

Mexico and Colombia Fulbright-Hays Seminar Abroad

La diáspora latina: Investigando y celebrando su impacto en los Estados Unidos

*The Latino Diaspora: Exploring and Celebrating Its Significance
in the United States*

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Spanish Language and Culture(s)

Grades 5 and 6

Yo soy un puente tendido
del mundo gabacho al del mojado,
lo pasado me estira pa' 'trás
y lo presente pa' 'delante,
Que la Virgen de Guadalupe me cuide
Ay ay ay, soy Mexicana de este lado.
-Gloria Anzaldúa

Time Frame: Twelve 45-minute class periods

Students will explore patterns of immigration and cultural influences of Chicano/Latino people in the United States, based on encountering materials such as literature, film, music, art, geographical analysis, and cultural influences that are increasingly prevalent in the United States today.

The primary objectives of this unit are to build empathy, understanding, and curiosity regarding the increasing presence and rich cultural influence based on the Chicano/Latino demographic in the United States. Working exclusively in Spanish, students will develop vocabulary related to these ideas, as well as strengthen their Spanish reading, writing, listening, and speaking capacities through the overarching theme of immigration and diaspora. In addition, students will explore craft, food, and cultural traditions associated with the Chicano/Latino population that are now infused in the United States, including a celebration of the *Día de los muertos*. This unit strives to address practical, analytical, and creative learning styles through myriad activities that incorporate cerebral, hands-on, and creative expression all through the lens of the Spanish language.

Unit Plan

La diáspora latina: Investigando y celebrando su impacto en los Estados Unidos *The Latino Diaspora: Exploring and celebrating its significance in the United States*

Emily Affolter

Established Goals

The unit's goals are both linguistic and content-oriented.

The linguistic goals focus on the following areas in the Spanish target language:

Oral Comprehension: Students will refine listening (aural) skills. Listening skills are a fundamental piece of the foreign language-learning platform. The better a student can understand the language, the better they develop skills to communicate in the target language. Students' listening skills will be developed based on a variety of teaching methods, including: promoting active listening, identifying listening strategies, diversifying listening samples to serve a variety of learning styles, offering pre-listening content, selecting age-appropriate samples, and ensuring that students understand the goal of the listening task in advance.

Speaking: Students will develop their speaking (oral production) skills. The development of speaking skills helps students to communicate efficiently, gracefully, and with a purpose in the target language. Since speaking is interrelated with other language acquisition skills, oral development also helps to enhance the growth of other language learning skills. Students' oral skills will be developed based on a variety of teaching strategies, including: creating authentic activities that mirror real-world scenarios, using gestures and visuals to make conversations more multi-dimensional, developing scripts that provide students with security and structure for conversational learning, giving students multiple options (allowing for differentiation), not focusing exclusively on errors but celebrating successes (to decrease anxiety), and situating each conversational scene within a cultural context.

Reading Comprehension: Reading is an essential component of learning a second language. With increased reading comprehension skills, students will gain access to Spanish-speaking literature, giving students insight into cultural values and beliefs different from their own (creating empathy). Reading gives students a great variety of input in the target language, thus increasing their overall language learning development, linguistically, socio-linguistically, and structurally. Students' reading skills will be developed based on a variety of supplemental teaching methods, including: previewing material, guessing/alluding to meaning from context (discouraging over-use of dictionaries), using vocabulary repetition, choosing developmentally/socially relevant literature, paraphrasing (to check for comprehension), and reading a variety of different kinds of material (poetry, personal narrative, non-fiction, music) in order to appeal to numerous learning styles.

Writing: Writing is an important skill to develop as part of the language learning process. Developing the written skill set in the target language will serve to enhance all components

of language learning in addition to writing: speaking, listening and reading. Students observe grammatical structures and self-edit as they write, and both of these processes help them with the Spanish language's structural familiarity. Students' writing skills will be developed based on a variety of teaching methods, including: emphasizing that increased reading results in stronger writing skills, crafting meaningful tasks both to the students individually as well as the cultures being studied, giving students time to reflect upon the writing process, and making writing a frequent, low-pressure task to decrease associated anxiety. The writing process will also include appropriate teacher feedback in order for students to build further awareness of grammatical structures.

In addition to the development of Spanish language skills via reading, writing, speaking, and listening activities, students will investigate the experience of a Latino/a immigrant in the United States from various angles. This learning opportunity will cultivate empathy and compassion for the experienced transitions and cultural nuances of the immigrant's story. The intention is that students will develop increased empathy, curiosity, and compassionate understanding of the experience of immigration in the United States and more largely, worldwide.

Understandings

In the fifth and sixth grades, students with previous exposure to the target language tend to enter middle school with a new, slightly more pragmatic approach to language learning. In the past, students generally have learned the language through experiential absorption and limited translation. The transition in the fifth and sixth grades involves a more analytical approach to the language. While students continue to absorb the language through conversation and greetings, music and literature, students also gain exposure to basic grammar and sentence structures of the language. They read, write, and manipulate verbs and adjectives. Students are producing more independent work, both written and oral.

In this curricular unit on the Latino diaspora, students will not only build upon their Spanish vocabulary and grammatical foundation, but also will cultivate a fundamental sense of recognition for and understanding of the Latino immigrant's experience in the United States. This recognition and exploration is intended to inspire a new lens (unlike often marginalizing rhetoric) on the delicate experience of straddling two cultures. The unit is meant to shed light upon the challenges and cultural richness associated with an immigrant's transition, and create conversation on how to be an ally in the process.

By the end of the unit, students should have a stronger grasp of the complexity of United States and Latin American relations, as well as compassion for the experience of transitioning/moving (culturally, ethically, linguistically, and at large) to the contemporary United States as an immigrant, with a new dichotomy of 'home.' Students will also have a developed understanding and experience of celebrating the Day of the Dead, an increasingly familiar holiday in the United States based on our growing Chicano population.

Essential Questions

Why is there such a significant Latino population in the United States?

Why would it be important or necessary to leave home?

Why is it critical to learn about the experience of immigration? How can it shape our thinking?

How can we build bridges for the Latino immigrant population?

In what ways can we integrate Latino practices/celebrations into our schools to better reflect the United States' changing demographics?

Performance Tasks and Other Evidence

While there is no expectation of a formal, written examination at the end of this unit, students will be evaluated based on the following capacities in the Spanish language: their writing, reading, speaking, and comprehension abilities. These skill sets will be evaluated as lessons unfold, by active observation and note-taking during activities that highlight these particular skills during lessons.

In addition, students will be evaluated in a similar fashion based on their participation (this is primarily effort, rather than performance oriented), as well as their comprehensive understandings of the lesson content, which will be addressed in both oral and written form (detailed in the lesson plans below). It's important that students demonstrate a level of increasingly developing self-knowledge based on their self-reflections at the culmination of the unit plan.

Learning Activities

As discussed above, learning activities will consistently include skill-building exercises in the four areas: reading, writing, listening, and speaking. Each lesson will be structured based on the following components: vocabulary, grammar, reading, listening/speaking exercises, and a culminating activity.

Each lesson is briefly detailed below. A comprehensive detail of each lesson follows.

Lesson # 1

(Encompassing three 45-minute class periods)

The Latino Immigrant's Experience

Las experiencias de los inmigrante latinos

This unit includes:

- Geography of Mexico, Central and South America
- Vocabulary associated with geography, nationality, and citizenship
- Grammatical questions regarding citizenship and identity
- A song exploring the concept of citizenship (*América* by Los Tigres del Norte)

- Culminating activity: Students play comprehensive card game to demonstrate geographical and vocabulary comprehension of unit.

Lesson # 2

(Encompassing six 45-minute class periods)

Leaving and Reintegrating/Finding Home

Saliendo y reintegrando/Buscando hogar

This unit includes:

- Excerpts from the book *Cajas de Cartón* (Francisco Jiménez) describing stories of immigrants
- Vocabulary relating to immigration/migration
- Inherent grammatical structures including an integration of the preterite and imperfect tenses in the text of the reading
- A film related to the experience of immigrants' family members who stayed in their home countries describing key family members that migrate (*Los que se quedan*, 2008)
- A second (optional) film about the Latino immigrant experience in the United States (*El norte*, 1983)
- Listening to the song *El extranjero* by Enrique Bunbury
- Culminating assignments: Self-reflection papers by students involving new understandings

Lesson # 3

(Encompassing three 45-minute class periods)

Exploring Latino Cultural Traditions Emergent in the United States:

The Day of the Dead

Investigando tradiciones latinas que existen en los Estados Unidos:

El día de los muertos

This unit includes:

- An investigation of the Day of the Dead (beginning with the book *Calavera abecedario* by Jeanette Weaver)
- Vocabulary associated with the holiday and its history
- Vocabulary related to family systems and biographical sharing
- Listening to and singing the song *Día de los Muertos*, José Luis Orozco
- Reading *Calaveras literarias* (traditional poems for the Day of the Dead) and writing *Calaveras literarias* with students
- Crafting an altar with students
- Culminating project: Student presentations on deceased family members

Lesson # 1

(Encompassing three 45-minute class periods)

The Latino Immigrant's Experience

Las experiencias de los inmigrantes latinos

L. 1. Day 1	<p><u>Objectives:</u></p> <p>To familiarize students with Mexican, Central and South American, and (Spanish) Caribbean geography, including associated nationalities and key geographic terms.</p> <p><u>Agenda:</u></p> <ul style="list-style-type: none">a) Preguntas personales (personal questions in Spanish for warm-up. This will be a repeated introductory activity that can be modified based on each class' objectives.)b) Trabalenguas (tongue twister) exercisec) Introduce vocabulary associated with the Americas (including nationalities)d) Visual: Maps of the Americas (attached) <p><u>Homework:</u></p> <p>Students fill out a map of the Americas with countries, capitals, and nationalities to reinforce geographic content.</p>
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a) **Preguntas personales:**

Below is a list of common interrogative words in Spanish. For language-acquisition repetition, I begin every class with a series of questions to try to engage as many students as possible. I ask questions by throwing a soft ball (or bean bag) to each student, and after they catch the ball, they can answer the question. Often times, I will have students ask each other questions still using the ball as if it were a talking stick. This allows students to warm up their Spanish-speaking minds, giving them practical conversational tools. This exercise can cover general dialogue themes, and I recommend in addition to tailor it to each lesson in order to review newly covered concepts in casual conversation.

