Do you believe in the reality of magic and the magic of reality?

Unit IV Overview

Date: 12/3 to 1/7

Content Area: Spanish

Grade Level: 11 or 12

Applicable New York State Learning Standard(s):

- **LOTE Standard 1**: Students will be able to use a language other than English for communication.
- **LOTE Standard 2**: Students will develop cross-cultural skills and understandings.
- **ELA Standard 1**: Students will read, write, listen, and speak for information and understanding.
- **ELA Standard 2**: Students will read, write, listen, and speak for literary response and expression.
- **ELA Standard 3**: Students will read, write, listen, and speak for critical analysis and evaluation.
- **ELA Standard 4**: Students will read, write, listen, and speak for social interaction.
- **The Arts Standard 3**: Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.
- **The Arts Standard 4**: Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.
- **Social Studies Standard 2**: Students will use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments, and turning points in world history and examine the broad sweep of history from a variety of perspectives.

**Educational Goal/Outcome**: Students will be able to contextualize and explain the Magical Realist movement and emulate its characteristics in their own work.

**Short-term Objectives: (In Spanish, Students Will Be Able To…)**

- Define Magical Realism as a literary mode, making reference to its historical beginning (**KNOWLEDGE**)
- Discuss how three poets/writers/artists/cinematographers have implemented Magical Realism in their own work (**COMPREHENSION**)
- Examine three major causes of the Latin American Boom period and how they contributed to the onset of the use of “the marvelous real” in literature (**APPLICATION**)
- Analyze the cultural significance of Magical Realism in Latin America from the perspective of Latin Americans (**ANALYSIS**)
- Create their own Magical Realist work, using literary elements specific to Magical Realism (**SYNTHESIS**)
- Assess a given poem/short story/painting/sculpture/film to determine whether or not it is a work of Magical Realism and why or why not (**EVALUATION**
**Time:** The entire unit will last eighteen instructional days.

**Adaptations/Modifications:**

The goal is to begin with a universal design for learning in place that can be further adapted/modified as needed. It is important to remember the phrase, “Only as special as necessary.” See lessons for more specific details.
**UNIT OUTCOMES**

- Define Magical Realism as a literary mode, making reference to its historical beginning (KNOWLEDGE)
- Discuss how three poets/writers/artists/cinematographers have implemented Magical Realism in their own work (COMPREHENSION)
- Examine three major causes of the Latin American Boom period and how they contributed to the onset of the use of “the marvelous real” in literature (APPLICATION)
- Analyze the cultural significance of Magical Realism in Latin America from the perspective of Latin Americans (ANALYSIS)
- Create their own Magical Realist work, using literary elements specific to Magical Realism (SYNTHESIS)
- Assess a given poem/short story/painting/sculpture/film to determine whether or not it is a work of Magical Realism and why or why not (EVALUATION)

**Verbal/Linguistic**
Given a poem/short story, write a composition that argues its classification as a Magical Realist work or as a non-Magical Realist work. Include and explain in detail at least 3 reasons to support your argument. Use transitions that enhance cohesiveness. The audience you are writing for is a group of your fellow peers who may or may not be familiar with Magical Realism.

**Logical/Mathematical**
Magical Realism is often characterized by cyclicality and dualisms. As you read/listen to/watch a Magical Realist work, use a graphical organizer to keep a running log of your observations of these two features. As a culminating task, draw conclusions from your log about the general nature of the patterns of Magical Realist works. Explain the impact of this characteristic on the literary mode as a whole.

**Visual/Spatial**
Create a geographic map and a historical time line that visually connect the locations and dates of 4 events/people that contributed to the development of the Latin American Boom and the onset of Magical Realism. For each, provide a brief explanation in words and images that illustrates how it impacted literature.

**Musical**
With the guidance of your teacher, locate an appropriate, popular song that contains Magical Realist elements. Identify the elements by color-coding them. Then, use it as a model to guide you to produce your own Magical Realist song. Include a written/typed copy of the lyrics and an audio file of the instrumentals using Garage Band.

**Bodily/Kinesthetic**
In groups of 4, analyze a Latin American film produced in the Magical Realist mode to determine how the director uses the actors, lighting, and sound effects to further blur the distinction between reality and magic. Try these out with your partners. Since you may not have the same resources as a filmmaker or cinematographer, you will need to be creative in emulating the techniques. Then, create your own skit, which implements the best techniques you have found. Your teacher will aid you in finding helpers to videotape.

