



“Who’s bad? Exploring Young Children’s Perception of Heroes and Villains in Literature”

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“Social emotions, such as compassion, embarrassment, shame, guilt, disgust, indignation, contempt, gratitude, awe, and admiration, are *action programs*, which produce social feelings and ideas as *scripts*.” (Pizzato, *Inner Theatres of Good and Evil*, 147)

Key Words: Inner Theatre, Good, Evil, Brain, Stereotypes, Viewpoints, Compassion.

Teaching Standards: [Appendix 1](#): Implementing Teaching Standards.

Synopsis

This Curriculum Unit is intended to have first graders explore supernatural figures from given stories by implementing some theater techniques, so that students are led to develop a better understanding of “good” and “evil” as depicted in the inner theatre of the brain. Students will engage in research/activities that make them aware of how some standard concepts can be unfair to certain people. By considering different perspectives of situations, learners will be encouraged to move from stereotypes (of good and evil) to develop more compassion towards others and make better choices socially, emotionally and academically.

I plan to teach this unit during the coming year in 2016 to two groups of 19 students in First Grade.

I give permission for the Institute to publish my curriculum unit and synopsis in print and online. I understand that I will be credited as the author of my work.

Introduction

Born and raised in Colombia, my native language is Spanish. I was fortunate to have been exposed to a second language (English) at a relatively early age (10 years old), which somehow facilitated the process of becoming bilingual. However, I do wish those methodologies used 30 years ago would have been more appealing, attractive and encouraging for me as a student. I perfectly remember having to memorize endless lists of vocabulary, grammar rules, spelling exceptions, etc., which were a real torture.

Children nowadays have better chances to acquire a second (or third, or fourth) language in more fun, interesting and effective ways. Exposure to new and improved technologies (interactive boards, apps in electronic devices, online resources, etc.), innovative methodologies and learning approaches, and better prepared instructors/teachers are factors (just to mention a few) that students can certainly benefit from and that can accelerate their language acquisition process.

In my experience, first as a learner and later as a teacher, I have always been curious about understanding the way the brain works, and attending the seminar “Supernatural Figures in Theater, Film and the Brain,” led by Dr. Mark Pizzato at the University of North Carolina at Charlotte, my interest in the topic has increased. I am now more aware of the importance of understanding the basics of the anatomy of the human brain and how it is related to the transmission of cultural information/knowledge, so that I can support my students’ learning processes more effectively. My experience as a language teacher and bilingual speaker has led me to be convinced that young children are not interested in learning a language that does not have a meaningful function. Since language acquisition, cognition and social awareness go hand in hand in young children, what I expect to get out of this productive journey with the CTI is to find ways to provide my students with more opportunities to communicate about what they know and what they want to know, as well as about their feelings and attitudes. The design and implementation of my curriculum unit should serve the purpose of exposing my students to a variety of contexts in which to use the second language.

School Setting / Demographics / Background Information

Oaklawn Language Academy - OLA - is a Spanish Immersion Magnet School in Charlotte. 529 children attend and identify primarily as African-American (56.6%), followed by Hispanic (33.5%), White (7.2%) and other (2.7%). 75% of the student population come from economically disadvantaged homes and receive subsidized lunches.

Our Spanish curriculum (K-8) is focused on developing students’ communicative skills (listening, speaking, reading and writing) starting at an early age by high exposure to the target language. Spanish Immersion students acquire the necessary language skills to understand and communicate about different subjects (Language Arts, Math, Social Studies, Science, etc.) set out in the Common Core and Essential Standards for each grade level. They follow the same curricula and, in some instances, use the same materials (translated into the target language) as those used in the non-immersion schools in CMS. Children learn to read the second language first.*(1)

I have been teaching for over 15 years to students of different grade levels (K-12) in Bogotá and the USA (NJ, VA and NC). This is my second year as a Spanish (Language Arts), Math and Social Studies (in Spanish) teacher at OLA. I currently have two first grade classes of 19 students each. Approximately 60% of the children in both groups are African American, 40% are Hispanic (mostly Spanish spoken at home) and 10% are White. There are a few EC students, two in one class and one in the other. Most of the students are on grade level. My challenge will be to lead all of my students to effective Spanish language acquisition and bring the minority who are below grade level to meet academic expectations.

