

**This unit is written in English so that it is accessible to all US educators during this institute. However, we advocate that all lessons and units that will be conducted in Spanish be written in Spanish.**

**Unit Storyline:**

In this unit, students will be exposed to a variety of traditional folktales from various Latin American countries. These folktales, often told to children as they are growing up, are traditionally used as a way to explain why it is important to “behave”. While many of these folktales are familiar to children across the regions (making their theme universal), each specific geographic area adds their own details, dialect, and regionalisms to the story – making the story unique. The folktales selected represent the diverse demographics of the classroom, therefore providing a sense of familiarity to students with Hispanic heritage. As students read and more closely analyze the various folktales, they will cite the textual evidence and make inferences (CCSS.ELA-LITERACY.RL.8.1) about the theme of the folktales, how the theme is developed over the course of the text, and provide an objective summary of the text (CCSS.ELA-LITERACY.RL.8.2). Students will also analyze how differences in the points of view of the characters and the audience or reader create such effects as suspense or humor (CCSS.ELA-LITERACY.RL.8.6). As a result of the textual analysis of the folktales, students will then create their own, unique folktale written as a narrative (CCSS.ELA-LITERACY.W.8.3) in which a universal theme is explored. As with the folktales analyzed as mentor texts, the theme of their narrative will be figuratively revealed through dynamic scenes in which the interplay between the characters, setting and plot of the narrative provides sufficient details for the reader to infer the theme.

**GRADE LEVEL: 8<sup>th</sup> Grade**

**Literacy Big Idea:** I want my students to understand that when reading literary texts, it is important to:

- determine the theme of a text and analyze its development over the course of the text
- analyze how differences in the points of view of the characters and the audience create effects such as suspense

in order to write a narrative (folk tale) with a universal theme (or lesson).

**Building Oracy and Background Knowledge**

- Talk with a Partner – “*Mi mamá me decía algo similar. Ella me decía ....*”
- Adapted Reader’s Theater (ART) – specifically to review the following words:
  - *El tema*
  - *El cuento*
  - *Los detalles*
  - *Universal*
  - *Aplicar a través de*
  - *Culturas*

Formative Assessment

- Fish bowl
  - *Mi frase dice...¿Que dice la tuya?*
  - *Esta dice...¿Que dice otra?*
  - *Hace muchos años,*
  - *Un día,*
  - *Después,*
  - *Luego,*
  - *Entonces,*
  - *Pero,*
  - *Finalmente,*
- Open sort
- Group writing based on open sort

### **Reading Comprehension:**

Instruction focusing on the following standards:

**CCSS.ELA-LITERACY.RL.8.1** - Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text (in relation to standard 8.2 and 8.6).

**CCSS.ELA-LITERACY.RL.8.2** - Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.

**CCSS.ELA-LITERACY.RL.8.6** - Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.

**CCSS.ELA-LITERACY.RL.8.10** - By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6-8 text complexity band independently and proficiently (text to be used in this unit are folktales from other Spanish speaking countries).

Balanced Literacy Routines and Strategies Include:

- Mini Lessons
- Independent Reading & the Write Something Strategy
- Small group instruction (strategy groups)
- Conferring
- Talmudic Style Reading
- Interactive Read Aloud

## Writing

Instruction focusing on the following standards:

**CCSS.ELA-LITERACY.W.8.3** - Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

**CCSS.ELA-LITERACY.W.8.3.A** - Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.

**CCSS.ELA-LITERACY.W.8.3.B** - Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.

**CCSS.ELA-LITERACY.W.8.3.C** - Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events.

**CCSS.ELA-LITERACY.W.8.3.D** - Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.

**CCSS.ELA-LITERACY.W.8.3.E** - Provide a conclusion that follows from and reflects on the narrated experiences or events.

Balanced Literacy Routines and Strategies Include:

- Mini Lessons (including teacher modeling)
- Shared Writing
- Independent Writing
- Small group instruction
- Conferring

## Word Study and Fluency

Areas of word study to be studied:

- **CCSS.ELA-LITERACY.L.8.1.B** - Form and use verbs in the active and passive voice
  - Active – *La mujer ahogó a los niños en el río.*
  - Passive – *Se me ahogaron los niños en el río.*
- **CCSS.ELA-LITERACY.L.8.1.C** - Form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood
  - Imperative – to express commands (*Cierra la puerta.*)
  - Indicative – to express facts and other statements that are believed to be true and concrete such as facts, descriptions, and scheduled events (*Ella era una mujer alta y bella.*)
  - Subjunctive – to express desires, doubts, wishes, conjectures, and possibilities (*Es posible que ella no lo vaya a ver otra vez.*)
  - Infinitive – expresses being or action; the most basic form of a Spanish verb (*Va a buscar a sus hijos.*)
  - Conditional – express hypothetical situations and probabilities and to make polite requests (*yo viajaría instead of yo viajo*)

### Summative Assessment –

After students analyze the development of the theme in a folk tale ([CCSS.ELA-LITERACY.RL.8.2](#)) and how differences in the points of view of the characters and the audience creates effects for the reader ([CCSS.ELA-LITERACY.RL.8.6](#)) in a variety of folk tales from various South American cultures, students will produce their own, unique folk tale written as a narrative where a universal theme can be inferred by the reader analyzing the relationship between the characters, setting, and plot.

The narrative will engage and orient the reader by establishing a context and point of view and include the following:

- The development of a universal theme by exploring the relationship between the characters, setting and plot ([CCSS.ELA-LITERACY.RL.8.2](#))
- Dramatic irony ([CCSS.ELA-LITERACY.RL.8.6](#))
- An introduction to the narrator and/or the characters ([CCSS.ELA-LITERACY.W.8.3.A](#))
- An organized sequence of events that unfolds naturally and logically ([CCSS.ELA-LITERACY.W.8.3.A](#))
- Techniques, such as dialogue, pacing, description, and reflection to develop the experiences, events, and/or characters within the folk tale ([CCSS.ELA-LITERACY.W.8.3.B](#))
- A variety of transition words, phrases, AND clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among the experiences and events ([CCSS.ELA-LITERACY.W.8.3.C](#))
- Precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events ([CCSS.ELA-LITERACY.W.8.3.D](#))
- A conclusion that follows from and reflects on the narrated experiences or events ([CCSS.ELA-LITERACY.W.8.3E](#))

### Bridge Transfer – Side-by-side

- Elicit key vocabulary of the ART from students and write on the left side column of a t-chart. All of these words should be familiar to students from previous grades because they come from standards from previous grades as early as 1<sup>st</sup> grade.
- Using the word bank, have students work in groups to create a class LEA that describes what the students learned about themes throughout the unit.
- In small groups or pairs, have students work together to identify the translation of the words on the t-chart. One at a time, have students write the translation next to the corresponding word.

### Bridge – Transfer – Extension

Most secondary programs do not include extension in English in order to protect Spanish time given that only a few courses are taught in Spanish.

However, if extension time were feasible and it did not take away from Spanish time, one example of an extension would be to have students create short oral presentations explaining the universal theme in the unique folktale they each created for the summative assessment.

### Bridge Metalinguistics - *Así-se-dice*

- In small groups, have students work together, using the word bank, to write how the class LEA would be said in English. Compare the group samples.
- Possible foci:
  - [CCSS.ELA-LITERACY.L.8.2](#) - Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

- How did you feel as a learner?
  - I felt \_\_\_\_\_.
  
- What did you learn about biliteracy instruction?
  - One thing I learned about biliteracy instruction is...