

Public Speaking for English Language Learners from Mexico

Mary Bradshaw, Chisholm Middle School
Advanced ELL Class, Grades 6-8
Time Frame: 6 classes/45-minute sessions



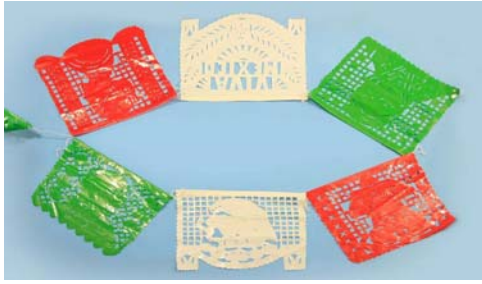
Fulbright-Hays Summer Seminar 2009
“Down the Roads of Southern Mexico: History, Traditions and Modern Challenges”

The ancient Chinese believed time is not a ladder one ascends into the future but a ladder one descends into the past.

“Speech is power: speech to persuade, to convert, to compel.” ~Ralph Waldo Emerson

Summary of Unit:

This unit combines Mexican art projects with the specific skill of public speaking. The unit integrates two types of learning goals: content goals (the study of Mexican arts) and language goals (the skills of public speaking in an academic setting). In this unit, the students will practice the creation of the particular art at the onset and frame an oral presentation of the process afterwards. The successful student will master the ability to speak and communicate with confidence, in a way that inspires and influences others. In the process, they will adopt more empowering beliefs about themselves as first generation Latina-ELL students living in the United States.



Established Goals

Title III, Sec. 3102: to help ensure that children who are limited English proficient...attain English proficiency, develop high levels of academic attainment in English, and meet the same challenging State academic content and student academic achievement standards as all children are expected to meet.

Kansas State Department of Education ESOL Standards addressed in this unit:

Speaking

Standard 2: The student speaks in English in socially and academically appropriate ways.

Reading

Standard 3: The student reads a variety of texts in English to achieve academic success in the content.

Writing

Standard 4: The student writes narrative, expository, technical, and persuasive text in English to achieve academic success in the content areas.

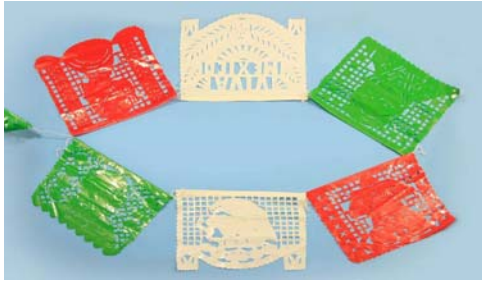


Understandings

The students will explicitly identify the skills that make a speech effective. They will understand the deliberate planning and practice that takes place in advance of the presentation. They have not had prior experience with speech writing, memorization or delivery so they will need to practice until effective speech skills are automatic.

The second goal for students, as they learn the tools for clear communication, is that they will learn to appreciate the folk arts of Mexico. The experimentation with the arts is a tool to engage the learners, to acknowledge their heritage and to enrich their cultural understandings.

The third goal is that they will be inspired to overcome self-limitations and experience a sense of empowerment. Part of that empowerment comes from developing their identities as Mexican-Americans. According to the Pew Hispanic Center report, Latino Children: A Majority Are U.S.-Born Offspring of Immigrants (5/28/09), 52% of the nation's 16 million Hispanic children are now "second generation." These students are blending the culture of their foreign born parents with their academic experiences. This unit is an effort to blend the two worlds.



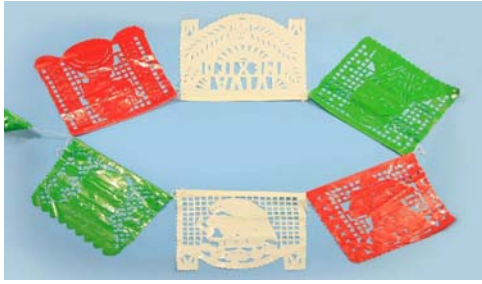
Essential Questions

Content Goals: Folk Arts of Mexico

1. In what ways is papel picado a synthesis of indigenous and Spanish cultures?
2. What is the process for making papel picado?
3. As communities in Mexico and the U.S. evolve, how is papel picado declining and changing?
4. How has papel picado changed as a result of nontraditional holidays and how have those changes affected the traditional practitioners of the craft?

