

# CHAPTER 8

## *Learning Experiences in the Native Languages*



**AS PART OF THE STANDARDS IMPLEMENTATION MOVEMENT**, the New York State Education Department published a series of resource guides for each of the seven learning standards. An integral component of these guides is learning experiences, submitted by teachers in the field. These learning experiences are rich in content, linked to the standards, and designed to help students become more independent in their thinking.

The learning experiences and student work samples in this chapter were submitted by native language arts (NLA) teachers. They are aligned with the New York State learning standards. The expectations of the teachers in creating these learning experiences include the development of those linguistic and cognitive abilities in all LEP/ELLs that will enable them to achieve the higher expectations of the standards and assessments. As research has demonstrated, those skills and concepts learned in one language serve as a reference point for development of a second language. Therefore, a strong native language arts instructional program integrating learning experiences and standards will facilitate the transfer of literacy skills into English and will develop the ability to complete increasingly complex academic tasks.

The outline of a learning experience is as follows:

- Title
- Learning Context
- Procedures
- Instructional/Environmental Modifications
- Materials and Supplies
- Assessment Tools and Techniques
- Time Required
- Student Work
- Reflection

The sample learning experiences offered in this chapter are helpful examples of possible ways in which the NYS native language arts learning standards may be integrated into bilingual classrooms. It is hoped that teachers and administrators will view these samples as a potential catalyst to give students enhanced opportunities to learn and achieve.

The following learning experiences are presented in this chapter:

<b>Title</b>	<b>NLA Standards</b>	<b>Level</b>	<b>Language of Instruction</b>
What Will Become of Us?	NLA 2 & 4	Elementary	Spanish
Holidays – Ramadan and Eid	NLA 1 & 3	Elementary	Bengali
What's in a Name?	NLA 1 & 2	Intermediate	Haitian Creole
What Is Courage?	NLA 3 & 4	Commencement	Chinese

# ¿Que será de nosotros?

(What Will Become of Us?)

**Native Language Arts: Spanish**

## LEARNING CONTEXT

Most of my students are native Spanish speakers from Central and Latin America, countries where the pumpkin (or variation thereof) is a vegetable that they eat. To familiarize these students with the cultural aspect of the autumn season and the holiday of Halloween, when pumpkins and jack-o-lanterns adorn yards, stores, and schools, we engaged in a pumpkin unit. We use pumpkins to compare sizes, weigh, carve, cook, and finally, plant the seeds. The academic spectrum in the classroom varies from students for whom this is their first formal educational setting to students who are proficient in both English and Spanish.

An important aspect of the unit is the language arts involvement through fictional and nonfictional literature. This learning experience encompasses one of the writing pieces of the unit. The students read and changed the conclusion to a fictional story. The lesson was designed to enhance the concept of sequencing, provide opportunity to practice the writing process, and present oral and written individual work in the native language of Spanish.

### Teacher's Reflection:

*“When at the beginning of the school day I am asked by several students, ‘Are we going to get to finish our stories today?’, then I know we’re onto something! This experience engaged all the students in the classroom. The different facets—sequencing, performing, writing, and narrating—allowed each individual student to participate in the process, regardless of their academic ability. Being able to use pumpkins in an interdisciplinary method for two weeks created a meaningful environment wherein the teacher and students were involved in an authentic learning experience.”*

ELEMENTARY

Standards and Performance Indicators

## NLA Standard 2:

### Listen and read to:

- Identify elements of character, plot, and setting in celebrated native language literary texts to understand author's message or intent;
- Apply knowledge of story structure, story elements, and key vocabulary to interpret stories.

### Speak and write to:

- Compare imaginative texts and performances to personal experience, prior knowledge, and cultural traditions;
- Create original imaginative texts in the native language with characters, simple plot, and setting.

## NLA Standard 4:

### Listen and read to:

- Get to know the writer and/or classmates and fellow listeners through personal narratives read aloud;
- Respect age, gender, and linguistic/cultural traditions of the writer.

### Speak and write to:

- Discuss the content of personal narratives with a partner to get to know the writer and each other;
- Share the process of writing with peers or adults.

### Submitted by:

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Freeport U.F.S.D.  
Freeport, NY

## PROCEDURE

### WHAT THE TEACHER DOES

- Brings in big pumpkin for viewing.
- Models how to complete graphic organizer on the basis of students' ideas and suggestions.
- Explains that the class will be reading a book in which the character finds several different objects and finally a pumpkin.
- Asks students to act out the ending sequence, using props provided.
- Creates a worksheet that will allow students to write down the sequence of objects in the story and to record sounds made. Teacher explains to students that they will add their own object/sound.
- Explains to students that they will be creating their own endings to the story, using all the objects/sounds and adding their own object/sound. (**Rough Draft**)
- Provides a checklist for students to revise their individual work. (**Revising**)
- Provides peer review checklist for peer conferences and evaluation of writing. (**Editing**)
- Encourages students to write their final piece, using suggestions and corrections. (**Publishing**)
- Asks volunteers to narrate their ending of the story.
- Reads the actual ending of the story.