¿Adónde?	¿Qué?
¿Dónde?	¿De qué?
¿De dónde?	¿Quién (-es)?
¿Cómo?	¿A quién (-es)?
¿Cuál (-es)?	¿Con quién (-es)?
¿Cuándo?	¿De quién (-es)?
¿Cuánto (-a)?	¿Por qué?
¿Cuántos (-as)?	¿Para qué?

Sample questions include:

- ¿Cómo está usted?
- ¿Cuál es tu nombre?

¿Cuáles son tus libros favoritos?
¿De dónde es Gerardo?
¿Dónde está la biblioteca?
¿Qué estudia Pilar?
¿Cuál es la capital de Colombia?

b) Trabalenguas:

Trabalenguas (tongue twisters) are useful foreign language teaching tools. They can be chosen according to lesson themes. I will present this as a call and response with students, incorporating material (cultural or linguistic) or vocabulary relevant to that lesson's teaching objectives. They can be accompanied with rhythmic patterns for kinesthetic learners.

A-E-I-O-U
Arbolito del Perú
¿Cuántos años tienes tú?
Uno, dos, tres, cuatro...

A-E-I-O-U
Arbolito del Perú
¿Cómo te llamas tú?
José, Ana, _____....

(Poema tradicional)

Poem can be found at: <http://www.losbloguitos.com/2011/02/arbolito-del-peru.html>

c) Vocabulario relacionado a la geografía de América Latina:

Note that while countries and capitals are capitalized, nationalities are left lower-case.

This vocabulary may be introduced in a variety of ways, based on teacher and student preferences. It is vital to have a visual map of the Americas for students to be able to see and experience. I recommend using chalk on the playground, or butcher paper on the floor because drawing a world map that students can stand on allows them to experience physically each country by standing on it and thus learning geography kinesthetically.

In addition to teaching this experientially, make sure students write down or receive copies of this content for their records, as a study aid.

Mexico/Central America map:

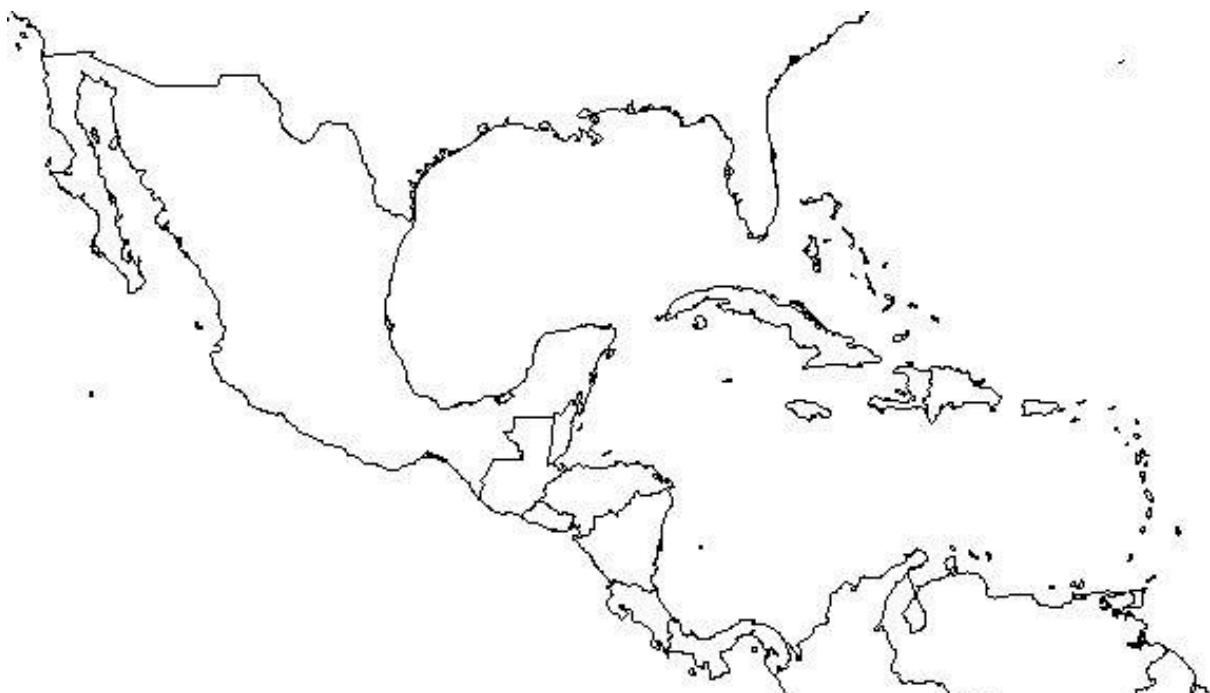
<http://geography.about.com/library/blank/blxcamerica.htm>

South America map: <http://geography.about.com/library/blank/blxsamerica.htm>

El país	La capital	La nacionalidad
Argentina	Buenos Aires	argentino/a
Bolivia	La Paz, Sucre	boliviano/a
Chile	Santiago	chileno/a
Colombia	Bogotá	colombiano/a
Costa Rica	San José	costarricense/ costarriqueño/a
Cuba	La Habana	cubano/a
Ecuador	Quito	ecuatoriano/a
El Salvador	San Salvador	salvadoreño/a
Guatemala	Ciudad de Guatemala	guatemalteco/a
Honduras	Tegucigalpa	hondureño/a
México	México D.F./ Ciudad de México	mexicano/a
Nicaragua	Managua	nicaragüense
Panamá	Ciudad de Panamá	panameño/a
Paraguay	Asunción	paraguayo/a
Peru	Lima	peruano/a
La Republica Dominicana	Santo Domingo	dominicano/a
Uruguay	Montevideo	uruguayo/a
Venezuela	Caracas	venezolano/a

Homework for Class 1 / Tarea para clase 1

Escriba el país, capital, y nacionalidad de cada país que habla español. Abajo hay dos mapas que incluyen México, América Central, el Caribe, y América del Sur.





<p>L. 1. Day 2</p>	<p>Objectives: To continue familiarizing students with Mexican, Central and South American, and Spanish Caribbean geography, including associated nationalities and key geographic terms. To understand and implement grammatical questions regarding citizenship and identity, including the present tense.</p> <p>Agenda:</p> <ul style="list-style-type: none"> a) Preguntas personales (personal questions in Spanish for warm-up. This will be a repeated introductory activity that can be modified based on each class' objectives.) b) Trabalenguas (tongue twister) exercise c) Canción de Nicaragua (<i>Nicaragua Nicaragüita</i>) song introduction d) Review vocabulary through previous homework assignment e) Introduce new vocabulary in the context of geographic terms f) Interactive game reinforcing vocabulary through conversation <p>Homework: Ask students to write a short fictional paragraph using ten of their new vocabulary words presented.</p>
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a) Preguntas personales:

Note a full description of methods under Day 1. These should be used not only to warm students up to the Spanish language, but also to review the previous class' content. Include questions about capitals and nationalities, such as:

¿Cuál es la capital de Colombia?
 ¿Cuál es la nacionalidad de México?
 ¿Dónde está Cuba en relación a Panamá?

b) Trabalenguas:

Review previously introduced trabalenguas as a class, optionally incorporating rhythm.

A-E-I-O-U
 Arbolito del Perú
 ¿Cuántos años tienes tú?
 Uno, dos, tres, cuatro...

A-E-I-O-U
 Arbolito del Perú
 ¿Cómo te llamas tú?
 José, Ana, _____....

c) *La canción Nicaragüense / The Nicaraguan song:*

As students are experiencing a comprehensive (and simultaneously brief) view of the Americas, I find it is helpful to connect them (or transport them through their imaginations) through access to various representations of culture.

Giving foreign language-learning students access to music will help with cultural connections as well as their Spanish language comprehension and articulation.