Language Goals: Public Speaking

1. What are examples of delivery skills?
2. What are the parts of a speech?
3. What are useful expressions for demonstration speeches?
4. What is the difference between formal and informal communication?



Students will know and be able to:

- integrate language and delivery when presenting a speech.
- produce the key components and the key language of the target speech.
- explain the history of papel picado.
- synthesize the issues surrounding traditional and contemporary papel picado in Mexico and the United States.
- create a sample of papel picado.

Assessment Evidence

Performance Tasks:

1. Students will analyze in writing the model speeches performed by forensic club members.
2. Students will produce samples of papel picado using a stencil, tissue paper and scissors.
3. Students will complete a time line that shows the development of papel picado around the world.
4. Students will write summaries and share stories relating to the history, production, or use of papel picado in Mexico or other regions of the world.
5. Students will write a formal speech using a template and phrases from the text, Getting Ready for Speech (<http://www.languagesolutionsinc.com>).
6. Student will present a formal speech that will be taped and featured on CMS News.

Other Evidence:

1. In-class activities include extended listening activities with follow-up writing tasks.
2. Videotape of the students giving speeches will be used for self-reflection and self-evaluation.
3. Quiz on the historical aspects of papel picado.
4. Quiz on the structural components of a speech.



Day One

OBJECTIVES:

- To stimulate and enhance the background knowledge of students.
- To understand the traditional tools and materials needed to make papel picado.
- To experience the skills needed to do such intricate work.

ADVANCE PREPARATION:

Hang up a line of papel picado and play music to create a fiesta atmosphere. I purchased papel picado online: <http://www.amols.com/browse/search?search=papel+picado>

PROCEDURE:

Show pictures of papel picado from Google images. Ask: Where have you seen these before? What do the designs show? When are they used?

Transition: Let's look at scenes from Mexico.

Show a clip showing scenes around Mexico of papel picado:

<http://www.youtube.com/watch?v=fuCvXOMg2Q8>

Transition: Papel picado is so popular. Who is making all those banners? How is it made?

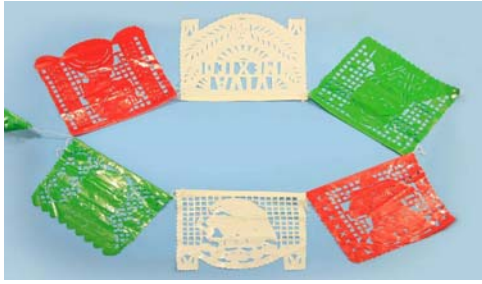
Show a clip that demonstrates how to make papel picado with chisels and tissue paper:

<http://www.youtube.com/watch?v=3797kPhyy-k>

Transition: Let's try it!

Students practice a simple version using colored paper and scissors.

The following site has step-by-step directions. Stop and start the video as the students progress. <http://www.youtube.com/watch?v=nQetaKXBPFg>



Day Two

OBJECTIVES:

- To make papel picado using a pattern and tissue paper.

ADVANCE PREPARATION:

Set the mood: play music.

SUPPLIES:

tissue paper cut into 8.5" X 11" pieces. Select colors according to the season.

scissors

pattern (one per student)

Print the pattern from this address:

<http://www.storyboardtoys.com/gallery/Day-of-the-Dead.htm>

Yarn or string. Glue or tape to attach tissue paper onto string.

Projector and computer to display process from online source

PROCEDURE:

Introduce the task for the day: Yesterday we practiced using colored paper. Today we are going to use delicate tissue paper and a pattern, just like the folk artists of Mexico.

Run video that shows step-by-step process.

