

**LISTENING TO THE VOICES OF THE CARIBBEAN: INTRODUCING CARIBBEAN  
CHILDREN'S LITERATURE INTO THE ENGLISH CLASSROOM IN PUERTO RICO**

**By**

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# **LISTENING TO THE VOICES OF THE CARIBBEAN**

## **Abstract**

This study assesses the general knowledge eighth graders from Western Puerto Rico have of their neighboring Caribbean islands. It also examines interests and provides a base for the material selected for the creation of a teaching unit integrating Caribbean Children's Literature following the standards set forth by the Department of Education and fulfill the mission of the English Program. Data was collected through a student questionnaire and the results show that participants do have general knowledge about the neighboring Caribbean islands, and this information was taken into consideration to construct the unit. In addition, the results revealed there are certain topics, genres and activities students preferred when reading literature and these must be taken into account when developing the English curriculum. This unit allows students to explore and discover "others" through multicultural literature in the English classroom.

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### **Resumen**

Este estudio evalúa el conocimiento general que poseen un grupo de estudiantes del octavo grado del área oeste de Puerto Rico acerca de las islas vecinas del Caribe. Además, examina sus intereses y provee una base para el material seleccionado para la creación de la unidad integrando Literatura Caribeña para niños. Data fue recolectada a través de un cuestionario y los resultados demostraron que los estudiantes poseen algún conocimiento general sobre las islas vecinas del Caribe y esta información se tomó en consideración para el desarrollo de la unidad. En adición, los resultados revelaron que hay ciertos temas, géneros literarios y actividades los estudiantes prefieren realizar cuando leen literatura y estas preferencias deben ser tomadas en cuenta cuando se desarrolla nuestro currículo para la clase de inglés. Esta unidad permite que los estudiantes exploren y descubran la otredad a través de la literatura multicultural en el salón de inglés.

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### **Dedication**

I would like to dedicate this work to all the special women in my life. First and foremost to my dear mother, for supporting me and respecting me in all my decisions; I love you Mami with all my heart. To my sister Yanira, sis you are a strong, smart and hardworking woman; I admire you and love you deeply. Also, to my close friends, Marién, Alexandra and Giselle you are all wise and wonderful woman. You are very important in my life and I wish you can be able to achieve all your goals and dreams. “Nenas” let this diamond shine until the end of times. To my friend Iliana, you are a brave, determined and special woman, I thank you for supporting me from afar. To my long time friends, Maritza, Verónica, Sharon and Sandra, even when we do not see each other that often, I know you wish me the best and I am thankful for always having me in your thoughts. Finally, I would like to dedicate this work to my dear “Tia Gladys.” Tia you left this world at a very difficult time for me, but I will always remember you as the great storyteller you were. Thanks for telling me all those stories of courage, forgiveness, love and pain and for being a strong, persevering, heartwarming woman who was always yearning to learn even if it wasn’t through formal education. May you rest in peace and sing to me from another place now.

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## Chapter I: Introduction

In our English classrooms students are expected to read, analyze, interpret and appreciate literature which deals with a diversity of topics and themes. Nowadays, being able to integrate literature in the English classroom is seen as a very important task that is aligned to the content standards and expectations of the Department of Education, as well as with the demands of a globalized world to which students need to be prepared for. According to the latest *Content Standards and Grade Level Expectations* (2007) the English Program's Vision is:

Our student needs to communicate in the English language in a creative, reflexive and critical manner; that the student feels committed to the vernacular language, Spanish, and to his/her Hispanic culture while simultaneously developing a high sense of solidarity, respect, and appreciation to other people and other cultures. (p. 14)

In addition the English Program's Mission of the Department of Education states:

Our mission is to develop effective student communication in the English language. It is acknowledge that strong mastery of the vernacular language is fundamental to the effective development of a second language... We want to encourage all students to be critical and creative thinkers. They should be able to communicate orally and in writing and be able to interact with the high expectations and demands of a society immersed in global interaction and collaboration. The program will offer a challenging and enriching integrated curriculum that takes into consideration the social, economical, cultural, and personal, background of the student, including his/her knowledge and skills. (p. 14)

As an English teacher I have had the opportunity to work in the public instruction system in Puerto Rico and I know that what is stated in the vision and mission of the English Program is not supported with the proper resources such as: books, computers, internet service, interactive

media, audiovisuals, copy machines, printers, projectors, cameras, and other tools that can help English teachers meet this important goal.

Using books and literature, especially literature which is directed to children and young adults in the classroom, along with multimedia technology, certainly help teachers stay true to the vision and mission of the English Program in Puerto Rico. One of our visions as English teachers is to make our students feel comfortable and proud of their native language as well as of their Hispanic cultural heritage. In addition, it is very important to develop a high sense of solidarity, respect, and appreciation to other people and other cultures. Also, not only should we not only encourage our students to be creative, become critical thinkers and recognize their place in the world but also to empathize and understand other people's social, economical, cultural and personal background. All of these objectives can be met by integrating children and young adult literature in to the English classroom. Literature reflects diversity, offers an exploration of new perspectives that will be directed to recognize and understand the world around them in tune with the changes and realities of the global community. Masha Kabakow (2007) suggests that: "Becoming immersed in a variety of literature prepares young people to become open to differing ideas and ways of looking at the world" (Kabakow, 2007, p.871). It is important that we offer students the opportunities to explore literature which portrays the lives of people, especially children and young adults from their own cultural background, as well as others which are different from their own. This is so because: "Stories do matter to children. They influence the ways in which they think about themselves and about their place in the world as well as the ways in which they think about other cultural perspectives and peoples." (Short and Fox, 2003, p. 2).

When trying to incorporate all literature, specifically children's and young adult literature in our classroom, we need to consider what specific kind of literature we are going to choose that is parallel to their needs and interests. Also, which genres are more suitable for our students and most importantly what is the purpose for reading this kind of literature with them. That is, in most Puerto Rican semi-rural communities: children do not read at home or do not understand reading as something that is entertaining for them. As a result, it is our responsibility to bring to the classroom literature that is provoking and which motivates students to read in and out of the classroom. As the Department of Education's English Program vision suggests that English teachers should work in exposing children to literature in the classrooms, in order to make students feel "committed to the vernacular language, Spanish, and to their Hispanic culture, while simultaneously developing a high sense of solidarity, respect, and appreciation to other people and other cultures"(2007, p. 14). In order to follow this important vision and in accordance with the Balanced Literacy approach<sup>1</sup> the integration of Caribbean Children's Literature in English into the English classroom in Puerto Rico is suitable, specifically by using books which portray the realities of young adults and people from other islands of the Caribbean that are similar, yet different from the realities of our Puerto Rican students.

The purpose of this study is to corroborate how much a selected representative group of students from a school in Western Puerto Rico, know about their neighboring Caribbean islands and if this information has been learned in the English classroom through literature. In addition,

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<sup>1</sup> A balanced approach to literacy instruction combines language and literature-rich activities associated with holistic reading instruction with the explicit teaching of skills as needed to develop the fluency and comprehension that proficient readers possess. Such instruction stresses the love of language, gaining meaning from print, and instruction of phonics in context. The Balanced Literacy approach to reading instruction incorporates many reading strategies in order to meet the varying needs of all students. Some of the components of the approach include phonemic awareness and phonics instruction, reading aloud to children, independent reading, guided reading, shared reading and literacy centers for independent practice. Balanced literacy cultivates the skills of reading, writing, thinking, speaking, and listening for all students. (Pike's Model for Effective Instruction) <http://www.pike.k12.in.us/district/departments/progstaffdev/balancedliteracy/default.htm>

it seeks to discover what genres and types of literature students prefer to read at this level and from which particular islands they would like to read about. Using the information provided by students, a careful selection of books and texts is made to develop a teaching unit which will be expected to inform and teach eighth grade Puerto Rican students about other islands of the Caribbean and appreciate Caribbean Children's Literature in the English Classroom.

**Research Questions**

1. What do a selected but representative group of eighth graders students from a school in Western Puerto Rico know about their neighboring Caribbean islands?
2. What would eighth graders like to read about the Caribbean? What should be included in a unit using Caribbean Children's Literature for eighth grade students?
3. In what ways will a unit using Caribbean Children's Literature help students to achieve the standards set forth by the Department of Education and fulfill the mission of the English Program?

**Objectives**

- Discover students' general knowledge about their neighboring Caribbean islands.
- Create a teaching unit based on students' interest that can foster knowledge of the culture and lifestyle of young people from the Caribbean.
- Design a unit English teachers can use to introduce Caribbean Children's Literature as they address the skills included in the standards and meet with the planning exigencies set forth by the Department of Education.

## Chapter II: Literature Review

English teachers in Puerto Rico's Department of Education know that reading and discussing literature in the classroom is an important part of the curriculum. The skills to be developed that are included in the *Content Standards and Grade Level Expectations of the English* (2007) include the use and integration of literature. Expectations such as: establishing author's purpose, identifying point of view, analyzing character traits and setting, organizing plot, identifying tone, mood and theme are all expectations to be met with the use and discussion of literature in the classroom. As a result, making decisions about the selection of what literature and texts provide the opportunity to meet these expectations and develop good listening, reading and writing skills, becomes an essential part of curriculum development. Deciding which literature helps meet the standards and expectations is important, also what kind of literature our students are able to relate to and respond to. This chapter will provide a snapshot of the theories and findings which support and reinforce the importance of integrating literature and the benefits of integrating literature which is culturally diverse in nature. Also, it will explain how literature is suitable for developing the skills that meet the content standards and those skills which prepare our students for the world outside the classroom.

### **Why integrate literature in our English curriculum?**

The approaches and methods of teaching English have changed throughout the years and more and more the integration of the teaching of literature has become an important part of the English curriculum. As English as a Second Language teachers it is an overarching goal for students to become literate (have the ability to read and write) in their first and second language. The use of literature in the classroom is a way of achieving the goals of literacy instruction. Ruth Helen Yopp and Hallie Kay Yopp argue that:

When we examine the goals of literacy instruction – to develop students’ ability to learn with text; to expand their ability to think broadly, deeply, and critically about ideas in the text; to promote personal responses to text; to nurture a desire to read; and to develop lifelong learners who can use printed information to satisfy personal needs and interest and fully and wisely participate in society – we see the value of using literature in the classroom ... Literature nurtures the imagination; provides enjoyment; and supports exploration and understanding of ourselves, understanding of others, and of the world in which we live (Yopp & Yopp, 2001).

Certainly, literacy is much more than just being able to read and write. It involves the capacity of handling, analyzing and interpreting what is read. Literature provides opportunities to develop a variety of literacy skills such as: phonemic awareness, vocabulary development and vocabulary in context, print motivation and print awareness, narrative skills, fluency, comprehension, critical reading skills and others which cannot be acquired through any other medium.

In addition, literature not only helps to develop these skills but it also helps to change students’ attitude towards reading and to enjoy the world of books. Moreover, it offers the opportunity to explore and understand themselves and the world around them. As a result, Yopp & Yopp (2001) state: “Literature should be at the heart of our literacy programs. Not only does it support many aspects of literacy development- language, comprehension, writing, attitudes and perceptions-it provides an excellent context for deep thinking and personal response” (p. 11). It is through literature that teachers are able to reinforce grammar, reading and writing skills at the same time they can develop critical thinking skills.

English teachers in Puerto Rico must integrate literature following the “Balanced Literacy” approach which is an important component of the Department of Education English curriculum. As stated in the Policy Letter Num. 4-2007-2008:

The English Program of the Department of Education recommends that the teaching of English may be developed using the following focuses: Balanced Literacy Approach...

This approach promotes the integration of language arts by using literature as a medium for the construction of meaning. (p. 4)

As recommended by the Policy Letter, teachers of English should use the Balanced Literacy Approach. This approach strikes a balance between whole language and phonics while it stresses the importance of reading and writing by offering authentic opportunities for reading and writing. It promotes the use of authentic literature and literature- rich activities to enhance the teaching of language arts. Therefore, the use of literature is an important tool for the construction of meaning in the English classroom in Puerto Rico. Aside from the Department of Education mandate of its use, literacy research indicates literature provides many ways of meeting our instructional goals. In *The Complexities of Cultural Authenticity in Children's Literature: Why the Debates Really Matter*, Kathy G. Short and Dana L. Fox cite Rosenblatt (1938/1955) who reminds us: “Literature has the potential to be a powerful educational force, fostering the kind of sensitivity and imagination needed in a democracy. This potent force, combined with dynamic and informed teaching, can enable young people to empathize with others, develop moral attitudes, make sound choices, think critically about emotionally charged issues and understand the consequences of their actions.” (Rosenblatt as cited by Fox and Short, 2003, p. 9) As a result, teachers should read literature with children and young adults because it is very beneficial to them both academically and personally. Therefore we can assume that

through its use we not only develop literacy skills but we develop life -skills which will help our students face the world outside the classroom. Reader-response theorist Louise Rosenblatt (1995) points out that:

Prolonged contact with literature may result in increased social sensitivity. Through poems and stories and plays, the child becomes aware of the personalities of different kinds of people. He learns to imaginatively “put himself into the place of other fellow.” He becomes better to foresee the possible repercussions of his own actions in the life of others. (p. 176)

Rosenblatt stresses how important it is for children to not only enjoy what they are reading, but also to be sensible with the characters of the texts they read and put themselves in other people’s place because they are realizing these characters can represent real actions in the real world. Certainly, integrating literature in the classroom is important because of its multiple functions and the variety of skills that can be addressed through its integration into the English curriculum. Hence, it is crucial to evaluate what literature to integrate as well as why integrate this literature.

### **Why use Children and Young Adult Literature in the English classroom?**

It is understood that the literature that teachers choose to read and discuss with children should appeal to them and spark an interest for reading, enjoyment and learning. Focusing on Reader-response theorist Rosenblatt (1995), pointed out: “When the images and the ideas presented by the work have no relevance to the past experiences or emotional needs of the reader, only a vague, feeble or negative response will occur” (p. 56). Therefore, following Rosenblatt’s line of thinking, it is imperative that literature written for children and young adults be used in our English classrooms. We need to ensure that we integrate literature to which our



students can relate and respond to. Anderson (2006) concurs stating: “Children learn to read by reading, and what better thing is there for children to read than the literature created just for them?” (p. 1). Children’s literature provides children and young adults with a space to reflect and see themselves in the literature they read. Also, Children and Young Adult Literature deals with issues, topics and themes which are particularly of their interest and helps its primary audience to cope with situations they may be going through. Bearing the educators in mind, De George in *Using Children’s Literature to Teach Social Skills* states:

Children's literature is a resource for instruction that also incorporates other academic skills. The skills become meaningful to students through the stories, so that they are able to use the skills outside of classroom activities. (DeGeorge, 1998 p. 2)

Children’s literature can be used to introduce children and young adults to topics, issues, events in history or any other subject that the teacher wants to discuss in class or the curriculum deems important. Katherine De George (1998) states: “As a tool for teaching, stories provide easy and creative introductions to a topic. Many children's books are available on the topic of friends, socializing, conversation, and playing together....Stories can also encourage students to pay attention to their own actions and behavior”(p. 3). In short, not only are literary genres good for introducing students to topics but they are part of their world thereby ensuring relevancy in their instruction.

Stories and storytelling are an integral part of cultures and societies, people live by narratives taking into account stories about the past, the present and the future. Shannon (1995) discusses the importance of stories when he says:

...stories are important to people, politics, and education. Stories are how people make sense of themselves and their worlds. In young children's spontaneous stories that they

act out as they play, we can see how they believe people relate to one another, who they hope to become, and how they will behave. We can see adolescents play roles in their own and other people's stories in order to figure out where they fit into their ever-expanding worlds. As adults, the true and imaginary stories we wish to tell and believe suggest what we value most in this world. In a real sense, stories make people. (Shannon, 1995, p. xi)

As Shannon notes, stories offer an opportunity for people to make sense of themselves and their worlds and serve as tools to present and perpetuate values and attitudes for children and young adults to follow. Moreover, stories are not only used to instruct but they are also used to entertain and activate their imaginations. Listening to or reading tales develop the skills for good readers, listeners, and writers, but most of all stories are good for the imagination. They inspire and stimulate the young mind. Stories can be use to activate their creative minds and motivate them to read and at the same time develop different skills. The part of activating students' creative minds and motivating them to read more is quite an important task since the majority of them barely read outside the classroom and since taking advantage of student's creative potential brings opportunities if making the teaching-learning process entertaining and effective.

Moreover, using Children's Literature has been highly recommended for teachers who teach English as a Second Language and English Foreign Language students due to how language is used and also because it offers diverse ways to approach them. Eowny Brown (2004) in *Using Children's Literature with Young Learners* suggests:

For some readers, the very word literature brings to mind dusty, difficult books stacked in a rarely frequented corner of the library. Typically, in an EFL/ESL context, literature is associated with advanced university students or other high level adults. However,

children's literature is an important part of English language literature as a body of work, and using it for EFL/ESL teaching has many benefits for students. (Brown, 2004)

Children's literature is rich in content and most of the time the language used in this type of literature is simple and easier for ESL/EFL student to comprehend. Also, the use of predictable rhetorical structure, like simple plots which can be followed and visual imagery like illustrations, should be used so our ESL students can relate to the text. Emma Metcalf (2009) indicates: "Children's texts are obviously easier and therefore less intimidating for a student to tackle. Yet, the texts are still genuine, they have not been written specifically for English students but for native speakers" (p. 2). In Puerto Rico, English is taught as a second language and it is a reality that mentioning the word literature or reading in the classroom to students makes them think of complicated incomprehensible stories or texts to be discussed. Sometimes, it is even frustrating for them to read texts which have complex vocabulary and to even more to get any meaning out of reading. As a result, bringing literature which is easier to read and less intimidating for our students to engage in could certainly help teachers to effectively use and discuss literature in their classrooms. This provides the opportunity of meeting our instructional objectives, engaging and connecting students to what they read.

Furthermore, books for children and young adults help language teachers teach and reinforce the second language indirectly as De George in *Using Children's Literature to Teach Social Skills* points out:

Teaching and introducing skills with a book involves many benefits. First, reading to the students can increase their literacy, listening comprehension, and vocabulary. Students enjoy stories and are motivated to learn more than if direct teaching were the only aspect of the skills lesson. Second, the story provides relevant examples of how to use skills and

about what to do during peer interaction...Third, because stories are fun and pleasurable for many children, being read to may not be seen as a typical lesson, but as a leisure activity during class time for many children. (DeGeorge, 1998)

Teaching and reinforcing language indirectly through reading makes the process of acquiring language more natural for our students. When students are engaged in what they are reading, they put more interest in the discussion of the reading and therefore learn more. In addition, other skills such as social interaction and making decisions can be taught indirectly through reading without lecturing students about what should or should not be done, but using characters and their conflicts to analyze consequences and offer alternatives on how to resolve problems when necessary. Most importantly, focusing on enjoyment and engaging students in reading rather than on the typical lesson, reading might be considered a fun activity during class time which is an important overarching goal for any language teacher.

In addition, children's literature can be used to introduce children and young adults to topics, issues, events in history or any other subject which the teacher wants to discuss in class. As noted by Katherine De George:

As a tool for teaching, stories provide easy and creative introductions to a topic. Many children's books are available on the topic of friends, socializing, conversation, and playing together....Stories can also encourage students to pay attention to their own actions and behavior (1998).

Once again De George (1998) follows the idea of offering many opportunities for teaching that literature has to offer.