Rationale

Reading Dr. Pizzato's *Inner Theatres of Good and Evil: The Mind's Stages of Gods, Angels and Devils* has expanded my knowledge and comprehension of how the brain's basic structures influence our unconscious perception of conflicts. Since I teach young children (6-7 years old), I am particularly interested in how differences in brain anatomy can have an effect on the evolution of cultural ideas in each generation as stated in chapter 1 (Neural and Pre-Historic Signs of the Divine): "The human brain has evolved an internal theatre of cooperating, yet competing forces, producing many external theatres--in art, religion, mass media, and other arenas. These theatres extend the *agon* (contest) of selfish genes to survive and replicate, through memes of compassion and cruelty, in the self's awareness of mortality and its desire for the Other as a transcendent, providential idea."*(2) Through analysis and discussions of Dr. Pizzato's book (such as the excerpt above) and other texts from our seminar, related to the topic of supernatural figures found in theater and in film, I have realized a great opportunity to enhance the world languages curriculum in my daily teaching practice, from which my students can certainly benefit by developing a better understanding of "good" and "evil" as depicted in the inner theatre of the brain.

Despite the fact that my students are at an early stage of their childhood, most of them (if not all) have already learned at home certain stereotypes of heroes and villains (as good and evil). By the time they start first grade, they have learned to associate "good" with morally right, with righteousness, with rectitude and approval, usually marked by happiness; and they associate "evil" with morally bad/wrong, with repulsion and discomfort, usually marked by anger/suffering - as defined by the *Oxford English Dictionary**(3) With my curriculum unit, I intend to expose my group of first graders to activities and exercises that make them aware of how some standard concepts can be unfair to certain people. I will teach them the importance of considering others' points of view and specific circumstances that can determine motivations, justification, and explanations for their actions. As Dr. Pizzato affirms in his book, "Our sense of good and evil relates to real, limbic emotions tied to the *homeostatic regulation* of our bodies, regarding what causes health or illness, in individuals and groups" (147). I have learned that these abstract concepts are tied to the parietal lobe development of inner imagery with connections to the emotional networks of the limbic system. This is how the idea emerged of having my first grade groups explore images of good and evil.

Developing reading skills is a foundational goal of our Spanish curriculum; children work with a wide variety of fiction and non-fiction texts since day one in kindergarten. Many of the books used in our lessons include characters that portray "good" and "evil," which are concepts

established by society to shape behavior, some represent what is right and some represent what is wrong. Rather than having my students take sides (based on experience, my assumption is that most of them will be inclined to relate to the good guys anyway), my ultimate goal is to have my students reflect on others' viewpoints and further explore/understand characters' feelings and reasons to act a certain way. In our seminar discussions and book readings, we analyzed how the inner theatres of good and evil have evolved culturally, starting from prehistoric cave art, as there is evidence of European prehistoric art of tens of thousands years ago showing a possible ritual theatre of animal and human forms interactions through cave walls. Then, we considered dramas by ancient Greeks and Egyptians involving the conflicts of immortal human and animal-human deities. We continued with medieval European dramas depicting devils and angels, followed by Renaissance theatre with a higher cognitive human morality, and then Romantic drama with its natural sublime forces, up to the present time in which characters who were considered "evil" in the past are becoming more socially accepted. Films like *Maleficent*, *Star Wars*, and *The Avengers*,*4 or video games like *Angry Birds*, *Wrecked Ralph*, and *Super Mario Bros*, or TV shows like *Once Upon A Time* and *Mighty Med* (Disney Channel- Disney XD) are good examples of this, just to mention a few. As Pizzato states, "Today, television shows and videogames bear various visions of angels, devils, witches and vampires, as good and evil forces that the popular audience believes, to some degree, nostalgically, fervently, or playfully" (180).

Explorations of the concept of supernatural figures in our seminar led us to gain information and a better understanding of the inner theatre in the brain, especially the left and right hemisphere functions, with the left more symbolic, verbal and analytical, focused on needs and the right more emotional, paradoxical and unconscious, more focused on desires*(4). Although these concepts might sound too complex for my young students, I feel I can transfer this knowledge to them in simpler and more concrete ways that they can relate to.

Being a language teacher I am aware that important parts of the parietal lobe and the temporal lobe relate to distinct functions of the left and right hemispheres of the brain. Broca's area and Wernicke's area are located in the left hemisphere and research (*5) supports the theory that these two regions are responsible for our use and understanding of language patterns (which applies to learning a new/foreign language as well). When it comes to learning, different functions of the brain are controlled by the different sides of it. The right hemisphere is crucial for spatial and visual abilities (including the creative use of metaphors) while the left hemisphere is fundamental for abstract and objective language. The creation and implementation of a drama center in my classroom (which will be described in detail ahead) will certainly contribute to spatial and visual extensions of my students' language acquisition process.