United Streaming.com:

<http://player.discoveryeducation.com/index.cfm?guidAssetId=BD9A2E8D-901A-4CB6-BEB7-BE93E1A405C5&blnFromSearch=1&productcode=US#>

Distribute pattern, tissue and scissors to each student. Follow the steps and cut.

Hang each one on the string and display in your classroom.

Clean up!



Day Three

OBJECTIVES:

- To understand the historical development of papel picado by reading about this folk art.

SUPPLIES:

Reading selection (attached, one per student)

KWL chart (one per student):

http://www.timeforkids.com/TFK/class/pdfs/2007S/go/wr2004_3_go.pdf

PROCEDURE:

Introduce the topic: Today we will consider the history of papel picado. You have practiced making papel picado and you have seen it in stores but there is much more. Let's write down what we know so far. (Write on KWL chart)

Next, what do you wonder about papel picado? For example, I wonder if this is a new tradition or an old one. What do you wonder? Student writes in the "What I want to learn" column of chart.

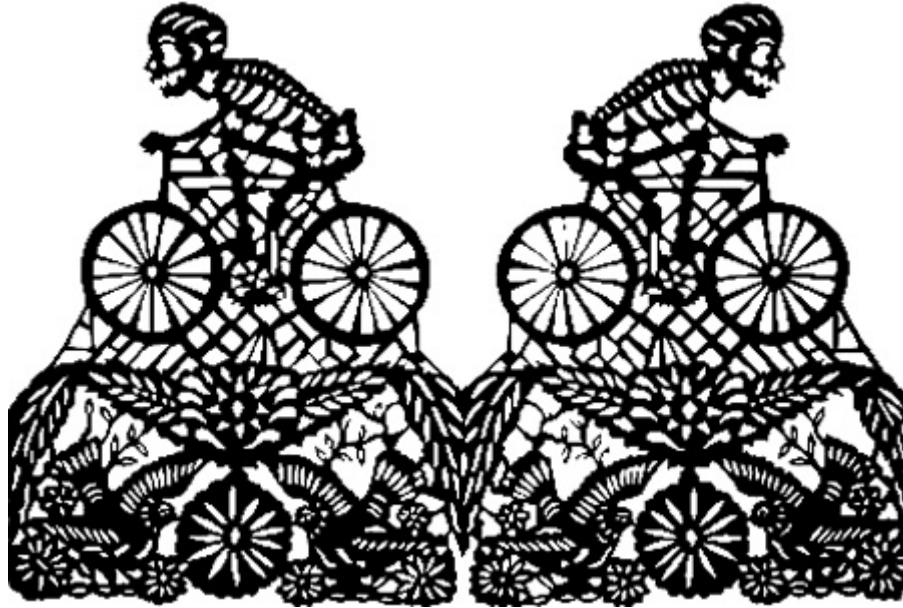
Share with shoulder partners. Summarize. Each pair of students shares their top two "wonder" questions.

Segue to reading: Let's keep these questions in mind as we read this short explanation. Teacher reads the paragraph while students read along silently. Teacher snaps fingers and students say the next word aloud. (For example: Teacher reads: "They are found at all celebrations such as baptisms, weddings, and..." SNAP. Students say aloud in unison: "funerals.")

The teacher continues along at a normal pace, snapping as needed. After the first paragraph, other students can take turns reading and snapping.

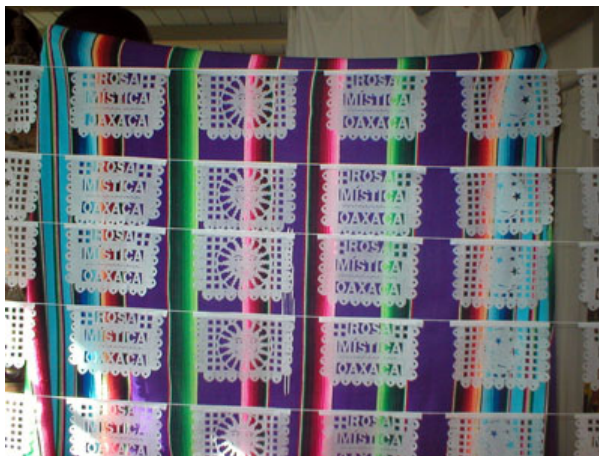
After reading each paragraph, the students can write on the KWL chart in the "What I learned" column. Connect their learning to their "wonder" questions.