Children's literature is highly recommended to the language teacher due to the different possibilities in which this kind of literature can be used. An English teacher can use children's literature to achieve different objectives and it is an excellent medium to explore and discover students' interest and necessities. Also, it can be used for students' to relate with others to know themselves. In addition, it offers teachers the opportunity to discuss issues and topics that students must dialogue about. Students can connect with the literature they read and find solutions and alternatives to manage and cope with their own problems. Furthermore, the teacher can teach language lessons focused on vocabulary, word order, use of verbs and other parts of speech, among others. This is very important because as English teachers in Puerto Rico using Balanced Literacy Approach we need to keep in mind that:

Skills such as observing, listening, speaking, reading, writing and thinking are simultaneously developed at the same time the student develops the capacity to read and write..." and also: "Previous knowledge is one of the principle elements in the linguistic ability and the construction of meaning. A good program has to incorporate educational experiences that help the learner to activate, develop and relate his/her knowledge to with what he/she reads and writes. (Policy Letter Num. 4-2007-2008, p. 4,5)

As teachers, we understand students are developing different skills simultaneously and we must create lessons using literature in which our students can be able to make connections with their background knowledge and construct meaning as they read and write and reinforce and develop other language skills. Creating such lessons in which they are able to use the knowledge they know and construct upon it, requires the teacher to investigate and research what

is that they know and how as facilitators of knowledge we can help them build upon that knowledge.

### **Integrating Multicultural or Culturally Diverse Literature into the Curriculum**

When talking about multicultural literature, many educators instantly think about African-American or Mexican-American literature. Nonetheless, defining multicultural literature has been a topic of discussion for the past three decades, meaning different things to different people depending on its purpose. For example, Mingshui Cai (2002) discusses the controversial and affirms there are two definitions of multicultural literature: the literary and the pedagogical one. She writes:

Multicultural literature can be defined in terms of its intrinsic literary nature or the pedagogical purpose it is supposed to serve in education—Desenbrock (1987) offers a literary definition: multicultural literature consists of literary works “that are explicitly about multicultural societies” or “are implicitly multicultural in the sense of inscribing readers from other cultures inside their own cultural dynamics.” (p. 10)...By the pedagogical definition, the term multicultural does not designate the multicultural nature of a single work, but that of a group of works used to break the monopoly of the mainstream culture and make the curriculum pluralistic. (p. 3)

“To make the curriculum pluralistic” as Cai mentioned is a very important task because teachers make their curriculum pluralistic, they offer students the opportunities to explore different perspectives and life styles. They also offer students the opportunity to discover new styles and appreciate the versatility of literature. Cook and Lodge (1996) conclude:

In the multicultural world of the classroom, it becomes the responsibility of the teacher of English to lure students away from “insularity” and encourage them to identify

similarities of vision as they read and write about other experiences which are sometimes alien to their own cultures. (p. 217)

So it is the responsibility of teachers to open a space for children and young adults and discover differences among themselves and others and be able to contemplate these differences and to understand how they influence our world. Moreover, they can make students question why others have to go through the situations they go through and how they are managed; this provides them with a new way of empathetic understanding about the world around them. Further emphasizing the importance of pluralistic curriculum, Galda and Cullinan (2002) in *Literature and the Child* explain: “Culturally diverse literature informs us about ourselves and helps us to know each other....Culturally diverse literature portrays what is unique to an individual culture and universal to all cultures” (p. 277).

When integrating culturally diverse literature it is good to keep in mind there will be many different topics and themes portrayed in it, but at the same time it will include universal themes which students can relate to and benefit from. Therefore, it provides students with the opportunity to see that through the discovery of the other they can discover themselves. They can identify what makes them similar and different to others. Following this argument Galda and Cullinan (2002) add:

Children’s books at their best highlight the unique characteristics of the cultures represented by their characters but also speak to universal experiences. With them we can celebrate differences, call attention to commonly held values and experience, and promote empathy and a sense of common humanity...If we understand people of other cultures and other nations, it is difficult to view them as being “on the other side” in times of conflict. (p. 277)

One of the goals in integrating culturally diverse literature is to make students connect with the “other” realizing that they experiment and go through similar experiences, but in other cultural contexts and scenarios. In addition, it is very important for students to develop a sense of empathy with the “other” and solidarity, in order to feel and want to connect with that “other”. This is exactly the result we are trying achieve through the integration of culturally diverse literature such as Caribbean Children and Young Adult literature into the English curriculum. Developing an interest in students’ concept of “other” their neighbors of the Caribbean can be achieved by exposing students to readings and multimedia which present the way children from other islands of the Caribbean live, feel and act while at the same time discover ways in which they act as *Caribeños* and define their Puerto Rican identity.

### **Why Caribbean Children’s Literature?**

Caribbean Literature generally refers to the literature of all Caribbean territories written in either, English, Spanish, French, Dutch or one of the numerous creoles spoken in the Caribbean. The Caribbean is a particularly diverse region in terms of its ethnic and linguistic makeup and history, as well as diverse in other aspects of its culture. This diversity is reflected by its literature. Due to its historical backgrounds, Caribbean literature includes different aspects and situations of the different territories which are part of the Caribbean. Carol Boyce Davies explains that:

The topics of Caribbean literature encompass the historical issues of enslavement and forced migration, the related themes of home and exile, and colonialism and decolonization. Caribbean literature also embraces the social and cultural themes of tradition, landscape, culture, and community, and addresses such universal questions as



identity, sexuality, family life, pain, joy, and the uses of the imagination. (Boyce as cited in Anyang, 2009)

As Boyce mentioned, due to its' diversity and the topics discussed, Caribbean Literature reflects the different realities from the different territories of the Caribbean. Caribbean Literature can be divided into different categories according to the language in which they are written. Some of these categories include: Anglophone Caribbean Literature, Francophone Caribbean Literature, Hispanic Caribbean Literature, Afro Caribbean Literature, West Indian Literature, and Caribbean Children's Literature. According to Summer Edward (2010) a scholar and Caribbean Children's Literature writer:

In terms of the content of the books, there are certain universal themes that can be found in children's literature from around the world and this holds true for Caribbean children's lit. At the same time, historically, the content of many Caribbean children's books has tended to fall into certain predictable categories, with an over-reliance on folk tales, counting books, rhyming books, "Caribbean fruit books." This is what African-American children's literature scholar Rudine Sims Bishop calls the "holidays and festivals syndrome." So you will find a plethora of Caribbean children's books covering the "Four F's": food, festivals, folklore, and fashion (although fashion, not so much.) In recent years, however, things have been changing. There seems to be an emerging awareness amongst those of us drawn to writing Caribbean children's/YA books that it's time for us to try new things, to create stories and characters that speak to modern-day Caribbean children's everyday experiences, stories that broach a range of topics. (p. 3)

In short, through Caribbean Literature students are exposed to a variety of topics and themes that are historical and cultural, but also contemporary and relevant to their lives or lives of other young adults living in the Caribbean. In addition, due to the emerging awareness of Caribbean Children's literature books that are written about and for Caribbean children and adolescents or for them are aimed to connect to their current reality and everyday experiences.

Puerto Ricans, are part of the Greater Antilles of the Caribbean and the literature that arises from this particular part of the world reflects in part a particular historical, social, economic and cultural background. Nonetheless, other Caribbean literature from different areas of the region due to their particular historical, social, economic and cultural background also reflect the realities from other Caribbean islands which are very different from Puerto Rico and students should read and reflect on them. Through the use of this literature, we give our students the opportunity to explore readings that are imaginative and fictitious but also others that are realistic, human and social. Moreover, it can portray the realities and truths lived by other children and it should make them empathize with the world which surrounds them. Masha Kabakow (2007) states:

Children deserve to be told the truth. They also need to be taught to search for it. Truth is defined in Webster's New Collegiate Dictionary as "the body of real things, events, and facts." But of course it doesn't stop there. The dictionary goes on to say that truth is "fidelity to an original or to a standard." So the question becomes: Whose reality? Whose standard? Whose truth? (p. 870)

Many Puerto Rican students are not aware of the realities lived by their Caribbean neighbors. They have a lack of knowledge of the diversity of people's lives and their cultural

values and customs, as well as their everyday experiences. There are many misconceptions about how people of the Caribbean live and who they are, Summer Edward (2010) points out:

The sad truth is that outside of the Caribbean region, many young readers do not know much about the Caribbean outside of the stock images and constructs that are presented to them by the media: palm trees, pirates, vacations, the ocean, poverty, "yeah mon!", and Jamaican bobsledding (really?) thanks to Disney's best-running film, *Cool Runnings*. Like I said, clichéd, commercially-recognizable images. The question then is, is it possible to forgo these socially-constructed images and stereotypes in children's books and still trust that non-Caribbean children will recognize the Caribbean context of a children's book? And what about Caribbean children's themselves? Brought up as Caribbean children, they are on a literary diet European and American children's literature, have our children lost the ability to recognize themselves, their cultures, their contexts in the books they read? (Edward, 2010, p. 3)

Unfortunately, there are many social constructs about what Caribbean is and what represents the people from this part of America. Nonetheless, a careful selection of books or texts can help to correct misconceptions and present a more realistic view of the Caribbean to children. It is important that students deal with their lives and experiences, likewise it is important they can explore how other children live and what their experiences are. Teachers should select literature which can portray, as faithfully as possible, the truths and realities of people. As a result, introducing Caribbean Children's literature in English which presents lifestyles, the conflicts through which young people go through, their worries and the dreams and aspirations of children from the Caribbean into the English classroom is a way for Puerto Rican students to be aware of what happens on other islands of the Caribbean and at the same time

reflect on their own realities. Through this literature students can be able to reflect and talk about the historical, social and economic background of other children and young people from the Caribbean and relate it to their own. As Stoodt, Amspaugh and Hunt suggest by (1996):

Carefully selected literature enables children to “walk in another’s moccasins” making literature an excellent medium for building respect for and sensitivity to other cultures...Literature can increase children’s cultural sensitivity and awareness. Reading about people from different cultural backgrounds provides students with contrasting perspectives that ultimately increases their understanding and acceptance of others.  
(p. 390)

Children and young adults need to see what is beyond them and their insularity. When they learn about other people and their culture to better understand them and develop some sense of empathy, delimits the insularity in which they live in, especially in P.R. Adolescents need to know what is out there in the real world. What is it that affects other adolescents in other parts of the world, especially in other places close to them like in other neighboring Caribbean islands. Most of this literature especially books for young adults about the Caribbean, portray truths and realities which must be discussed in our classrooms.

Sometimes the historical truth is grim, and it’s hard to confront it. Do we give children books about racial oppression and mass suffering? How do we evaluate such books? Young people want to know about these things and it’s important that they know.  
(Rochman, Kabakow, Stanley, 2007, p. 868).

This argument promotes the fact that it is important that our Puerto Rican students learn what is happening around them, to be exposed to new worlds, new realities and think and reflect about them critically.

For a teacher, this focus requires the selection of literature from the Caribbean which can fit to students' needs, offer them the opportunity to explore new viewpoints and perspectives.

Following the focus offered by Short and Fox (2003):

The teacher's role. . . is to make available authentic texts reflecting diverse cultural and ethnic images and to create a space where students can represent themselves and find themselves represented within books....We must ensure that young people have regular, meaningful engagements with high-quality children's books that are culturally authentic and accurate. (p. 21-22)

Selecting children's literature from and about the Caribbean offers teachers opportunity to carry out do culturally-relevant teaching which is important to do in our English classrooms. In *An introduction to culturally relevant reading instruction*, Summer Edwards (2010) discusses:

Culturally-relevant teaching (synonymous concepts include "culturally appropriate," "culturally congruent," "culturally responsive," or "culturally compatible" teaching) was described by Ladson-Billings as "kind of teaching that is designed not merely to fit the school culture to the students' culture but also to use student culture as the basis for helping students understand themselves and others, structure social interactions, and conceptualize knowledge."<sup>1</sup> As a theory, it requires teachers to recognize that students' backgrounds, cultures and knowledge are important strengths upon which to construct the schooling experience. Students' knowledge and cultures are shaped by their sociocultural and sociolinguistic backgrounds, as well as the socioeconomic and political circumstances in which their lives take shape. (p. 1)

English teachers on the island should make literature, available to students from the Caribbean that is authentic and which students can identify and not only differentiate from others but also they can find themselves represented in this literature. At the same time students are able to reconnect with their Caribbean roots and culture while simultaneously developing a high sense of solidarity, respect, appreciation and understanding for their Caribbean neighbors.

Many of the books from the Caribbean written for children come from the oral tradition and include folktales, myths and riddles. As Kossi (2005) writes:

Caribbean literature written for Caribbean children, like African and African-American literature for children, has its origins in the oral/vernacular tradition: stories in the form of myths, legends, riddles, and proverbs constitute the bulk of this tradition and served as both entertainment and a way of teaching moral and ethical lessons.(p. 179)

Nonetheless, contemporary Caribbean literature for young adults reflects the adversities and realities young people confront in these Caribbean territories. This literature is aimed to use stories as a way to inform young people about other youngsters in their Caribbean context. Lynn Joseph's (2000) awarded book *The Color of My Words* is an example of contemporary Caribbean Children's Literature which presents the reality of the main character Ana Rosa. Ana Rosa is a Dominican girl who lives an experience of political repression in her community and discovers the power of words (writing) as social action. Our Puerto Rican students should read these stories because as noted by Klobah (2005):

Stories emphasizing social functions and cultural values, acceptable and unacceptable behaviors, appreciation of the environment and the values of coexistence are a way of presenting a view of life that the adolescent can readily understand. Others highlight heroic deeds and bravery, distinctions between good and evil, and the use of common

sense or intelligence as a tool of survival in an unpredictable world. These features are some of the lessons that make children more aware of both their identities and their surroundings. (p. 153)

Making students more aware of their own identities and surroundings is a task which most often, ends up in the teacher's hands. Literature provides many ways to tackle these issues. In order for students to be more aware of their identities, they need to explore and understand their surroundings. Puerto Rican students must have the opportunity to know and discover the "other" within their own country and abroad beginning with their Caribbean neighbors.

A good selection of Caribbean literature for children and young adults will offer new experiences, help them gain knowledge and will empower them.

To encourage students to empower themselves, issue-driven activities and thought-provoking books are needed to challenge children's thinking about real life issues. Empowerment is a buzzword...Teachers need to create learning experiences that encourage students to empower themselves. (Cai 2003, p. 278)

In addition the use of this literature which is multicultural in nature, it attempts to make students relate to children of other parts of the world and also deepens their awareness and knowledge of the world around them. This is exactly what must be done through the use of Caribbean Children's Literature. There is a need for students to not only learn about other islands of the Caribbean but also to be able to identify with those islands and their people in different ways.

**Curriculum Development**

According to the English Curriculum Framework (2003) developed by the DE teachers have the liberty to design and develop their curriculum as long as they have aligned it to the content standards and expectations. Regarding the English curriculum in Puerto Rico the Curriculum Framework (2003) states that:

It also provides teachers with fundamental criteria when designing instruction. It is the basis that helps the teacher to make the lesson content relevant while enhancing the daily learning process. It allows the teacher to innovate lessons without abandoning the general outline of the goals of education in the island, in this way, teachers select, evaluate and design their own curriculum (instructional design) conceptualizing the learning process to the reality of the student learning styles. (p. 3)

This means that English teachers in Puerto Rico are allowed to design their own curriculum taking into account students learning styles and knowledge to meet their instructional goals. Therefore, teachers can design their curriculum using different types of literature, such as Caribbean Literature taking into account students learning styles and knowledge and at the same time meeting the instructional goals set by the DE.

It is stated in the Curriculum Framework (2003) that:

Materials are chosen and or adapted by teachers in consultation with each other, not by the Department of Education at the central level. Moreover, students themselves will develop materials under the guidance and with the help of their English teachers. The idea is to promote learner-centered materials and to ensure the students' continued interest in English. (p. 19)



It is very interesting to point out that the Curriculum Framework states it is teachers not the Department of Education who chooses materials and decides what is going to be included in their curriculum. As a result, the responsibility of meeting the instructional goals set forth by the DE lies in the teacher's hands and therefore it is the teacher who needs to ponder what must be included and stressed in their curriculum. This is very important because in a student-centered classroom the curriculum must be centered on the necessities and interests of its students. Hence, when making decisions about what to include in a curriculum or unit, the teacher needs to research students' knowledge, needs and interest in order to develop a curriculum appropriate for them. When deciding to integrate Caribbean Children's literature into the English curriculum a survey on students' background knowledge and interests had to be done before making decisions of what texts were going to be included in the unit. This would become the base for creating a unit using this type of literature that could be appealing for students and also effectively meet the standards and grade level expectations.

According to the official documents of the DE, English teachers should develop their own curriculum and encourage students to develop materials themselves to promote learner-centered materials and increases students' interest in English. With this framework in mind English teachers should work with to integrate innovative techniques and strategies when making decisions about our curriculum. When talking about integrating literature into the curriculum Rosenblatt (1995) argues:

This need to select from the body of literature those works to which particular students will be most receptive implies a knowledge not only of literature but also of the students.

If the language, the setting, the theme the central situation are all too alien, even a great

work will fail. All doors to it are shut. Books must be provided that hold out some link with the young reader's past and present preoccupations, anxieties and ambitions. (p. 69)

As she points out, teachers need to identify who their students are in order to cleverly select works so students can relate to them and at the same time, learn from them. She notes: "Such factors as the students' general background, level of maturity, linguistic history, and major difficulties and aspirations would guide the teacher's selection of works to bring to their attention" (p. 69). Students' schema as well as their level of maturity is essential when selecting literature for young adults, because according to these factors we can have an idea of how students can build new meanings when they interact with the text.

This is so because to share the author's insight, the reader need not have had identical experiences, but he must have experienced some needs, emotions, concepts, some circumstances and relationships, from which he can construct the new situations, emotions and understandings set forth in the literary work. (p. 77)

There are many things a literary work can offer readers, but if it is not meaningful or significant in some way, everything that is there to be offered is lost. Once it has been decided what literature will be used, as in the case Caribbean Children's literature, it is crucial to consider ways in which reading these works will be meaningful and significant to Puerto Rican students. Taking into consideration which topics students are more interested in and what genres they prefer could certainly guarantee the success of the integration of this literature in to the curriculum. Reaffirming this, Rosenblatt (1995) assures:

That a literary work may bring into play and be related to profoundly personal needs and preoccupations make it a powerful potential educational force...Hence, literature can

foster the linkage between intellectual perceptions and emotional drive to any vital learning process. (p. 175)

There is a need to make personal and meaningful the lessons we design to be part of our curriculum, especially when it is a literature-based curriculum. Many different skills and objectives can be achieved through literature, but when developing a literature-based curriculum that is also student-centered a survey of our students' needs and interest must serve as the base. The integration of diverse literature such as Caribbean Children's literature into the English curriculum helps meet both the vision and mission of the English program as well as comply with a set of parameters and expectations set forth by the DE in our subject matter. Nonetheless, the integration of this literature has to be done carefully to ensure it is aligned to the instructional and overarching objectives.

### **Curriculum Integration**

As education and the world advances more and more, there is a need to integrate subjects into our curriculum. It is stated in the English Curriculum Framework (2003) that:

In addition to its flexibility, the English Program is further characterized by an interdisciplinary approach where learning English as a second language is integrated with the learning of other subjects. To this effect, cooperation and collaboration among teachers of different subjects is emphasized in order to put this integrative approach to teaching and learning into practice. (p. 18)

In our classrooms students must learn to relate and connect ideas to other subject matters in order to analyze and evaluate the world around them. Loepp (1999) points out that:

Whether a curriculum is interdisciplinary or integrated is not the main issue. Rather, the focus should be on designing a curriculum that is relevant, standards based, and

meaningful for students. At the same time, the curriculum should challenge students to solve real world problems. (p. 1)

Our English classroom must provide students with the opportunity to evaluate different perspectives in order to know how to solve problems around them.