It is by having students do activities where they use theatre techniques like switching roles (e.g. male roles for girls, female roles for boys, as exercises in class), reading and imagining (e.g. describing an image for students to draw and then discussing similarities and differences in their individual ideas), performing roles with an assigned feeling (all characters will express anger, joy, sadness, fear, etc), or reading fragments of plays/stories out loud (recording their voices to later listen to themselves), students will be pushed to think about their thinking and learning process. They can then be better equipped to use their comprehension and communication skills, not only in the classroom but in other contexts of daily life as well.

The design and implementation of the curriculum unit, “Who’s Bad? Exploring Young Children’s Perception of Heroes and Villains in Literature,” will serve the purpose of enhancing the students’ communicative skills (both in the native and in the target language), boosting their integration of thinking processes and raising their awareness of responsibility with their own learning.

Content Objectives

As a teacher, I have always been puzzled by what goes on in the mind of a curious child. Research has proven the existence of a link between curiosity and learning; there is evidence of a brain chemical called dopamine that is activated when an individual becomes curious. By including a variety of kinesthetic activities from the inner theatre: empowering (making a character significant for positive/good), stereotyping (princesses are innocent, pure and naive) and becoming supernatural (being mindful of others emotions/feelings), which are engaging to students, they will increase awareness of good and evil preconceived ideas. Therefore, they will be more aware and alert to what they observe, not only with their eyes but with their senses, what they hear, feel, taste, smell, etc. I hope to stimulate and maintain their curiosity/interest in further exploring and learning, not only about the subjects I teach, but on other areas they might find worth do research by themselves. My interdisciplinary unit will enhance our dual language /immersion program curriculum in the classroom as students will be exposed to exercises that are applicable in different areas like literacy and social studies. They will also be encouraged to establish connections to their own experience and apply knowledge in real contexts different from the classroom.

The main content objectives are listed as follows:

- to have students explore images of good and evil (from their own Inner Theatres) in Literature.
- to gain a greater understanding and appreciation of others’ viewpoints.
- to provide students with opportunities to express themselves in Spanish and interact with peers in meaningful contexts.
- to have students communicate effectively when relating experiences and retelling stories read and heard (through theatrical skills in the classroom).

(See Appendix 1 for a complete list of the North Carolina Essential Standards in World Languages and Social Studies.)

Teaching Strategies

Learning Centers

Classrooms at OLA have special spaces called Learning Centers. These have been set up for students to work independently. Sometimes they do the work individually and sometimes they do it in groups. The subjects that currently have a Learning Center in my classroom are Math, Science, Physical Development (Fine Motor Skills) and Language Arts (vocabulary, phonemic awareness, reading fluency). For teaching this Curriculum Unit, I will create a Drama Learning Center. It will include a stage, puppets, costumes and varied clothing items/accessories, toys, stuffed animals/characters, microphones, and other related resources. It will provide children

with opportunities to further inquire into their perception of heroes and villains (good and bad), in relation to their own actions, and to express themselves in the target language in a more meaningful context. To create this Drama Learning Center I have requested our PTA to collaborate with donations of items mentioned above (permission from the administration and funding has been granted).

The main purpose of this drama learning center will be to have children act out stories, plays, or films taken from a selected list (see reading list for students), as well as others that students create on their own, since by physically pretending to execute specific actions the children's learning will be enhanced. In this space, students will be encouraged to use body movement, gestures, miming, sign language, and other physical activity, that can be combined (or not) with oral expression to communicate their concrete/abstract concepts regarding the topic.