Nicaragua Nicaragüita is known by many Nicaraguans as the modern-day, unofficial Nicaraguan anthem. It was written in the early 1980s during the Sandinista revolutionary period, and remains a popular, contemporary emblem of culture.

The song can be accessed here: <http://www.youtube.com/watch?v=yp7-nWslZe0>

Lyrics can be distributed to students for visual learners. Be sure to couple with the brief song description, questions about Nicaraguan geography and nationality, including neighboring countries.

Lyrics: <http://www.metrolyrics.com/nicaragua-nicaraguita-lyrics-carlos-mejia-godoy.html>

Nicaragua, Nicragüita

Por Carlos Mejía Godoy

Ay Nicaragua, Nicragüita

La flor mas linda de mi querer

Abonada con la bendita, Nicragüita,

Sangre de Diriangen.

Ay Nicaragua sos mas dulcita

Que la mielita de Tamagás

Pero ahora que ya sos libre, Nicragüita,

Yo te quiero mucho más

Pero ahora que ya sos libre, Nicragüita,

Yo te quiero mucho más.



Flag of Nicaragua: <http://espanol.mapsofworld.com/continentes/centro-america/nicaragua/bandera-de-nicaragua.html>

d) Reinforce learning from Day 1:

Review the homework with student maps and nationalities.

e) Vocabulary building exercise:

Write the words below on individual notecards. Each notecard is two-sided, with the English translation on the inside and the Spanish translation on the outside, facing the class. Ask a student volunteer to come in front of the class and speak the Spanish words out loud, like *la frontera*. Then, the student will proceed to act the word out using charades (and Spanish descriptive words, dependent on students' speaking backgrounds). Classmates will guess the word in English until they get it correct. The student who guessed the word correctly will come up to introduce the next vocabulary word. Students should keep a record of all vocabulary introduced for future exercises.

Note: Focus on any words that are unfamiliar to students. For example, diaspora is worth elaborating for the general population. It is commonly defined as: *la dispersion de un pueblo por varios lugares del mundo*.

El mapa – Map

La frontera – Border

El norte – North

El sur – South

El este – East

El oeste – West

El país – Country

La capital – Capital

La nacionalidad – Nationality

La aduana – Customs

Inmigrar – To Immigrate

Inmigrante – Immigrant

Diáspora – Diaspora

Latino/a – Latino

Chicano/a – Chicano

f) Game Reinforcing Vocabulary through Conversation:

¿Quién soy?

Prepare a collection of post-it notes prior to class. On each post-it note write a Spanish-speaking nationality the students have studied, such as *costarricense* or *chileno/a*.

Then, stick one post-it note on each student's back, explicitly stating that no one is allowed to look at her or his post-it. Explain that on each post-it is written a nationality from a Spanish-speaking country in the Americas. Students will be asked to walk through the room asking one-by-one, yes or no questions like the following:

¿Soy uruguaya?

Classmates will respond with either:

Si, eres uruguaya.
No, no eres uruguaya.

Each interaction should involve questions from both students involved. Once a student guesses her or his nationality, the student can collect a new nationality from the teacher until the game naturally concludes itself, and all the post-its have been utilized.

A conversational follow-up after the game could include questions such as:

¿Juan, fuiste mexicano? ¿Cuál fue Enrique?

Homework for Class 2 / Tarea para clase 2

Ask students to write a short fictional paragraph using ten of their new vocabulary words presented in that class. Students will be asked to share to their paragraphs with classmates during the following class.

<p>L. 1. Day 3</p>	<p>Objectives: To continue familiarizing students with Mexican, Central and South American, and Spanish Caribbean geography, including associated nationalities and key geographic terms. To understand and implement grammatical questions regarding citizenship and identity, and to integrate related Mexican music and poetry for holistic learning.</p> <p>Agenda:</p> <ul style="list-style-type: none"> a) Preguntas personales (personal questions in Spanish for warm-up. This will be a repeated introductory activity that can be modified based on each class' objectives.) b) Canción de Nicaragua (<i>Nicaragua Nicaragüita</i>) song—sing together c) Review homework assignment in small groups and activity d) Play audio for <i>América</i> as students simultaneously participate in a writing/listening skills exercise. e) Culminating interactive review game for Lesson # 1 <p>Homework: Ask students to write a reflective paragraph for homework that discusses the meaning of the song <i>América</i>.</p>
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a) Preguntas personales:

These questions should incorporate vocabulary from the previous lesson, for example:

¿Cuáles son los países que comparten la frontera con México?

¿Cuáles son dos nacionalidades del país con la capital San José?

b) Canción de Nicaragua:

Ask a student to identify Nicaragua and its capital, Managua, on a classroom map, or ask them to describe its location relative to other Central American countries.

Pass out lyrics from the song *Nicaragua Nicaragüita*, and sing the song together as a class several times in order to strengthen auditory learning and Spanish oral proficiency.

c) Review homework in groups:

Fictional essay writing assignment with new vocabulary.

Group students in pairs (students A and B, respectively), and ask each student to bring her/his written homework assignment as well as a blank piece of paper and pencil for this activity. Student A will first read her/his paragraph aloud, while student B takes notes. Student B will then read her/his paragraph aloud while student A takes notes.

The class will regroup, and each student will be asked to summarize orally what their classmate wrote.

This is a useful assessment platform, as the classroom teacher take notes to observe students' participatory engagement as well as individual comprehension skills.

d) América:

Give students copies of lyrics of song *América* by Los Tigres del Norte, a popular Mexican musical group that originated in Sinaloa, Mexico.

Lyrics: <http://www.musica.com/letras.asp?letra=1512890>

On the attached worksheet, some of the lyrics have been omitted. Students will be responsible to write in the missing lyrics as they listen to the song. Allow students two or three opportunities to hear the song in order to fully complete this task.

A video of the song can be found at: <http://www.youtube.com/watch?v=2vBYjGagWWI>

Note that there is an improvisational section of the song video (which is fun but not included in the lyrics). For a simple, free audio recording, visit:
http://grooveshark.com/#!/los_tigres_del_norte

Los Tigres del Norte



Photo source: <http://www.popmatters.com/pm/artists/los-tigres-del-norte/>

América

Por Los Tigres del Norte (grupo mexicano)

Haber nacido en _____,
es como una bendición
Llena de _____ imágenes,
que alegra el corazón
Mosaico de mil colores,
bellas mujeres y flores
Para los _____ de _____,
les canto mi canción

De _____, yo _____,
de _____, yo _____

(Del color de la tierra yo he nacido
Por herencia mi idioma es castellano,
Los del norte dicen que soy _____,
No me quieren decir _____,
Soy el Gaucho al galope por las Pampas,
Soy Charrua,
Soy Jíbaro,
Utumano,
Soy Chapín,
Esquimal,
príncipe Maya,
Soy Guajiro,
soy Charro _____,
Si el que nace en Europa es _____,
Y el que nace en el África, _____,
Yo he nacido en _____ y no veo
Porque yo no he de ser _____
Porque América es todo el _____,
Y el que nace aquí,
es _____
El color podrá ser diferente,
Más como hijos de Dios, somos hermanos)

En Argentina y Colombia, Ecuador y Paraguay
Brasil, Chile y Costa Rica, Salvador y el Uruguay
Venezuela y Guatemala, México, Cuba y Bahamas,
Todos son _____, sin importar el _____

De _____, yo _____ de _____, yo _____
De _____, yo _____, de _____, yo _____

Teacher reference that includes the words omitted previously.

América

Por Los Tigres del Norte (grupo mexicano)

Haber nacido en **América**,
es como una bendición
Llena de **bellas** imágenes,
que alegra el corazón
Mosaico de mil colores,
bellas mujeres y flores
Para los **pueblos** de **América**,
les canto mi canción

De **América**, yo **soy**,
de **América**, yo **soy**

(Del color de la tierra yo he nacido
Por herencia mi idioma es castellano,
Los del norte dicen que soy **Latino**,
No me quieren decir **Americano**,
Soy el Gaucho al galope por las Pampas,
Soy Charrua,
Soy Jíbaro,
Utumano,
Soy Chapín,
Esquimal,
príncipe Maya,
Soy Guajiro,
soy Charro **Mexicano**,
Si el que nace en Europa es **Europeo**,
Y el que nace en el África, **Africano**,
Yo he nacido en **América** y no veo
Porque yo no he de ser **Americano**
Porque América es todo el **continente**,
Y el que nace aquí,
es **Americano**,
El color podrá ser diferente,
Más como hijos de Dios, somos hermanos)

En Argentina y Colombia, Ecuador y Paraguay
Brasil, Chile y Costa Rica, Salvador y el Uruguay
Venezuela y Guatemala, México, Cuba y Bahamas,
Todos son **Americanos**, sin importar el **color**
De **América**, yo **soy**, de **América**, yo **soy**
De **América**, yo **soy**, de **América**, yo **soy**

Homework for Class 3 / Tarea para clase 3

Review omitted words with students. Ask students to write a reflective paragraph for homework that discusses the meaning of the song *América*.

e) Culminating Exercise for Lesson # 1:

Prepare the following materials in advance: two identical sets of notecards (single-sided) that collectively include all countries, capitals, and nationalities studied labeled on them. Each card only has one idea written on it, for example: *México, mexicano* and *México D.F.* would make up three separate notecards.