**Naturalist**
Analyze a Latin American short story written in the Magical Realist mode to determine how the author uses the elements of nature to further blur the distinction between reality and magic. Then, go outside to observe your surroundings. Choose 3 natural features and make an audio recording of how those features are both real and

**Intrapersonal**
Imagine yourself as a revolutionary writer during the Latin American Boom. Consider the political events happening during this time. Write 2 journal entries that discuss the emotions you feel as a citizen of a Latin American country and from where you draw your inspirations. Then, develop 1 item of correspondence between yourself and another Latin American Boom writer. Place this within your mini journal.

**Interpersonal**
In groups of 3, decide which of the 3 Latin American Magical Realists listed by your teacher each group member would like to investigate. Then, “jigsaw.” In your new groups, you will determine your roles and become experts on your particular Latin American Magical Realist. You will prepare notes using a graphic organizer that focuses on biographical information, works that the Magical Realist has created, and how his/her style is unique. Reconvene in your original groups to share your findings.
Do you believe in the reality of magic and the magic of reality?

**Lesson Plan I**

**Visual/Spatial**

**Date:** 12/3 to 12/5  
**Content Area:** Spanish  
**Grade Level:** 11 or 12  

**Applicable New York State Learning Standard(s):**

- **LOTE Standard 1:** Students will be able to use a language other than English for communication.
- **LOTE Standard 2:** Students will develop cross-cultural skills and understandings.
- **ELA Standard 1:** Students will read, write, listen, and speak for information and understanding.
- **ELA Standard 3:** Students will read, write, listen, and speak for critical analysis and evaluation.
- **ELA Standard 4:** Students will read, write, listen, and speak for social interaction.
- **The Arts Standard 4:** Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.
- **Social Studies Standard 2:** Students will use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments, and turning points in world history and examine the broad sweep of history from a variety of perspectives.

**Educational Goal/Outcome:** Students will be able to apply strategies, including graphic organizers, active listening, peer feedback, and self-assessment, in order to become successful in the classroom. Students will also be able to classify Magical Realism and estimate the overall importance of the Latin American Boom.

**Short-term Objectives: (In Spanish, Students Will Be Able To…)**

- △ Show their own definition of Magical Realism (KNOWLEDGE)
- △ Summarize and discuss the who, what, where, when, why, and how of the Latin American Boom (COMPREHENSION)
- △ Demonstrate the skill of active listening (APPLICATION)
- △ Connect elements of U.S. popular culture and elements from their own lives with the Magical Realist literary mode (ANALYSIS)
- △ Create a geographic map and a historical time line that visually connect the locations and dates of 4 events/people that contributed to the development of the Latin American Boom and the onset of Magical Realism (SYNTHESIS)
- △ Assess their own projects and the projects of their peers given a teacher-created rubric (EVALUATION)

**Materials:**

- ✔ White board and dry-erase markers
Time: The entire lesson will last three instructional days of 90-minute blocks.

Introduction/Anticipatory Set/Review Previous Learning:
(May take place in English)

To spark students’ interest in the topic and make a relevant connection to their own lives, the teacher will play a YouTube video that unites clips from animated Disney films with the song “Do You Believe in Magic?” remade by Aly and AJ. Before students have arrived, the teacher will place a word-processed copy of the lyrics for the song at each desk.³ (VISUAL, AUDITORY MODALITIES)

Since the video is meant to set the thematic tone for the lesson, the teacher will ask students to do a quick think-pair-share to describe the magical elements of Disney that they observed in the YouTube video and how these elements have both real and unreal qualities. (COOPERATIVE LEARNING) The students will be given access to the video on individual computers, so that they may replay portions or pause the video as necessary. (ADAPTATIONS/MODIFICATIONS)

1 Materials denoted by * are teacher-created handouts/resources for students that will be featured after the lesson plan in full form.
2 Materials denoted by ^ are resources that will be delineated in full form in the Lesson Resources for Students that is featured after the lesson plan.
3 The idea for this activity was inspired by Ann Gerber and Tericia Summers. (Refer to Lesson Resources for Instructor)
While students are discussing, the teacher will monitor pairs to keep students on task, to offer assistance, and to evaluate their progress. (TEACHER FACILITATION; FORMATIVE ASSESSMENT)

Next, the teacher will pass out copies of the following quote by Silvina Ocampo, “Only three things have ever astonished me: a dream within a dream, voices in an empty room, and fire the colour of ice.” The teacher will give students wait time, so that they can read the quote quietly to themselves. (INDEPENDENT LEARNING; ADAPTATIONS/MODIFICATIONS)

The teacher will then read the quote aloud to the class. (ADAPTATIONS/MODIFICATIONS) The students will be directed to discuss the questions, “Why are these things astonishing? What in our own lives is astonishing and why?” The teacher will note student effort and participation. (TEACHER-LED DISCUSSION; FORMATIVE ASSESSMENT)

Finally, the teacher will explain the notion of the probable vs. the possible and pass out the accompanying diagram. (VISUAL, AUDITORY MODALITIES)