According to Louis Cozolino, in *The Social Neuroscience of Education**(6), which we discussed in the seminar, the human brain is a social organ of adaptation. By adaptation, he means that the brain has evolved to interact with and learn how to navigate its environment for the sake of survival. By social, he means that humans have evolved to be linked and to learn from other brains in the context of emotionally significant relationships. Therefore, the brain has evolved to learn within a naturalistic setting in the context of meaningful group and interpersonal interactions. I find Cozolino's thesis particularly evident in my students when using the Drama Center in our classroom (which I have started implementing to try out some activities since the beginning of our seminar). When students are "in character" (by using puppets, costumes, masks, etc), they feel the confidence/freedom to express themselves in ways they would not do in their regular life. For instance, one girl, who is extremely shy and rarely ever speaks unless she is called upon, transformed into a bossy queen every time she wore her favorite gown from our costumes chest. Communication both verbal and non-verbal just happens spontaneously and naturally. (My students reproduce situations/conversations from stories read in class or they make their own.) Additionally, communication is meaningful and students are making connections to their previous experience and knowledge. One example of this is what happened when I wanted to take pictures of my students wearing their costumes for documentation. I asked one of them, who was wearing a black cape with a hood, to show his face for the photo. To this he replied: "Jedi don't show their face." I insisted and asked him to please show his smile and he again replied: "Jedi do not smile." Apart from making me chuckle and giving me a great anecdote to tell, more importantly, this child made me realize the powerful effect of acting/taking a role, as he put his real self "in pause" to let the character take over and have a voice. I have started to see how my students can benefit from exploring the use of theater techniques to be more aware of different perspectives of situations and make better choices academically, socially and emotionally.

Thinking Routines from the Visible Thinking Approach - Project Zero- Harvard University*(7)

The following three selected routines from the VISIBLE THINKING APPROACH will be used as strategies to activate/target specific types of thinking when working with a story, play or film.

1. SEE – THINK – WONDER

A routine for observing and describing skills (it stimulates curiosity and sets a stage of inquiry).

Core questions:

- *What do you see?*
- *What do you think?*
- *What does it make you wonder?*

It is important to emphasize with children the difference between “see” and “think,” by providing specific examples, as sometimes they might get confused by these two terms. Encouraging students to back up their answers with further explanations/reasoning is recommended.

2. BEGINNING, MIDDLE OR END

A routine for thinking creatively about options and for exploring cause-effect/sequencing.

Core questions:

- *If this “Artwork”, “story”, “event” is the beginning of a story, what might happen next?*
- *If this “Artwork”, “story”, “event” is the middle of a story, what might have happened before? What might be about to happen?*
- *If this “Artwork”, “story”, “event” is the end of a story, what might the story be?*

3. PERCEIVE, KNOW, CARE ABOUT.

A routine for getting inside viewpoints, for considering different perspectives around a topic, for brainstorming new points of view on a topic, character, question, etc. This routine asks students to step inside the role of a character or object. Students will need to be reminded that people think and feel differently.

Core questions:

- a. What can the person or thing perceive?*
- b. What might the person or thing know about or believe?*
- c. What might the person or thing care about?*

The regular use of these routines can be integrated as part of lessons; the more students use them, the more they will get in the habits of listening to others and further exploring on a topic.

I initially considered including five Thinking Routines not only the three mentioned above; however after piloting some activities in the classroom, I realized it was a bit too ambitious. My recommendation is that for the implementation of this full Curriculum Unit, for a more practical dynamic in class, it will be more effective to have my students master the use of a few thinking routines first and once they are used to those, others will be introduced.

Socratic seminar

“Circle time” is the space in our lessons when the teacher ensures that every student gets a chance to share his/her thoughts. Both children and teacher sit on the carpet in a circle facing the center; the students take turns to speak while others listen. Students are reminded of the

importance of respect: there is no right or wrong answer; all opinions are valuable. This strategy is known as Socratic Seminar and has been defined as dialogue about a text/topic with an intellectual and collaborative character, which is facilitated with open-ended questions*(3).

The teacher acts as the facilitator to guide the discussion using a specific set of questions (described above). With such young learners as first graders, it is important to help them start their conversation (as they might not be familiar with ways to connect information) and guide them to avoid repetition of ideas. Some more examples of questions have been included in the resources list. For most effective results, due to students' attention span at this age, this activity is recommended for a maximum of 15-20 minutes. When a Teaching Assistant (TA) is in the classroom, the class of 20 students can be divided into two groups of 10, and each adult can guide one of the groups. It is strongly recommended that ideas are recorded in charts and posted in the classroom as documentation and as a visual reference for students.

Interacting with peers is fundamental for the development of children's social skills, thus having a formal space-time in class for my students to exchange/share ideas, opinions and experiences where they learn to value what others have to say, and others listen to and value what they have to say (transferring this to their personal experience), is the ultimate goal of the teaching strategies already mentioned. These strategies are in perfect synchrony with some elements and cognitive-affective functions of the Inner Theatre*(4), such as the inner character (mask) element of neural networks, whose function is self-awareness in the mirror, or the actor element whose function is the inner knowledge and construction of self through what others believe, or the director element whose function is the sense of the other's viewpoint. They all allow the brain to take a new perspective, which is exactly what my first grade groups can benefit from in relation to their own inner and outer theatres of family and social networks, moving beyond stereotypes of good and evil and becoming mindful of others' viewpoints.