### INSTRUCTIONAL/ENVIRONMENTAL MODIFICATIONS

- ✓ Students who are developing their writing skills recorded most of the information on their graphic organizer in drawings. The teacher acted as a scribe for students who are developing writers and who verbalized the ending to their stories.
- ✓ Students who completed their work were encouraged to assist others in the writing process.
- ✓ Models of classroom-size charts of the graphic organizer, a vocabulary list, and a Venn diagram comparing a jack-o-lantern with a pumpkin were kept on display throughout the learning experience to aid with spelling and vocabulary.

### WHAT THE STUDENTS DO

- ☼ Discuss uses of a pumpkin.
- ☼ Fill out their graphic organizers with individual ideas.
- ☼ Listen to the story, taking part in the repetition of sounds the objects make as the story progresses.
- ☼ One student will narrate the story as others act it out using props (boots, pants, shirts, hats, gloves, and pumpkin head) provided by the teacher.
- ☼ Complete the worksheet, using the story sequence and adding their own object and sound at the end of the list.
- ☼ Volunteers read their objects/sounds.
- ☼ Write a rough draft of a new ending to the story, using the story elements and their own objects/sounds.
- ☼ Read and revise work, using the checklist.
- ☼ Pair up and edit each other's work, using the checklist.
- ☼ Finish and illustrate their endings of the story.
- ☼ Perform a dramatic reading of their stories (video-tape, if possible).
- ☼ Discuss the comparison between their own endings and the actual ending of the book.



### RESOURCES

- Large pumpkin
- *La viejecita que no le tenía miedo a nada*, by Linda Williams
- *La calabaza más grande del mundo*, by Steven Kroll
- *Calabaza, calabaza*, by Jeanne Titherington
- Graphic organizers
- Worksheets
- Checklists
- Markers, chart paper
- Boots, pants, shirts, hats, gloves



## TIME REQUIRED

- This learning experience took approximately two weeks, during the native language arts block that lasts about an hour each day.
- Two days were spent discussing pumpkins to develop background information and vocabulary.
- Three days were spent reading, discussing, and sequencing (by acting out the story with props).
- One day was spent on creating/developing their ending object/sound.
- Students spent the next several days using the writing process to develop their final work. Teacher-student conferences, along with individual and peer reviews, were essential components of the process.



## ASSESSMENT PLAN

- Ongoing teacher observation
- Teacher-generated worksheets
- Graphic organizer
- Individual evaluation of draft copy
- Peer evaluation of revised copy
- Teacher-student conferences

## STUDENT WORK

### ¿Qué podríamos hacer con una calabaza?

se le corta dos ojos y una boca.

cortarle lo de arriba de la calabaza

aseverduces de calabaza

Podemos ponerle una boca adentro de la calabaza

aseverle una nariz.

las semillas que vienen de una calabaza las podemos sembrar.

A new ending for *The Old Woman Who Wasn't Afraid of Anything*

Bryan

	Si	No
1. All sentences begin with capital letters.		✓
2. All sentences end with a period.	✓	
3. All sentences make sense.	✓	
4. All sentences express an idea.	✓	

Un nuevo final para el cuento de *La viejecita que no le tenía miedo a nada.*

autor: Bryan

	Si	No
1. Todas las oraciones empiezan con letras mayúsculas.		✓
2. Todas las oraciones terminan con un punto.	✓	
3. Todas las oraciones tienen sentidos.	✓	
4. Todas las oraciones expresan una idea.	✓	

### What could we do with a pumpkin?

Cut eyes and a mouth in it.

Cut off the top of it.

Make sweets from it.

Put a candle in it.

Make a pie.

Put a nose on it.

We could plant the seeds from it.

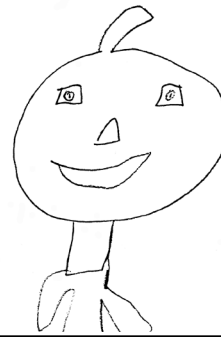
Put it by the door.



¿Qué será de nosotros entonces?

Escribe como termina el cuento. Usa el ultimo objeto que encontró y el sonido que hace.

¿que sera de nosotros?  
los dos Zapatonos que le  
hacian "pom pom pom", un pantalon que le  
hacia "fru fru fru", una camisa que le hacia "chas chas",  
dos guantes que le hacian "clap clap clap",  
un sombrero que le hacia "nod nod nod", y una  
calabaza que le hacia "Buu buu buu", y las  
invite a vivir con ella. Se hicieron amigos y despues  
la calabaza se hizo en una persona. Una vez la  
viejecita fue al bosque y se encontro dos ojos y se  
hicieron los ojos de la calabaza  
Dibuja la ultima página del cuento como tu lo escribistes.