PAPEL PICADO: A TRADITIONAL MEXICAN FOLK ART



BY: LOS CACAHUATES
Catalina Delgado-Trunk
Arturo Olivas
Christopher Gibson

Papel picado literally means “punched” or “perforated” paper. This traditional cut paper folk art is found throughout Mexico and the former colonies of Spain as well as in the folk traditions of many other countries.

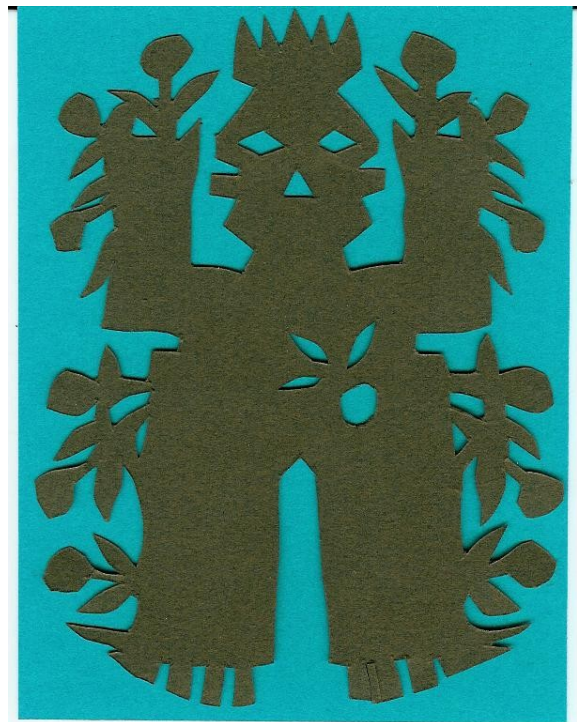


Papel picado banners – Christopher Gibson

In Mexico the art has reached a pinnacle of expression and is present at every major holiday in the form of brightly colored strings of cut tissue paper banners strung under the portals of homes and across the narrow streets of colonial villages. Banners of papel picado are charming announcements bearing messages on topics both sacred and profane. They are found at all celebrations such as baptisms, weddings, and funerals. They are also present at all national holidays such as the “Days of the Dead,” the feast day of Our Lady of Guadalupe, Christmas, and Independence Day. The materials of papel picado are

ephemeral. Papel picado banners will disintegrate in less than a month if left out in the sun, wind and rain. Therefore few historic examples of this folk art exist. The Mexican art of paper-cutting is a marvelous synthesis of European, Asian, and Pre-Columbian artistic traditions. For 500 years the art of paper making and paper-cutting was confined to China with historical writings naming Ts'ai Lun, a Chinese court official, as the inventor of paper in 105 AD. Paper-making and cutting made its way into Japan around 610 and Central Asia by 750. The Moors who occupied Spain from AD 714–1492 had trade routes with faraway China. They introduced paper making and paper-cutting to the Iberian Peninsula establishing a paper-making mill in AD 1150. In strict observance of Mosaic prohibitions against graven images Islamic paper-cutting was primarily based on geometric and calligraphic expressions of scripture. In the centuries that followed the flowering of Arab culture in Spain, both paper making and paper-cutting spread to the rest of Europe. In Germany it became known as scherenschnitte, in Poland as wycinanki, and in France as silhouettes.