There are different models for curriculum integration and according to Loepp (1999): “The emerging trend is for elementary schools to build interdisciplinary curricula around themes, whereas in high schools and colleges integrated curricula are more likely to be based around problems” (p. 2). This means that an integrated curriculum must be planned and according to its overarching objectives. Loepp (1999) mentions there are three different models for curriculum integration these are: the interdisciplinary model, the problem-based model and the theme based-model but as he states:

No matter which model is selected, there are several common factors that tend to emerge. First, teachers must shift their belief system from one that is primarily didactic in nature to one that has a foundation in constructivism. Rather than asking students to follow the steps of procedure, memorize facts, or verify given principles or laws, students work together to discover knowledge, applying their knowledge as they solve real world problems. (p. 4)

Being our curriculum one which is based on constructivist principles, it is important that we create units and curriculums that foster integration between other disciplines and are able to tap in into concepts of our own subject and other subject matters. Similarly, skills such as reading, writing and listening and speaking which are our content standards should be reinforced in other disciplines. Likewise, skills and concepts from other disciplines should be discussed in our classrooms. Due to the diversity of topics and themes in Caribbean Children’s literature,

using it provides the opportunity for English teachers to carry out curriculum integration with other subjects such as geography, science, social studies, health, languages, art and others. Doing so requires setting goals, planning instruction and team teaching in order to achieve an effective integrated instruction.

**English Standards and Expectations for the 8<sup>th</sup> grade**

According to the revision of the content standards of the English Program in 2007 the standards which our students will be evaluated were changed from four: Oral Communication, Written Communication, Reading Comprehension and Literary Appreciation to three content standards: as Listening/Speaking, Reading and Writing. These standards serve as a guide for teachers to meet the instructional goals students' should master at each grade level.

**Standard #1 Listening/Speaking**

“The student uses the English language to interpret oral input, construct meaning, interact with confidence both verbally and nonverbally, and express ideas effectively in a variety of personal, social, and academic contexts” (p. 41)

**Standard #2 Reading**

“The student uses reading strategies literary analysis, and critical thinking skills to construct meaning and develop an understanding as well as an appreciation of a variety of genres of both fiction and nonfiction. Read interpret, compare analyze, and appreciate a variety of texts and styles.

**Standard # 3 Writing**

“The students effectively communicates to a variety of audiences in all forms of writing through the use of the writing process, proper grammar, and age-appropriate expressive vocabulary” (p. 42)

The English Program Content Standards and Grade Level Expectations (2007) indicate that for teachers to use the Content Standards and Learning Expectations effectively:

Educators use the standards to identify the expectations of what should be taught in each grade level, their relationship, relevance, and rigor. As teachers become aware of what is taught across the grade levels, they will use scientifically based research data to plan differentiated instruction to improve academic achievement. (p. 21)

The DE’s standards for the English program focus on the basic skills that should be developed in order for students to become bilingual in their second language. These standards and grade level expectations serve as a guide for teachers and need to be taken into consideration when developing curriculum in order to align teaching to goals and objectives for each grade level. Nonetheless, teachers have the responsibility to evaluate what should be taught and use research to plan differentiated instruction which can help their students to improve their academic achievement.

### **Chapter Summary**

This chapter provided an overview of the theories and findings which support and reinforce the importance of integrating literature, specifically children and multicultural literature in to the English curriculum. This chapter, I also explored the many reasons for integrating literature, primarily appeal to students and ignite their interests while offering them the opportunity to explore various perspectives and lifestyles as they reinforce their reading, writing and oral communication skills. First and foremost the chapter discussed the integration of

literature as an essential part of the English Program in Puerto Rico, since the *English Content Standards and Grade Level Expectations* (2007) are all literature-based skills which must be met by our students. In addition, the importance of reading Children and Young Adult literature was discussed, since it is critical that students read literature with appropriate vocabulary, one that has been created to suit their particular interests and needs and to which they can connect and respond to. This chapter, looks at the use and integration of multicultural literature as a way of offering students the opportunity to explore the “other,” that is, learn about children from other cultural background who go through different experiences, and provide opportunities for our students to be able to empathize with them. Moreover, this chapter considers the integration of Caribbean Children’s Literature as one which is multicultural in nature and which offers Puerto Rican students the opportunity to discover the lifestyle and experiences of other children in the Caribbean, while they are able to discover their own Caribbean identities. Furthermore, the chapters h out highlights the importance of curriculum development which is based on students’ needs, interest and curriculum integration and the need for integrating other subjects into our English Curriculum. Finally, the standards of the English Program were presented students are supposed to master and they will serve as a guide for the curricular unit integrating Caribbean Children’s Literature which is the main objective of this thesis.

Teachers must constantly explore new ways and alternatives of developing curriculum that could be both appealing to students and successful in meeting the goals set forth by the DE. The success of the teaching-learning process in our classrooms mostly depends on the materials used to engage students in this process. Investigating what knowledge and particular interests our students have before designing our curriculums is more than essential in guaranteeing the success of our teaching. In an attempt to make our English curriculum pluralistic and offering

students and teachers the opportunity to explore different perspectives to learn about those who are around us through literature, this research will focus on what knowledge a particular group of eighth graders from a secondary school in Western Puerto Rico has regarding their neighboring Caribbean islands; what students might be interested in learning about them. Finally, based on these results a potential teaching unit integrating Caribbean Children's literature which can meet the skills included in the standards and meet the planning exigencies has been created as a guide for teachers to use in their English classrooms.



### Chapter III: Methodology

#### Introduction

This research was a needs assessment which evaluated the general knowledge on the neighboring islands of Caribbean by eighth graders in a secondary school in Western Puerto Rico. It also examined their preferences when reading literature in the English classroom and provided information for creating a teaching unit using Caribbean Children's Literature. The main purpose of the research instrument was to discover students' background knowledge about the Caribbean. In addition, it attempted to define the extent of their previous reading experiences regarding literature from the Caribbean. A survey was conducted to assess the interests of these particular students from this grade level and age to determine what they would be interested in reading. The information obtained from the survey would be used for the selection of texts about the Caribbean and create a teaching unit using Caribbean Children's literature. The research questions for this study were:

1. What do a selected but representative group of eighth grade students from a school in Western Puerto Rico know about their neighboring Caribbean islands?
2. What would eighth graders like to read about the Caribbean? What should be included in a unit using Caribbean Children's Literature for eighth grade students?
3. In what ways will a unit using Caribbean Children's Literature help students to achieve the standards set forth by the department of education and fulfill the mission of the English Program?

This chapter discusses the theoretical frameworks which guide this study, the construction of the instrument used for data collection and the data analysis used to construct the unit.

### **Theoretical Framework**

There are three theories which guide this study. The first is based on Reader Response Theory by Louis Rosenblatt. The second is Schema Theory and the third is Paulo Freire's Problem Posing Education and Concept of Generative Themes.

#### **Louis M. Rosenblatt's Reader Response Theory**

Rosenblatt's Reader-Response theory demands teachers to think constantly on the relationship between the student and the book, that is, the transaction between the text and the reader. As a result, the selection of literature to be used in the classroom needs to be done carefully thinking about the transaction between readers (students) and the literature they read. It is essential for teachers to see the text's power to provoke students' response and the transaction between the two be meaningful. As a result, teachers need to think of which bodies of literature students will be more receptive to. Rosenblatt (1995) points out:

This need to select from the body of literature those works to which particular students will be most receptive implies knowledge not only of literature but also of the students. If the language, the setting, the theme, the central situation are all too alien, a great work will fail...Books must be provided that hold out some link with the young reader's past and present preoccupations, anxieties, ambitions. (p.69)

As part of this research, the intention of creating a unit to introduce Caribbean Children's literature was to offer students the opportunity to explore bodies of literature they can be receptive to. Through the administration of the questionnaire, I was able to get a glimpse of what students knew about this type of literature, but more importantly what topics, aspects of the

Caribbean, genres, activities, among others, they would like to read about and hence be more receptive to. In addition, Rosenblatt's Reader-Response Theory insists there will be differences in responses from each individual because the reader responds to the text parting from his prior experiences and ideas. Rosenblatt (1995) notes:

In our heterogeneous society, variations from group to group and from individual to individual require a wide range of literary materials that will serve as the bridge from the individual's experience to the broad realms of literature. Such factors as the students' general background, level of maturity, linguistic history, and major difficulties and aspirations would guide the teacher's selection of works to bring to their attention.  
(p. 69)

Taking these differences between groups and individuals in to account, the questionnaire was designed to collect data that would guide me to select texts that will call students' attention, design activities and choose the adequate materials when discussing this type of literature.

### **Schema Theory and Prior Knowledge**

Prior knowledge is defined as the "sum of a person's previous learning and development: experience;...experiences which precede a learning situation, story, etc." (Harris and Hodges, 1981, p. 29). Schema Theory contemplates the idea that individuals develop a cognitive structure of knowledge in their minds. As our students grow and experience the world they add new information and knowledge to their *schemata* which is known as units of knowledge or "generic knowledge structures that guide the comprehenders' interpretations, inferences, expectations and attention" (Wong, 2006). As David F. Cooper (2000) writes: "Schema theory

contends that individuals understand what they read only as it relates to what they already know” (p. 94). Before creating a thematic unit using Caribbean Children’s Literature in English, I needed to know what students already knew about the topics and information presented in this type of literature and in what ways were they going to be able to connect with it. In addition, the majority of these students are second language learners who: “...bring their own language and prior knowledge to the classroom, which we must build on and expand” (p. 96). To know what prior knowledge our second language students have is crucial for the successful construction of meaning in the different topics and themes we are going to discuss and also how are we going to build and expand it on their knowledge. There are two types of prior knowledge that we need to consider these are: Overall prior knowledge and text-specific or topic-specific prior knowledge. The first one refers to:

The entire base of knowledge that students possess as a result of their accumulated experiences both in and out of school, such as being read to, taking trips, watching television or seeing movies” the second one refers to: “the specific information needed for a particular theme or experience. (p. 97)

For the purpose of thesis research the questionnaire given to students attempted to tease out overall prior knowledge as well as topic-specific prior knowledge regarding the culture and society of the Caribbean islands.

### **Paulo Freire’s concept of “Generative Themes”**

As a product of my research, I have created a thematic unit using Caribbean Children’s Literature. As Cooper (2000) points out:

Thematic units are frameworks for planning and organizing experiences around common bodies of knowledge, thinking or concepts that cross across many curricular lines, such

as language arts, science, art, or music....These units build on students interest and prior knowledge by focusing on topics that are relevant to students' lives. They build knowledge relationships and allow for authentic learning by encouraging problem solving that cuts across curricular lines" (p. 434).

The purpose of this unit is to introduce intermediate level students to Caribbean Children's literature that discusses the environment, lifestyle, beliefs, customs and traditions of young people in these neighboring islands. This unit was designed based on the information collected by the questionnaires. Based on Freire's (2007) problem posing education, the purpose of the questionnaire was to investigate students' local knowledge (prior knowledge) and discover the "generative themes", that is, what students might be interested in knowing about. Freire (2007) states:

I must re-emphasize that the generative theme cannot be found in people, divorced from reality; nor yet in reality, divorced from people; much less in 'no man's land.' It can only be apprehended in the human-world relationship. To investigate the generative themes is to investigate people thinking about reality and people's action upon reality, which is their praxis. (p. 106)

As a result, what students know in relation to their experiences and reality and what they think about certainly leads to what they might want to learn from it. Freire (2007) suggests: "Consequently, liberating actions upon an historical milieu must correspond not only to the generative themes but to the way in which these themes are perceived. This requirement in turn implies another: the investigation of meaningful thematic" (p.102). For this reason, the texts that were selected for this unit attempt to fulfill the needs and interests of students as reflected by the questionnaire.

In addition, the unit is composed by a set of mini lessons or activities created around the literature that was chosen in order to build on students' overall and theme-specific knowledge of the islands of the Caribbean and its literature. As F. David Cooper (2000) stated:

Mini lessons are one effective way to provide the systematic direct instruction that is an important part of a balanced literacy program. The mini lesson concept helps you to break down instruction into smaller units or "chunks" which is a critical element in effective instruction. (p. 59)

The set of mini lessons in the unit help to stress important facts and concepts students must learn as part of the unit's objectives and goals. These mini lessons provide information in relation to specific topics and genres and the opportunity to discuss them in the classroom. Moreover, it provides a space for dialogue and reflection. As Freire (2007) points out: "Reflection upon situationality is reflection about the very condition of existence: critical thinking by means of which people discover each other to be 'in a situation' (p. 109). This means that throughout the literature and the mini lessons students will be able to identify with the topics, themes and characters.

### **Technology integration in the thematic unit**

In the 21<sup>st</sup> century classroom teachers need to integrate and use the new available technology to deliver content and enhanced the teaching-learning process. In today's digitalized world, technology is an essential part of our students' lives. For this reason, it is very important teachers make use of technology to connect to students' interest and needs as well as develop new real-world skills in the classroom. Tony Brewer (2006) points out that:

Technology is relevant to the extent it advances academic standards within the curriculum, promotes engaged cooperative learning activities among students and fosters

the critical thinking required of the 21<sup>st</sup> Century workforce. Therefore classrooms may not require every cutting edge technology device on the market, but rather the tools that create an “*interactive classroom*” .... (p. 3)

As Brewer (2006) suggests technology is relevant to our teaching practices when it is aligned to our content standards, our curriculum and teaching goals. In order to enhance the use of technology and promote the idea of teachers creating an interactive classroom, I created activities in a unit which require the use of technology and media such as songs and movies. In addition, I constructed technology-based activities in order to make the unit more appealing and interactive for students. According to Brewer (2006):

In the Techno-Traditional setting teachers might choose to integrate technology by delivering content through the use of Power Point or Photo Story presentation, and invite students to conduct research on the internet using any of the excellent engines... They may also choose to introduce students to new software that enhances and accelerates learning and retention... Technology can help add the flexibility necessary to help each student reach their learning potential. (p. 11)

Considering what Brewer points out, the integration of technology or other media will allow students to learn in their preferred styles and reach their learning potential. In addition, through the use of technology students can develop computer skills as they are learning and accessing information from the topic discussed in class.

## **Data Collection**

### **Research Site and Participants**

The selection of the participants for the proposed study was based on a convenience sampling. These participants were students from an eighth grade at a public school in Western

Puerto Rico. One hundred students participated in completing the questionnaire. The participants represented a diverse group of students, ages ranging from 13 to 15; both female and male and have been classified by their performance on the Puerto Rican Standardized Test ranging from basic, intermediate to advanced students in the English class.

In order to conduct this study with human subjects, permission from the Institutional Review Board (IRB) at the University of Puerto Rico at Mayagüez was requested. In addition, a letter was addressed to the school director to request permission to conduct this research in school (Appendix A). Also students and parents were asked to sign a consent forms in order to complete the questionnaire. (Appendices B and C).

## **Instruments**

### **Questionnaire**

A questionnaire (Appendix D) was used to collect the necessary data for my research. The purpose of this research tool was to collect data related to students' background knowledge about the Caribbean and their preferences (activities, literary genres and content) when reading literature in the English classroom.

Questionnaires are good tools to gather information for research. The questionnaire was composed of closed format questions. This was so because:

By restricting the answer set, it is easy to calculate percentages and other hard statistical data over the whole group or over any subgroup of participants...Closed format questions also make it easier to track opinion over time by administering the same questionnaire to different but similar participant groups at regular intervals" (Designing Questionnaires, p.5)



The questionnaire was designed to discover what students from eighth grade know about the culture and society of the neighboring Caribbean islands. This information helped know what students prior knowledge was in relation to the Caribbean islands. Prior knowledge, taken from schema theory is defined as the “sum of a person’s previous learning and development: experience;...experiences which precede a learning situation, story, etc. ( Harris and Hodges, 1981, p. 29). Also it helped to discover the “generative themes” (Freire) that students might want to read or learn about and it was used to select texts from Caribbean Children’s literature which was included in a thematic unit to be used by English teachers in the classroom to introduce Caribbean Children’s literature.

My research was done with a diverse group of students of different skills and backgrounds. The questionnaire helped establish a base measure of their knowledge before designing the unit, which is the heart of this thesis to expose students to Caribbean Children’s Literature.

Participants’ identity of those who answered the questionnaire was kept anonymous. Students did not provide any information that could reveal their identity. Confidentiality was very important in this research and there is no way the identity of any participants could be known. In addition, the questionnaire was given in Spanish in order for students to answer in the language they felt comfortable in. Moreover, the questionnaire was submitted and approved by the IRB.

## **Procedure**

In order to collect the data students were given the questionnaire during a twenty minute time period of their regular English class. A total of one hundred students answered the questionnaire.

Participants answered a two-part questionnaire. Part I surveyed students' general knowledge about the Caribbean. This questionnaire helped determine students' geographical and general knowledge of the Caribbean in order to use this information as a base for the teaching unit. Answers to questions such as which islands are part of the Greater Antilles provided evidence that students did or did not know the geography of the Caribbean.

Participants also answered Part II of the questionnaire which was directed to uncover students' contact with Caribbean Children's literature and their preferences when reading literature in the classroom, specifically from which islands they would like to read about and which activities they would enjoy when reading literature in the English classroom. Questions such as Do you know any Caribbean authors allowed me to know if they had contact with Caribbean literature before. Also, questions such as what aspects of the Caribbean would they like to read about would allow understanding students' specific interests.

### **Data Analysis**

The questionnaire was administered to eighth grade students who accepted to participate in this study. The results of these questionnaires were tallied by counting answers and calculating their percentages. The open-ended questions were evaluated by searching for common responses and counting the answers for each group of common responses. The data collected was organized in tables and charts to show the results.

The next chapter shows the results and discussion of the instruments employed to discover students' general knowledge of the Caribbean and their particular preferences when reading literature. This information was used in order to select texts and create activities for a unit designed to introduce multicultural literature into the English curriculum, specifically

Caribbean Children's Literature and meet students' needs and interests as well as the Standards of the English Program of Puerto Rico.

### **Chapter IV: Results and Discussions**

This chapter presents and discusses the results for research questions one and two. It also presents and discusses general background knowledge students have about the neighboring Caribbean islands provided by the first part of the questionnaire. In addition, it reveals some of students' preferences in relation to topics, genres and activities to be done when reading literature in the English class. Moreover, it gives us important information about from which specific islands of the Caribbean students from this level would like to read and know. In addition, this information introduces the unit integrating and introducing Caribbean Children's Literature designed and developed for this study.

**Research Question #1: What do a selected but representative group of eighth grade students from a school in Western Puerto Rico know about their neighboring Caribbean islands?**

This questionnaire had two parts, part one was used to answer research question number one and part two was used to answered research question number two. Part one of the questionnaire provided general background information students' know or infer about the Caribbean. Some questions revealed students geographical knowledge about the Caribbean while other questions revealed students' cultural knowledge about it.

As shown in Table 1 most of the students answered the questions with general facts about the Caribbean correctly. From the nine questions students' had to answer, a considerable percent of students answered six of these nine questions correctly. These questions that were answered correctly by the majority of the students demonstrated that most of them know important information about the islands such as, what languages are spoken in the Caribbean,

which islands are part of the Greater Antilles and that this group of islands are part of an archipelago. The three questions that were answered incorrectly by the majority of the participants were questions that demanded them to know the exact information to answer them.

