino tesoro,
te fuiste para no volver!

Day 5 - Activity 6 – El Arte de la Interpretación (can be a writing activity!)

Preguntas para discutir:

- ¿Qué está implícito? / What is implied?
- ¿El sujeto?
- ¿El tono?

Look for a brief summary in Spanish

What is implicit in Ruben Dario's poem is the universal theme of 'Looking for love'. The subject is 'Youth', and the Passing of time. The tone - one of sweet remorse.

Day 6 - Activity 7 – ¡La Presentación!

- ¡Léalo (con otra persona, solo, o, en coro con grupo) Read this poem with another student, alone, or in chorus with the group.; also bi-lingually – alternating between English and Spanish, (a fun way to have a call out and response language exercise!)

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Presentation Assessment – Rubric:

You spoke clearly enough..	1	3	5
You spoke loudly enough.	1	3	5
You pronounced your words in Spanish.	1	3	5
You used an engaged, conversational tone.	1	3	5
You used the right tempo.	1	3	5
You arrived to the wonderful place of “High-level attention.”	1	3	5

Total # pts. (_____ / 30)

Resources

Teacher Resources

Timpane, John with Maureen Watts. Poetry for Dummies: A Reference for the Rest of Us! (2001) Hungry Minds, Inc. New York: New York

Bassell, William C. POEMS: American Themes (1995) AMSCO School Publications, Inc. USA

Dewey, John . JOHN DEWEY ON EDUCATION: Selected Writings (1964) Reginald D.

Archambault, (Ed.), The University of Chicago Press: Chicago and London

University of Pennsylvania TIP Fellows

Steele-Eytle, Michael “LA POESÍA DE LAS AMÉRICAS” 2009

Samuel Deborah, “Prosody and the African American Poet: A Case for Close Reading” 2009

Textbooks:

NAVEGANDO 1A Annotated Teacher’s Edition- EMC Corporation St. Paul, Minnesota 55102+ (2005)

Student Resources

NAVEGANDO 1A- EMC Corporation St. Paul, Minnesota 55102+ (2005)

Diaz, Jose M., Nadal, Maria F., Collins, Stephen J. ABRIENDO PASO: LECTURA (2007)

Pearson Prentice Hall: Boston Massachusetts

Annotated Bibliography

Bilingual Anthologies in English & Spanish.

Flores, Angel, Ed. Spanish Poetry Poesía Española: A Dual-Language Anthology 16th -20th Centuries

(Dover Publications, INC. Mineola, New York, 1998)

Jimenez, José Olivio, Ed. Literatura Alianza Editorial: Antologíía de la poesía hispanoamericana contemporanea 1914 – 1987 (Cuarta Reimpresion: 2008)

Eisner, Mark, Ed. THE ESSENTIAL NERUDA SELECTED POEMS (City Lights Books, San Francisco, CA, 2004)

Diaz, Jose M., Nadel, Maria F., Collins, Stephen J. ABRIENDO PASO LECTURA: (PEARSON Prentice Hall, Boston, Massachusetts, 2007)

Multimedia sites

<http://globalteachinglearning.com/standards/5cs.shtml> -The 5 C's

http://www.actfl.org/sites/default/files/pdfs/public/StandardsforFLLexecsumm_rev.pdf

Communication, Culture, Connections, Comparisons, Communities

<http://www.poetryarchive.org/poetryarchive/glossaryItem.do?id=8094>

<http://en.wikipedia.org/wiki/Poetry>

<http://www.pdesas.org/Standard/CommonCore> -Pennsylvania Department of Education Standards Aligned System (SAS)

www.bitstrips.com – Teddy Bear, Teddy Bear by Sukiana

<http://www.estcomp.ro/~cfg/melanie.html> - Jump Rope Chants

<http://elegomata.wordpress.com/2011/09/26/%e2%80%9cla-naturaleza%e2%80%9d-es-lo-que-vemos-%e2%80%93-poema-668-de-emily-dickinson-segun-p-g/>

<http://uwc.utexas.edu/node/110>

<http://www.jimwrightonline.com/pdffdocs/priorknow.pdf> Jim Wright (www.interventioncentral.org)

<http://www.readwritethink.org/classroom-resources/lesson-plans/crossing-boundaries-through-bilingual-30525.html?tab=4>

Standards

The World Language Standards of The School District of Philadelphia adhere to and adopt the American Council on the Teaching of Foreign Languages (ACTFL) Standards for COMMUNICATION, CULTURES, CONNECTIONS, COMPARISONS, and COMMUNITIES.

Additionally, The SDP Professional Development Program planners request that World Languages adapt their curricula to comply with the Core Curriculum Standards for English. The following standards are especially relevant to this curriculum design:

6-12.RT.3 Poetry: Includes the subgenres of narrative poems, lyrical poems, free verse poems, sonnets, odes, ballads, and epics 23

CC.6-12 RT Range of Text Types for 6-12: Students in grades 6-12 apply the reading standards to the following range of text types, with texts selected from a broad range of cultures and periods.

CC.1.3.9-10.B Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences and conclusions based on an author's explicit assumptions and beliefs about a subject.

CC.1.3.11-12.B Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences and conclusions based on and related to an author's implicit and explicit assumptions and beliefs.

CC.1.3.9-10.F Analyze how words and phrases shape meaning and tone in texts.

CC. 1.3.11-12 F Evaluate how words and phrases shape meaning and tone in texts.

CC.1.3.9-10.G Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.

CC.1.3.11-12.G Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text.