Break up the class into two “teams.” It may be appropriate to discuss the concept of healthy competition with students prior to playing the game in order to reiterate and illuminate the values of respect, responsibility and healthy sportsmanship.

Each team will distribute the notecards evenly among group members. Be clear that cards are distributed randomly, and that students do not strategize prior to playing. Notecards will sit on their desks with the words facing them for the duration of the game.

When the game begins, I will start by stating questions, such as:

¿ Cuál es la capital de Perú?

¿Cuál es la nacionalidad de la Republica Dominicana?

¿Cuál es el país con la nacionalidad ecuatoriano?

Students who have the card that answers the question will raise that card in the air. The quickest student to raise the notecard with the correct answer will be given the option to state the answer in a complete sentence. For example:

La capital de Perú es Lima.

La nacionalidad de la Republica Dominicana es dominicano.

El país con la nacionalidad ecuatoriano es Ecuador.

When a student answers the question correctly, their team receives a point. I recommend asking a student volunteer to serve as scorekeeper for optimal game flow. Decide in advance how/at what score the game should end so students are familiar with game parameters in advance. Enjoy!

Lesson # 2
(Encompassing six 45-minute class periods)
Leaving and Reintegrating/Finding Home
Saliendo y reintegrando/Buscando hogar

L. 2. Day 1	<p>Objectives: To introduce snapshots of experiences of the Latino/a population's immigration stories. These stories will give students a more informed perspective, as well as increased identification with current U.S. demographics.</p> <p>Agenda:</p> <ul style="list-style-type: none">a) Preguntas personalesb) Trabalenguasc) <i>Cajas de cartón</i> excerpt # 1—read aloudd) <i>Cajas de cartón</i> vocabulary acquisitione) Vocabulary sharing activity <p>Homework: Ask students to write a brief paragraph in Spanish reflecting upon the excerpt read during class. What feelings did it provoke in them? Could they relate to the narrator?</p>
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a) Preguntas personales:

These questions should be used not only to warm students up to the Spanish language, but also to review the previous lessons content for long-term memory acquisition. See Lesson 1, Day 1 for a full description on methods.

b) Trabalenguas:

Trabalenguas (tongue twisters) are useful foreign language teaching tools. They can be chosen according to lesson themes. I will present this as a call and response with students, incorporating material (cultural or linguistic) or vocabulary relevant to that lesson's teaching objectives. They can be accompanied with rhythmic patterns for kinesthetic learners.

En el Este, esté está.
Está esté en el Este,
Pero el Este,
¿Dónde está?

This, and many more trabalenguas can be found at:
<http://www.elhuevodechocolate.com/trabale/traba21.htm>

c) Reading # 1 from *Cajas de cartón*:

This should be read allowed with the class. Be sure to rotate readers so as many students as possible have the opportunity to share their voice with the class.

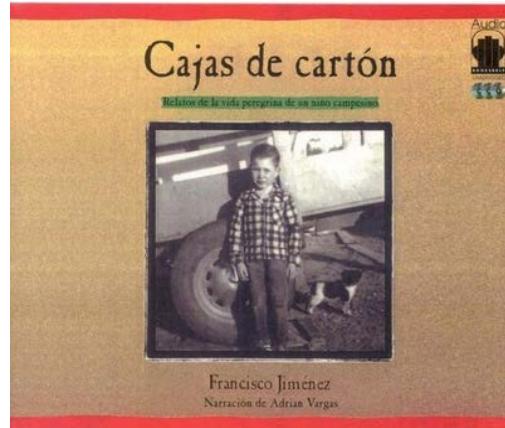


Image source: <http://bishopstang.libguides.com/cajas>

Bajo la alambrada

La frontera es una palabra que yo a menudo escuchaba cuando, siendo un niño, vivía allá en México, en un ranchito llamado El Rancho Blanco, enclavado entre lomas secas y pelonas, muchas millas al norte de Guadalajara. La escuche por primera vez a fines de los años 40, cuando Papá y Mamá nos dijeron a mí y a Roberto, mi hermano mayor, que algún día íbamos a hacer un viaje muy largo hacia el norte, cruzar la frontera, entrar en California y dejar atrás para siempre nuestra pobreza.

Yo ni siquiera sabía exactamente qué cosa era California, pero veía que a Papá le brillaban los ojos siempre que hablaba de eso con Mamá y sus amigos. "Cruzando la frontera y llegando a California, nuestra vida va a mejorar", decía siempre, parándose muy erguido y echando adelante el pecho.

Roberto, que era cuatro años mayor que yo, se emocionaba cada vez que Papá hablaba del mentado viaje a California. A él no le gustaba vivir en El Rancho Blanco, aun menos le gustó después de visitar en Guadalajara a nuestro primo Fito, que era mayor de nosotros.

Fito se había ido de El Rancho Blanco. Estaba trabajando en una fábrica de tequila y vivía en una casa con dos recámaras, que tenía luz eléctrica y un pozo. Le dijo a Roberto que él, Fito, ya no tenía madrugar levantándose, como Roberto, a las cuatro de la mañana para ordenar las cinco vacas. Ni tenía tampoco que acarrear a caballo la leche, en botes de

aluminio, por varias millas, hasta llegar al camino por donde pasaba el camino que la recogía para llevarla a vender al pueblo. Ni tenía que ir a buscar agua al río, ni dormir en piso de tierra, ni usar velas para alumbrarse.

Desde entonces, a Roberto solamente le gustaban dos cosas de El Rancho Blanco: buscar huevos de gallina y asistir a misa los domingos.

A mí también me gustaba buscar huevos e ir a misa. Pero lo que mas me gustaba era oír contar cuentos.

Mi tío Mauricio, el hermano de papá, solía llegar con su familia a visitarnos por la noche, después de la cena. Entonces nos sentábamos todos alrededor de la fogata hecha con estiércol seco de vaca y nos poníamos a contar cuentos mientras desgranábamos las mazorcas de maíz.

En una de esas noches, Papá hizo el gran anuncio: íbamos por fin a hacer el tan ansiado viaje a California, cruzando la frontera. Pocos días después, empacamos nuestras cosas en una maleta y fuimos en camión hacia Guadalajara para tomar allí el tren. Papá compró boletos para un tren de segunda clase, perteneciente a los Ferrocarriles Nacionales de México. Yo nunca había visto antes un tren. Los veía como un montón de chocitas metálicas, ensartadas en una cuerda. Subimos al tren y buscamos nuestros asientos. Yo me quedé parado mirando por la ventana. Cuando el tren empezó a andar, se sacudió e hizo un fuerte ruido, como miles de botes chocando unos contra otros. Yo me asusté y estuve a punto de caerme. Papá me agarro en el aire y me ordeno que me estuviera sentado. Me puse a mover las piernas, siguiendo el movimiento del tren. Roberta iba sentado frente a mí, al lado de Mamá, y en su cara se pintada una sonrisa grande.

Excerpt from: Jimenez, F. (2000). *Cajas de cartón: Relatos de la vda peregrina de un niño campesino*. Boston, MA: Houghton Mifflin Company, p. 1–3.

d) Vocabulary acquisition:

Ask students to write down the vocabulary words below derived from the excerpt. Using dictionaries, ask students to look up and define these words or phrases in Spanish.

Cruzar – To cross

La frontera – Border

Guadalajara – Mexican city—Guadalajara

El viaje – Trip

La pobreza – Poverty

“Nuestra vida va a mejorar” – Our life will get better

Contar cuentos – To tell stories

Los boletos – Tickets

e) Vocabulary sharing:

In the remaining class time, choose students to present the Spanish definitions they created of particular words defined (above). I would encourage students to use the blackboard/whiteboard as an aid in their description of words if they desire a visual supplement.

Homework for Class # 1 (Lesson #2) / Tarea para clase # 1 (Lección # 2)

Ask students to write a brief paragraph in Spanish reflecting upon the excerpt read during class. What feelings did it provoke in them? Could they relate to the narrator?

Escriba un párrafo sobre lo que leímos en clase hoy. Considere las siguientes preguntas:
¿Cuáles sentimientos lo incitan? ¿Era fácil relacionarse con el narrador?

<p>L. 2. Day 2</p>	<p>Objectives: To introduce snapshots of experiences of the Latino/a population's immigration stories. These stories will give students a more informed perspective, as well as increased identification with current U.S. demographics.</p> <p>Agenda:</p> <ul style="list-style-type: none"> a) Preguntas personales b) Trabalenguas c) Homework paragraph sharing in small groups d) <i>Cajas de cartón</i> excerpt # 2—read aloud e) <i>Cajas de cartón</i> vocabulary acquisition f) Vocabulary sharing activity <p>Homework: Ask students to write a brief paragraph in Spanish reflecting upon the excerpt read during class. How did the experience of the family's border crossing endeavor make you feel, and why?</p>
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a) Preguntas personales:

These questions should be used not only to warm students up to the Spanish language, but also to review the previous lessons content for long-term memory acquisition. See Lesson 1, Day 1 for a full description on methods.

b) Trabalenguas:

Trabalenguas (tongue twisters) are useful foreign language teaching tools. They can be chosen according to lesson themes. I will present this as a call and response with students, incorporating material (cultural or linguistic) or vocabulary relevant to that lesson's teaching objectives. They can be accompanied with rhythmic patterns for kinesthetic learners.