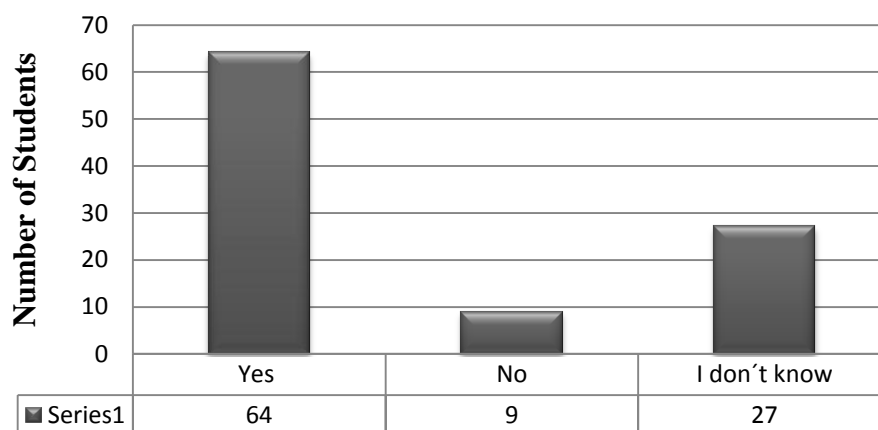
**Table 1: Students' general knowledge about the Caribbean (N-100)**

<b>Questions</b>	<b>Percentage of students who answered correctly</b>	<b>Percentage of students who answered incorrectly</b>
<b>1. What is the Caribbean?</b>	77%	23%
<b>2. What languages are spoken in the Caribbean?</b>	76%	24%
<b>3. What islands are part of the Greater Antilles?</b>	81%	19%
<b>4. In which islands of the Caribbean the official language is Spanish?</b>	83%	17%
<b>5. Which islands are recognized as the U.S. Virgin Islands?</b>	26%	74%
<b>6. Which is the biggest island of the Caribbean?</b>	76%	23%
<b>7. Which islands were known as Quisqueya and Boriken?</b>	28%	72%
<b>8. The Calypso is originally from...</b>	32%	58%
<b>9. In which of these islands there is an active volcano.</b>	54%	46%

It is important to point out that the participants of this study were eighth grade students who were currently studying the course of History of America with their History teacher. Being this so, it was expected for them to know some of this information and be able to answer the questions correctly.

Part one of the questionnaire also had two other questions, 10 and 11, that were related to the reality of children in the Caribbean and provided information about what students think is the reality of children in other parts of the Caribbean. Both questions gave the opportunity to the participants to write more information depending on their answer.

**Figure 1: Do you think that children in other islands of the Caribbean work?**



In question number 10 the participant students were asked if they thought that children in other islands of the Caribbean work. Figure 1 shows that 64% of the participant students believe children in the neighboring Caribbean islands have to work, 27% admitted they did not really know if children worked or not and only 9% believe they do not have to work. From those 64 participants who affirmed children in other islands work, only 45 wrote some of the kinds of jobs they thought these children perform. Some of the participants offered more than one answer to this question and there were some common answers repeated by the participants.

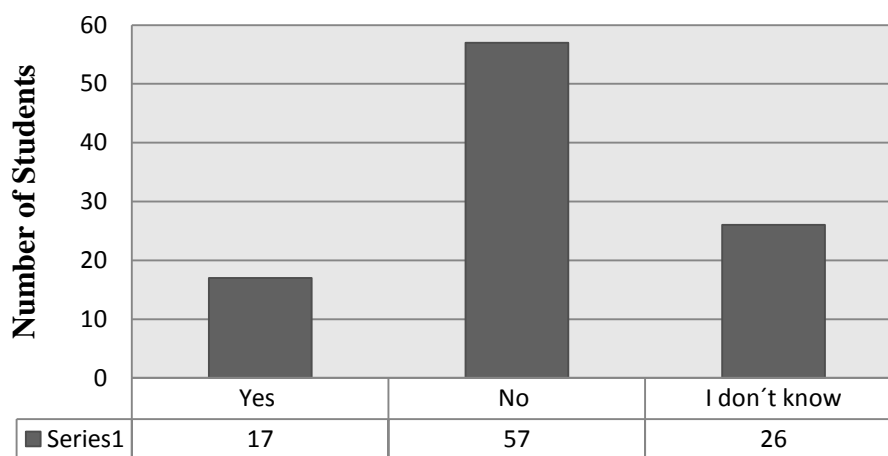
**Table 2: Types of Jobs done by Children in the Caribbean**

Question	Common answers: Kinds of job	Number of students
What kinds of jobs do you think children in the Caribbean execute?	Agriculture	15
	Sale	7
	Prostitution	4
	Construction	7
	Farming	7
	Working in Factories	2
	Other	4

As shown in table 2 the majority of the students believe that children who work in other islands of the Caribbean, work in agriculture planting fruits and vegetables or collecting them. Others think that these children usually find themselves selling food, products especially to tourists who visit the islands. In addition they imagine that other common jobs they do are farming and constructing houses and buildings. On the other hand, even though only few students mention prostitution as one of the jobs performed by children in the Caribbean, this information is significant because it shows that students do have some kind of awareness of what is lived by children in these islands and must have a space to talk about these issues in the classroom. Also, it reflects a need for our students to understand what life is like on the other islands. In addition this data offers the opportunity to know what students believe is the reality of children in other islands which is one of the main objectives of this study.

In question number 11 participant students were asked if they thought that children in the Caribbean receive education. Figure 2 shows that out of the hundred students who completed the questionnaire 57% of the participants consider that not all children are able to receive education in the Caribbean.

**Figure 2: Do All children in the Caribbean receive education?**



When providing a reason why children are not able to receive education, the participants in their majority wrote that this was due to the fact that they do not have sufficient economic resources or transportation to get to school. Others expressed they did not really have any knowledge of the educational system in other islands of the Caribbean.

Part one of the questionnaires provided a glimpse of the background knowledge the participants have of the Caribbean. Most of the participants demonstrated to knowledge of the Caribbean which serves as a starting point before introducing Caribbean Children's Literature. The data collected in this part of the questionnaire suggests that students always have some knowledge about what surrounds them and that building on this knowledge is important and we



must consider what must be brought in according to what students know and what they don't know before designing curriculum and planning our instruction.

**Research question #2: What would eighth graders like to read about the Caribbean? What should be included in a unit using Caribbean Children's Literature for eighth grade students?**

As part of this study and the teaching unit creation process, students were asked to complete Part two of the questionnaire. This part of the questionnaire had seven items which participants had to answer; these were multiple choice and open-ended questions which provided the participants with the opportunity to write other answers to the questions. This part of the questionnaire sought to uncover information that could be used as basis for the construction of the unit. Information such as, from which islands of the Caribbean students from this grade level would like to read and know about. The topics they would like to discuss and the aspects of the Caribbean which interest them the most, were collected. Moreover, it revealed which genres students prefer to read and what activities they would like to do in class when they discuss literature.

The first item of Part II of the questionnaire asked students if they had ever read Caribbean literature in English before.

**Figure 3: Have you ever read Caribbean literature in English?**

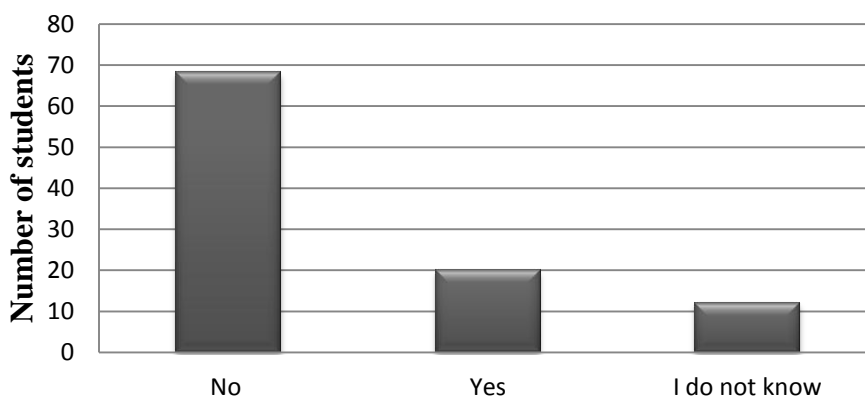
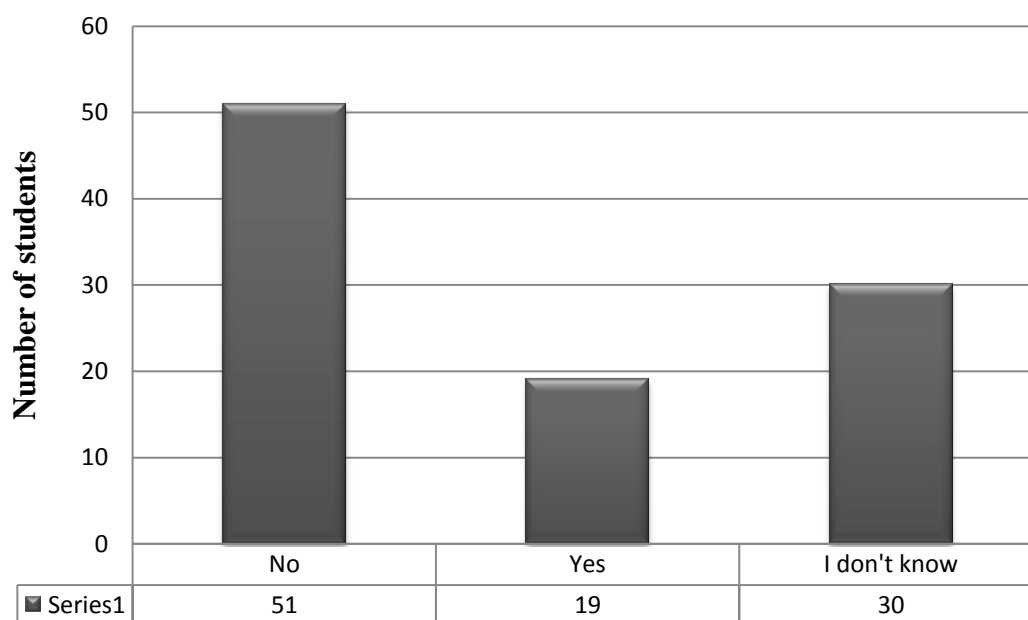


Figure 3 shows that 68% of the participants had not read Caribbean literature in English, while 12% did not know if they ever read any Caribbean texts in English. The 20% of participants who said they had read Caribbean literature in English before, were asked to mention the titles of the stories or other texts they had read that are classified as Caribbean literature, but none of them were able to provide one. This demonstrates they probably believe they have read Caribbean literature in English, but that it has not identified as Caribbean literature or it was not Caribbean literature.

Item number two asked students if they knew any Caribbean authors and if so to provide the names of those authors. As shown in figure 1.4 51% of the participants answered that they did not know any Caribbean authors, 30% didn't know if the author of the books or stories they have read have been written by Caribbean writers. On the other hand, 99% of the participant students who said they knew Caribbean authors did not provide any names of Caribbean authors and the 1% who answered wrote the name of an author who was not Caribbean.

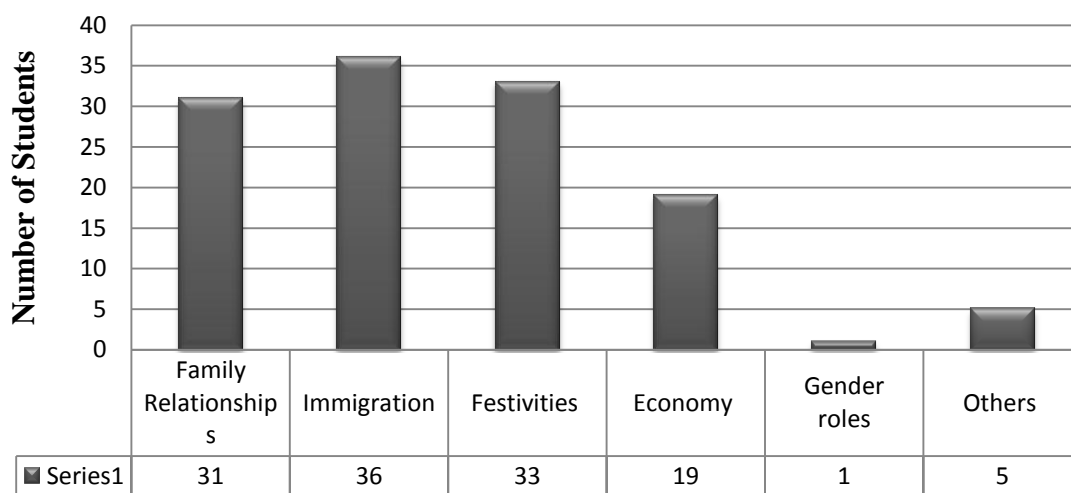
**Figure 4: Do you know any Caribbean authors?**



These two questions revealed the majority of students in this grade level have not read Caribbean literature or know any Caribbean authors or if by chance they have ever read stories or other texts that are from the Caribbean.

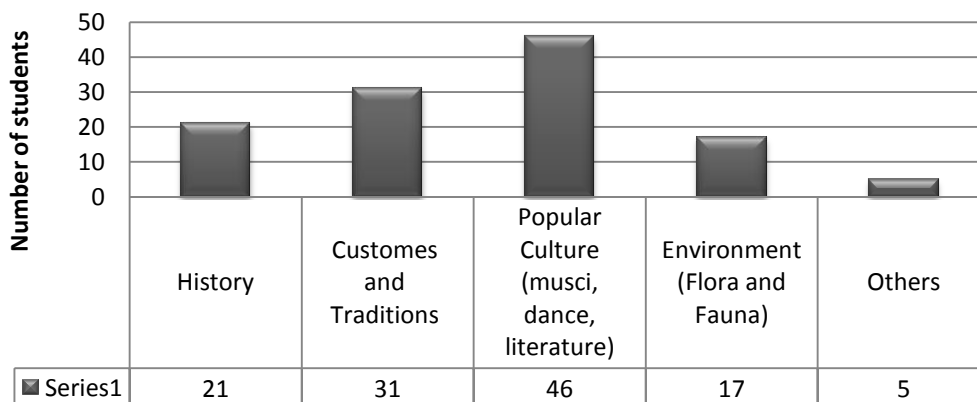
The last five questions tapped into participant's particular interest when reading literature. These questions explored the topics that interest the students the most and from which islands they would like to read about and know more about. These questions provide data that is used for the selection of texts for the teaching unit and the creation of the activities aligned to the English Grade Level Expectations and Curriculum Standards.

**Figure 5: What topics would you like to read about?**



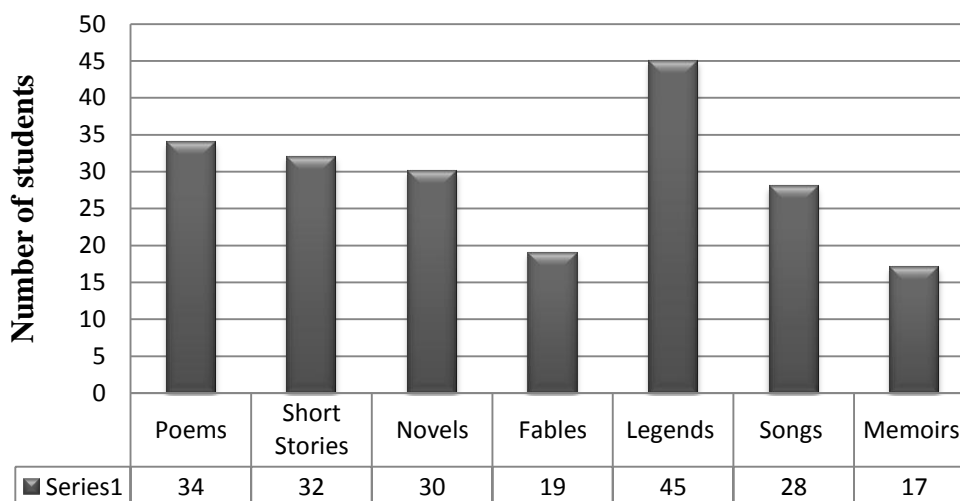
In this question participants were asked to choose topics they would like to read about and discuss in the English class. They had various alternatives to choose from and they could also write other topics which were not in the alternatives that they would be interested in reading. The results in figure 5 are based on students' answers. In this item they were allowed to pick more than one alternative if they wished to. According to the results the top three topics which interested students were: immigration, festivities and family relationships. These results were taken into account when selecting the texts for the teaching unit.

**Figure 6: What aspects about the Caribbean would you be interested in reading?**



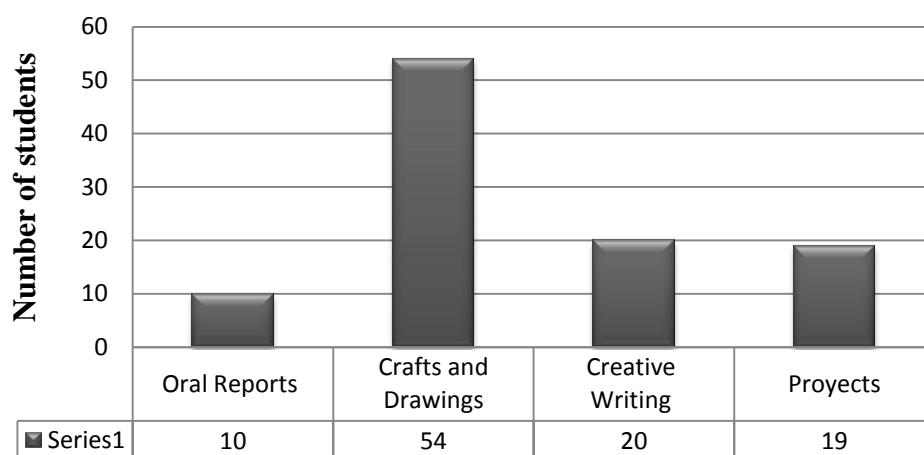
When asked what aspects about the Caribbean students would be interested in reading, figure shows the alternative that most students chose was letter (c) popular culture. Of the hundred students who answered the questionnaire, 46% chose popular culture, that is, everything related to music, dance, and literature about one particular place. The second aspect students from this grade level were more interested in reading is customs and traditions with 31% and in third place they chose History.

**Figure 7: What genres would you like to read?**



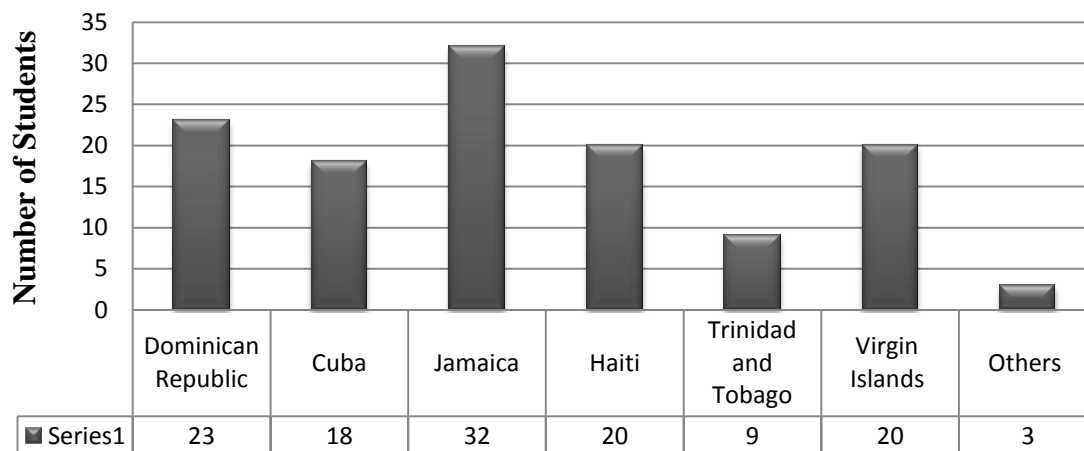
When choosing texts to read in the classroom it is important to identify which genres students enjoy reading the most. In this item participants were asked to choose the genres they preferred reading. The results in figure 7 show their preferences were varied but the genres this particular group prefers reading are: legends, poems, short stories and novels. As a result, to fit students' interests the texts chosen to create the unit are short stories, poems, legends and an excerpt of a novel.

**Figure 8: What activities do you like to do when reading literature?**



There are various activities teachers can do with students when reading literature. When students were asked to select what activities they like to do when reading literature, most of them in this case 54% answered they like to do some kind of craft and drawings, while 20% of the students enjoy creative writing, 19% indicated projects. The alternative students chose the least was oral reports probably because of students' fear of speaking their second language.

**Figure 9: From which islands of the Caribbean would you like to read?**



The last question was very important for the selection of texts for the teaching unit. It asked students to select from which islands of the Caribbean they would like to read about. Participants had various alternatives to choose from; Cuba, Haiti, Dominican Republic, Trinidad and Tobago and others. In addition, students had the opportunity to mention other islands from which they would like to read about that were not in the alternatives. The top four islands chosen by students were Dominican Republic, Jamaica, Haiti and Virgin Islands, followed by Cuba, Trinidad and Tobago and in other cases they wrote Puerto Rico. With this information the selection of representative texts was narrowed down to the islands in the first three places although participants chose other texts included from the other islands.