When the Spaniards arrived in Mexico there was already a tradition of paper making that was called amatl in Nahuatl, the language of the Aztecs. The native peoples of Mexico produced a type of paper by mashing the pulp of the bark of fig and mulberry trees between rocks. Once dry the paper was then cut with knives made from obsidian. The paper cuts made from amatl were primarily of a ceremonial nature and included images of the numerous Aztec gods and goddesses, a practice that was discouraged by their Christian conquerors. Among the Spanish, the word amatl became amate. Today amate continues to be used in Mexico where one can occasionally find copies of codices and books as well as reproductions of the ancient deities. The Spanish introduced their culture, language, religion, tools, and designs, all of which had an impact on the production of papel picado. Additional cultural exchanges between the Americas and Asia occurred during the 16th Century. The Black Galleon of Manila traveled the routes between China, the Philippines, and Acapulco, Mexico, with its exotic cargo of silk textiles and leather trunks. Among the precious trade goods could be found a very fine paper that they called papel de China (Chinese paper) which was used to wrap the fragile porcelains which made their way as far north as the Española Valley in what is now New Mexico. This paper which oftentimes bore the stenciled designs for ceramics or embroideries was used for various types of crafts including papel picado banners. Although the methods and tools have not changed much during the ages, papel picado continues to evolve as a living folk tradition in Mexico. Much of the papel picado available in today's folk art market comes from the village of San Salvador Huixcolotla, Puebla, which lies southeast of Mexico City. The tradition of paper-



Dios de las Frutas - Catalina Delgado-Trunk

cutting is preserved in the talleres, small family workshops of two rival artisans' families, the Vivancos and the Rojas, who maintain a spirit of fierce competition and pride in the art.

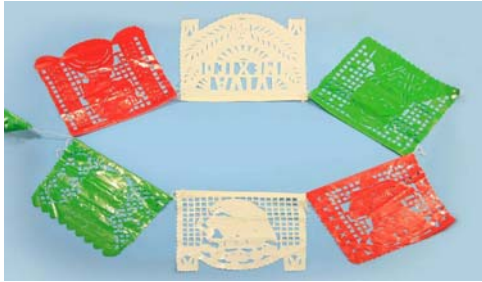


Margaret Sosa at Self-Help Graphics

The traditional process of making papel picado banners begins by drawing a design which becomes the patron or pattern. The pattern is then placed over multiple layers of tissue paper which rest on a thick layer of lead. The artisan then cuts through multiple layers of paper using a mallet to pound finely sharpened chisels of varying sizes and shapes through the paper and into the sheet of lead. The negative spaces must be removed from the design in a manner which allows the image to hang

together after cutting. The process of transforming sheets of tissue from a design to a completed paper cut can take 30 or more hours. Like much of the traditional folk arts of Mexico, papel picado is dying out as village artisans abandon the labor-intensive process to find better paying factory jobs in urban centers. In the United States there has been a revival in the paper-cutting arts during the last two decades, primarily within Chicano art circles. A few contemporary artists working in the US have developed techniques of cutting one-of-a-kind papel picado masterpieces using an artist knife and archival grade paper. Simpler forms can be easily prepared at home or in the classroom using tissue paper and scissors.

Source: <http://www.internationalfolkart.org/eventsedu/curricula.html>



Day Four

OBJECTIVES:

- To reinforce the reading from the previous class by pulling out discrete dates from the text and writing them on a timeline.

SUPPLIES:

Reading selection (from yesterday)

Timelines (attached, one per student)

PROCEDURE:

Review the KWL chart from yesterday. Review each column.