Tengo un tío cajonero
que hace cajas y calajes
y cajitas y cajones.
Y al tirar de los cordones
salen cajas y calajes
y cajitas y cajones.

Derived from the following collection: <http://www.uebersetzung.at/twister/es.htm>

b) Homework sharing from reflective paragraphs:

Divide the class into teams of three. Ask each student to read her/his paragraph aloud to the classmates. Each classmate should be responsible for asking a follow-up question to the reader that the reader will then answer in regards to their brief essay.

After all students have read their paragraph, re-group as a whole class and ask for one student to read his/her paragraph aloud to the entire class. Invite that student's classmates to ask follow-up questions to the student regarding the personal essay.

The idea behind this exercise is to help students connect emotionally and intellectually to the child's experience of immigration in the book.

d) Reading # 2 from *Cajas de cartón*:

Again, his should be read allowed with the class. Be sure to rotate readers so as many students as possible have the opportunity to share their voice with the class.

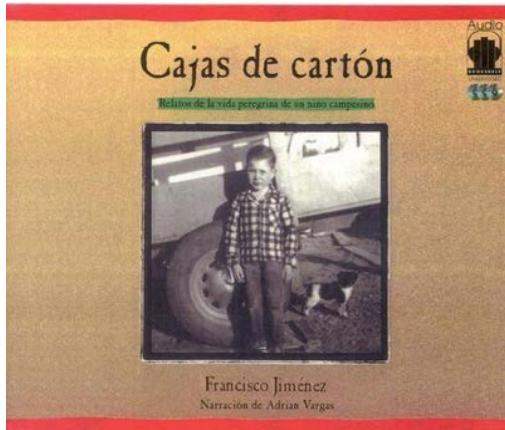


Image source: <http://bishopstang.libguides.com/cajas>

Viajamos por dos días y dos noches. En las noches, casi no podíamos dormir. Los asientos de madera eran muy duros y el tren hacia ruidos muy fuertes, soplando su silbato y haciendo rechinar los frenos. En la primera parada a la que llegamos, yo le pregunté a Papá: —¿Aquí es California?

—No mijo, todavía no llegamos—me contestó con paciencia. —Todavía nos faltan muchas horas más.

Me fijé que Papá había cerrado los ojos. Entonces me dirigí a Roberto y le pregunté: —¿Cómo es California?

—No sé—me contestó—, pero Fito me dijo que ahí la gente barre el dinero de las calles.

—¿De dónde saco Fito esa locura? —Preguntó Papá, abriendo los ojos y riéndose.

—De Cantinflas—aseguró Roberto. —Dijo que Cantinflas lo había dicho en una película.

—Ése fue un chiste de Cantinflas—respondió Papá siempre riéndose. —Pero es cierto que allá se vive mejor.

—Espero que así sea—dijo Mamá. Y abrazando a Roberto agregó: —Dios lo quería.

El tren redujo la velocidad. Me asomé por la ventana y vi que íbamos entrando a otro pueblo. —¿Es aquí?—pregunté.

—¡Otra vez la burra al trigo!—me regañó Papá, frunciendo el entrecejo. —Yo te aviso cuando lleguemos!

—Ten paciencia, Panchito—dijo Mamá, sonriendo. —Pronto llegaremos.

Cuando el tren se detuvo en Mexicali, Papá nos dijo que nos bajáramos. —Ya casi llegamos—dijo mirándome. Él cargaba la maleta color café oscuro. Lo seguimos hasta que llegamos a un cerco de alambre. Según nos dijo Papá, ésa era la frontera. Él nos señaló la alambrada gris y nos aclaró que del otro lado estaba California, ese lugar famoso, del que yo había oído hablar tanto. A ambos lados de la cerca había guardias armados que llevaban uniformes verdes. Papá les llamaba “la migra” y nos explicó que teníamos que cruzar la cerca sin que ellos nos vieran.

Ese mismo día, cuando anocheció, salimos del pueblo y nos alejamos varias millas caminando. Papá, que iba adelante, se detuvo, miró todo alrededor para asegurarse de que nadie nos viera y se arrimó a la cerca. Nos fuimos caminando a la orilla de la alambrada hasta que Papá encontró un hoyo pequeño en la parte de abajo. Se arrodilló y con las manos se puso a cavar el hoyo para agrandarlo. Entonces nosotros pasamos a través de él, arrastrándonos como culebras. Un ratito después, nos recogió una señora que Papá había conocido en Mexicali. Ella había prometido que, si le pagábamos, iba a recogernos en su carro y llevarnos a un lugar donde podríamos encontrar trabajo.

Viajamos toda la noche en el carro que la señora iba manejando. Al amanecer llegamos a un campamento de trabajo cerca de Guadalupe, un pueblito en la costa. Ella se detuvo en la carretera, al lado del campamento. —Éste es el lugar del que les hablé—dijo cansada. —Aquí encontraran trabajo pizcando fresa.

Papá descargó la maleta de cajuela, sacó su cartera y le pegó la señora. —Nos quedan nomás siete dólares —dijo, mordiéndose el labio. Después de que la señora se fue, nos dirigimos al campamento por un camino de tierra, flanqueado con arboles de eucalipto. Mamá me llevaba de la mano, apretándomela fuertemente. En el campamento les dijeron a Mamá y Papá que el capataz ya se había ido, y que no volvería hasta el próximo día.

Esa noche dormimos bajo los arboles de eucalipto. Juntamos unas hojas que tenían un olor a chicle, y las apilamos para acostarnos encima de ellas. Roberto y yo dormimos entre Papá y Mamá.

Excerpt from: Jimenez, F. (2000). *Cajas de cartón: Relatos de la vida peregrina de un niño campesino*. Boston, MA: Houghton Mifflin Company, p. 3–6.

d) Vocabulary acquisition:

Ask students to write down the vocabulary words below derived from this excerpt. Using dictionaries, ask students to look up and define these words or phrases in Spanish.

"Allá se vive mejor" – "There one lives better"

La ventana – Window

El pueblo – Town

La paciencia – Patience

La alambrada – Wire fence

La cerca – Fence, Wall

Guardias armados – Armed guards

El hoyo – Hole

La orilla – Edge, Shore

Arrastrar – To drag, pull

Encontrar trabajo – To find work

Campamento de trabajo – Work camp

Pizcar fresas – To pick strawberries

e) Vocabulary sharing:

In the remaining class time, choose students to present their Spanish definitions of particular words they defined (above). I would encourage students to use the blackboard/whiteboard as an aid in their description of words if they desire a visual supplement.

Homework for Class 2 (Lesson #2) / Tarea para clase 2 (Lección # 2)

Ask students to write a brief paragraph in Spanish reflecting upon the excerpt read during class. How did the experience of the family's border crossing endeavor make you feel, and why?

Escriba un párrafo sobre lo que leímos en clase hoy. Considere las siguiente pregunta:
¿Cómo se sintió cuando estaba leyendo la parte de la familia cruzando la frontera? ¿Por qué?

<p>L. 2 Day 3</p>	<p><u>Objectives:</u> To introduce snapshots of experiences of the Latino/a population's immigration stories. These stories will give students a more informed perspective, as well as increased identification with current U.S. demographics.</p> <p><u>Agenda:</u></p> <ul style="list-style-type: none"> a) Preguntas personales b) Homework paragraph sharing in small groups c) <i>Cajas de cartón</i> excerpt # 3—read aloud d) <i>Cajas de cartón</i> vocabulary acquisition e) Vocabulary sharing activity <p><u>Homework:</u> Ask students to write a brief paragraph in Spanish reflecting upon the excerpt read during class. Why did the boys watch the trains pass daily? What do the trains symbolize?</p>
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a) Preguntas personales:

These questions should be used not only to warm students up to the Spanish language, but also to review the previous lessons content for long-term memory acquisition. See Lesson 1, Day 1 for a full description on methods.

b) Homework sharing from reflective paragraphs:

Group the class into teams of three. Ask each student to read her/his paragraph aloud to the classmates. Each classmate should be responsible for asking a follow-up question to the reader that the reader will then answer in regards to their brief essay.

After all students have read their paragraph, regroup as a whole class and ask for one student to read his/her paragraph aloud to the entire class. Invite that student's classmates to ask follow-up questions to the student regarding the personal essay.

The idea behind this exercise is to help students connect emotionally and intellectually to the child's experience of immigration in the book.

c) Reading # 3 from *Cajas de cartón*:

Again, his should be read allowed with the class. Be sure to rotate readers so as many students as possible have the opportunity to share their voice with the class.