- \*Proficient\*
- Establishes a sequence to support his ending
- used object, but not sound.
- Correct sentence structure - conventional
- Uses spelling
- Self-correction
- \*245, 09

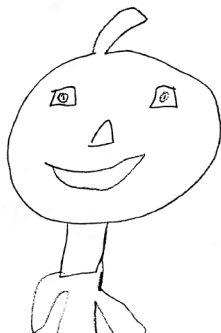
What will become of us then?

Write how the story ends. Use the last object she found and the sound that it makes.

What will become of us then?

She invited the two shoes that said "pom pom pom," a pair of pants that said "fru fru fru," a shirt that said "chas chas," two gloves that said "clap clap clap," a hat that said "nod nod nod," and a pumpkin that said "Buu buu buu" to live with her. They became friends, and after that the pumpkin became a real person. Once, the old woman went to the woods and found two eyes and they became the pumpkin's eyes.

Draw the last page of the story as you wrote it.



- \*Proficient\*
- Establishes a sequence to support his ending
- used object, but not sound.
- Correct sentence structure - conventional
- Uses spelling
- Self-correction
- \*245, 09

# Holidays: Ramadan and Eid

ELEMENTARY

## Native Language Arts: Bengali (Bangla)

### LEARNING CONTEXT

In this learning experience bilingual Bangla students learned how some holidays are celebrated in this country, and they shared their own experiences of celebrating *Eid*, an important holiday in Bangladesh for the Muslim people.

Students made a class book about *Eid*, after having read books about some of the important holidays celebrated in this country by different people.

On the basis of personal experience, students described and illustrated how they celebrated *Eid* in their native country and how they celebrate it now in this country. First they wrote in Bangla, and then they translated their writing into English.

The students used the writing process to create their narratives, and worked in small groups to evaluate their first drafts.

All narratives and illustrations were included in a class book that became a resource guide for other classes to use in learning about the holiday and the Bengali culture.

### Teacher's Reflection:

*"This experience incorporated various holidays so that the students could understand the differences among them. Their writing and illustrations made them feel proud to be able to express their feelings, and share their experiences.*

*The finished product, the class book, became a resource for the other classes in our school. It helped the other students in the building, as well as our staff and other personnel, become aware of an important Muslim holiday, and how it is celebrated around the world."*

## Standards and Performance Indicators

### NLA Standard 1:

#### Listen and read to:

- Interpret information by drawing on prior knowledge and experience from the home culture;
- Relate data and facts from informational texts to prior information and experience.

#### Speak and write to:

- Use appropriate native language structures, with age- and content-appropriate vocabulary;
- Use organizational patterns such as compare/contrast for expository writing.

### NLA Standard 3:

#### Listen and read to:

- Recognize the perspectives of others;
- Analyze ideas and information on the basis of prior knowledge, personal experience, and linguistic/cultural background.

#### Speak and write to:

- Use personal experience and knowledge to analyze and evaluate new ideas;
- Express opinions and make judgments that demonstrate a personal point of view.

#### Submitted by:

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Community School District 30  
New York, NY

## PROCEDURE

### WHAT THE TEACHER DOES

- Leads brainstorming discussion with students about holidays in the United States and their native country.
- Compiles a list of the holidays the students have identified.
- Reads aloud books on the different holidays.
- Creates two graphic organizers: a semantic map for important information and a Venn diagram to compare and contrast information.
- Uses the organizers to instruct students on how to write a first draft comparing and contrasting the way in which Eid was celebrated in their native country with the way it is celebrated here.
- Assigns students in pairs to translate their work into English.
- Creates small groups of four students each to help in editing each other's work.
- Facilitates the process of students' sharing their work orally with the rest of the class.
- Holds conferences with students as they create their final drafts.
- Assists in the process of creating the class book.
- Makes arrangements for other classes in the school to borrow the class book for use as a resource guide.

### INSTRUCTIONAL/ENVIRONMENTAL MODIFICATIONS

- ✓ Students worked in pairs—more proficient students in L2 worked with more proficient students in L1—to facilitate their writing in both languages and the translation of the essays.
- ✓ Students were assigned to groups of four for the purpose of peer evaluation.
- ✓ Whole class took part in making the class book.

### WHAT THE STUDENTS DO

- ☉ Respond to teacher's brainstorming questions about holidays in the United States and their native country.
- ☉ Listen to the books on holidays read aloud by the teacher.
- ☉ Respond to teacher's comprehension questions about the books read aloud.
- ☉ Use the information from the semantic map and Venn diagram to compare and contrast the holiday in the two countries.
- ☉ Use the writing process.
- ☉ Write a first draft of their essay, and draw an illustration related to the text.
- ☉ Work in pairs to translate their work into English.
- ☉ Share their individual works in small groups for feedback and editing.
- ☉ Participate in a conference with the teacher to obtain additional assistance, if needed.
- ☉ Share their individual works with the entire class.
- ☉ Assist in the process of creating the class book.