Classroom activities

At OLA, first grade students have 55-minute Spanish lessons daily, our curriculum is Reading based and we follow the textbook LECTURA by McGraw-Hill, which contains fiction and non-fiction stories with characters and situations that students can relate to. The LECTURA Series presents guided instruction/guided reading that encourages teachers to model strategic thinking, questioning, clarifying, and problem solving strategies for students as they read together with the teacher (the reciprocal-teaching model, Anne Marie Palincsar); we teachers can work with small groups of students of different ability levels, closely observing them as they read and providing support specific to their needs.

This Curriculum Unit contains five lessons that have been designed to provide students with opportunities to interact in the target language (Spanish). The chosen story from the Lectura Series is "Little Red Riding Hood and The Paper Moon" by Aída E. Marcuse (Unit 2, Book 5), which is a different version of the classic original tale by the Grimm Brothers. However, any story can be easily adapted and used for this purpose.

Lesson 1

Objectives

NL.CLL.1.1 Use single words and simple, memorized phrases to express needs, preferences, and feelings.

NL.CLL.1.3 Use a variety of verbal and non-verbal communication strategies to ask memorized questions and express ideas or thoughts with prompting and modeling.

Teaching Strategy

Visible Thinking Routine: I See--I Think--I Wonder

Graphic Organizer

Cooperative Learning

Purpose

To raise students' curiosity about characters and anticipate their roles in the story.

Teacher Input

Teacher tells students the title of the story and presents an image where all the characters appear. Teacher explains to students that together we all will create a chart showing what we see, what we think and what we wonder when observing this image. Students' answers will be recorded on the chart and it will be displayed in the classroom during the unit. Students will be encouraged to add information under each column, especially responses they will find for their questions in the I Wonder section. The chart will be used as a visual reference for both students and teacher.

Guided practice

Teacher writes down on a large chart with four columns as follows: I See, I Think, I Wonder, the statements provided by the students. The fourth column will be saved to record later the information they find out/learn about throughout the unit (answers to statements on the I Wonder column).

Independent practice

Each student will be provided with one mask of a character in the story. Teacher will explain to students that they will find another student with the same mask and they will take turns to imitate one another.

Assessment

Students share their ideas/opinions and Teacher records students' responses making sure these are appropriate.

Lesson 2

Objectives

NL.COD.1 Use the language to engage in interpersonal communication.

NL.COD.1.1 Carry out simple exchanges of information using memorized content vocabulary.

Teaching Strategies

Socratic seminar

Guided reading

Visible Thinking (VT) Routine: Perceive – Know – Care about

Collaborative learning

Purpose

To develop more compassion towards others and more understanding of their feelings/opinions.

Teacher Input

Teacher guides the reading of the first act of the story “Little Red Riding Hood and The Paper Moon” by Aída E. Marcuse (LECTURA Series, Unit 2, Book 5). Teacher asks for volunteers to take turns to read out loud each character part while wearing a costume (cape for Little Red Riding Hood, hat for Bear, ears & snout for Wolf, wig for Mom). Teacher asks questions to check comprehension.

Teacher guides the discussion using the Core questions for the VT Routine chosen:

- a. What can the person or thing perceive?
- b. What might the person or thing know about or believe?
- c. What might the person or thing care about?

Teacher reminds students to think as the characters assigned. Students are encouraged to step inside a role of a character and answer as if they were that character.

Guided practice

Discussion about possible reasons why characters act in a certain way. Students are “in character”; the answers they contribute are given by their character, not by themselves.

Independent practice

While wearing the costume, students will be asked to say their part showing different emotions, such as laughing, crying, being angry, etc.

Assessment

Plenary: Students will share feelings about their experience while being “in character.”

Observation: Teacher to listen and take notes of correct responses.

Lesson 3

Objectives

NL.CLL.1.3 Use a variety of verbal and non-verbal communication strategies to ask memorized questions and express ideas or thoughts with prompting and modeling.

NL.CLL.2.4 Interpret phrases, commands, simple questions and descriptions that are presented with accompanying gestures, intonations, and other visual and auditory clues.