Procedures:

(Will occur in Spanish at least 80% of the time)

1. The first activity will involve a showing of the 51-minute video The Latin American Boom. It is part of a complete series entitled Fire & Ink: The Legacy of Latin American Literature. The topics that are discussed will provide students with an introduction to the history, politics, geography, and culture that places Magical Realism and the Latin American Boom into context. Before the showing, the teacher will guide students in constructing a T-chart of Active Listening on the board, so that they can practice the skill during the video. One column will be What it Looks Like, and the other will be What it Sounds Like. In helping this goal, the teacher will provide a graphical organizer for students to use during the video to direct their focus to essential content and provide them a structure for note taking. After the video, the teacher will guide students in developing a class-wide graphical organizer on the board based on their individual observations.

2. The second activity will involve a Learning Quest. Students will have access to a classroom station where there will be a variety of multi-level resources relating to the Latin American Boom as a movement. Before the activity, students will be provided with a copy of the Learning Quest and will be encouraged to ask any questions they may have. During the activity, the teacher will circulate to keep

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4 The idea for this activity was inspired by Olga Sanchez. (Refer to Lesson Resources for Instructor)
5 The idea for this activity was inspired by a PowerPoint presentation on the website of Kati J. Tilley. (Refer to Lesson Resources for Instructor)
6 The idea for this activity was inspired by Dr. A. Fenlon.
students on task, to offer assistance, and to evaluate their progress. The Learning Quest may be completed in pairs or independently. Students will need to alert the teacher before beginning the assignment as to their preference, and the teacher will determine the pairs.

3. The third activity will involve a Creation Station. At the Creation Station, students will receive the following instructions: “Create a geographic map and a historical time line that visually connect the locations and dates of 4 events/people that contributed to the development of the Latin American Boom and the onset of Magical Realism. For each, provide a brief explanation in words and images that illustrates how it impacted literature. You may show what you know in one of three ways: 3-dimensional, interactive model, digital or hand-drawn concept map, digital or hand-made story.” To complete the activity, students will be encouraged to use their graphic organizer notes from the video and their Learning Quests. Examples of past student projects will be available at the Creation Station. A rubric that details student expectations for the project will also be distributed. Students will propose their ideas in their home groups first and then seek teacher approval/feedback. As students are working, the teacher will encourage peer assistance by building in times for peer feedback.

**Multiple Means of Representation:**

- Students are able to access content in a variety of ways during this lesson. The sources that the class will be working with include:
  - Video clip and song (Below level)
  - Quote WS (Below level)
  - Diagram with explanation (Below level)
  - Spanish full-length video with graphic organizer to guide notes (On level; English subtitles provided to aid below level students)
  - PowerPoint (Below level)
  - Digital e-zine article (On level-lower)
  - Digital encyclopedia article (On level-higher)
  - Chapter from a book (Above level)
  - Book (Above level)

**Multiple Means of Engagement:**

- Students are provided with multiple pathways for learning. The various styles of engagement include:
  - Focused practice with feedback, Peer-assisted learning, Independent learning (Introduction)
  - Focused practice with feedback (Activity 1)
Option for either guided peer-assisted learning or guided independent learning (Activity 2)

Independent learning with opportunities to offer/receive feedback as needed (Activity 3)

- In addition, students are able to engage in different learning modalities:
  - Talking through ideas (Introduction)
  - Talking through ideas, writing/typing and physically representing (Activity 1)
  - Option for a personalized combination of talking through ideas, writing/typing, and/or physically representing (Activity 2)
  - Option for a personalized combination of writing/typing and/or physically representing [May be supplemented by talking through ideas during feedback sessions] (Activity 3)

**Adaptations/Modifications:**

It is crucial that all students are given supports to help avoid/eliminate barriers in the classroom setting. Therefore, adaptations/modifications that have not already been specified above, but which would be available to students *when needed* include:

- Documents with large print
- Magnifying sheets for books
- Enlarged writing utensils to ease grasping
- Universal Access features on Mac OS X (such as sticky keys, slow keys, mouse keys, cursor size, zoom, high-contrast, voice over, and flashing screen for alert noises)
- Text to speech software (Natural Readers capable of English and Spanish text)
- Audio-recording devices to enable oral completion of assignments
- Peer or adult note-takers or scribes for assignments
- Assignment modifications (such as adjusting length and/or content) in reference to specific learning challenges
- More specific, in-depth sets of instructions
- Increased segmenting of assignments
- One-on-one review sessions
- Color-coding
- Social stories and picture schedules
- Reference materials in electronic and text format, such as English dictionaries, Spanish dictionaries, English-to-Spanish and Spanish-to-English dictionaries, Grammar helpers (*English Grammar for Students of Spanish, 501 Spanish Verbs*)
Management:

One technique of classroom management that I will use is teacher-determined mixed-ability groups/pairs to help ensure an even distribution of skills. In addition, teacher feedback will always be positive and specific, so that students are aware exactly what it is that they have shown success in or what it is that they need improvement in. This will serve as modeling for the students, so that they implicitly learn to be constructive critics.