### RESOURCES

- *Ramadan*, by Suhaib Hamid Ghazi
- *Hanukkah*, by Miriam Nerlove
- *The Night Before Christmas*, by Clement Moore
- *Kwanzaa*, by Janet Riehecky
- Graphic organizers created by teacher
- Bangla/English dictionaries
- Construction paper
- Markers, crayons, pencils
- Paper, lined and white, for writing and drawing





## TIME REQUIRED

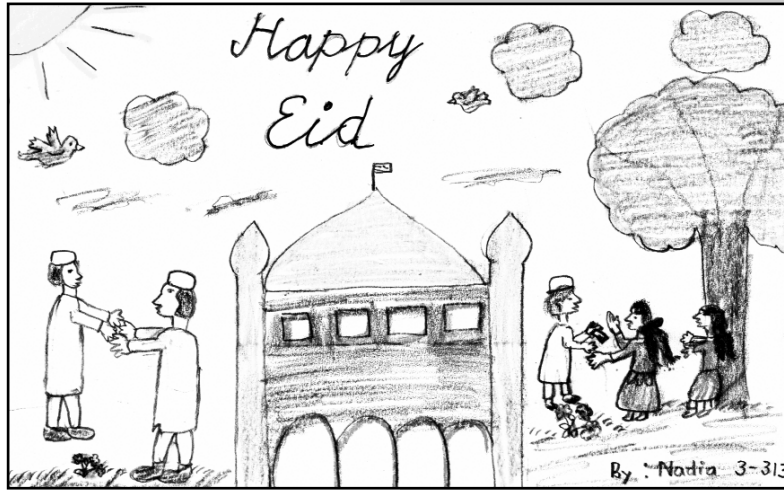
- **Planning:** One to two weeks to get the materials and supplies and decide on activities.
- **Implementation:** Two to three weeks, depending on the reading and writing proficiency of the students.
- **Assessment:** Ongoing throughout the development and implementation of the learning experience.



## ASSESSMENT PLAN

- Teacher directly observed students during all activities related to the learning experience, and made personal notes to facilitate the learning process.
- Teacher noted students' ability to work in groups.
- Teacher-student conferences were held, as needed.
- Portfolios of students' works were evaluated.

## STUDENT WORK



### ঈদ

রমজান মাসের শেষে আসে ঈদ। ঈদের দিন সকলে আঙ্গুরা গোসল করে নতুন জামা কাড়ি। সবাই মিলে ঈদের নামাজ কাঁতে মসজিদে যাই। সেখানে সবাই বেগলাকুলি করি ও বড়দের সাল্লাম করি। তারা আমাদেরকে টাকা দেয়। সবাই বাসায় বেড়াতে যাই এবং মজর খাবার খাই নোলাও রোস্ট ফিরনি। বাংলাদেশে স্কুল, কলেজ, আফিস সব ঈদের জন্য বন্ধ থাকে। এদেকে স্কুলে খোলা থাকে এবং সবাই বাসায় যেতে পারি না। এখানে আমার আত্মীয় বন্ধ। ঈদে বাংলাদেশে বেকী মজা হয়।

### Eid

After the month of Ramadan, comes 'Eid'. On Eid day we wake up early, take a shower and wear our new clothes. We go to the mosque to say a special prayer. After that we hug each other and greet the elders. They give us many as gifts. We go to visit everyone's house and eat delicious food like butter rice, roast chicken, rice pudding, sweet noodles. In Bangladesh everything is closed for Eid. But here we have school. I cannot visit everyone. Eid in Bangladesh is fun.

# What's in a Name?

INTERMEDIATE

## Native Language Arts: Haitian Creole

### LEARNING CONTEXT

In this learning experience, a group of fourth- and fifth-grade Haitian bilingual students of all levels of language ability were guided in a search to find out why they have names that are of European origin, although their ancestors were Africans. They were encouraged to focus on the reasons behind this cultural development.

Throughout the experience they had opportunities to name and rename objects and places, both imaginary and real.

This experience afforded them a better understanding of the multilayered web that has entangled the continents of Europe, Africa, and the Americas. One of the main objectives of the experience was to help the students acquire a new and balanced sense of who they are so that they could better reach their potential and shore up their self-esteem.

The “What’s in a Name” learning experience was closed with the presentation of a Haitian bilingual program play by the same name to a P.S. 22 school audience.

### Teacher’s Reflection:

*“This learning experience afforded me the opportunity to guide the students to construct a sizable body of historical and family knowledge in a relatively short amount of time. The curiosity and thirst for information aroused in them led to closer and more sustained collaboration on the part of their parents. Through probing about names of preceding as well as current generations, children discovered new branches on the family trees. Our repertoires of myths and taboos about names were expanded. Everyone touched by this learning experience came away richer. Students, parents, teachers, and audiences all have an enhanced appreciation for the symbolism of our names. The most important lesson for the children, however, is that with or without our African names in the Americas, we still rise; we still soar. That is more than adequate to foster in them a strong sense of pride and dignity.”*

Standards and Performance Indicators

## NLA Standard 1:

### Listen and read to:

- Plan or brainstorm sessions with peers;
- Locate and use library media resources in the primary language to acquire information.