Teaching Strategies

Graphic organizer (Venn diagram)

Guided reading

Collaborative learning

Purpose

To share what can be done to avoid bullying behaviors to others (that might be considered unpopular, ugly, nerdy, etc. due to stereotypes) and why.

Teacher input

Reading the second act of the story, “Little Red Riding Hood and The Paper Moon,” by Aída E. Marcuse (LECTURA Series, Unit 2, Book 5). Teacher will have a set of puppets of the characters and will have children take turns to read the story and act it out with the puppets. Teacher will check comprehension by asking questions.

Review how characters can have different points of view and reasons to make specific decisions in certain moments. Discuss how Little Red Riding Hood and the Wolf are alike and how they are different. Teacher emphasizes that one character is not better than the other if we understand their different viewpoints and motivations (but one of them might still be dangerous to the other).

Guided practice

Completing a Venn diagram together as a group, while comparing and contrasting viewpoints and personality traits of two given characters. For example, Little Red Riding Hood is content/joyful. (Teacher needs to point out that we know this because she seems to be in a good mood, and teacher asks possible reasons why--probably because she will see her grandma.) The Wolf is grumpy/cross. (Teacher needs to point out that we know this because he seems to be in a bad mood and teacher asks possible reasons why--probably because he is hungry.) Both characters are going to the grandma’s place. (Teacher writes examples that serve the purpose of the model for students.)

Independent practice

Students complete their own Venn diagram, while comparing and contrasting other characters from the story. Children can make their own puppets of these characters with outlines provided by the teacher. Then they can use the puppets in the closing activity (assessment) when they share their recorded ideas with the class.

Assessment

Observation. Have some volunteers share their recordings in their graphic organizer.

Lesson 4**Objectives**

NL.CLL.3 Use the language to present information to an audience.

NL.COD.1 Use the language to engage in interpersonal communication.

NL.COD.2 Understand words and concepts presented in the target language.

Teaching strategies

Cooperative learning

Technology: video recording

Visible Thinking Routine: Beginning, Middle or End

Purpose

To have students step inside a character's role or put themselves into others' shoes to better understand their emotions/feelings/viewpoints.

Teacher Input

Teacher tells students they will work in groups to create a new ending for the story that is equitable/impartial/fair for all the characters, or students will create an additional part of the story (beyond its ending) with an equitable/impartial/fair ending for all the characters. Children will be provided with costumes or puppets to prepare their presentation.

Guided practice

Teacher guides the discussion using the Core questions for the VT Routine chosen: Beginning, Middle or End (see teaching strategies). Teacher encourages children to explain reasons for their chosen ending.

Independent practice

Children will be given time to practice in groups their performance before they are video recorded. Students will see their own video and share their comments/ideas about it before they perform for the class.

Assessment

Presentations, observation, discussion.

Lesson 5**Objectives**

NL.CLL.3 Use the language to present information to an audience.

NL.COD.1 Use the language to engage in interpersonal communication.

NL.COD.2 Understand words and concepts presented in the target language.

Teaching strategies

Technology: Watching short videos/fragments of videos

Acting out in small groups

Socratic seminar

Purpose

To create a short sketch of a given story (*Little Red Riding Hood and The Paper Moon*) depicting what they have learned about viewpoints in this unit.

Teacher Input

Teacher presents to students a short video (or a fragment of a video) of Little Red Riding Hood in its original version and another version from the wolf's perspective (see resources). Teacher will encourage children to compare the two versions expressing what they think that characters

feel/think/want. Resources like masks, costumes, puppets, etc., will be provided to students. They can work in groups or individually.

Guided practice

Discussion about perceptions of characters in the videos. Teacher makes a list of (similarities/differences) between characters mentioned by students. This list can be displayed as a visual reference.

Independent practice

Students will prepare and practice in groups their final presentation. Teacher will assist students if needed.

Assessment

Observation. Students perform their sketch/play. Parents will be invited as audience.

Culminating activity: Inviting parents to come see the performances. For more effective logistics with the performances, it is recommended that not all parents come at the same time, but in small groups.

End Notes

*(1) <http://schools.cms.k12.nc.us/oaklawnMS/Pages/LanguageImmersionFAQs.aspx> school webpage -Oaklawn Language Academy-.

*(2) Pizzato, Mark. *Inner Theatres of Good and Evil: The Mind's Stages of Gods, Angels and Devils*. Page 25.

*(3) www.oed.com . Oxford English Dictionary Online -OED-. Oxford University Press.