Multiple Means of Expression:

- In this particular lesson, students will demonstrate what they have learned in diverse ways. They will:
  - Construct a class-wide graphic organizer by volunteering input
  - Generate responses to the learning quest in the form of drawings/printed images, written/typed/oral explanations, written/typed
  - Have the choice to develop one of the following for the historical time line and geographic map activity:
    - 3-dimensional, interactive model
    - Digital or hand-drawn concept map
    - Digital or hand-made story

Conclusion/Closure/Assessment:

The lesson will close with student presentations of the time line and geographic map projects. Every student will receive rubrics to complete self-assessments and to anonymously assess his/her peers. After the teacher has read the peer-to-peer comments, the rubrics will be returned to the appropriate presenter, so that he/she may know what strengths were exhibited and have access to tips for improvement. In addition to the formative assessment of teacher observation and student responses during discussion that will occur throughout the three-day lesson, the teacher will also engage in summative assessment by evaluating student presentations and grading final products using the rubric.

Lesson Resources for Instructor


**Lesson Resources for Students**


Book Covers and Screen Captures of Websites

Welcome to the second article of the Hispanoamericans Corner. After an overview of the origins of Spanish Literature in my previous article, this time I will start with the main theme of this section: The Latin American Boom and its writers. For this issue, an introduction will be given, as well as a quick overview of the main writers of this movement, focusing on each one of them in further articles.

The Latin American Boom was a literary movement that originated during the 1960s and the 1970s when young writers from Latin America became known in Europe, thanks to their innovative style and the publishing of their works by prestigious European publishing houses, especially the Spanish house Seix Barral and its prize "Biblioteca Breve" (Short Library), that had the job of introducing this new group of young writers, that included Carlos Fuentes from Mexico, Julio Cortázar from Argentina, Gabriel García Márquez from Colombia, Mario Vargas Llosa from Peru and Andrés Carpentier from Cuba, among others.

Other factor that favored the development of the Boom was the historical context of the epoch, characterized by the military dictatorships in many of the Latin American countries.
Magical Realism*

*This PowerPoint Presentation is a modified version. The original is from [http://www.fl.nctu.edu.tw/~pcfeng/THE%20FANTASTIC/]().

The Latin American Boom—Spanish with Optional English Subtitles

By the 1960s, Latin America’s avant-garde movements had matured into a range of literary styles that were firmly entrenched in the cultural landscape. At the same time, there emerged a new and distinctive accent to Latin American literature that was no less authentic than its forebears. This program surveys the artistic phenomenon, manifested most notably in magical realism, that came to be known as the Latin American Boom. Examining the role of journalism and the ways in which various authors stylized their reporting in the service of artistic goals, the program looks at the work of Alejo Carpentier, Augusto Roa Bastos, Julio Cortázar, Gabriel García Márquez, Juan Carlos Onetti, José Donoso, Miguel Ángel Asturias, and Juan Rulfo. Some language may be offensive. An FFHBS/Tranquilo Production.

(Spanish with optional English subtitles, 50 minutes)
The 20th century » The vanguard

Eventually the innovations of Modernismo became routine, and poets began to look elsewhere for ways to be original. The next important artistic movement in Latin America was the avant-garde, or the vanguard, as it is known in Spanish. This movement reflected several European movements, especially Surrealism. It can be safely said that the repercussions of Surrealism in Latin America lasted throughout the 20th century. The Latin American variants were distinctive and rich and produced several masterworks not only in literature but also in the plastic arts, painting in particular. Modernismo had been a renovation of poetic form and techniques, extending to the use of free verse. But, on the whole, the experiments remained within accepted and traditional poetic molds. The vanguard, on the other hand, instituted a radical search for new, daring, confrontational themes and shocking novel forms. These changes occurred at different paces in the various genres.