### Speak and write to:

- Prepare and give presentations in the first language on informational topics;
- Take research notes in the native language, using note-taking process.

## NLA Standard 2:

### Listen and read to:

- Recognize social, historical, and cultural features in presentations of notable texts;
- Determine how the use and meaning of literary devices convey the author’s message or intent.

### Speak and write to:

- Present original imaginative texts in the first language, using rhyme, rhythm, and repetition to create an emotional or aesthetic effect;
- Create original imaginative texts in the primary language that use culturally appropriate linguistic conventions such as dialogue, rhythm, and rhyme.

### Submitted by:

**Amidor Almonord**, Haitian Creole Bilingual Teacher  
P.S. 22  
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Brooklyn, NY

## PROCEDURE

### WHAT THE TEACHER DOES

- Initiates discussions about names.
- Brings to light the uniqueness and importance of personal names.
- Poses the question “What link exists between names and language?”
- Guides students to explore and to better understand the impact of name-calling.
- Leads discussions on the importance of names to individuals and groups.
- Poses the question of importance of name to identity.
- Generates discussions about the meaning of names in the context of culture.
- Selects and provides to students a large number of related and appropriate reading materials.
- Selects vocabulary terms for focus and exploration.
- Helps students to summarize their learning.
- Assigns writing projects designed to help students further explore the concept of assigning names. These projects include: interviewing their parents about the names assigned to both generations; assigning names to places, objects, and imaginary characters; writing “I Am” poems and “What Happened to My African Name” essays.
- Guides and facilitates the development of a script about names of Africans in the Americas.
- Produces and directs the performance of the script.

### INSTRUCTIONAL/ENVIRONMENTAL MODIFICATIONS

- ✓ Modifications were made to accommodate different levels of language proficiency.
- ✓ Groups were set up so each would have proficient representatives of both English and Haitian Creole.
- ✓ To keep interest in learning at or near peak level at all times, concurrent translations and code switching were used more often than usual.
- ✓ To ensure that all students took part in the final presentation of the learning experience, we devised ways to assign specific roles, or duties, for each student to perform.

### WHAT THE STUDENTS DO

- ☉ Make drawings of slave boats.
- ☉ Trace the triangular slave trade routes on a large-scale international map.
- ☉ Identify the leg of the triangle called “the Middle Passage.”
- ☉ Use the map scale to approximate the distance of the Middle Passage between Africa and the Caribbean.
- ☉ Work with teacher to generate list of questions on the subject of name.
- ☉ Work with teacher to develop appropriate interview questions.
- ☉ Work with teacher to develop and improve ability to dialogue.
- ☉ Complete timelines based on the presence of Africans in the Americas at various stages of development.
- ☉ Work with teacher, in groups and individually, to draw maps and create backdrops.
- ☉ Work in groups to begin, develop, and complete assignments.
- ☉ Use the writing process in completing writing assignments.
- ☉ Research ways in which names get changed.
- ☉ Report research findings individually and/or as groups.
- ☉ Listen to classmates or teacher read, report, instruct, or project the next course of action.
- ☉ Initiate intergroup exchanges.
- ☉ Develop script with teacher and perform the various parts at the closing of the learning experience.





## RESOURCES

- Library and Internet access
- TV and VCR
- Camcorder and blank videocassettes
- Tape recorder and blank audiocassettes
- Yarn and twine
- Bamboo sticks
- Art paper for drawing maps and creating backdrops
- *Colonial Triangular Trade: An Economy Based on Human Misery*, edited by Phillis Raybin Emert
- *My Name Is María Isabel*, by Alma Flor Ada
- *If Your Name Was Changed at Ellis Island*, by Ellen Levine
- *My Black Me*, by Arnold Adoff
- *Malcolm X*, by Arnold Adoff
- *Bouki Ak Malis, Kont Ayisyen/Haitian Folktales* by Bob Lapierre
- *The Magic Orange Tree*, by Diane Wolkstein
- *Isn't My Name Magical*, by James Berry
- *How a Girl Got Her Chinese Name*, by Nellie Wong
- *I Am Phoenix*, by Paul Fleischman