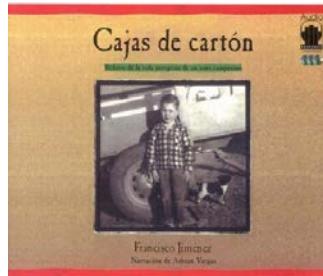


Image source: <http://bishopstang.libguides.com/cajas>

A la mañana siguiente, me despertó el silbato de un tren. Por una fracción de segundo, me pareció que todavía íbamos en el tren rumbo a California. Echando un espeso chorro de humo negro, el tren pasó detrás del campamento. Viajaba a una velocidad mucho mayor que el tren de Guadalajara. Mientras lo seguía con la mirada, oí detrás de mí la voz de una persona desconocida. Era una señora que se había detenido para ver en qué nos podía ayudar. Su nombre era Lupe Gordillo, y era del campamento vecino al nuestro. Nos llevó algunas provisiones y nos presentó al capataz que afortunadamente hablaba español. Él nos prestó una carpa militar para vivir en ella, y también nos ayudó a amarrarla. —Ustedes tienen suerte—nos dijo. —Ésta es la última que nos queda.

—¿Cuándo podemos comenzar a trabajar?—preguntó Papá, frotándose las manos.

—En dos semanas— respondió el capataz.

—¡No puede ser!—exclamó Papá, sacudiendo la cabeza. —¡Nos dijeron que íbamos a trabajar de inmediato!

—Lo siento mucho, pero resulta que la fresa no estará lista para pizcar hasta entonces—contestó el capataz, encogiéndose de hombros y luego retirándose.

Después de un largo silencio, Mamá dijo: —Le haremos la lucha, viejo. Una vez que empiece el trabajo, todo se va a arreglar.

Roberto estaba callado. Tenía una mirada muy triste.

Las dos semanas siguientes, Mamá cocinó afuera, en una estufita improvisada, hecha con algunas piedras grandes, y usando un comal que le había dado doña Lupe. Comíamos verdolagas, y también pájaros y conejos que Papá cazaba con un rifle que le prestaba un vecino.

Para distraernos, Roberto y yo nos poníamos a ver los trenes que pasaban detrás del campamento. Nos arrastrábamos debajo de una alambrada de púas para llegar a un punto desde donde los podíamos ver mejor. Los trenes pasaban varias veces al día.

Nuestro tren favorito pasaba siempre a mediodía. Tenía un silbido diferente de otros trenes. Nosotros lo reconocíamos desde que venía de lejos. Roberto y yo le llamábamos "El Tren de Mediodía". A menudo, llegábamos temprano y nos poníamos a jugar en los rieles, mientras esperábamos que pasara. Corríamos sobre los rieles, o caminábamos sobre ellos, procurando llegar lo más lejos que pudiéramos sin caernos. También nos sentábamos en los rieles para sentirlos vibrar cuando se acercaba el tren. Conforme pasaron los días, aprendimos a reconocer desde lejos al conductor del tren. Él disminuía la velocidad cada vez que pasaba junto a nosotros, y nos saludaba con su cachucha gris con rayas blancas. Nosotros también le devolvíamos el saludo.

Un domingo, Roberto y yo cruzamos la alambrada más temprano que de costumbre para ver el tren de mediodía. Roberto no tenía ganas de jugar, así que nos sentamos en uno de los rieles con los brazos entre las piernas y las frente en las rodillas.

—Me gustaría saber de donde viene ese tren—le dije a Roberto. —¿Tú no lo sabes?

—Yo también he pensado en eso—contestó, levantando muy despacio la cabeza. — Creo que viene de California.

—¡California!—exclamé yo. —¡Pero si aquí estamos en California!

—No estoy tan seguro—dijo. —Recuerda lo que...

Entonces lo interrumpió el silbado del tren que conocíamos tan bien. Nos apartamos de los rieles, haciéndonos a un lado. El conductor disminuyó la velocidad hasta casi detenerse, nos saludó y dejó caer una bolsa de papel color café, justamente cuando estaba frente a nosotros. La recogimos y examinamos lo que había adentro. Estaba llena de naranjas, manzanas, y dulces.

—¡Ya vez, te dije que venia de California!—exclamó Roberto. Corrimos al lado del tren saludando con la mano al conductor. El tren aceleró y pronto nos dejó atrás. Seguimos el tren con la mirada y lo vimos hacerse más y más chiquito, hasta que desapareció completamente.

Excerpt from: Jimenez, F. (2000). *Cajas de cartón: Relatos de la vida peregrina de un niño campesino*. Boston, Ma: Houghton Mifflin Company, p. 6–8.

d) Vocabulary acquisition:

Ask students to write down the vocabulary words below derived from the most recent excerpt read. Using dictionaries, ask students to look up and define these words or phrases in Spanish.

Desconocer / Persona desconocida – To not know / Unknown person

Carpa militar – Military tent

Tener suerte – To be lucky

El capataz – Overseer

Arreglar – To fix up

Las púas – Barbs, thorns

El silbido – Whistle

El riel – Track, rail

e) Vocabulary sharing:

In the remaining class time, choose students to present their Spanish definitions of particular words they defined (above). I encourage students to use the blackboard/whiteboard as an aid in their description of words if they desire a visual supplement.

Homework for Class 3 (Lesson #2) / Tarea para clase 3 (Lección # 2)

Ask students to write a brief paragraph in Spanish reflecting upon the excerpt read during class. Why did the boys watch the trains pass daily? What do the trains symbolize?

Escriba un párrafo sobre lo que leímos en clase hoy. Considere las siguientes preguntas:
¿Por qué los chicos miraron los trenes pasando diariamente? ¿Qué simbolizan los trenes?

<p>L. 2. Day 4</p>	<p><u>Objectives:</u> To introduce snapshots of experiences of the Latino/a population's immigration stories. These stories will give students a more informed perspective, as well as increased identification with current U.S. demographics.</p> <p><u>Agenda:</u></p> <ul style="list-style-type: none"> a) Preguntas personales b) Adivinanza/ Riddle c) Homework paragraph sharing in small groups d) <i>Extranjero</i> song by Enrique Bunbury <p><u>Homework:</u> Ask students to define each of the vocabulary words from the song <i>Extranjero</i>, using an English dictionary. After defining the words, ask students to write a brief paragraph discussing the meaning of Bunbury's song, incorporating their newly acquired vocabulary.</p>
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a) Preguntas personales:

These questions should be used not only to warm students up to the Spanish language, but also to review the previous lessons content for long-term memory acquisition. See Lesson 1, Day 1 for a full description on methods.

b) Adivinanza / Riddle :

This can be written on the board for students to contemplate some time before they hear it. I recommend reading riddles to students, and then clarify any unknown words. When a student wants to attempt to answer the riddle, I welcome it at any time during class that does not interrupt the flow of our work.

Adivinanza:

Si dos aviones chocan en la frontera de un país,
¿En qué lugar entierran a los vivos?

Respuesta:

En ninguna parte porque los vivos no se entierran.

Translation:

Riddle:

If two planes were to crash at the border of a country, in which place would the survivors be buried?

Answer:

Nowhere, because the survivors would not be buried.

This and other riddles can be found at:

<http://208.116.32.249/educared/estudiantes/adivinanzas/cuento2.htm>

c) Homework sharing from reflective paragraphs:

The most recent prompt was:

Ask students to write a brief paragraph in Spanish reflecting upon the excerpt read during class. Why did the boys watch the trains pass daily? What do the trains symbolize?

Group the class into teams of three. Ask each student to read her/his paragraph aloud to the classmates. Each classmate should be responsible for asking a follow-up question to the reader that the reader will then answer in regards to their brief essay.

After all students have read their paragraph, regroup as a whole class and ask for one student to read his/her paragraph aloud to the entire class. Invite that student's classmates to ask follow-up questions to the student regarding the personal essay.

The idea behind this exercise is to help students connect emotionally, and intellectually to the child's experience of immigration in the book.

d) Extranjero by Enrique Bunbury:

This song, written by Spanish musician Enrique Bunbury (1999), addresses the experience of being an immigrant, or *extranjero*, which translates to foreigner.

Give students copies of the lyrics to *Extranjero*. Play the song several times for students, allowing them a minute or two between each song to write about its significance, ultimately part of their homework assignment.

Lyrics: <http://www.musica.com/letras.asp?letra=129806>

Listen to the song at: <http://grooveshark.com/#!/search?q=+extranjero+bunbury>

Extranjero por Enrique Bunbury

Una barca en el puerto me espera
No sé dónde me ha de llevar
No ando buscando grandeza
Sólo ésta tristeza deseo curar
Me marcho y no pienso en la vuelta
Tampoco me apena lo que dejo atrás
Sólo sé que lo que me queda
En un solo bolsillo lo puedo llevar
Me siento en casa América
En Antigua quisiera morir
Parecido me ocurre con África
Asilah, essaúira y el riff

Pero allá dónde voy
Me llaman el extranjero
Dónde quiera que estoy
El extranjero me siento

También, extraño en mi tierra
Aunque la quiera de verdad
Pero mi corazón me aconseja
Los nacionalismos, ¡qué miedo me dan!