The most daring and quick to adapt was poetry, clearly because it was aimed at a smaller, more sophisticated and receptive audience. During the first half of the 20th century, Latin American literature was blessed with many fine poets: Chile's Gabriela Mistral, Vicente Huidobro, Nicolás Paenza, and Pablo Neruda; Mexican Octavio Paz; Cubans Nicolás Guillén and José Lezama Lima; Puerto Rican Luis Raúl Mataz; Argentines Jorge Luis Borges and Oliverio Girondo; and Nicaraguan Ernesto Cardenal. Gabriela Mistral, Pablo Neruda, and Octavio Paz were Nobel Prize–winners. In the wake of Modernismo and against it, by now weaned innovations and aspirations, vanguardista poetry freed itself from poetic constraints and the pursuit of sublime beauty, choosing instead to seek the poetic in the prosaic and to delve into the inner recesses of the self, no matter how dark. The premier poets of the

Celebration of Disney - Do You Believe in Magic

This is actually a video I created for my History class last year. I did a presentation (biography) on Walt Disney. I focused mainly on his animation, so naturally I had to pick a few choice movies to spotlight and show clips of during the presentation. I chose ten and the project ended off with a sort of celebration of what Walt Disney created, and what he inspired. There are five movies from when he was alive and five from after to show how creativity is still an inspiration for Walt Disney Studios today. Anyway, it’s made up of clips from the ten chosen movies set to Aly & AJ’s version of “Do You Believe In Magic.” Please do keep in mind it was the first video I had ever created and I’ve made too much of an attachment to it to change or improve it any, but I think it works just fine. Please rate, let me know what you think, and enjoy!

Lyrics:
Do you believe in magic
And if it’s magic
In a young girl’s heart
How the music can free her whenever it starts
If the music is groovy

Rate: ★★★★★ 105 ratings
Views: 87,533
Do you believe in the reality of magic and the magic of reality?

Lesson Plan II
Intrapersonal

Date: 12/8 to 12/10
Content Area: Spanish
Grade Level: 11 or 12

Applicable New York State Learning Standard(s):

- **LOTE Standard 1**: Students will be able to use a language other than English for communication.
- **LOTE Standard 2**: Students will develop cross-cultural skills and understandings.
- **ELA Standard 1**: Students will read, write, listen, and speak for information and understanding.
- **ELA Standard 2**: Students will read, write, listen, and speak for literary response and expression.
- **ELA Standard 3**: Students will read, write, listen, and speak for critical analysis and evaluation.
- **ELA Standard 4**: Students will read, write, listen, and speak for social interaction.
- **The Arts Standard 3**: Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.
- **The Arts Standard 4**: Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.
- **Social Studies Standard 2**: Students will use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments, and turning points in world history and examine the broad sweep of history from a variety of perspectives.

**Educational Goal/Outcome:** Students will be able to apply strategies, including graphic organizers, active listening, peer feedback, and self-assessment, in order to become successful in the classroom. Students will also be able to interpret the duality of literature and analyze how history, politics, and life influenced the writing of Gabriel García Márquez and Isabel Allende.

**Short-term Objectives: (In Spanish, Students Will Be Able To…)**

- Show their own perspective on duality of literature (KNOWLEDGE)
- Summarize and discuss García Márquez's life, the source of his plots and characters, and the forces that have engendered his narrative style (COMPREHENSION)
- Demonstrate the skill of active listening (APPLICATION)
- Compare the lives of Gabriel García Márquez and Isabel Allende (ANALYSIS)
- Create 2 journal entries that discuss the emotions they feel as citizens and revolutionary writers of Latin American countries during the Latin American Boom period and from where they draw their inspirations. Create 1 item of
correspondence between themselves and another Latin AmericanBoom writer. (SYNTHESIS)

Assess their own projects and the projects of their peers given a teacher-created rubric (EVALUATION)

Materials:

- White board and dry-erase markers
- Quote WS with questions*
- Diagram with explanation*
- Graphic Organizers*
- Learning Quest*
- Rubric*
- Multi-level resources for Gabriel García Márquez and Isabel Allende station^8
- Markers
- Colored pens
- Colored pencils
- Rulers
- Compasses
- Poster board
- Construction paper
- Staplers
- Tape
- Computers with access to the Internet and software, such as MS Word, MS PowerPoint, Inspiration, Kidspiration

Time: The entire lesson will last three instructional days of 90-minute blocks.

Introduction/Anticipatory Set/Review Previous Learning:

(May take place in English)

To spark students’ interest in the topic and make a relevant connection to their own lives, the teacher will play two video clips from Discovery Education Streaming. The video clips are part of a series entitled How to Study Cultures: How Beliefs and Values Define a Culture. One relates to Historical Events and one relates to Artistic Ability. (VISUAL, AUDITORY MODALITIES)

Since the video clips are meant to set the thematic tone for the lesson, the teacher will ask students to do a quick think-pair-share to brainstorm and describe how one

7 Materials denoted by * are teacher-created handouts/resources for students that will be featured after the lesson plan in full form.
8 Materials denoted by ^ are resources that will be delineated in full form in the Lesson Resources for Students that is featured after the lesson plan.
historical event influenced the US culture’s beliefs and values. While in these groups, they will also brainstorm and describe one way US art has conveyed a US cultural belief or value (COOPERATIVE LEARNING) The task will be written on the white board, and the students will be given access to the videos on individual computers, so that they may replay portions or pause the videos as necessary. (ADAPTATIONS/MODIFICATIONS)