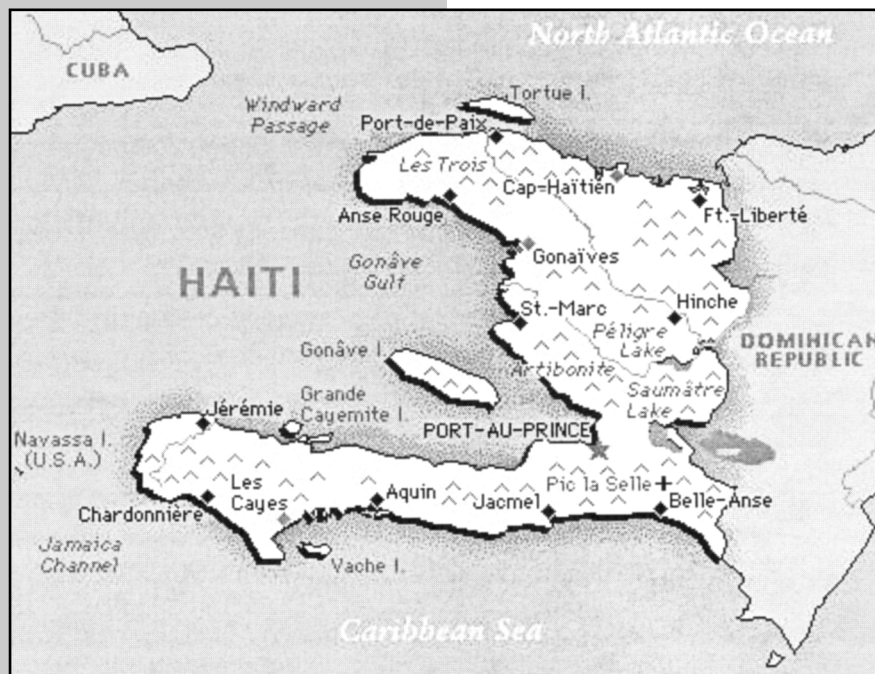
## TIME REQUIRED

- **Planning:** One week
- **Implementation:** Twelve weeks
- **Assessment:** Ongoing throughout implementation of the learning experience



## ASSESSMENT PLAN

- Teacher observations of student work
- Journals used for commenting on books and other texts
- Review of student note-taking skills
- Teacher-student conferences
- Creation of a “memento box” reflecting the student’s name and personal characteristics
- Appropriateness of use of Internet
- Taping and evaluation of class play



## Lè M Tande Non Mwen

Lè m tande non mwen  
Mwen santi m byen, Kè m kontan  
Men santi m fyè  
Mwen konnen prezans mwen konte.

Lè m tande non mwen  
Mwen konnen m pa envizib  
Mwen reponn prezan  
Mwen pre pou m anbrase lemon

Lè m tande non mwen  
Mwen konnen non sa a se pa m  
M santi mwen enpòtan  
Mwen santi san cho nan venn mwen

Lè m tande non mwen  
Mwen konnen mwen espesyal  
Mwen santi m gen anpil fòs  
Mwen san limit

Lè m tande non mwen  
Mwen konnen Steeven genyen yon plas espesyal  
Nan lemon antye  
Yon plas mwen ka rele chèmèt chèmètès.

## When Someone Calls My Name

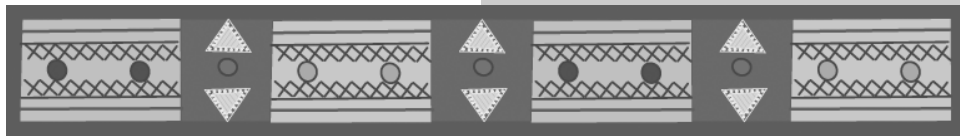
When someone calls my name  
I feel happy, excited  
I am proud  
I feel acknowledged.

When someone calls my name  
When someone knows I am there  
I come alive  
I get ready.

When someone calls my name  
I know it to be mine  
I know I am important  
I know I am alive.

When someone calls my name  
I know I am unique  
I feel strong  
I can reach for the stars.

When someone calls my name  
I know Steeven has a special place  
In the whole wide world



## Lè M Tande Non Mwen

Lè m tande non mwen  
M panse ak sa ki te rive zansèt mwen yo  
Lontan lontan  
M santi san Afriken nan venn mwen  
Lè m tande non mwen  
M konnen se mwen y ap rele  
Se yon sèl mwen menn ki egzite.  
Pa gen yon lot tankou mwen  
Lè m tande non mwen  
M santi mwen espesyal anpil  
Monn lan konble sèvo m  
M leve kanpe pou m fè fas ak defi  
Lè m tande non mwen  
Mwen tande zansèt mwen yo ap mande m  
awotvwa  
Pou m p ajam bliye sa yo te pase  
Pou m ka lib jodi a.

## When My Name Is Called

When my name is called  
I think about what happened  
Long ago to my ancestors.  
I feel the blood of Africans in my veins.  
When my name is called  
I know they are calling me.  
There is one me.  
Nobody is like me.  
When my name is called  
I feel my uniqueness.  
The world fills my mind.  
I rise up to meet the challenge.  
When my name is called  
I hear my ancestors begging me  
Not to forget what they went through  
For me to be free today.

# What Is Courage?

## COMMENCEMENT

### Native Language Arts: Chinese

#### LEARNING CONTEXT

One of the most challenging hurdles facing newly-arrived, adolescent English language learners is passing the Comprehensive Regents Examination in English in order to graduate from high school. As their native language arts teacher, I wanted to create an opportunity for these Chinese-speaking students to develop the critical thinking skills and writing ability to generate a standard essay of literary analysis, which is a major part of the examination, embedded in Task IV.