**Research question #3: In what ways will a unit using Caribbean Children’s Literature help students achieve the standards set forth by the department of education and fulfill the mission and vision of the English Program?**

Based on the results of participants’ answers, a teaching unit on Caribbean Children’s Literature was designed. The unit demonstrates that Caribbean Children’s Literature can offer many opportunities to achieve the standards set forth by the DE and also fulfill the vision and mission of the English Program.

This unit includes short stories, folk tales, poems and an excerpt of a novel, representative of the islands of the Caribbean chosen by the students. It also includes topics such as immigration, family relationships and important festivities celebrated in some islands of the Caribbean. In addition, it looks at important aspects of these island's society such as: popular culture, customs and traditions and history. All the activities created in the unit are aligned to the *English Curriculum and Content Standards* and are meant to fulfill both the vision and mission of the English Program. As it is stated in the official document of the *English Content Standards and Grade Level Expectations* the English program vision is:

Our student needs to communicate in the English language in a creative, reflexive and critical manner; that the student feels committed to the vernacular language, Spanish, and to his/her Hispanic culture while simultaneously developing a high sense of solidarity, respect, and appreciation to other people and other cultures.(p. 14)

Introducing, students to Caribbean Children's Literature gives them the opportunity to engage in literature that values the vernacular language while simultaneously being able to develop solidarity, respect, appreciation to other people and awareness of other cultures.

On the other hand the mission states:

Our mission is to develop effective student communication in the English language. It is acknowledge that strong mastery of the vernacular language is fundamental to the effective development of a second language... We want to encourage all students to be a critical and creative thinkers. They should be able to communicate orally and in writing and be able to interact with the high expectations and demands of a society immersed in global interaction and collaboration. The program will offer a challenging and enriching

integrated curriculum that takes into consideration the social, economical, cultural, and personal, background of the student, including his/her knowledge and skills. (p. 14)

As part of this study, students' background knowledge has been taken into consideration as well as their social and cultural background considering that as Caribbean it is essential to know and recognize ourselves as part of the Caribbean as well as identify the "others" who are also part of it and add diversity to our culture. In addition, the unit has been created taking into account the importance of achieving subject matter integration.

### **Curricular Unit Based on Results**

This curricular unit using Caribbean Children's Literature was designed following the exigencies of lesson planning dictated on the new Puerto Rico Department of Education Policy Letter (2-2010-2011) regarding lesson planning (Appendix F). This policy states that planning serves as evidence for the teachers work and that is part of his/her professional evaluation. The new lesson plan must include the following elements: date and topic, general strategy and phase, integration with other subject matters, standards and expectations, depth of knowledge, objectives (conceptual, procedural and attitudinal), assessment, sequence of the activities (initial, development and closing), materials and resources, homework and teacher's reflection (Rivera Sánchez, 2010).

In the case of the curricular unit designed as a result of this study, I have not included the reflection due to the fact that the Teachers' reflections cannot be done because the lessons were not carried out. That section allows the teacher to reflect on their praxis and documents lessons' success as well as comments or concerns regarding the lesson of the day. In addition in this space teachers might also write any adaptations needed or about particular experiences while carrying out the lesson.



The unit is divided by topics and also by genres. The texts selected for the unit are Caribbean Children's literature from the different islands based on what students' preferred to read and most of them are written by well-known Caribbean writers and other foreign writers who write about the Caribbean. Also, there are authentic texts included which were retrieved from Caribbean Children's Literature online magazine: *Aansesem: The Caribbean Children's Literature Magazine*. In addition, the unit includes both the lesson plans and the activities as well as the resources and materials that need to be used in each lesson. Lessons are planned for 60 minute class periods, but they can be easily adapted for longer or shorter periods.

Chapter V will present the curricular unit that was designed to answer Research Question # 3 which was based on the data elicited from the students. The following learning activities as well as the reading material and topics of the lessons can be adapted or modified to suit other students' needs and interests. It is recommended that a questionnaire or survey be administered to students, in order to collect data that will aid in the creation /adaptation of the lessons presented here. Since this unit was based on the particular participants background knowledge and their preferences these preferences might change from school to school and from student to student.

Moreover, some of the lessons are meant to be covered in a day, while others are a continuation of previous lessons and are connected to the other lessons. Many topics and themes are discussed throughout the unit, as well as different aspects of the culture from the islands chosen in the Caribbean. In addition, both fiction and nonfiction literature are included in the unit to add variety and diversity. Furthermore media and technology were integrated into the unit in order to make the unit more appealing and interactive as well as to tap in to students' different learning styles.

### Chapter V: Thematic Unit

Considering the importance of the integration of literature, especially literature that is multicultural in nature and considers the Department of Education English Content Standards and Grade Level Expectation for 8<sup>th</sup> grade, a unit integrating Caribbean Children's Literature has been created. This unit was developed after administering a questionnaire to eighth graders of a school in Western Puerto Rico which revealed general background knowledge students had about the neighboring Caribbean islands and their preferences when reading literature in the classroom. The collection and analysis of data helped to create a unit titled: "Listening to the Voices of the Caribbean," which is composed of 32 lesson plans, with different didactic activities aligned to the English Content Standards and Grade Level Expectation for the grade level. The unit provides the opportunity to integrate other subjects and the use of multimedia technology. The unit has several purposes which include:

- The introduction of Caribbean Children's Literature in to the English Curriculum.
- The appreciation of multicultural literature from the Caribbean and the appreciation of Caribbean authors.
- The acknowledgement of students' background knowledge and interests when developing didactic material.
- The importance of knowing and empathizing with our Caribbean neighbors.
- The development of their reading, writing, listening and speaking skills in their second language.
- To encourage students to explore and demonstrate their creativity through creative writing, arts and crafts and role playing.

- To meet the vision and mission of the English Program as well as fulfill the English Content Standards and Grade Level Expectation for the grade level.
- To integrate the use of multimedia technology into the English curriculum.

**Lesson Plan 1**

**Topic:** The Caribbean: Our Neighborhood

**Curriculum Integration:** Geography

**General Strategy:** ECA **Phase** ☒ Exploration ☒ Conceptualization ☐ Application

**Reflection:** “Geography has made us neighbors. History has made us friends. Economics has made us partners, and necessity has made us allies. Those whom God has so joined together, let no man put asunder.” by John F. Kennedy

Content Standard	Expectation
Listening/Speaking	L/S.8.4 Applies a variety of language patterns and structures to explain texts, discuss topics and themes, express thought on plot development, identify problem and solution, as well as make predictions, inferences, and draw conclusions from listening to a variety of texts and multimedia sources.

**Depth of Knowledge**

☐ Recall (I) ☒ Skill/Concept (II) ☐ Strategic Thinking (III) ☐ Extended Thinking (IV)

Objectives		Assessment
<b>Conceptual</b>	Using the word “Caribbean” as the nucleus word students will brainstorm ideas and concepts about the Caribbean.	Graphic organizer Map
	Using a map of the Caribbean and clues as reference students will infer what island names they have to write on the worksheet. Afterwards, they will locate these islands on the map projected on the screen.	
<b>Procedural</b>	Each student will write one of their ideas or concepts about the Caribbean on an index card and stick it on the board around the word Caribbean.	Index cards Worksheet
	After discovering which islands were mentioned on the worksheet, students will form groups of three to write their own clues for each island.	
<b>Attitudinal</b>	After brainstorming their ideas with the word Caribbean, students will consider which of their ideas they will share with the group and formulate clues which can help infer which island is mentioned.	
	Then students will share their clues with the rest of the class.	

**Initial:**

- The students will orally discuss today's reflection.
- The teacher will write the word Caribbean on the board and ask students to write ideas and concepts which come to their minds when they think about the Caribbean.
- Students will write their ideas and concepts in their notebooks in a legible form and will consider which of their ideas they will write on the index card they will place on the board.

**Development:**

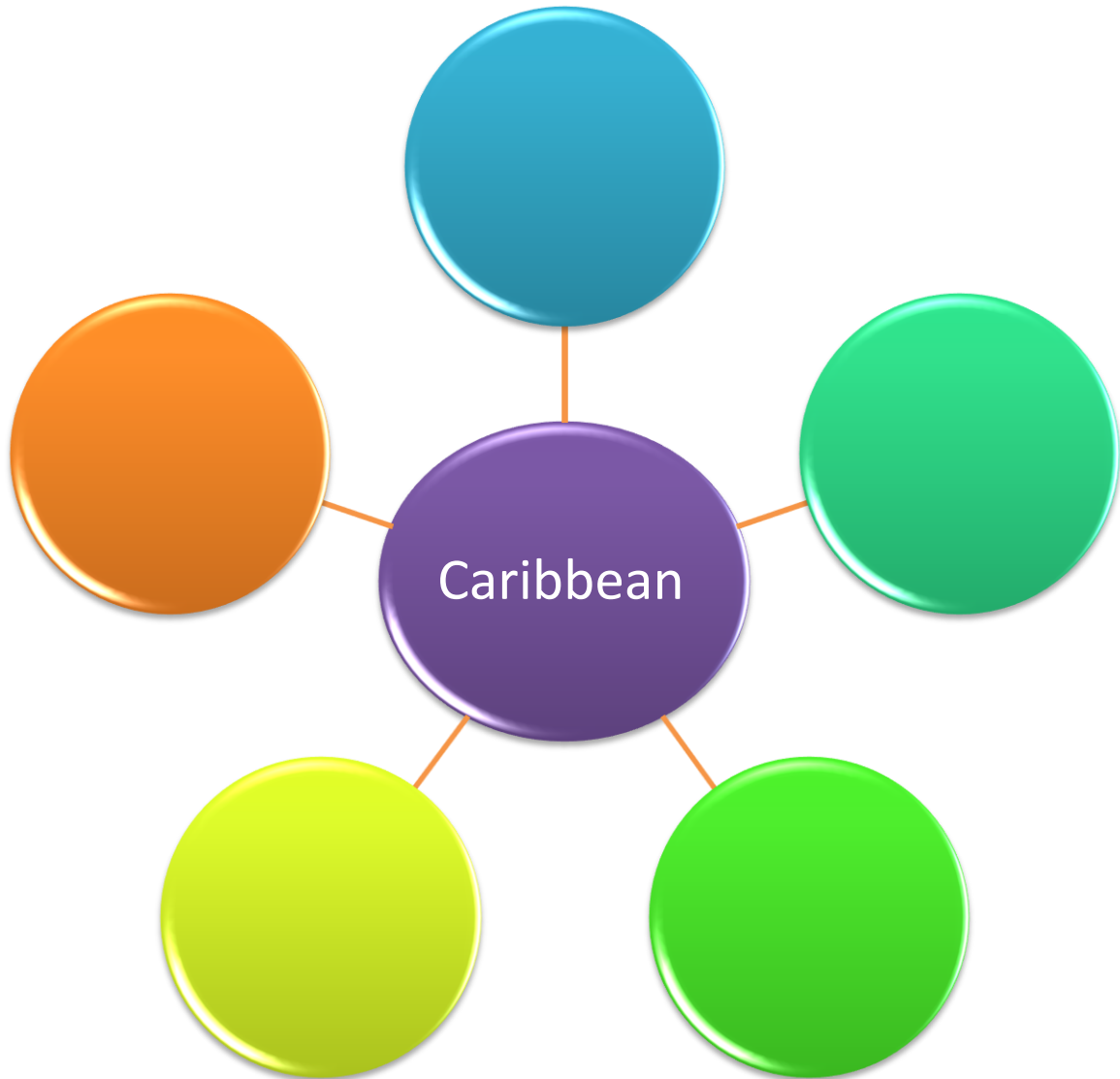
- Students will place their ideas on the board in an organized way.
- All the students will read the ideas and concepts generated by the group about the Caribbean.
- Using the map projected on the screen and the clues on the worksheet, students will infer what island names they have to write on the worksheet. Afterwards, they will locate these islands on the map.

**Closing**

- After discovering which islands were mentioned on the worksheet students will form in groups of three to write their own clues for each island accurately.
- Once students have formulated clues which can help others infer which island is mentioned students will share their clues with the rest of the class adequately.

**Materials:** projector, screen, worksheet, index cards, masking tape.

Activity 1: The Caribbean our Neighborhood



**Activity 1.1: Exploring the Caribbean**

Instructions: Use the clues to discover what island of the Caribbean is being described and then identify them in the map.

1. I am an island with an active

volcano

My name starts with an M

I am \_\_\_\_\_

Our own clue: \_\_\_\_\_

2. I was known as “Qisqueya”

My people love to dance “Bachata”

I am \_\_\_\_\_

Our own clue: \_\_\_\_\_

3. We are known as the twin islands

Calypso is originally from us

We are: \_\_\_\_\_

Our own clue: \_\_\_\_\_

4. I share my territory with the

Dominican Republic.

Recently there was an earthquake which  
affected my daughters and sons.

I am \_\_\_\_\_

Our own clue: \_\_\_\_\_

5. I produce sugar.

My capital is Havana.

I am \_\_\_\_\_

Our own clue: \_\_\_\_\_

6. I produce bauxite.

I am the birthplace of reggae music.

I am \_\_\_\_\_

Our own clue: \_\_\_\_\_

7. I am one of the Spanish-Speaking  
Caribbean nations.

I am a U.S. “Commonwealth.”

I am \_\_\_\_\_

Our own clue: \_\_\_\_\_

8. I am an island without rivers.

I am the last of the islands north of  
Venezuela.

I am \_\_\_\_\_

Our own clue: \_\_\_\_\_



## Lesson Plan 2

**Topic:** A Caribbean Journey from A to Z

**Curriculum Integration:** Geography (Environment: Flora and Fauna) and Spanish

**General Strategy:** Trilogy Literacy

**Literacy Trilogy** √ Before reading √ During reading √ After reading

**Reflection:** “Communication leads to community, that is, to understanding, intimacy and mutual valuing.” by Rollo May

Content Standard	Expectation
Reading	R.8.2 Applies context clues, reference sources, and other vocabulary expansion strategies to assess word meaning using prior knowledge to relate to new meaning; uses prefixes, suffixes, and root words to determine the meaning of unfamiliar, multiple-meaning, and compound words.

## Depth of Knowledge

\_\_\_ Recall (I) √ Skill/Concept (II) \_\_\_ Strategic Thinking (III) \_\_\_ Extended Thinking (IV)

Objectives		Assessment
Conceptual	Before reading the picture book aloud a students will review what was discussed in the previous class by mentioning the islands in the Caribbean and any other information related to the topic.	Worksheet
	After listening to the reading and observing the pictures from the picture book: <i>A Caribbean Journey from A to Y (Read and Discover</i>	

	<i>What Happened to the Z</i> ), students will identify the Spanish translation of some vocabulary words in a matching exercise.	
<b>Procedural</b>	Students will write in their notebooks key concepts related to the Caribbean.	Template
	After completing the matching exercise, students will model the picture book and write something about Puerto Rico with the letter they chose and sketch an illustration.	
<b>Attitudinal</b>	During the reading of the picture book students will contemplate the illustrations created by the illustrator and identify themselves with what is being portrayed and informed in the book.	
	After working independently on their page of the class book “A Puerto Rican Journey from A to Z” students will consider how they will create it using Paint and Word in the next class.	

**Initial:**

- The students will orally discuss today’s reflection.
- Students will review what was discussed in the previous class by mentioning the islands in the Caribbean and any other information related to the topic.
- Students will list key concepts related to the Caribbean.

**Development:**

- Students will listen to the teacher who will read aloud and contemplate the illustrations created by the illustrator Earleen Griswold, and identify themselves with what is being portrayed and informed in the book.

- Students will identify the Spanish translation of vocabulary words in a matching exercise.
- Students will randomly take a piece of paper with a letter of the alphabet from a box and will use this letter to model the picture book and write something about Puerto Rico parting from the letter they chose and create an illustration.
- Students will work independently on their letter page of what will later become a digital picture book A Puerto Rican Journey from A to Z.

**Closing**

- Students will consider how they will create their page using Paint and Word and create a sketch to work on the next day.

**Materials:** worksheet, template, book, paper, pencil.

**Activity 2: Caribbean Journey from A to Z**

A Caribbean Journey from A to Y (discover what happened to the Z) by Mario Picayo

**Key Concepts**

**Antilles** (Antillas): term applied to the whole of the West Indies except the Bahamas.

**Archipelago** (Archipiélago): a group of many islands; a sea containing such a group.

**Coral** (Coral): is a colony of living beings formed by the association of an alga and a coral polyp.

**Cordillera** (Cordillera): a chain of mountains.

**Island** (Isla): a piece of land surrounded by water.

**Islet** (islote): a very small island.

**Key** (cayo): a low offshore island or reef, especially in the West Indies or off the coast of Florida.

**West Indies:** It comprises three main island chains that extend in a roughly crescent shape from the eastern tip of the Yucatán Peninsula in Mexico and southeastern Florida in the United States to the Venezuelan coast of South America.

**Activity 1.4: Match each word to their Spanish translation.**

- |                         |                 |                 |
|-------------------------|-----------------|-----------------|
| 1. _____ Avocado        | a. aguaviva     | k. águila       |
| 2. _____ Crab           | b. cangrejo     | l. guayaba      |
| 3. _____ Dragonfly      | c. parcha       | m. erizo de mar |
| 4. _____ Egret          | d. nuez moscada | n. búho         |
| 5. _____ Guava          | e. ñame         | o. garza        |
| 6. _____ Hawk           | f. aguacate     | p. tucán        |
| 7. _____ Hummingbird    | g. colibrí      | q. libélula     |
| 8. _____ Hammock        | h. hamaca       | r. langosta     |
| 9. _____ Jellyfish      | i. pelícano     | s. mangosta     |
| 10. _____ Lobster       | j. tortuga      | t. caña         |
| 11. _____ Mongoose      |                 |                 |
| 12. _____ Nutmeg        |                 |                 |
| 13. _____ Owl           |                 |                 |
| 14. _____ Pelican       |                 |                 |
| 15. _____ Passion fruit |                 |                 |
| 16. _____ Sugarcane     |                 |                 |
| 17. _____ Toucan        |                 |                 |
| 18. _____ Tortoise      |                 |                 |
| 19. _____ Urchin        |                 |                 |
| 20. _____ Yam           |                 |                 |

**Lesson Plan 3**

**Topic:** Our Puerto Rican Journey from A to Z digital book

**Curriculum Integration:** Technology

**General Strategy:** ECA

**Phase** √ Exploration √ Conceptualization √ Application

**Reflection:** “A people without the knowledge of their past history, origin and culture is like a tree without roots.” by Marcus Garvey

Content Standard	Expectation
Writing	W.8.2 Classifies and applies the parts of speech; uses vocabulary, accurate spelling, appropriate grammar and syntax in writing.

**Depth of Knowledge**

\_\_\_ Recall (I) \_\_\_ Skill/Concept (II) \_\_\_ Strategic Thinking (III) √ Extended Thinking (IV)

Objectives		Assessment
After sketching their page of the digital book on a white sheet of paper students will:		
<b>Conceptual</b>	Mention the computer programs they have worked with and if they have used Paint or Word before.  Locate the different tools they will use on Paint and Word to create their page.	
<b>Procedural</b>	Experiment on using the different tools on Paint to create illustrations and on Word to create their digital page.  Use the tools on both computer programs to create their digital page	

	of what will be the Puerto Rican Journey from A to Z digital book.	
<b>Attitudinal</b>	All students will value their peers work and collaborate to put together the class book in and organized way.	

**Initial:**

- The students will orally discuss today's reflection.
- Students will mention the computer programs they have worked with and if they have used Paint or Word before.

**Development:**

- Students will locate the different tools they will use on Paint and Word to create their page.
- Students will experiment on using the different tools on paint to create illustrations and on Word to create their digital page.
- Students will use the tools on both computer programs to create their digital page of what will be the Puerto Rican Journey from A to Z digital book.