Students open up their readings from yesterday

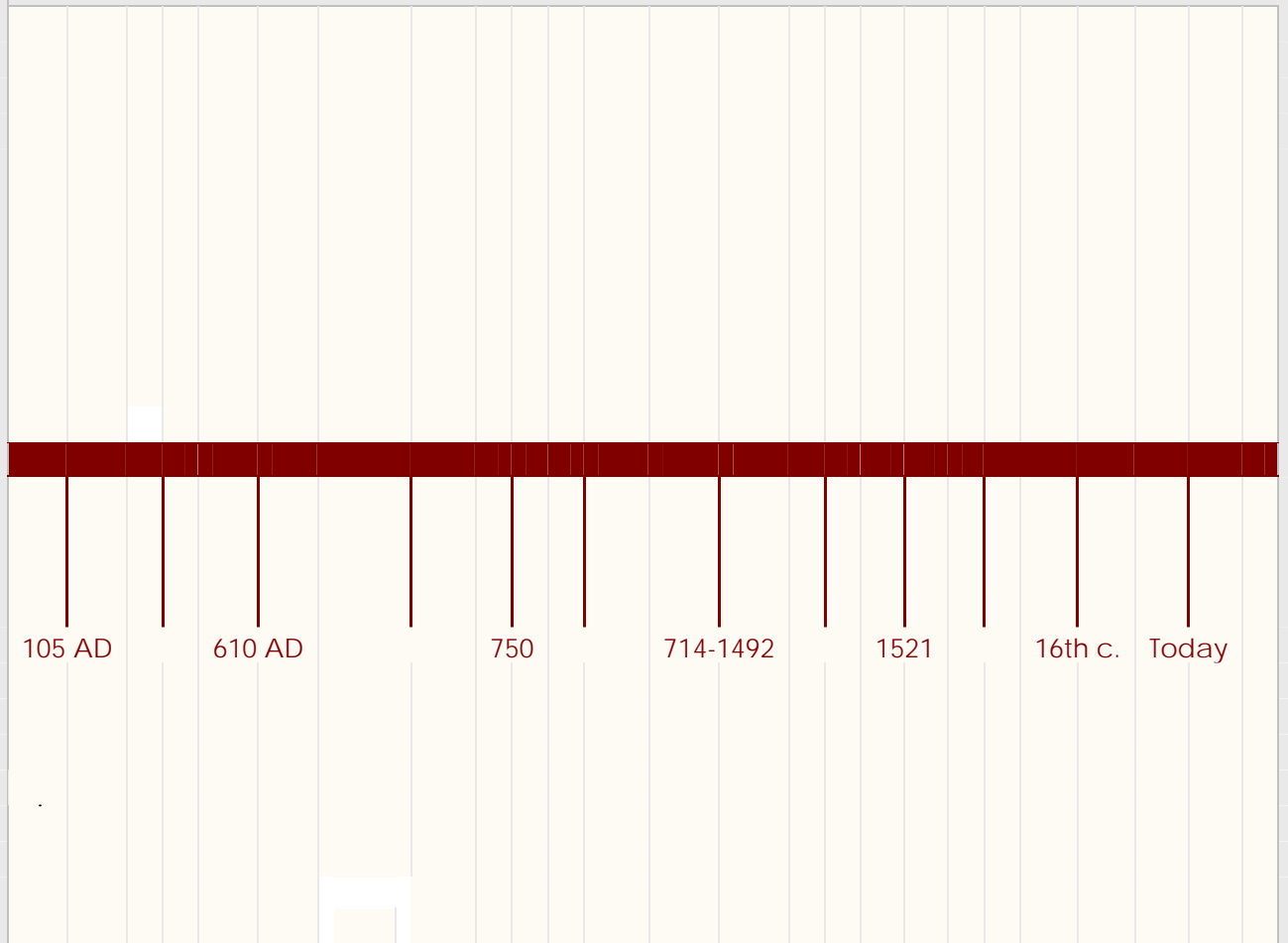
Distribute highlighters. Tell students to highlight all dates in the reading.

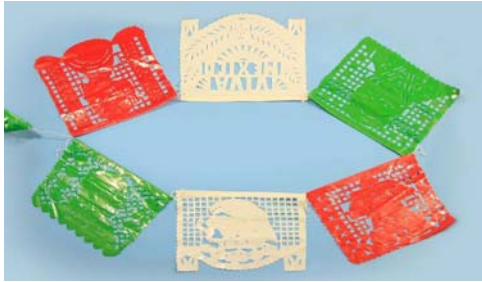
After dates are highlighted and checked. Tell students to write a brief phrase under the year on the timeline that summarizes the important bit of information related to the development of papel picado's history.