The students were expected to draw from rich literature in their native language. In addition, they were required to meet the standards (translated into Chinese) from the New York State rubrics used to evaluate the Task IV section of the examination (known as the critical lens essay).

Students learned step-by-step how to interpret the critical lens, how to choose two literary works appropriate to the topic, and how to develop format and style of a literary critique. Peer evaluation of the essays with the rubric enhanced their critical thinking skills, which in turn helped them improve their writing ability.

#### Teacher's Reflection:

*"This series of lessons provided extraordinary opportunities for students with varying language proficiency to explore the world of literature with the focus of generating a standard essay of literary analysis. Although the lessons and activities were conducted in a language other than English, the literary techniques and writing styles that students acquired through the whole process would inevitably help them to produce a satisfactory essay that meets the requirements for the English Regents. High motivation was visible throughout the activities. The students felt confident and better prepared. As one student put it, 'Now I am equipped with a hammer that will eventually help me crack a hard nut.'"*

### Standards and Performance Indicators

#### NLA Standard 3:

##### Listen and read to:

- Recognize and acknowledge various perspectives on issues of local, national, and world concern;
- Analyze and evaluate native language fiction including the development of a central idea or theme.

##### Speak and write to:

- Express opinions or make judgments in the native language about ideas and issues;
- State an opinion, or present a judgment, by developing a thesis and providing supporting evidence, arguments, and details.

#### NLA Standard 4:

##### Listen and read to:

- Discover multiple levels of meaning in the native language, articulated or unspoken;
- Share reading experiences to build relationships with a peer or adult, by discussing reactions to texts.

##### Speak and write to:

- Provide feedback by asking questions designed to encourage further conversation;
- Write and share personal reactions to experiences, events, and observations, using a form of social communication.

#### Submitted by:

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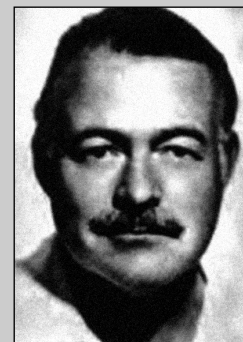
## PROCEDURE

### WHAT THE TEACHER DOES

- Opens with a question on the board, “What is courage?”
- Asks probing questions to facilitate understanding of the key word *courage*.
- Records students’ responses on a semantic map on the board.
- Summarizes the responses from the group brainstorm and introduces the quote by Ernest Hemingway, “Courage is grace under pressure,” taken from a critical lens question on Task IV of the English Regents Examination.
- Creates cooperative groups of four students of varying Chinese language ability and assigns roles for students to fill for the tasks required.
- Sets the stage for writing the analytical essay by asking, “Do you ever agree or disagree with your friends?”
- Uses their responses to introduce the topic of writing an essay of critical analysis.
- Provides a copy of the Task IV guidelines of the English Regents Examination with a Chinese translation on the back.
- Leads the class discussion of the writing process. Addresses the question of how to formulate a coherent, unified essay that meets the requirements of Task IV and uses appropriate sentence structure and vocabulary.
- Gives a homework assignment for which students are to write their responses in an essay form that meets the Task IV requirements.
- Pairs students for peer evaluation, providing them with a copy of the translated rubric for evaluating the Task IV essays; this evaluation will lead to student revision of their essays.
- Evaluates the final essay from each student, using the NYS rubric.
- Requires the students to write a second critical lens essay, choosing from a list of nine topics and following the same procedure.
- Evaluates students’ second essays and reflections.
- Posts the students’ essays on the class bulletin board.

### WHAT THE STUDENTS DO

- ☼ Brainstorm their understanding of the word *courage* and respond to teacher’s probing questions.
- ☼ Work in cooperative groups in assigned roles.
- ☼ Complete tasks related to critical lens statement, including brainstorming the statement and providing a logical interpretation of it in Chinese; decide on two literary works they have already read in Chinese that would best support the critical lens; and give reasons why they selected them.
- ☼ Report back to the whole class and write their findings on the board.
- ☼ Evaluate the cooperative groups’ reports as a whole class, and copy down the interpretations and possible literary works that would support Hemingway’s statement.
- ☼ Respond to teacher’s guided questions about how to write an essay of critical analysis.
- ☼ Take notes on the way a critical analysis essay should be structured.
- ☼ Write a first draft of a critical analysis essay, using their notes from class.
- ☼ Work in pairs to evaluate each other’s work, using the Chinese translation of the NYS Task IV rubric.
- ☼ Provide written and verbal feedback to their partners on ways to improve their essays.
- ☼ Revise their essays and submit them to the teacher.
- ☼ Choose another critical lens statement, and write a second essay of their own choosing.
- ☼ Present their essays orally and write a reflection on the entire learning experience.