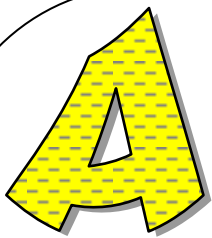
**Closing**

- All the students will value their peers work and collaborate to put together the class book in and organized way.

**Materials:** template, computer, Microsoft Word, Paint.

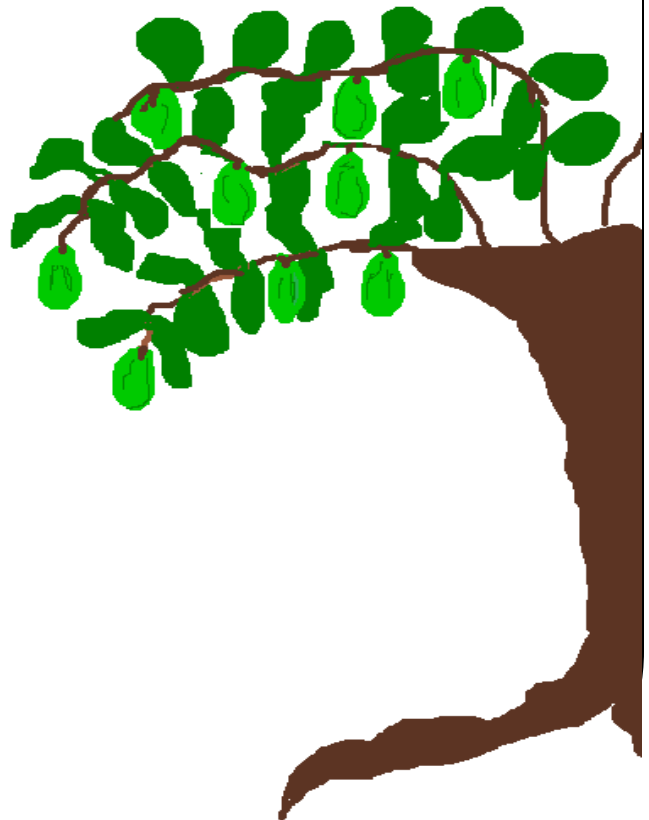
**Activity 3: Puerto Rican Journey from A to Z**

**Instructions:** As a group let's create our Puerto Rican Journey from A to Z. With the letter you selected from the box, write something related to Puerto Rico that begins with that letter and create an illustration that represents it. Use the example below. We will first sketch out our page on a white sheet of paper. Then, in a computer we will draw our picture using paint and create our page in a word document using its tools.



is for avocados.

Many people in Puerto Rico love to eat avocados with their main dish. Others like to eat them with bread. Avocados grow during the summer and many people sell them.



**Lesson Plan 4**

**Topic:** The Oral Tradition in the Caribbean

**Curriculum Integration:** Social Studies

**General Strategy:** Trilogy Literacy

**Phase** ✓ Before reading ✓ During reading ✓ After reading

**Refelection:** “Each time, storytellers clothed the naked body of the myth in their own traditions, so that listeners could relate more easily to its deeper meaning.” by Joan D. Vinge

Content Standard	Expectation
<b>Reading</b>	R.8.5 Distinguishes between fact and opinion in narrative and expository texts; states and paraphrases main idea or topic, and determines important details.

**Depth of Knowledge**

\_\_\_ Recall (I) ✓ Skill/Concept (II) \_\_\_ Strategic Thinking (III) \_\_\_ Extended Thinking (IV)

Objectives		Assessment
<b>Conceptual</b>	As an introduction to Caribbean tales, students will talk about the oral tradition or oral literature in the Caribbean and provide examples of literature they know goes under this category.	Handout
	Using Rudolfo Anaya’s introduction to folk tales, students will define folk tales and identify their characteristics, and purposes, in their notebooks.	



<b>Procedural</b>	After identifying the characteristics of folk tales and discussing them with the group, students will read <i>Anansi, Brer Rabbit and the Folk Tradition</i> and demonstrate comprehension by answering some comprehension check questions.	Handout Worksheet
<b>Attitudinal</b>	Once students finish answering the questions they will participate in an oral discussion of the introduction to Anansi stories.	

**Initial:**

- The students will orally discuss today's reflection.
- Students will talk about the oral tradition or oral literature in the Caribbean and provide examples of literature they know goes under this category.
- Students will read the Rudolfo Anaya's introduction to folk tales to define folk tale and identify its characteristics and purpose.
- Students will discuss with the rest of the group what are folk tales, their characteristics and their purpose.

**Development:**

- Students will read *Anansi, Brer Rabbit and the Folk Tradition* and demonstrate comprehension by answering some comprehension check questions.

**Closing**

- Students will participate in an oral discussion of the introduction to Anansi stories.

**Materials:** worksheet, handouts, book.

**Activity 4: Oral Literature in the Caribbean**

**Exploration: What is oral literature? Can you mention any tales that come from this tradition?**

The earliest form of Caribbean literature is oral literature, consisting of a rich folktale tradition, legends and myths, and songs and poetry. Caribbean oral literature also thrives in proverbs, riddles, and sayings that reinterpret African, European, and East Indian traditions.

**Folk Tales**

Use the handout with an introduction to Folk Tale by Rudolfo Anaya from Choices in Literature: Joining Hands (p. 72) to answer the following questions.

Questions:

1. What are folk tales?

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2. How were these stories told?

---

---

3. What is the purpose of folk tales?

---

---

4. Why do we read folk tales?

---

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**Activity 4.1: Anansi, Brer Rabbit and the Folk Tradition**

Instructions: Answer the following questions using the information from the introduction to Anansi stories.

What did people in West Africa do?

---

---

Who told stories about a spider named Anansi?

---

---

Who is Anansi? What is his goal?

---

---

Who does he fool?

---

---

To what character is he compared to? What qualities do they have in common?

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## Lesson Plan 5

**Topic:** Jamaican Folk Tale: Anansi and the Magic Calabash

**Curriculum Integration:** Health (values)

**General Strategy:** Trilogy Literacy

**Phase** ☒ Before reading ☒ During reading ☒ After reading

**Reflection:** “Selfishness is that detestable vice which no one will forgive in others, and no one is without himself.” by Henry Ward Beecher

Content Standard	Expectation
Reading	R.8.5 Distinguishes between fact and opinion in narrative and expository texts; states and paraphrases main idea or topic, and determines important details.

## Depth of Knowledge

☐ Recall (I) ☐ Skill/Concept (II) ☒ Strategic Thinking (III) ☐ Extended Thinking (IV)

Objectives		Assessment
Conceptual	Before reading the Folk Tale: <i>Anansi and the Magic Calabash</i> students will review characteristics of the character of Anansi that were discussed in the previous class.	Handout
	During the reading of the folk tale students will identify vocabulary words they will later define and the characteristics of folk tales in it.	
Procedural	To complete a graphic organizer students will write and share characteristics that distinguish Anansi.  Using the folk tale as reference students will answer questions about the reading and then use clue words from these answers to complete	Handout  Worksheet

	a crossword puzzle.	
<b>Attitudinal</b>	During the reading of the folk tale <i>Anansi and the Magic Calabash</i> , students will voluntarily read short parts of the reading aloud.  After reading the folk tale and as an assignment, students will judge Anansi's behavior and compare it to that of other people in our society by answering a writing prompt.	

**Initial:**

- The students will orally discuss today's reflection.
- Students will review characteristics of the character of Anansi that were discussed in the previous class.
- Students will complete a graphic organizer by writing characteristics which distinguish Anansi in a legible form and share them with the rest of the class.

**Development:**

- Students will read aloud and listen to the folk tale *Anansi and the Magic Calabash*.
- Students will identify vocabulary words and the characteristics of folk tales in the tale *Anansi and the Magic Calabash*.
- Students will answer questions about the reading for comprehension.

**Closing**

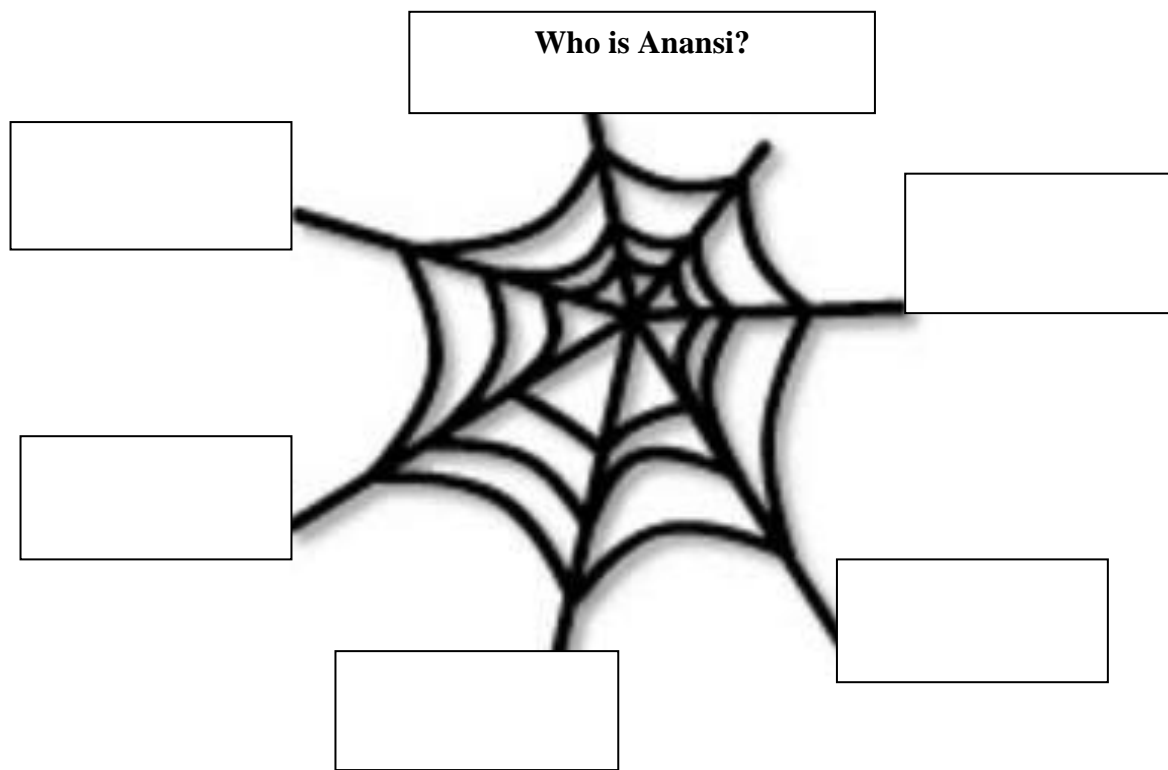
- Students will use clue words from the answers from the comprehension check activity to complete a crossword puzzle independently.

**Homework:** Students will answer the writing prompt by connecting it to the folk tale read.

**Materials:** graphic organizer, handouts and crossword puzzle.

**Activity 5: Anansi and the Magic Calabash****Exploration: Who is Anansi?**

The character of Anansi was discussed on the previous class. Write descriptions that distinguish this Caribbean character around the web.



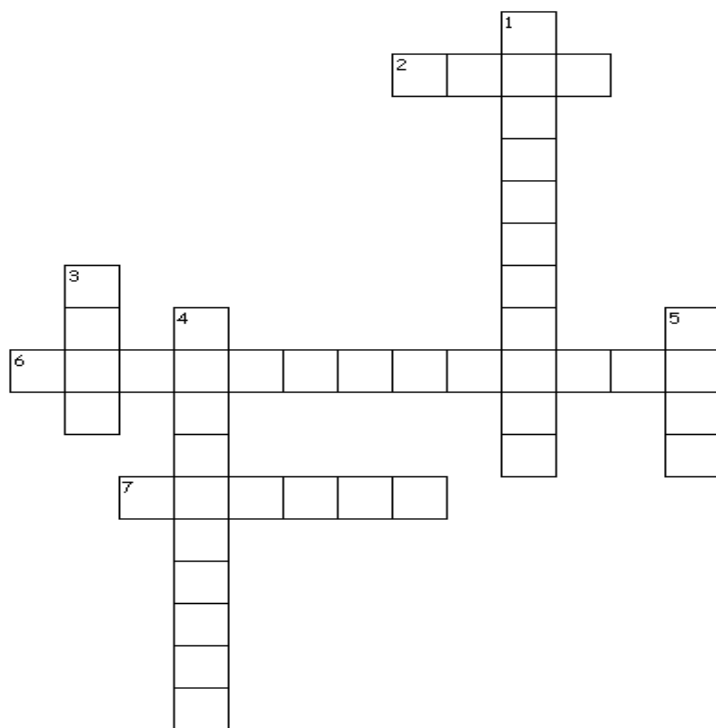
**Jamaican Folk Tale: Anansi and the Magic Calabash****Vocabulary**

1. bush: wild, wooded area.
2. calabash: bowl made from a large gourd which is dried and hollowed out.
3. choba: eggplant (a plant with deep-purple fruit used as a vegetable).
4. fungi: cornmeal boiled to a thick paste.
5. saltfish: fish (usually cod) preserved by drying and salting.
6. whip: a cord or strip of leather fastened to a handle, used for urging animals on or for striking a person or animal in punishment.

**Instructions:** Use complete sentences to answer the questions about the folk tale *Anansi and the Magic Calabash*. Then use clue words from the answers to complete the crossword puzzle.

1. What did Anansi find?
2. What did Anansi have to do to receive food?
3. Where did Anansi hide the calabash?
4. What did Anansi's wife do?
5. What happened when Anansi got home?
6. What did Anansi found next? What did it do?
7. What did Anansi learned at the end?

## Activity 5.1: Anansi and the Magic Calabash



Across

2. What did Anansi have to do to receive food?
6. What did Anansi find?
7. What happened when Anasi got home?

Down

1. Where did Anansi hide the calabash?
3. What did it do?
4. What did Anansi's wife do?
5. What did Anansi find next?



## Homework

Think about the actions of the character of Anansi in the folk tale Anansi and the Magic Calabash. How was Anansi in the story? Do you think there are people like Anansi in real life? What happens to people that are like Anansi? Explain your answer in an eight sentence paragraph.

## Paragraph

[illegible]

**Lesson Plan 6****Topic:** Haitian Folk Tale: The Singing Bone**Curriculum Integration:** Social Studies (Oral tradition, culture)**General Strategy:** Trilogy Literacy**Phase** ☒ Before reading ☒ During reading ☒ After reading**Reflection:** “Cherish your human connections - your relationships with friends and family.”

by Barbara Bush

Content Standard	Expectation
<b>Reading</b>	<p>R.8.1 Analyzes the text, establishes purpose, identifies author’s purpose, and distinguishes text features to enhance comprehension.</p> <p>R.8.5 Distinguishes between fact and opinion in narrative and expository texts; states and paraphrases main idea or topic, and determines important details.</p>

**Depth of Knowledge**

☐ Recall (I) ☒ Skill/Concept (II) ☐ Strategic Thinking (III) ☐ Extended Thinking (IV)

Objectives		Assessment
<b>Conceptual</b>	Before reading the folk tale The Singing Bone, students will enumerate some characteristics of folk tales.	Handout
<b>Procedural</b>	As a preamble to the folk tale, students will read an introduction to storytelling in Haiti and discuss orally with the rest of the class.	Handout

	After reading the folk tale <i>The Singing Bone</i> students will organize the events using numbers from one to ten. They will also answer questions about the reading correctly and discuss orally the activities with the rest of the class.	
<b>Attitudinal</b>	During the reading students will voluntarily participate in the reading aloud. of the folk tale  After completing the activities on the reading, students will demonstrate interest on the folk tale by listening attentively to instructions of the oral presentation on the folk tale.	

**Initial:**

- The students will orally discuss today's reflection.
- Students will enumerate characteristics of folk tales, before reading the Haitian folk tale *The Singing Bone*.
- Students will read an introduction to storytelling in Haiti and discuss orally it with the rest of the class.

**Development:**

- Students will voluntarily participate of the read aloud of the folk tale and in oral discussion.
- Students will organize the events of the folk tale in their corresponding order using numbers from one to ten.
- Students will answer questions correctly about the reading.

**Closing**

- Students will discuss the activities orally.

→ Students will listen attentively to instructions of the oral presentation on the folk tale.

**Materials:** handouts, rubric for oral presentation

→ Homework: Pick one scene of the folk tale The Singing Bone and create an illustration to orally present it and explain to the rest of the class.

**Activity 6: Haitian Folk Tale: The Singing Bone collected by Diane Wolkstein****Introduction: Storytelling in Haiti**

Cric? the Haitian storyteller calls out when she or he has a story to tell. “Crac! the audience responds if they want that storyteller to begin. If they do not respond with crac!, the storyteller cannot begin “Cric?” another storyteller calls out, hoping for the welcoming “crac!” It is not that the audience is rude in refusing one storyteller and choosing another...for if the listeners cry crac! they are expected to, and do, give their full support to the storyteller. Communal storytelling in Haiti takes place outside of the capital of Port-au-Prince in the plains, mountains and countryside....When the adults are not too tired, and especially when the moon is full or on a Saturday evening they gather outside on their steps and talk and gossip.

**Sequence of Events**

**Instructions:** Organize the events of the folk tale *The Singing Bone* in their corresponding order.

- \_\_\_\_\_The king picked the bone slowly greased the bone and it began to grow: feet, legs, etc.
- \_\_\_\_\_The king orders to search for the men’s younger son and to bring a cooking pot.
- \_\_\_\_\_The older boy ran into his father’s shop and told him he had discovered a singing bone.
- \_\_\_\_\_The father got married for the third time with a fat and very mean woman.
- \_\_\_\_\_The father went to see the king to make a fortune out of the bone.
- \_\_\_\_\_The stepmother melted and melted until she was gone.
- \_\_\_\_\_The older brother heard the singing bone under the orange tree.
- \_\_\_\_\_The father went out into the yard and ate his dinner prepared by his wife.
- \_\_\_\_\_The stepmother killed the younger boy.
- \_\_\_\_\_The stepmother sent the boys to get the largest bundle of firewood.

**Activity 6.1: The Magic Bones**

**Read and Think:** Answer the following questions using complete sentences.

1. What did the bone do? What did it say?

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2. Did the brother and father paid attention to the bone's song? Why do you know?

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3. Why did the king send the messengers to look for the boy? What did he realized?

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At the end the king said: "And now I say to all who are here: choose whom you want to marry, but if you choose a tree that has fruit, you must care for the fruit as much as for the tree."

4. What do the king's words mean? What is the moral of this folk tale?

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**Activity 6.2: Homework**

Pick one scene of the folk tale *The Singing Bone* and create an illustration of this scene. Come prepare to share and explain your scene to the rest of the class in an oral presentation.

Use the following questions as a guide to explain your scene:

- Which scene did you illustrate?
- Why did you pick this scene?
- Who are the characters portrayed in this scene?
- What happened in this part of the folk tale?

Name: \_\_\_\_\_ Group: \_\_\_\_\_

Criteria	Description	Score				
<b>Content</b>	The speaker provides a variety of types of content appropriate for the task, such as generalizations, details, examples and various forms of evidence. The speaker adapts the content in a specific way to the listener and situation.	5	4	3	2	1
<b>Delivery</b>	The speaker delivers the message in a confident, poised, enthusiastic fashion. The volume and rate varies to add emphasis and interest. Pronunciation and enunciation are very clear. The speaker exhibits very few disfluencies, such as 'ahs,' 'uhms,' or 'you knows.'					
<b>Organization</b>	The message is overtly organized. The speaker helps the listener understand the sequence and relationships of ideas by using organizational aids such as announcing the topic, previewing the organization, using transitions, and summarizing.					
<b>Creativity</b>	Very original presentation of material; captures the audience's attention.					
<b>Length of Presentation</b>	Within 3 minutes of allotted time.					
		Total Score: _____				

## Lesson Plan 7

**Topic:** Oral Presentation

**Curriculum Integration:** Art (Using drawing as interpretation and understanding literature)

**General Strategy:** Trilogy Literacy

**Phase** \_\_\_\_\_ Before reading \_\_\_\_\_ During reading   √   After reading

**Reflection:** “Everyone is of course free to interpret the work in his own way. I think seeing a picture is one thing and interpreting it is another.” by Jasper Johns

Content Standard	Expectation
Listening/Speaking	L/S.8.5 Explains the main idea or topic and important details from learned concepts or read aloud of a variety of expository texts, and applies sequence of events to clarify, discuss, and summarize a topic from a variety of texts.