While students are discussing, the teacher will monitor pairs to keep students on task, to offer assistance, and to evaluate their progress. (TEACHER FACILITATION; FORMATIVE ASSESSMENT)

Next, the teacher will pass out copies of the following quote from La verdad de las mentiras by author Mario Vargas Llosa: “En efecto, las novelas mienten—no pueden hacer otra cosa—pero ésa es sólo una parte de la historia. La otra es que, mintiendo, expresan una curiosa verdad, que sólo puede expresarse disimulada y encubierta, disfrazada de lo que no es.” The teacher will give students wait time, so that they can read the quote quietly to themselves. (INDEPENDENT LEARNING; ADAPTATIONS/MODIFICATIONS)

The teacher will then read the quote aloud to the class. (ADAPTATIONS/MODIFICATIONS) The students will be directed to discuss the questions, “How is it possible that novels could lie and express a curious truth at the same time? What could be the origin of this duality?” The teacher will note student effort and participation. (TEACHER-LED DISCUSSION; FORMATIVE ASSESSMENT)

Finally, the teacher will explain the notion of fiction’s veiled honesty and pass out the accompanying diagram. (VISUAL, AUDITORY MODALITIES)

Procedures:

(Will occur in Spanish at least 80% of the time)

1. The first activity will involve a showing of the 60-minute video La Magia de lo Real. The topics that are discussed will provide students with an introduction to García Márquez's life, the source of his plots and characters, and the forces that have engendered his narrative style in addition to the cultural diversity of the Caribbean and the history of Colombia. Before the showing, the teacher will ask students to take out their T-chart of Active Listening, so that they can remember to practice the skill during the video. In helping this goal, the teacher will provide a graphical organizer for students to use during the video to direct their focus to essential content and provide them a structure for note taking. After the video, the teacher will guide students in developing a class-wide graphical organizer on the board based on their individual observations.

2. The second activity will involve a Learning Quest. Students will have access to a classroom station where there will be a variety of multi-level resources relating to
Gabriel García Márquez and Isabel Allende. Before the activity, students will be provided with a copy of the Learning Quest and will be encouraged to ask any questions they may have. During the activity, the teacher will circulate to keep students on task, to offer assistance, and to evaluate their progress. The Learning Quest may be completed in pairs or independently. Students will need to alert the teacher before beginning the assignment as to their preference, and the teacher will determine the pairs.

3. The third activity will involve a Creation Station. At the Creation Station, students will receive the following instructions: “Imagine yourself as a revolutionary writer during the Latin American Boom. Consider the political events happening during this time. Write 2 journal entries that discuss the emotions you feel as a citizen of a Latin American country and from where you draw your inspirations. Then, develop 1 item of correspondence between yourself and another Latin American Boom writer. Place this within your mini journal. The structure may be informal. Incorporate images/sketches/artifacts to enhance the realness of the entries and correspondence.” To complete the activity, students will be encouraged to use their graphic organizer notes from the video and their Learning Quests. Examples of past student projects will be available at the Creation Station. A rubric that details student expectations for the project will also be distributed. Students will propose their ideas in their home groups first and then seek teacher approval/feedback. As students are working, the teacher will encourage peer assistance by building in times for peer feedback.

**Multiple Means of Representation:**

- Students are able to access content in a variety of ways during this lesson. The sources that the class will be working with include:
  - Video clips (Below level)
  - Quote WS (Below level)
  - Diagram with explanation (Below level)
  - Spanish full-length video with graphic organizer to guide notes (On level; English subtitles provided to aid below level students)
  - CNN News Article (Below level)
  - NPR News Article (On level-lower)
  - NPR Audio File (On level-lower)
  - YouTube video clips (Both on level-higher)
  - One introduction and two short stories from an anthology (On level)
  - 2 Memoirs (On level-higher)
  - Electronic print interview (On level-higher)
  - Stanford presidential lecture in print (On level)
  - On Point with Tom Ashbrook Audio Interview (On level)
  - Book divided into selections (Above level)
Multiple Means of Engagement:

- Students are provided with multiple pathways for learning. The various styles of engagement include:
  - Focused practice with feedback, Peer-assisted learning, Independent learning (Introduction)
  - Focused practice with feedback (Activity 1)
  - Option for either guided peer-assisted learning or guided independent learning (Activity 2)
  - Independent learning with opportunities to offer/receive feedback as needed (Activity 3)