*“Courage is grace under pressure.”*

Ernest Hemingway





## STUDENT WORK

### Translation of student work (with teacher comments):

In our daily life, it's not uncommon to hear people discuss about the courageous deeds. The word "courage" has been defined and redefined by many, ancient and modern, under various circumstances. Just as famous American novelist Earnest Hemmingway once stated: "Courage is grace under pressure". Here again, the author made a precise explanation of what the courage means in his point of view. To me this definition is not only unique, but also very true, I couldn't agree more.

Literary people are kind of reluctant to associate the word merely with the heroic deeds in the brutal battlefield. Courage can be displayed in the face of hardships and under great pressure as well. That kind of calmness, gracefulness and bravery displayed in dealing with ordeal is what Hemmingway means "courage". **Yes**

Many of these courageous examples can be identified in literature we read. In the classical Chinese novel *The Three Kingdoms* written by Guan Zhong Luo, the main character Liang Zhuge is portrayed to symbolized courage and wisdom. Evidence of his grace under pressure is numerous. In the episode of "Borrowing Arrows from the Enemy", Liang Zhuge exhibited his amazing wit and courageous grace. He simply used hundreds of soldiers and tens of boats loaded with hay for catching the arrows, he "borrowed" hundred thousand of arrows from his adversary Cao Chao, also a witty brave general who enjoyed three times more of soldiers than Zhuge and was much better equipped with armory. The entire episode showed the amazing wisdom of his planning of the action. However his grace under pressure was not overshadowed because any minute there was danger of counter-attack by his enemy. Yet he was all himself, delivering the command orderly, talking free, drinking his tea as usual. The grace he displayed at this crucial moment is courageous indeed! **Good example**

"Courage is grace under pressure." is further exemplified by the well-known classical Chinese character in *Journey To The West* by Cheng An Wu, who described his main character Wu Kong Sun as a perfect combination of wisdom and bravery. On the journey to west, Wu Kong acted as a protector of the monk Tang Zen, who was constantly besieged by evil spirits who believed that by eating the flesh of Zen, they would increase their evil power or become immortal. During the repeated fights with the "White Ghost", Zen and followers wrongly accused Wu Kong. They believed "the White Ghost" was not evil but an innocent human being. His master Zen even disciplined him and threatened to send him home. Under this tremendous pressure, Wu Kong was not overwhelmed by the situation; he did what he believed to be right regardless the misunderstanding of his master and fellow companions. Eventually the "White Ghost" was defeated and revealed its true form. In dealing with this cunning evil, if he was not all himself facing this complication, how could Wu Kong defeated the evil and protected his master? Wu Kong's wit, calmness and courage under critical moment fully displayed his grace under pressure.

Hemmingway's definition of courage is insightful. I thought, no matter in eastern literature or in western literature, there are plenty of vivid examples. I highly regard of this famous saying: "Courage is grace under pressure."

**Excellent**

"勇氣是在壓力之下的從容不迫"  
Courage is grace under pressure.

— Ernest Hemingway

勇氣

在我們的日常生活中,在我們的學習工作中,常常聽到人們談到“勇氣”。勇氣,古今中外,多少文人墨客,賢者哲人對它均作出精辟的詮釋。美國作家海明威說道,“勇氣是在壓力下的從容不迫”(Courage is grace under pressure),他給“勇氣”這個詞作出了一針見血的解釋。我非常同意他的觀點。

的確,勇氣不單只是在沙場上奮勇殺敵,在敵軍中衝鋒陷陣。它也在重重危機,巨大壓力下而能夠從容鎮定,揮灑自如,經得起形勢的考驗。真正的勇氣,也從這裡表現出來了。Yes.

在我們所接觸過的各類作品中,不乏一些具有這種勇氣的人。在羅貫中所寫的《三國演義》中,諸葛亮已成為智慧的化身。關於他的智慧故事更是舉不勝舉。在“草船借箭”,這個情節中,諸葛亮僅用數百兵士,能夠從那“一代奸雄”曹操的手中“借”得數十萬支羽箭,不能不說是大智,而在曹操大軍隨時都會出擊的危險時刻,諸葛亮還能談笑風生,那才叫作大勇。一種只有大智的人才有的大勇,在危機四伏的緊要關頭依然能鎮定自若,從容佈置,最終克敵制勝,這種氣魄正是海明威筆下的勇氣,與從容不迫的氣度。好例子

在《西遊記》這個家喻戶曉的故事中,吳承恩筆下的孫悟空是唐僧最勇敢的弟子。在與“白骨精”的週旋中,孫悟空在眾人的誤解之中,沉著的與白骨精鬥智鬥力。最終使白骨精原形畢露,也保全了師父唐僧的安全。这其中,若非有極大的勇氣,孫悟空又怎能與那白骨精週旋到底?吳承恩賦於孫悟空的那雙“火眼金睛”就是勇氣所形成的沉著,鎮定,才得以認清敵人的破綻。

海明威的格言“勇氣是壓力下的從容不迫”,他對“勇氣”作出十分恰當的解釋。我想,不論是東方文化,還是西方文化,都可以找到很多這樣的例子,可見海明威的觀點的確有他獨到之處,是至理名言。很好