## Depth of Knowledge

\_\_\_ Recall (I) \_\_\_ Skill/Concept (II)   √   Strategic Thinking (III) \_\_\_ Extended Thinking (IV)

Objectives		Assessment
<b>Conceptual</b>	Before orally presenting their work students will review and know the evaluation criteria for the presentation.  Through the oral presentation students will demonstrate comprehension of the reading and explain their illustration clearly.	
<b>Procedural</b>	In their oral presentation students will comment why they chose to illustrate that specific scene from the folk tale.	



<b>Attitudinal</b>	During the oral presentations students will appreciate their peers work and share their own illustrations about the folk tale.	
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**Initial:**

- The students will orally discuss today's reflection.
- Students will review and know the evaluation criteria for the presentation.

**Development:**

- Assuming their roles students will orally present their illustration of one scene of the folk tale clearly.
- Students will comment and explain why they chose to illustrate that specific scene from the folk tale.

**Closing**

- Students will receive their evaluations of their oral presentation.

**Materials:** illustration, rubric.

**Lesson Plan 8****Topic:** Caribbean Legends: The Secret Footprints by Julia Alvarez**Curriculum Integration:** History**General Strategy:** Trilogy Literacy**Phase** ☒ Before reading ☒ During reading ☒ After reading**Reflection:** “Curiosity is lying in wait for every secret.” Ralph Waldo Emerson

Content Standard	Expectation
<b>Reading</b>	R.8.5 Distinguishes between fact and opinion in narrative and expository texts; states and paraphrases main idea or topic, and determines important details.

**Depth of Knowledge**
☐ Recall (I) ☒ Skill/Concept (II) ☐ Strategic Thinking (III) ☐ Extended Thinking (IV)

Objectives		Assessment
<b>Conceptual</b>	<p>Before reading two legends students will enumerate characteristics of legends.</p> <p>Students will understand what a legend is and how it is different from other literature of oral tradition.</p> <p>Students will recall details from the legend to answer some comprehension questions.</p>	
<b>Procedural</b>	During the reading of the legend <i>The Secret Footprints</i> students will make comments about the events of the legend.	

<b>Attitudinal</b>	After reading the legend and answering the questions individually students will participate of an oral discussion of the comprehension check exercise.	
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**Initial:**

- The students will orally discuss today's reflection.
- Students will enumerate in a list characteristics of legends.
- Students will understand what a legend is and how it is different from other literature of oral tradition.

**Development:**

- During the reading of the legend *The Secret Footprints* students will make comments of the events of the legend.
- Students will recall details from the legend to answer some comprehension questions.

**Closing**

- Students will participate of an oral discussion of the comprehension check exercise.

**Materials:** book.

**Activity 7: Legends**

**What are legends? Make a list of the characteristics you think a legend has.**

**Legends**

Legends belong to a genre strongly rooted in oral tradition and is most often applied to stories from the past that contain a core of historical truth under fictional embellishments — stories that form an important part of the cultural history of a nation or people. Legends may also arise in connection with contemporary people, places or events and may circulate among relatively small groups.

**Reading: The Secret Footprints (Legend from the Dominican Republic)****Comprehension Check**

1. Write three characteristics of a ciguapa.
2. What is the little cigupa's name? What does it mean in Spanish?
3. What did Guapa wondered?
4. What did the queen told Guapa will happen if their secret was discovered?
5. Why was the secret of the ciguapas almost discovered?
6. What did the family think happened to Guapa?
7. How did Guapa prevent their secret to be discovered?
8. What did the boy leave in his pockets outside?

**Lesson Plan 9**

**Topic:** Caribbean Legends: The Secret Footprints by Julia Alvarez

**Curriculum Integration:** History

**General Strategy:** Trilogy Literacy

**Phase** \_\_\_\_\_ Before reading \_\_\_\_\_ During reading ✓ After reading

**Reflection:** “All the great legends are templates for human behavior. I would define a myth as a story that has survived.” by John Boorman

Content Standard	Expectation
<b>Reading</b>	R.8.1 Analyzes the text, establishes purpose, identifies author’s purpose, and distinguishes text features to enhance comprehension.

**Depth of Knowledge**

\_\_\_ Recall (I) ✓ Skill/Concept (II) \_\_\_ Strategic Thinking (III) \_\_\_ Extended Thinking (IV)

Objectives		Assessment
<b>Conceptual</b>	After recalling details from the legend <i>The Secret Footprints</i> students will define vocabulary words from the legend.	
<b>Procedural</b>	In order to understand the origin of the legend the students will read the author’s note about the story and answer some questions.	
<b>Attitudinal</b>	After reading the legend and answering the questions students will share legends they know from Puerto Rico that are similar to the one read in class.	

**Initial:**

- The students will orally discuss today's reflection.
- Students will recall details from the legend *The Secret Footprints*.
- Students will define vocabulary words from the legend

**Development:**

- Students will read the author's note about the story and answer some questions

**Closing**

- Students will share legends they know from Puerto Rico that are similar to the one read in class.

**Materials:** book.

**Activity 8: The Secret Footprints**

**Instructions:** Write the following vocabulary words in your notebook.

**Vocabulary**

1. whereabouts: location. (paradero)
2. wandered: to go from place to place without a fixed plan or goal. (vagar)
3. mischief: small irritating acts or behavior usually by children. (travieso o diablillo)
4. sternly: unsmiling, very serious. (firmemente)
5. stirring: to move slightly. (menearse)
6. grove: a small group of trees. (arboleda o bosquecillo)

**Connecting to the legend: The Secret Footprints****Julia Alvarez: About the Story**

1. Where did this legend come from?

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2. Do you know any Puerto Rican legends similar to this one? Explain

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## Lesson Plan 10

**Topic:** Caribbean Legends: The Legend of the Hummingbird retold by Michael Rose Ramirez

**Curriculum Integration:** History

**General Strategy:** Trilogy Literacy

**Phase** ☒ Before reading ☒ During reading ☒ After reading

**Reflection:** “Being deeply loved by someone gives you strength, while loving someone deeply gives you courage.” by Lao Tzu

Content Standard	Expectation
Reading	8.4 Sorts and organizes relevant events, states cause and effect, makes connections, predictions, and inferences, determines problem and solution, and draws conclusions in narrative, expository and persuasive texts.

## Depth of Knowledge

☐ Recall (I) ☒ Skill/Concept (II) ☐ Strategic Thinking (III) ☐ Extended Thinking (IV)

Objectives		Assessment
<b>Conceptual</b>	Before reading the legend The Legend of the Hummingbird students will identify and describe a hummingbird.	
<b>Procedural</b>	After reading the legend aloud students will fill in a table by writing details or elements from the legend that are historical truths and those that are fictional embellishments.  Students will orally discuss the table.	



<b>Attitudinal</b>	During the reading of the legend students will identify with the characters situation and participate of a guided oral discussion of the legend.	
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**Initial:**

- The students will orally discuss today's reflection.
- Students will identify and describe a hummingbird.

**Development:**

- Students will read the legend aloud and participate of an oral guided discussion of the legend.

**Closing**

- Students will fill in a table by writing details or elements from the legend that are historical truths and those that are fictional embellishments.
- Students will identify with the characters situation of the legend and orally discuss the table.

**Materials:** table, book.

**Activity 9: The Legend of the Hummingbird (Puerto Rican legend)**

**Before reading the legend students will answer these questions.**

What is a hummingbird?

Describe a hummingbird.

**After reading**

1. What characteristics do this tale possess that make it a legend?

**On the table below write details or elements from the legend *The Legend of the Hummingbird* that are historically true and those that are fictional.**

historical truth	fictional embellishments

## Lesson Plan 11

**Topic:** Short Story: Wings by Irma Rambaran (Trinidad and Tobago)

**Integration:** Social Studies-Music

**General Strategy:** Trilogy Literacy

**Phase**   ✓   Before reading   ✓   During reading   ✓   After reading

**Reflection:** “After silence, that which comes nearest to expressing the inexpressible is music.”

by Aldous Huxley

Content Standard	Expectation
Reading	R.8.4 Sorts and organizes relevant events, states cause and effect, makes connections, predictions, and inferences, determines problem and solution, and draws conclusions in narrative, expository, and persuasive texts.

## Depth of Knowledge

   Recall (I)   ✓   Skill/Concept (II)    Strategic Thinking (III)    Extended Thinking (IV)

Objectives		Assessment
<b>Conceptual</b>	Before reading the short story Wings students will mention the characteristics and elements of a short story.  After reading the story students will recall details from the story.	Reading Selection
<b>Procedural</b>	While reading the story students will comment on the events of the story.  After reading the story Wings students will write and answer comprehension check questions about it.	Worksheet

<b>Attitudinal</b>	Voluntarily students will read the short story aloud.  During the reading of the story students will express their feelings towards the story and how they would do in the protagonist's position.	
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**Initial:**

- Students will orally discuss the today's reflection.
- Students will infer by the title *Wings* what the story will be about. .

**Development:**

- Volunteer students will read the story.
- Students will comment on the events of the story.

**Closing**

- After reading the story *Wings* students will write and recall details form the story to answer comprehension check questions about it.

**Materials:** handout.

**Activity 10: Short Story- Wings**

**Comprehension Check: Answer the following questions using complete sentences.**

- 1) On what did Cecil depend to go to school?

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- 2) What did Cecil do to make money? Why?

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- 3) When was good for Cecil to pick up bottles?

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- 4) What is a steel band?

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- 5) How were people dressed for the Carnival?

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- 6) What is a steel pan? What music does it produce? What is a brass band?

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- 7) What does Mas refer to?

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**Lesson Plan 12****Topic:** Short Story: Wings by Irma Rambaran (Trinidad and Tobago)**Integration:** Social Studies-Music**General Strategy:** Trilogy Literacy**Phase** \_\_\_\_\_ Before reading \_\_\_\_\_ During reading ✓ After reading**Reflection:** “Music happens to be an art form that transcends language.”

by Herbie Hancock

Content Standard	Expectation
<b>Reading</b>	R.8.3 Distinguishes main from supporting characters, compares and contrasts characters traits, and explains setting in fiction and nonfiction; distinguishes between first and second person point of view.

**Depth of Knowledge**\_\_\_ Recall (I) ✓ Skill/Concept (II) \_\_\_ Strategic Thinking (III) \_\_\_ Extended Thinking (IV)

Objectives		Assessment
<b>Conceptual</b>	After reading the story students will:  Understand details from the story by relating them to the pictures projected by the teacher.  Distinguish between first, second and third person point of view.  Choose one scene of the short story.	

<b>Procedural</b>	Once students relate the pictures to the story students they will:  Copy the information of point of view in their notebooks.  Recount a scene from the story from Cecil's or Edwin's point of view.	Worksheet
<b>Attitudinal</b>	While working on their writing activity students will internalize the characters experiences and empathize with them.	

**Initial:**

- Students will orally discuss today's reflection.
- Students will understand details from the story by relating them to the pictures projected by the teacher.

**Development:**

- Students will copy the information on point of view in their notebooks.
- Students will distinguish between first, second and third person point of view.

**Closing**

- Students will recount a scene from the story from Cecil's or Edwin's point of view.

**Materials:** projector, computer, images, paper.

**Activity 11: Point of View**

**Point of view** refers to the perspective from which a speaker or writer recounts a narrative or presents information.

- **First person:** First person point of view is a point of view in which an "I" or "we" serves as the narrator of a piece of fiction. The narrator may be a minor character, observing the action, or the main character or protagonist of the story. In addition, a first-person narrator may be reliable or unreliable.
- **Second person:** Use of the pronouns *you*, *your*, and *yours* to address a reader or listener directly. Though the second-person point of view only rarely serves as a narrative voice in fiction, it does appear in letters, speeches, and other forms of nonfiction, including many types of business writing and technical writing. The second-person point of view is commonly used in step-by-step instructions--that is, in a directive process analysis that explains how to do or make something.
- **Third person:** The use of third-person pronouns such as *he*, *she*, and *they* to relate events in a work of fiction or nonfiction.

**There are three main types of third-person point of view:**

- **Third-Person Objective:** narrator describes the characters statements but doesn't reveal thoughts or feelings.
- **Third-Person Omniscient:** an all-knowing narrator not only reports the facts but may also interpret events and relate the thoughts and feelings of any character.
- **Third-Person Limited:** a narrator reports the facts and interprets events from the perspective of a single character.



**The short story *Wings* is told in the third person point of view. Select a scene from the short story and recount it from Cecil's or Edwin's point of view in the space provided.**

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

## Lesson Plan 13

**Topic:** Short Story: Wings by Irma Rambaran (Trinidad and Tobago)

**Integration:** Social Studies

**General Strategy:** Trilogy Literacy

**Phase** \_\_\_\_\_ Before reading \_\_\_\_\_ During reading ✓ After reading

**Reflection:** “Before the effect one believes in different causes than one does after the effect.”

by Friedrich Nietzsche

Content Standard	Expectation
<b>Reading</b>	R.8.4 Sorts and organizes relevant events, states cause and effect, makes connections, predictions, and inferences, determines problem and solution, and draws conclusions in narrative, expository, and persuasive texts

**Depth of Knowledge**

\_\_\_\_\_ Recall (I) ✓ Skill/Concept (II) \_\_\_\_\_ Strategic Thinking (III) \_\_\_\_\_ Extended Thinking (IV)

Objectives		Assessment
<b>Conceptual</b>	Given the definition of cause and effect and a few examples students will differentiate between cause and effect.	
<b>Procedural</b>	In order to practice the skill of cause and effect students will fill in a graphic organizer by writing the effects of Cecil’s main cause of his problems.	Graphic organizer
<b>Attitudinal</b>	To demonstrate they understand the skill of cause and effect students will identify one main cause in their life and what effects this cause has in it.	

**Initial:**

- The students will orally discuss today's reflection.
- Students will differentiate between cause and effect.

**Development:**

- Students will fill in a graphic organizer by writing the effects of Cecil's main cause of his problems.

**Closing**

- Students will ponder about one main cause in their life and what effects this cause has in them.
- Recount a scene from the story from Cecil's or Edwin's point of view.

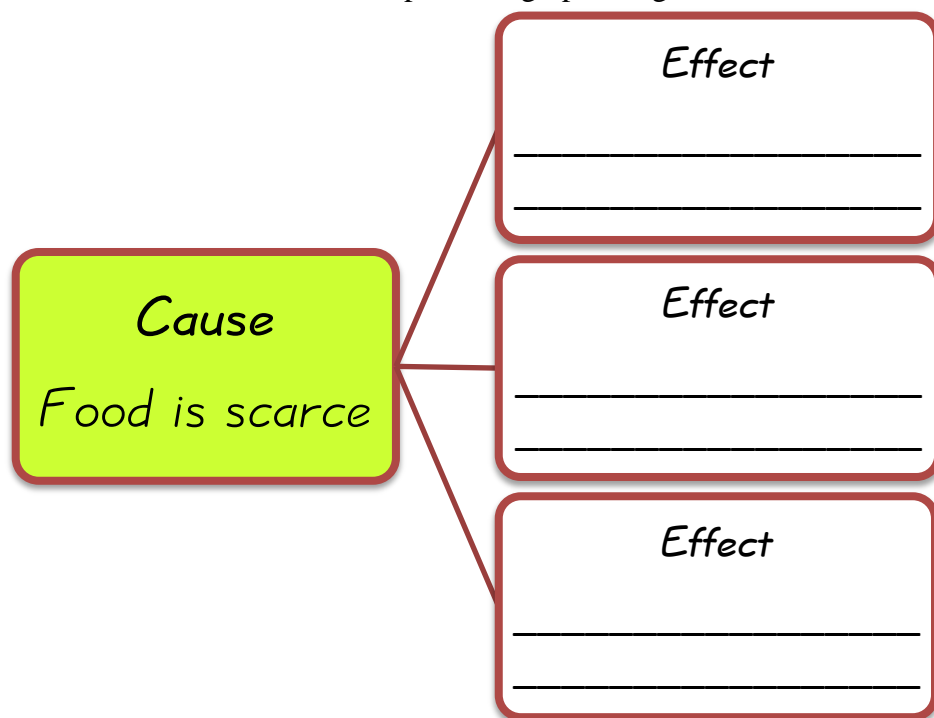
**Materials:** projector, computer, images, paper.

**Activity 12: Cause and Effect**

A **cause** is an event or reason which has an effect on something else.

An **effect** is an event that results from a cause.

In the story wings there is one main cause that has various effects in Cecil's life. What are the effects of this cause? Complete the graphic organizer below.



Now think about one main cause in your life right now and what effects this cause has in it.

Cause

Effect: \_\_\_\_\_

Effect: \_\_\_\_\_

Effect: \_\_\_\_\_

## Lesson Plan 14

**Topic:** Short Story: Dancing Bomba by Carmen Milagros Torres-Rivera (Puerto Rico)

**Curriculum Integration:** Art & Music

**General Strategy:** Trilogy Literacy

**Phase** ☒ Before reading ☒ During reading ☒ After reading

**Reflection:** “A people without the knowledge of their past history, origin and culture is like a tree without roots.” by Marcus Garvey

Content Standard	Expectation
Reading	<p>R.8.3 Distinguishes main from supporting characters, compares and contrasts characters traits, and explains setting in fiction and nonfiction; distinguishes between first and second person point of view.</p> <p>R.8.4 Sorts and organizes relevant events, states cause and effect, makes connections, predictions, and inferences, determines problem and solution, and draws conclusions in narrative, expository, and persuasive texts</p>

## Depth of Knowledge

\_\_\_ Recall (I) ☒ Skill/Concept (II) \_\_\_ Strategic Thinking (III) \_\_\_ Extended Thinking (IV)

Objectives		Assessment
Conceptual	Before reading the short story <i>Dancing Bomba</i> students will mention what they know about the dance of Bomba.	

<b>Procedural</b>	After reading the story students will fill a graphic organizer writing the elements of the short story Dancing Bomba and Wings.	Graphic organizer
<b>Attitudinal</b>	To read the story aloud volunteer students will assume a role in the story and take their turns to read.	

**Initial:**

- Students will orally discuss today's reflection.
- Students will mention what they know about the dance of Bomba.

**Development:**

- Volunteer students will assume a role as narrator or one of the characters in the story and read when it is their turn clearly.