Ni patria, ni bandera
Ni raza, ni condición
Ni límites, ni fronteras
Extranjero soy

Porque allá dónde voy
Me llaman el extranjero
Dónde quiera que estoy
El extranjero me siento
Porque allá dónde voy
Me llaman el extranjero
Dónde quiera que estoy
El extranjero me siento



Image source: <http://www.dipity.com/tickr/Flickr-caricaturas/>
Homework for Class 4, Lesson # 2 / Tarea para clase 4, Lección # 2

Ask students to define each of these vocabulary words from the song *Extranjero*, using an English dictionary. After defining the words, ask students to write a brief paragraph discussing the meaning of Bunbury's song, incorporating their newly acquired vocabulary.

El Extranjero – Foreigner

El Puerto – Port

La Vuelta – Turn, the other side

Extraño – Strange

La Tierra – Land

Nacionalismo – Patriotism

La Patria – Native country

La Bandera – Flag

La Raza – Race

El Límite – Limit, Boundary

L. 2. Days 5–6	<p>Note: this film is exceptional, an optional component of the diaspora curriculum, as it runs for 96 minutes (roughly two class periods).</p> <p>Objectives: To introduce snapshots through this documentary film of lived experiences that highlights Mexican immigration stories told by the family members who stayed in Mexico and in the process lost vital family members who immigrated to the United States for economic reasons.</p> <p>Agenda: Watch film <i>Los que se quedan</i> [DVD] (2008). Rulfo, J.C., Hagerman, C. (Directors). Houston, TX: Corazón Films.</p> <p>Information on the film can be found at: http://losquesequedan.com/</p> <p>Homework: No homework is specifically assigned for this. Remember to collect students' vocabulary lists and reflections from the Enrique Bunbury song, <i>Extranjero</i>.</p>
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Optional film showing: *El norte* [DVD] (1983). Nava, G. (Director). PBS & Cinecom International.

El norte is a story about two indigenous Guatemalan youth who immigrate to the United States in the 1980s during the Guatemalan civil war. After a treacherous journey, they land in Los Angeles, California.

For more information on the film visit:
http://en.wikipedia.org/wiki/El_Norte_%28film%29

Note: These classes focusing on the Day of the Dead should be taught in October in order to properly acknowledge the holiday. The Day of the Dead is celebrated on November 1st and 2nd of each year.

<p>L. 3. Day 1</p>	<p>Objectives: For students to begin familiarizing themselves with the Day of the Dead, learning its history, influences, related vocabulary, and customs.</p> <p>Agenda:</p> <ul style="list-style-type: none"> a) Preguntas personales b) Introduction to the Day of the Dead traditions with book <i>Calavera abecedario</i> c) Calavera literaria / Poem representing the Day of the Dead d) Vocabulary from the <i>Calavera literaria</i> e) Artistic exercise <p>Homework: Ask students to write two of their own <i>calaveras literarias</i> to share with the class.</p>
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Source: http://en.wikipedia.org/wiki/Day_of_the_Dead

a) Preguntas personales:

These questions should be used not only to warm students up to the Spanish language, but also to review the previous lessons content for long-term memory acquisition. See Lesson 1, Day 1 for a full description on methods.

b) Calavera abecedario:

Read this book aloud to the class: Winter, J. (2004). *Calavera abecedario: A Day of the Dead alphabet book*. Orlando, FL: Voyager Books.

This children's book is beautifully illustrated and, in a cogent way, describes Mexican traditions pertaining to *El día de los muertos*. The book is also a useful teaching tool because it moves through the Spanish alphabet within the theme of the *día de los muertos* and can be a useful tool for spelling and pronunciation.



Source: <http://madammeow-hollygaboriault.blogspot.com/2011/11/viva-dia-de-los-muertos.html>

c) Introduce the tradition of Day of the Dead poems, *Calaveras literarias*:

Begin with a brief description of *Calaveras literarias*. I added a short explanation below.

Calaveras literarias are traditionally poems written for the Day of the Dead. They are known to be satirical and humorous, often critiquing politicians, celebrities or social situations at large. These short poems are fabulous for Spanish language-learners, and can be used as a model for student creative writing in the target language.

For more information on Day of the Dead traditions, reference:
<http://spanglishbaby.com/2009/10/how-to-celebrate-dia-de-los-muertos/>

Below is a traditional *calavera literaria*. Read the following aloud with students:

Calavera

(En Español)

Aquí viene el agua

Por la ladera,

Y se me moja

Mi calavera.

La muerte calaca,

Ni gorda, ni flaca.

La muerte casera,

Pegada con cera.

Skull

(English Translation)

Here comes the water

Down the slope,

And my skull is getting wet.

Death, a skeleton,

Neither fat, nor skinny.

A homemade skeleton,

Stuck together with wax.

Source: <http://www.mamalisa.com/blog/skull-poem-for-the-mexican-day-of-the-dead/>

d) Vocabulary from the *Calavera literaria*:

Write these words below on individual notecards. Each notecard is two-sided, with the English translation on the inside and the Spanish translation on the outside, facing the class. Ask a student volunteer to come in front of the class and speak the Spanish words out loud, like *la calavera*. Then, the student will proceed to act the word out using charades (and Spanish descriptive words, dependent on students' speaking backgrounds). Classmates will guess the word in English until they get it correct. The student who guessed the word correctly will come up to introduce the next vocabulary word. Students should keep a record of all vocabulary introduced for future exercises.

La calavera – Skull

La calavera literaria – Stylistic poems for the Day of the Dead

La calaca – Skeleton, generally used in colloquial terms

El casero/a – Customer/Client

La muerte – Death

La cera – Wax

e) Artistic exercise:

Ask students to draw what they imagine from the two poems above. Contextualize that many of these *calavera literaria* poems are seen accompanied by cartoons. (See image below).

Based on this activity, students' art can be displayed in the classroom alongside the traditional Mexican poem, *calavera*.



Source: <http://www.comicmu.blogspot.com/>

Homework for Class 1, Lesson # 3 / Tarea para clase 1, lección # 3

Ask students to write two of their own *calaveras literarias* to share with the class.

<p>L. 3. Day 2</p>	<p><u>Objectives:</u> For students to continue acquainting themselves with the Day of the Dead, learning its history, influences, related vocabulary, and customs.</p> <p><u>Agenda:</u></p> <ul style="list-style-type: none"> a) Preguntas personales b) Review of student homework c) Día de los muertos song d) Día de los muertos vocabulary activity e) La familia / ofrenda discussion <p><u>Homework:</u> Personal <i>ofrenda</i> preparation for class altar and presentation.</p>
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a) Preguntas personales:

These should be used not only to warm students up to the Spanish language, but also to review the previous lessons' content for long-term memory acquisition.

b) Review of student homework:

The previous homework assignment was: Ask students to write two of their own *calaveras literarias* to share with the class.

This review can be done in various ways, depending on the size of the class and teacher preferences based on student comfort levels speaking in front of the class. If the class is relatively small, encourage each student to read her/his *calavera literaria* in front of their classmates. If the class is large, group students into pairs and ask them to read to their partners.

Optional activity: These poems can be collected, revised by the teacher, and handed back to students to create final drafts of their work. Students could subsequently illustrate a cartoon to be coupled with their final draft, and a compilation of this work could be displayed in the classroom or a hallway at school.

c) Día de los muertos / Day of the Dead, Song by Jose Luis Orozco:

Give students copies of these lyrics. Listen to the song as a class and, once students internalize the tune, sing the song as a class.

Listen to the song at: <https://soundcloud.com/joseluisorozco>

Lyrics and tune/notes: Orozco, J. (2002). *Fiestas: A year of Latin American songs of celebration.* New York, NY: Puffin.



Calavera de la Catrina, by Posada

Wilson's Almanac

Source: <http://todofanmade.blogspot.com/2011/10/mi-calavera-d.html>

Día de los muertos (Day of the Dead) por José Luis Orozco

Translation:

Primero y dos de noviembre
El día de los muertos celebramos
A nuestros seres queridos
Con cariño recordamos.

On November first and second,
We honor those who've departed.
With music and with prayer,
We celebrate Day of the Dead.

Cuando llegue el día de los muertos
Haremos un altar bonito
Con copal y muchas flores
Para todos los muertitos.

On that special day,
We collect offerings for our altar
Of incense and many flowers
For all our beloved departed.

Llevaremos pan de muerto
Con tamales y atolito,
Calabacitas con chile,
También mole con pollito.

We'll bring them *pan de muertos*,
Some tamales and *atolito*,
Green squash with chili pepper,
Chicken *mole* and *taquitos*.

Pozole para los muertos,
Tortillas y frijolitos,
Calaveritas de azúcar,
Fruta fresca y juguetitos.

Pozole for our dear ones,
Tortillas and pinto beans,
Sweet sugar confections,
Fresh fruit and little toys.

Con las velas encendidas
El día de los muertos celebramos.
A nuestros seres queridos
Les cantamos y rezamos.

With all the candles glowing,
We celebrate their memory always.
With food and song and prayer,
We celebrate Day of the Dead.

d) Día de los muertos vocabulary:

The five terms below were derived from the Orozco song, and all play a part in Mexican Day of the Dead traditions. Divide the class into five groups (one for each term) and give students time to translate and identify the significance of their term in relation to the Day of the Dead. (Note: this activity relies on either the Internet as a resource or books that contain this information readily available for students.)