Take turns reading the dates and their corresponding event.

Create a timeline by lining up six students in order and each recites the event and the date. Switch places until they have had turns reciting all the dates. Invite one student to summarize all the dates for the end of the class.

Timeline





Day Five

OBJECTIVES:

To transfer the knowledge and experience of papel picado to a demonstration speech format.

SUPPLIES:

This lesson requires access to the textbook listed below. Teacher may improvise using other speech materials related to demonstration speeches.

Excellent text for beginning speech:

Le Beau, Charles & Harrington, D (2003). *Getting Ready for Speech*. Medford, OR: Language Solutions, Inc. <http://www.languagesolutionsinc.com>

PROCEDURE:

Listen to model of demonstration speech and complete the listening activity.

Practice sequential language needed to produce a speech.

Practice gestures.

Complete paired activities using gestures and sequential language as listed in the text.



Day Six

OBJECTIVES:

To write a demonstration speech on the topic of papel picado that incorporates the language, gestures, eye contact and posture practiced in day five.

SUPPLIES:

Copies of speech template (attached)

Excellent text for beginning speech:

Le Beau, Charles & Harrington, D (2003). *Getting Ready for Speech*. Medford, OR: Language Solutions, Inc. <http://www.languagesolutionsinc.com>

PROCEDURE:

Review the topic of demonstration speeches from previous class by reciting a simple speech such as how to make a cup of tea.

Ask students to listen and add gestures while remaining seated.

Next students invent their own speeches (how to make peanut butter/jelly sandwich; how to brush teeth, etc.) and practice gestures simultaneously.

Using template in the textbook or the template enclosed, students write their speech on papel picado.

Practice alone: in front of mirror or facing the wall.

Next class the students can be videotaped giving their speeches.

Students watch themselves on the video and write 2 good things and 2 weaknesses of their speech.

Public Speaking Rubrics for Evaluation:

<http://pirate.shu.edu/~jamesjan/literacyDocs/Speaking%20Rubric.doc>

http://www.sites4teachers.com/links/redirect.php?url=http://www.readwritethink.org/leason_images/lesson416/OralRubric.pdf

Demonstration Speech Template

Students complete each section:

Topic: I am going to...

Demonstration plan: There are...

Students write a story board using the sequence chart below:

http://www.timeforkids.com/TFK/class/pdfs/2007S/go/wr2004_7_go.pdf

First,

Second,

Third,

Then,

Next,

Finally,

Closing remark:

Resources and Extension Ideas

ELL PUBLIC SPEAKING TEXT:

Le Beau, Charles & Harrington, D (2003). *Getting Ready for Speech*. Medford, OR: Language Solutions, Inc. <http://www.languagesolutionsinc.com>

ADDITIONAL MEXICAN TOPICS THAT CAN BE USED FOR SPEECHES:

Informative or Demonstrative Speech on TIN ART

<http://tides.sfasu.edu/Teachers/Tides/docs/LessonPlans/Elementary/artsTheater/RipleyTin.html>

Great sun pictures to use with lesson plan above:

http://www.mexicanbeautygiftshop.com/tin_art.htm

Readings on tin art:

<http://www.milagros.co.uk/mklink/Milagros.htm> (scroll down)

<http://www.spanishcolonial.org/tin.shtml>

Show-and-Tell Speech on CHOCOLATE

Chocolate rhyme, recipe and picture of Mexican molinillo (page 45–46)

<http://lanic.utexas.edu/project/etext/llilas/outreach/fulbright08/burnson.pdf>

<http://www.fieldmuseum.org/Chocolate/kids.html>

Video:

<http://www.smithsonianmag.com/multimedia/videos/A-Brief-History-of-Chocolate.html>

Layout Speech Using Flags of Mexican States

Flags of each Mexican state

Book Review Speech

Campoy, F. Isabel and Alma Flor Ada. Tales Our Abuelitas Told: A Hispanic Folktale Collection. New York: Atheneum Books for Young Readers, 2004.