- In addition, students are able to engage in different learning modalities:
  - Talking through ideas (Introduction)
  - Talking through ideas, writing/typing and physically representing (Activity 1)
  - Option for a personalized combination of talking through ideas, writing/typing, and/or physically representing (Activity 2)
  - Option for a personalized combination of writing/typing and/or physically representing [May be supplemented by talking through ideas during feedback sessions] (Activity 3)

Adaptations/Modifications:

It is crucial that all students are given supports to help avoid/eliminate barriers in the classroom setting. Therefore, adaptations/modifications that have not already been specified above, but which would be available to students when needed include:

- Documents with large print
- Magnifying sheets for books
- Enlarged writing utensils to ease grasping
- Universal Access features on Mac OS X (such as sticky keys, slow keys, mouse keys, cursor size, zoom, high-contrast, voice over, and flashing screen for alert noises)
- Text to speech software (Natural Readers capable of English and Spanish text)
- Audio-recording devices to enable oral completion of assignments
- Peer or adult note-takers or scribes for assignments
- Assignment modifications (such as adjusting length and/or content) in reference to specific learning challenges
- More specific, in-depth sets of instructions
- Increased segmenting of assignments
- One-on-one review sessions
- Color-coding
- Social stories and picture schedules
Reference materials in electronic and text format, such as English dictionaries, Spanish dictionaries, English-to-Spanish and Spanish-to-English dictionaries, Grammar helpers (English Grammar for Students of Spanish, 501 Spanish Verbs)

Management:

One technique of classroom management that I will use is teacher-determined mixed-ability groups/pairs to help ensure an even distribution of skills. In addition, teacher feedback will always be positive and specific, so that students are aware exactly what it is that they have shown success in or what it is that they need improvement in. This will serve as modeling for the students, so that they implicitly learn to be constructive critics.

Multiple Means of Expression:

- In this particular lesson, students will demonstrate what they have learned in diverse ways. They will:
  - Construct a class-wide graphic organizer by volunteering input
  - Generate responses to the learning quest in the form of drawings/printed images, written/typed/oral explanations
  - Have the choice to develop any of the following for the two entries and item of correspondence for the mini-journal activity:
    - Political cartoon
    - Protest song
    - Digital or hand-scribed personal monologue

Conclusion/Closure/Assessment:

The lesson will close with student presentations of the journal projects. Every student will receive rubrics to complete self-assessments and to anonymously assess his/her peers. After the teacher has read the peer-to-peer comments, the rubrics will be returned to the appropriate presenter, so that he/she may know what strengths were exhibited and have access to tips for improvement. In addition to the formative assessment of teacher observation and student responses during discussion that will occur throughout the three-day lesson, the teacher will also engage in summative assessment by evaluating student presentations and grading final products using the rubric.

Unit Resources for Students


Book Covers and Screen Captures of Websites

[Images of book covers and screen captures]
¿Tenía usted mucho contacto con Salvador Allende?
Tuve más cuando fue elegido presidente, porque mi padrastro fue nombrado embajador en Argentina y cada dos meses iba a Santiago para charlar con él. En aquellas ocasiones había una reunión familiar, generalmente en casa de Allende en Santiago o en su casa de campo.

¿El hecho de ser pariente de Allende le ayudó o le perjudicó?
Hubo un momento en el que me ocasionó problemas, después del golpe militar, cuando toda la familia Allende dejó Chile y yo me quedé. En aquella época mi nombre era muy llamativo. Fuera de Chile me di cuenta de que llamarse Allende era como tener un título de nobleza, era más o menos como llamarse

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Gabriel Garcia-Marquez turns 70

March 6, 1998
Web posted at: 3:05 p.m. EST (0005 GMT)

(CNN) -- Gabriel Garcia-Marquez, the creator of "magical realism," etched his name into literature history with such books as "One Hundred Years of Solitude" and "Love in the Time of Cholera." The winner of the 1982 Nobel Prize in literature is 70 on Friday.

He has chronicled the world of Macondo, a town built from Garcia-Marquez' imagination and probably influenced by his childhood in Colombia. Influenced by a rich heritage, Garcia-Marquez gives such a detailed account of the physical and moral collapse of the town, it's hard to believe that it doesn't exist.
Gabriel García Márquez: La Magia de lo Real

This major production delves into the world of One Hundred Years of Solitude and The Autumn of the Patriarch—the world of García Márquez—where historical riots and levitating grandmothers appear to be equally real (or unreal). Shot on the Colombian coast in Aracataca (Macondo), the Banana Zone, Ciénaga, and Barranquilla, and incorporating rare archival footage, the program features the author himself and the people of whom he writes. (Spanish, 50 minutes)

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Stanford Presidential Lectures in the Humanities and Arts