*(4) Inner Theatre of the Brain chart – with “elements” added by Pizzato to research by Lieberman, Baars & McGilchrist. Presented in the seminar and now published in: Mark Pizzato, *Beast-People Onscreen and in Your Brain* (2016).

*(5) Cai and Haegen.

*(6) Cozolino.

*(7) Project Zero from Harvard University.

List of Materials for Classroom Use

LECTURA Textbook Series. Acosta, M. Escamilla, K. Hasbrouck, J. Lira, J.R. Cavazos, S. Villamil, J. DeVillar, R. New York: MacMillan, 2005. Books 1 to 5. First grade. Sets of textbooks with guided instruction/guided reading for teachers to model strategic thinking and problem solving strategies in students as they read together with the teacher or independently.

All stories contained in these textbooks or any other that teachers consider relevant in their subject can be adapted to this curriculum unit.

www.raz-kids.com

Online reading program with interactive eBooks that are leveled and designed to accurately and reliably measure text complexity to support differentiated instruction. This system follows guidelines from the Common Core State Standards (CCSS).

Reading List for Students

Bitman, Clara. *La Rana, El Sapo, El Topo y El Pato (The Toad, The Frog, The Hedgehog and The Duck)*. Contained in *LECTURA Textbook Series*. New York: MacMillan, 2005. Book 3. First grade. A story presented as a play in which the main characters are animals that are somehow mean to each other, but there are reasons why they act that way.

Marcuse, Aída E. *Caperucita. Roja y La Luna de Papel (Little Red Riding Hood and the Paper Moon)*. Contained in *LECTURA Textbook Series*. New York: MacMillan, 2005. Book 5. First grade. A recreation of the classic Little Red Riding Hood, but in this version the story becomes a play in which the wolf seems tamer and Little Red Riding Hood seems more mischievous. She also has a bear friend who is a forest ranger and protects her.

Rincón, Hilda. *La Infantina Está Enfadada (The Little Princess is Angry)*. Contained in *LECTURA Textbook Series*. New York: MacMillan, 2005. Book 5. First grade. A story about friendship or rather the lack of it, which is the cause of the princess' anger. She is like any other girl and all she wants is that her parents allow her to interact with other children.

Bibliography for Teachers

Cai, Q., and Vander Haegen, L. "What can atypical language hemispheric specialization tell us about cognitive functions?" *Neuroscience Bulletin*, 31.2 (2015): 220-226. Doi: 10.1007/s12264-014-1505-5. This article reviews a series of research on the relationship between language and other cognitive functions by examining their functional co-lateralization.
<http://link.springer.com/article/10.1007%2Fs12264-014-1505-5#/close>

Cozolino, Louis. *The Social Neuroscience of Education: Optimizing Attachment and Learning in the Classroom*. New York: Norton, 2013. This book shows how an understanding of social neuroscience--the ways in which our brains are hardwired to connect with others--can inform, impact and radically change our approach to education.

Pizzato, Mark. *Inner Theatres of Good and Evil: The Mind's Stages of Gods, Angels and Devils*. Jefferson, North Carolina: McFarland, 2011.

"Project Zero from Harvard University." This webpage shows a compilation of thinking routines for teachers, school leaders and administrators in K-12 schools who want to encourage the development of a culture of thinking in their classrooms and schools.
http://www.visiblethinkingpz.org/VisibleThinking_html_files/VisibleThinking1.html

APPENDIX 1

COMMON CORE WORLD LANGUAGES STANDARDS NORTH CAROLINA NOVICE LOW/MID PROFICIENCY LEVEL

Brief summary of the three strands:

Connections to Language & Literacy – CLL (Comparisons)

The world language being studied, referred to as the target language, helps students develop a greater understanding and insight into the nature of language and culture, including their native or first language. These comparisons, along with the three communication modes, blend together to focus students on language and literacy.

Connections to Other Disciplines-COD (Connections)

Studying a world language involves making connections with other academic disciplines, formally and informally. Within the communication skills, the language arts of reading, writing, speaking, and listening are utilized. As students learn about numbers and currency, mathematics and economics are included. All of social studies is part of culture, as are the arts, health, physical education, and science. Career and technical skills in these areas are also drawn on, and technology is woven throughout world languages as a resource for materials and a means of expression and presentation.

Communities – CMT (Communities)

Students preparing for success in the 21st Century need to access knowledge and information from other communities, and use that information to function well with people from diverse backgrounds.

NL- Novice Proficiency Level

CLL- Connections to Language and Literacy

NL.CLL.1 Use the language to engage in interpersonal communication.