Ask groups to write several sentences about their term in Spanish and present its significance to their classmates.

El altar – Altar

El pozole – Maize stew

El copal – Incense

Pan de muerto – “Dead Bread”

Calaveritas de azúcar – Sugar skulls

e) La familia / Ofrenda discussion:

Give students background on Day of the Dead *ofrendas* (offerings) or altars. *Ofrendas* are generally set up to remember and/or honor ancestors. Create a discussion platform for students to share and ask questions based on their backgrounds.

“Day of the Dead offerings are millenarian rituals that reunite the living with the dead. Each year, relatives and friends of the deceased offer a banquet in honor of the departed with a traditional ceremony known as the *Ofrenda* (Offering). It is celebrated in homes as well as in cemeteries, and is considered the link between the souls living in this world and those from beyond.”

La ofrenda es un ritual milenario que pone en comunión espiritual a los vivos con los muertos. Una vez al año, durante el Día de Muertos, parientes y amigos de los fieles difuntos ofrecen un banquete a las almas de los fallecidos. A este acto se le nombra la ofrenda. Esta ceremonia tradicional que se celebra tanto en los hogares como en los panteones, mantiene vivo el vínculo de relación entre las almas de aquí y las del más allá.”

Andrade, M. J. (2001). *Day of the dead in Mexico through the eyes of the soul/ Dia de muertos en México: a través de los ojos del alma*. San José, CA: La Oferta Review Inc., p. 52.



Source: <http://pennsylpointe.blogspot.com/2011/10/my-time-in-mexico-taught-me-many-things.html>

Day of the Dead Altars commonly include:

- *Una vela* / A candle for each deceased relative
- *Sal y agua* / Salt and Water (for cleansing and purification, as well as to quench the thirst of souls)
- *Copal* / Incense
- *Fotos* /Photographs of the deceased
- *Cosas preferidas de las almas* / Items that the deceased would have enjoyed
- *Comida para las almas* / Food for the souls (Common foods are *pan de muerto*, *mole*, *tamales*, fruits, as well as some of their favorite beverages or vices)
- *Cempasuchitl* / Marigold flowers to guide souls to the altar
- *Calaveritas de azúcar*/ Sugar Skulls

<http://www.inside-mexico.com/ofrenda.htm>



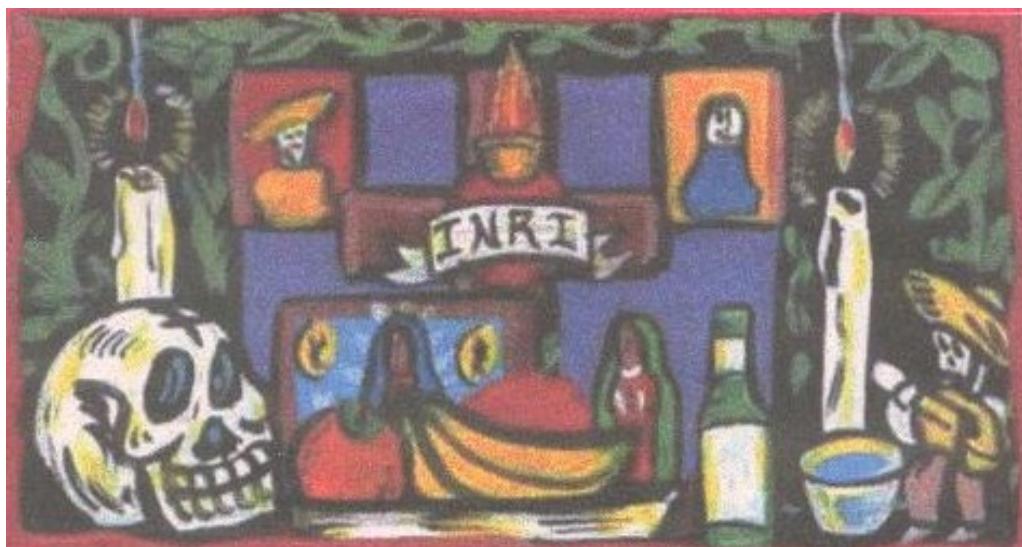


Source: <http://www.inside-mexico.com/ofrenda.htm>

Homework for Class 2, Lesson # 3 / Tarea para clase 2, lección # 3

Ask students to investigate a deceased family member from their own lineage. Students do not need to have known this person in their lifetime (although that is an option), but their job is to investigate who they were, when and where they lived, how their family was composed, their vocation, and most importantly, the person's greatest passions.

The next class will be a creation of the class' *ofrenda*. Students will bring a photo or artistic representation of this person, as well as a written paragraph answering the prompts above about this person's biography. Students should come prepared to share their biographies as they add their person to the *ofrenda*.



Source: <http://www.thirteen.org/edonline/studenttake/sof/Christina.html>

<p>L. 3. Day 3</p>	<p><u>Objectives:</u></p> <p>For students to take part in celebrating the Day of the Dead, relating the experience to a deceased family member in each of their lineage.</p> <p>For students to practice their oratory skills through the presentation of their family member.</p> <p><u>Agenda:</u></p> <ul style="list-style-type: none"> a) Preguntas personales b) Sing <i>Día de los muertos</i> song c) Creation of the <i>Ofrenda</i>—Note: This area includes various suggestions for classroom activities, all of which depend on each teacher's framework. d) <i>La familia</i> culminating student presentations
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a) Preguntas personales:

These should be used not only to warm students up to the Spanish language, but also to review the previous lessons content for long-term memory acquisition.

b) Sing *Día de los muertos* song from previous lesson as a class:

Song information: Orozco, J. (2002). *Fiestas: A year of Latin American songs of celebration*. New York, NY: Puffin.

c) Creation of *la ofrenda* as a class:

The experience of creating an altar as a class will manifest differently based on specific student demographics and interests. Each *ofrenda* is unique and showcases a different representation of the deceased.

The altar can be made using various tables or boxes stacked upon each other, the largest at the bottom and smallest at the top. It is recommendable to use fabric to cover these items to give the altar the illusion of one structure.



Source: <http://mexicanatheart.com/day-of-the-dead-dia-de-los-muertos-altar/>

Optional Supplemental Items to Add to the Altar:

Note: These items take time, energy, and, often, extra resources. However, they offer wonderful creative, kinesthetic activities for students. As a Spanish teacher, these craft projects can be an effective use of class time as all directions and materials will be stated exclusively in Spanish. It is also recommendable to find another teacher in the school to pair the curriculum with, such as an art or history educator that can also share class time to create items for the *ofrenda* within the scope of his or her curriculum.

Sugar Skulls

Sugar skulls are an outstanding activity for kinesthetic and creative learners. They provide a beautifully unique contribution to the altar.

Instructions on how to make sugar skulls:

http://www.mexicansugarskull.com/sugar_skulls/instructions.html



Source: http://www.mexicansugarskull.com/sugar_skulls/instructions.html

Papel Picado / Paper Flags

Papel picado is a common decoration for the holiday's festivities. It requires few materials and is a wonderful contribution to any altar or school hallway.

Instructions on how to cut *papel picado*: <http://www.etsy.com/blog/en/2011/how-tuesday-papel-picado/>



Source: <http://www.etsy.com/blog/en/2011/how-tuesday-papel-picado/>

Paper Flowers

Paper flowers are another low-budget altar contribution.

Instructions on how to create paper flowers, visit: <http://spanglishbaby.com/finds/how-to-make-paper-flowers-for-you-dia-de-los-muertos-altar/>



Source: <http://spanglishbaby.com/finds/how-to-make-paper-flowers-for-you-dia-de-los-muertos-altar/>

Embossed Tin Candles

These candleholders create a wonderful ambiance on the altar, and are a relatively simple classroom project.

Information on how to embellish a candleholder for the holiday:

http://www.azcentral.com/ent/dead/articles/dead-crafts_tincandles.html?nclick_check=1



Source:

http://www.azcentral.com/ent/dead/articles/dead-crafts_tincandles.html?nclick_check=1

d) *La familia* culminating student presentations:

Once your collective altar has been created and embellished by the craft projects elected, create a unique, quiet environment for students to share their family members with the class. Lights can be dimmed, candles lit (if the school allows), and advocate for an atmosphere of listening.

One at a time, each student will be asked to bring her/his deceased family member's photo or portrait (from the previous class' homework assignment) to the altar. The class will listen intently as the student reads her/his piece in Spanish on that person's biography. When the student is finished reading about the family member, he/she will place the photo on the altar.

Allow time for each student's voice to be heard. By the end of the class' sharing, every person will have contributed to the altar. Keep the altar up in the classroom (or hallway) through November 2nd, the end of the Day of the Dead festivities.

Note: The altar can be created and displayed in a public place in the school. That allows for community members (students, faculty, staff, and family) to add photographs to the altar, and to share the experience with others.



Source: <http://www.celebrate-day-of-the-dead.com/day-of-the-dead-altars.html>

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