ISABEL ALLENDE

The Wandering Spirits of Isabel Allende

Like many of her fictional characters, Isabel Allende has spent her life traveling to and living in many places. She was born to diplomat parents in Lima in 1942, and when not in her Chilean homeland, lived in Europe, Lebanon and Bolivia. Following the 1973 overthrow of Salvador Allende, Chile's president and Isabel's uncle, she lived in exile in Caracas for three years.
Commentary: Meeting Gabriel Garcia Marquez

On Publication of Memoir, Katie Davis Remembers 1983 Interview

Listen Now:

All Things Considered, November 6, 2003

Some writers invent constantly, their creations sprawling outside the page. That is the way of Colombian Gabriel Garcia Marquez -- novelist, short story writer and now author of a long-awaited memoir, Living to Tell the Tale, which was published in English this week.

Twenty years ago, commentator Katie Davis had a chance to sit down with Gabriel Garcia Marquez. Afterwards she wasn't sure whether she had conducted an interview or participated in a piece of fiction.

"I was aware that Garcia Marquez had a habit of making things up during his interviews. He liked to give each journalist
On Point

with Tom Ashbrook

Listen Live

Today is Tuesday, December 9, 2008

Listen to this Show ""

Thursday, June 19, 2003 at 11:00 AM EDT

My Invented Country with Isabel Allende

The author of many books, celebrated best-selling writer and novelist Isabel Allende tells her own story in her new memoir “My Invented Country.” It is the story of her living in and living in exile from her homeland, Chile.

The military coup of September 11, 1973 in Allende’s native country, Chile, claimed the life of her uncle, Chilean leader Salvador Allende, and forced her and her family into exile. The terrorist attacks of September 11th, 2001 in her adopted country, the United States, found Isabel, once again, watching TV in horror.
Reflections

There are several types of potential barriers that are likely to arise in the kinds of lessons that I have created to make up my unit. For example, since it is a literature unit in foreign languages, students might encounter difficulties if they were below level in reading skills in Spanish, in English, or in both. With that in mind, I used the practice time theory of differentiated instruction. I therefore incorporated heavily guided practice in my Introduction/Anticipatory Set sections to set a solid foundation for the concepts that students would be addressing over the course of the entire unit in the readings.

Furthermore, I provided diagrams during both Introduction/Anticipatory Set sections, so that students who had difficulties in grasping abstractions would be guided by imagery and explanation. Furthermore, in line with differentiated instruction practices, I offered multilevel resources at the Learning Quest Stations, so that students had level-appropriate options for discovery and exploration. This was also beneficial to making my lesson more UDL, because it provided students with a degree of ownership over what they were doing/learning. My philosophy throughout the lesson was to encourage educational freedom within limits.

An additional technique I used was the strength-based approach, allowing students to employ media other than text at the Learning Quest Stations. In this way, they could supplement what they could read with what they could watch or listen to. At the same time, this worked well for students who might have verbal processing difficulties, because they were not limited to audio and video files. They always had the option to supplement those with text sources to confirm comprehension or to enhance it. At the same time, this enabled for further differentiated instruction, because the students were
encouraged to only employ these strategies when it would be beneficial for them to do so. It stimulated the use of embedded strategic information.

Acknowledging verbal processing difficulties and below level listening skills in Spanish, I used English subtitles on the full-length instructional videos. My reasoning was that students have a right to confirm comprehension or to enhance it in appropriate ways during the learning process. In addition, during times when students would be listening for information, such as during the “Do You Believe in Magic” video from YouTube and during the brief lectures/discussions, I employed the use of typed handouts and the white board in order to address both auditory and visual learners.

Because some students may have difficulties paying attention for long periods of time, I incorporated a variety of shorter activities and longer ones that could be segmented as needed. This helped me to ensure that the lesson did not grow monotonous. So that there were options for movement for attention-challenged learners and kinesthetic learners, I chose some activities that involved seatwork, some that involved learning stations, and some that would incorporate peer/teacher feedback. These areas were all in different locations. In addition, the culminating activity for each lesson involved a creative process that could start at the Creation Station and continue wherever students felt most comfortable, such as student desks/tables, the beanbag corner, the floor, or the computer area.

Another potential barrier that could arise in a traditional unit of this sort is heavy focus on lecture/discussion with little time afforded for students to engage with material to construct their own definitions and interpretations. For this reason, I balanced
lecture/discussion with independent/peer-assisted learning. I built in options for student input, though I did guide them by using techniques like the Learning Quest.

An additional UDL feature that was essential was teacher determination of groups, as to ensure mixed-ability compositions. I felt that this was necessary to provide my students with opportunities to expand their horizons by working with others that they may not normally consider. It was an incredible technique in guaranteeing students with chances for scaffolding and in fostering social interactions.