NL.CLL.1.1 Use single words and simple, memorized phrases to express needs, preferences, and feelings.

NL.CLL.1.2 Use culturally appropriate greetings, farewells, apologies, and expressions of courtesy.

NL.CLL.1.3 Use a variety of verbal and non-verbal communication strategies to ask memorized questions and express ideas or thoughts with prompting and modeling.

NL.CLL.2 Understand words and concepts presented in the language.

NL.CLL.2.1 Understand the meaning of simple, spoken greetings, in the target culture and the students' culture.

NL.CLL.2.2 Understand the meanings of spoken words that are similar to those in the students' language.

NL.CLL.2.3 Identify written words and phrases that are similar to words and phrases in the students' language.

NL.CLL.2.4 Interpret phrases, commands, simple questions and descriptions that are presented with accompanying gestures, intonations, and other visual and auditory clues.

NL.CLL.2.5 Recognize vocabulary and syntax of single words and simple memorized phrases in the target language.

NL.CLL.3 Use the language to present information to an audience.

NL.CLL.3.1 Use single words and simple, memorized phrases in presentations to identify the names of people, places, and things.

NL.CLL.3.2 Use the language to recite memorized poetry and songs from the target culture.

NL.CLL.3.3 Use appropriate pronunciation to present memorized phrases.

NL.CLL.4 Compare the students' culture and the target culture.

NL.CLL.4.1 Compare behaviors, such as gestures and greetings, in the target culture and the students' culture.

NL.CLL.4.2 Recognize cultural expectations of people in both the target culture and the students' culture.

NL.CLL.4.3 Recognize examples of cognates and loan words.

COD - Connections to Other Disciplines

NL.COD.1 Use the language to engage in interpersonal communication.

NL.COD.1.1 Carry out simple exchanges of information using memorized content vocabulary.

NL.COD.1.2 Use single words and simple, memorized phrases to express classroom needs, preferences, and feelings.

NL.COD.2 Understand words and concepts presented in the language.

NL.COD.2.1 Understand how to respond to simple, memorized questions in the target language that focus on key concepts in classroom activities and different content areas.

NL.COD.2.2 Compare the vocabulary of the target and students' language in different content areas.

NL.COD.2.3 Recognize words in groups from other disciplines.

NL.COD.3 Use the language to present information to an audience.

NL.COD.3.1 Use single words and simple, memorized phrases, such as those for weather, days of the week, months, seasons, numbers and daily classroom activities, to present to an audience.

NL.COD.3.2 Use single words and simple, memorized phrases to name common objects and actions related to other disciplines.

NL.COD.3.3 Use readily available technology tools and digital literacy skills to present in the target language.

NL.COD.4 Compare the students' culture and the target culture.

NL.COD.4.1 Identify tangible products related to the home and the classroom in both the students' and target cultures.

NL.COD.4.2 Recognize examples of cognates and loan words from the target language in other disciplines.

CMT - Communities

NL.CMT.1 Use the language to engage in interpersonal communication.

NL.CMT.1.1 Use single words and simple, memorized phrases to carry out simple interactions with people from the target culture or with communities of learners of the same target language.

NL.CMT.1.2 Use simple communication strategies from the target culture, such as greetings and expressions of courtesy.

NL.CMT.2 Understand words and concepts presented in the language.

NL.CMT.2.1 Recognize single words and simple, memorized phrases from media in the language community.

NL.CMT.2.2 Recall simple, spoken expressions and memorized phrases commonly used in target language communities.

NL.CMT.3 Use the language to present information to an audience.

NL.CMT.3.1 Identify arts, sports, games and media from the target culture.

NL.CMT.3.2 Understand roles in school or community traditions related to the target culture.

NL.CMT.4 Compare the students' culture and the target culture.

NL.CMT.4.1 Recognize simple language that communicates knowledge of the target language and cultures to others.

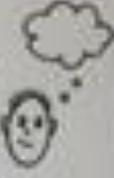
NL.CMT.4.2 Use simple, appropriate gestures, body language, and cultural practices.

NL.CMT.4.3 Recognize simple patterns of behavior or interaction from the target culture.

NL.CMT.4.4 Identify products from the target cultures that are used globally.

APPENDIX 2. Graphic Organizers.

I See- I Think- I Wonder Chart

Yo veo  (I see)	Yo pienso  (I think)	Yo me pregunto  (I wonder)

Venn Diagram