**Closing**

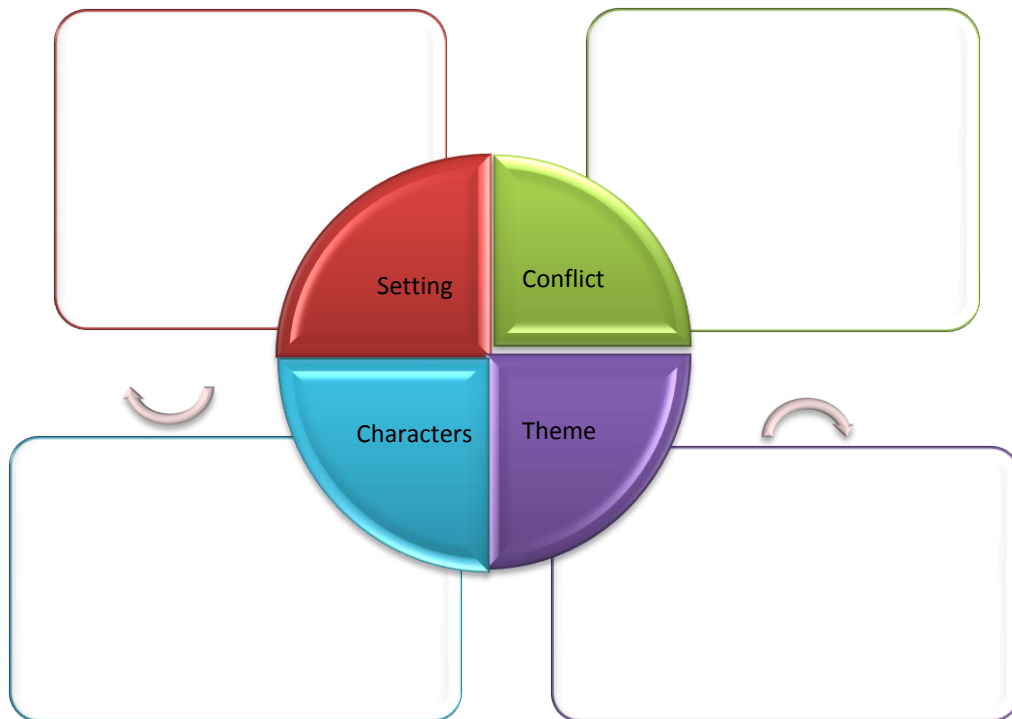
- Students will fill in a graphic organizer writing the elements of the short story of Dancing Bomba and Wings.

**Materials:** graphic organizer.

**Activity 13: Story Elements**

Instructions: Identify the elements of both short stories to fill the graphic organizer.

Title: \_\_\_\_\_ Author: \_\_\_\_\_



Plot:

Event 1: \_\_\_\_\_

Event 2: \_\_\_\_\_

Event 3: \_\_\_\_\_

Event 4: \_\_\_\_\_

Event 5: \_\_\_\_\_

Event 6: \_\_\_\_\_

Event 7: \_\_\_\_\_

Event 8: \_\_\_\_\_

**Lesson Plan 15****Topic: Short Story: Dancing Bomba by Carmen Milagros Torres-Rivera (Puerto Rico)****Curriculum Integration:** Music**General Strategy:** Trilogy Literacy**Phase** \_\_\_\_\_ Before reading \_\_\_\_\_ During reading ✓ After reading

**Reflection:** “I think it's useful to experience other types of dance and other cultures, and the life of a classical dancer these days is certainly not all tutus! So experience of other dance forms is a good idea.” by Deborah Bull

Content Standard	Expectation
Reading	R.8.3 Distinguishes main from supporting characters, compares and contrasts characters traits, and explains setting in fiction and nonfiction; distinguishes between first and second person point of view.

**Depth of Knowledge**\_\_\_ Recall (I) ✓ Skill/Concept (II) \_\_\_ Strategic Thinking (III) \_\_\_ Extended Thinking (IV)



Objectives		Assessment
<b>Conceptual</b>	<p>After reading the short stories <i>Dancing Bomba</i> and <i>Wings</i> students will:</p> <p>Review details from both stories.</p> <p>Compare and contrast the characters and the events in the stories.</p> <p>Interpret a quote from the story <i>Dancing Bomba</i>.</p> <p>Describe the different masks mentioned in both stories.</p>	
<b>Procedural</b>	After describing both masks students will use a template to draw each mask.	
<b>Attitudinal</b>	Once everyone has drawn their masks students will admire each other's work respectfully.	

**Initial:**

- Students will orally discuss today's reflection.
- Students will review details from both stories.

**Development:**

- Students will compare and contrast the characters and the events in the stories.
- Students will interpret a quote from the story *Dancing Bomba*.
- Students will describe the different masks mentioned in both stories.

**Closing**

- Students will use a template to draw each mask.
- Students will admire each other's work respectfully.

**Materials:** template, color pencils or crayons.

**Activity 14: Compare and Contrast**

**Short Story:** Dancing Bomba by Carmen Milagros Torres-Rivera (Puerto Rico)

**Connecting Literature.** Compare and Contrast the characters in the story Wings and Dancing Bomba.

How was Marie feeling towards carnivals at the beginning of the story? How did Cecil feel about carnivals in his country? Why?

What did Marie think about carnivals at the end of the story?

What instruments are mentioned in the short story Wings and which ones are mentioned in the short story Dancing Bomba? What music do these instruments produce?

**Interpreting:** When Marie's grandmother says: "You may have your father's blue eyes but the Caribbean soul lives in your heart." What does she mean?

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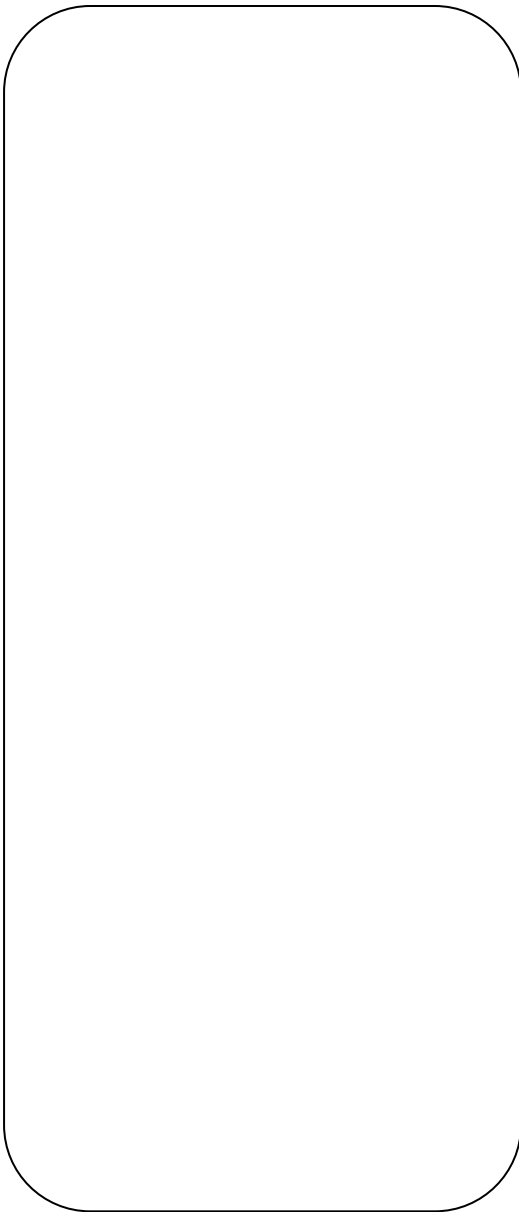
**Activity 14.1: Mask Description**

**Instructions:** Describe the mask in the short story *Wings* and the masks in the short story

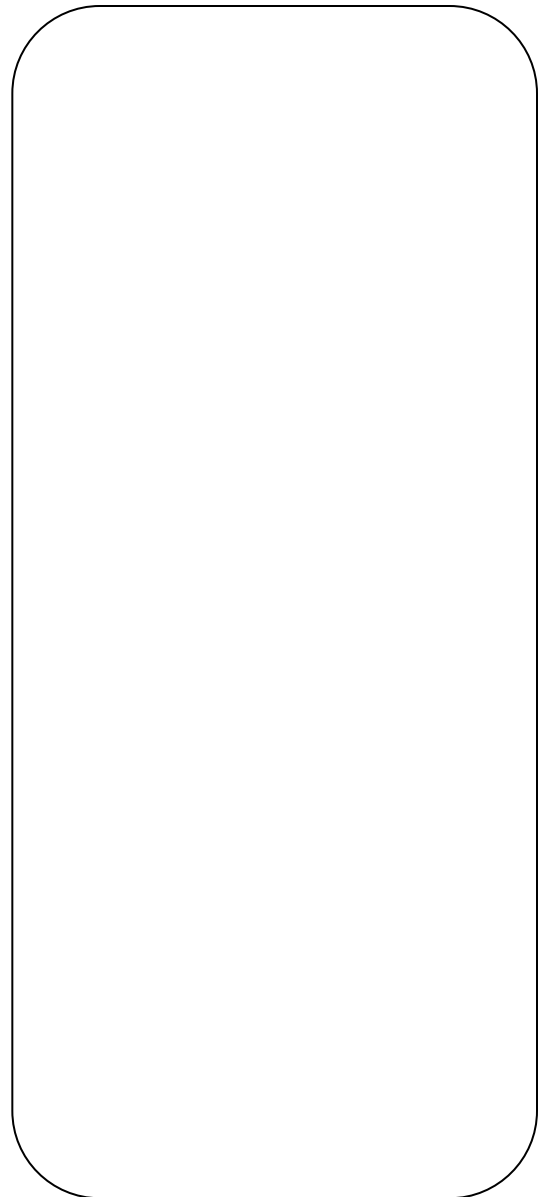
*Dancing Bomba*.

**Wings**

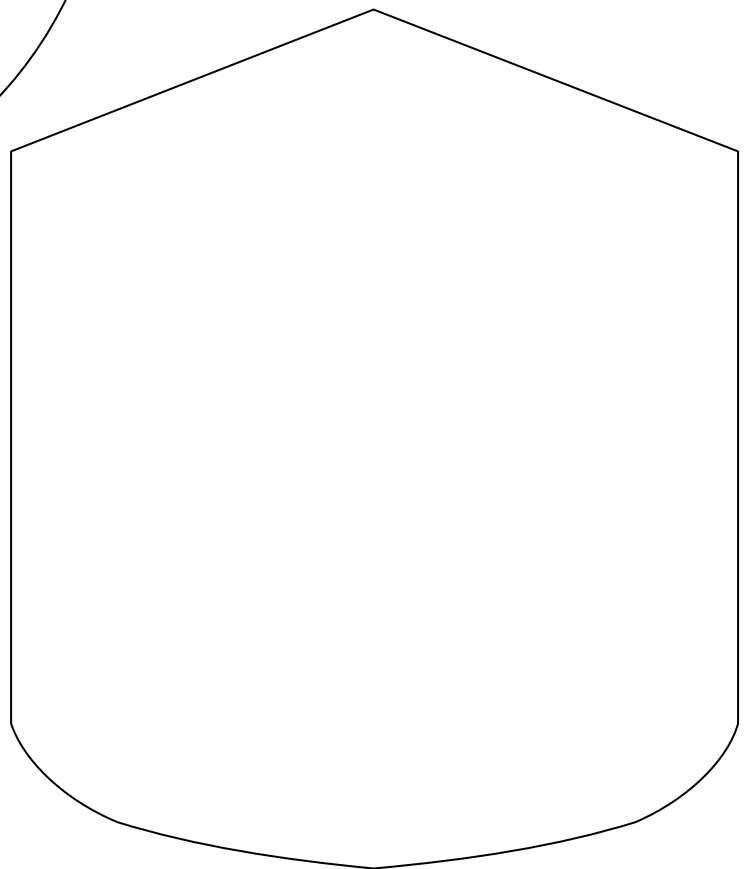
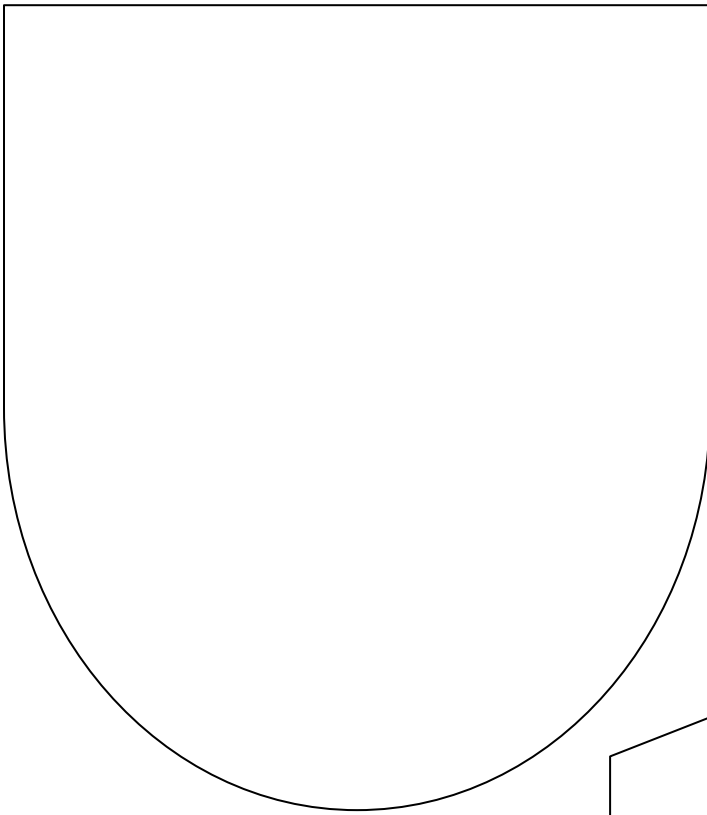
Masks characteristics

**Dancing Bomba**

Mask characteristics



**Now that you have described the two different masks draw each one using the template below.**



## Lesson Plan 16

**Topic:** Mask Workshop

**Integration:** Art

**General Strategy:** Trilogy Literacy

**Phase** \_\_\_\_\_ Before reading \_\_\_\_\_ During reading √ After reading

**Reflection:** “A work of art is the unique result of a unique temperament.” by Oscar Wilde

Content Standard	Expectation
Writing	W 8.3 Applies organizational patterns and the elements of descriptive, narrative, and expository forms to construct a three paragraph composition.

### Depth of Knowledge

\_\_\_\_\_ Recall (I) \_\_\_\_\_ Skill/Concept (II) \_\_\_\_\_ Strategic Thinking (III) √ Extended Thinking (IV)

Objectives		Assessment
<b>Conceptual</b>	Before creating their masks students will identify and distinguish the characteristics of a “vejigante” mask and a “Mas” that were discussed in the previous class.	
<b>Procedural</b>	After pointing out the differences between the two masks students will choose which mask they would like to create and use materials to create it.  Once their mask is finished students will write a descriptive paragraph about their mask.	

<b>Attitudinal</b>	After creating the mask students will admire their peers work and judge each other's creations.	
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**Initial:**

- Students will orally discuss today's reflection.
- Students will identify and distinguish the characteristics of a "Vejigante" mask and a "Mas."

**Development:**

- Students will choose which mask they would like to create and use materials to create it.
- Students will write a descriptive paragraph describing their mask.

**Closing**

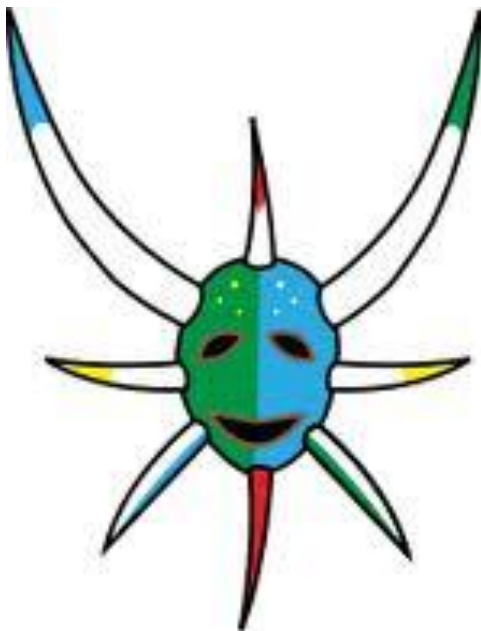
- Students will admire their peers work and judge each other's creations.

**Materials:** cardboard, glitter, paint, glue, paper, soap, water, paper towels, etc

**Activity 15: Mask Workshop**

Throughout the Caribbean there are different Carnivals celebrated which include the use of masks. In both stories *Wings* and *Dancing Bomba* masks are being described. We had already noticed the difference between the two and sketched both of them; now is time to create our masks.

**Instructions:** Choose one of the types of mask that you want to create, either a “Mas” or a Vejigante mask. Use cardboard, paint, glue, glitter, paper and any other material to create your mask. Then write a descriptive paragraph describing your mask in details.



**Lesson Plan 17**

**Topic:** Sélavi: A Haitian Story of Hope by Youme

**Curriculum Integration:** Social Studies

**General Strategy:** Trilogy Literacy

**Phase**   ✓   Before reading   ✓   During reading   ✓   After reading

**Reflection:** “I love to think of nature as an unlimited broadcasting station, through which God speaks to us every hour, if we will only tune in.” by George Washington Carver

Content Standard	Expectation
<b>Reading</b>	R.8.4 Sorts and organizes relevant events, states cause and effect, makes connections, predictions, and inferences, determines problem and solution, and draws conclusions in narrative, expository, and persuasive texts

**Depth of Knowledge**

\_\_\_ Recall (I)   ✓   Skill/Concept (II) \_\_\_ Strategic Thinking (III) \_\_\_ Extended Thinking (IV)

Objectives		Assessment
<b>Conceptual</b>	Before reading the picture book <i>Sélavi: A Haitian Story of Hope</i> students will look at the cover of the book and infer what the book will be about.  Using the dictionary students will define vocabulary words and identify the part of speech they are in a table.	
<b>Procedural</b>	In order to focus on some events of the narrative students will write	



	the guide questions of the story in their notebooks.  After reading the students will answer the comprehension check questions and fill in the graphic organizer by summarizing the life experiences of the different characters of the story.	
<b>Attitudinal</b>	After summarizing the life experiences of the characters of the story students will share their opinions about the lives of these children.	

**Initial:**

- Students will orally discuss today's reflection.
- Students will look at the cover of the book and infer what the book will be about.
- Students will write the guide questions of the story in their notebooks.

**Development:**

- Students will read the story aloud.
- Students will answer the comprehension check questions and fill in the graphic organizer by summarizing the life experience of the different characters of the story.
- Students will define vocabulary words and identify the part of speech they are in a table

**Closing**

- Students will share their opinions about the life experience of these children.

**Materials:** book, worksheet, board.

**Activity 16: Sélavi: A Haitian Story of Hope by Youme**

**Comprehension Check: Answer the following questions using complete sentences.**

1. According to the story what can happen to a child?

---

2. What is the capital of Haiti?

---

3. Who found the boy? What did he offered?

---

4. Tifre told the boys he could name himself, what were some of his suggestions? Why?

---

5. What does Sélavi mean?

---

6. Where did the boy s live?

---

7. What did all the boys and girls do?

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8. What happened to Selavi's new home?

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9. What did the people who Selavi met decided to do?

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10. What did they do to help more people? What happened to them?

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In the book every child told their story. Summarize what happened to each one of them.

<b>Jenti</b> <hr/> <hr/> <hr/> <hr/>	<b>Toussaint</b> <hr/> <hr/> <hr/> <hr/>
<div style="border: 1px solid black; border-radius: 15px; padding: 10px; background-color: #f9cb9c; display: inline-block;"> <b>Life Experience</b> </div>	
<b>Espri and Yvette</b> <hr/> <hr/> <hr/> <hr/>	<b>Tifre</b> <hr/> <hr/> <hr/> <hr/>

\*\*\*What is your opinion about the life of these children?

**Instructions:** Look for the definition of these words in the dictionary and identify what part of speech they are.

Word	Meaning	Part of Speech
Broadcast		
Homeless		
Struggle		
Scarce		
Transmitter		

## Lesson Plan 18

**Topic:** Role Playing- Radio Timoun

**Curriculum Integration:** Media

**General Strategy:** Trilogy Literacy

**Phase**           Before reading           During reading      √   After reading

**Reflection:** “Broadcasting is really too important to be left to the broadcasters.”

by Tony Benn

Content Standard	Expectation
Listening/Speaking	L/S.8.3 Uses appropriate language structure to interact in discussions and presentations, to problem solve, explain a process, and express opinions integrating comparison and contrast statements to interact in discussions and presentations.

## Depth of Knowledge

       Recall (I)        Skill/Concept (II)        Strategic Thinking (III)   √   Extended Thinking (IV)

Objectives		Assessment
<b>Conceptual</b>	Before reading the author’s notes the students will summarize briefly the story Selavi: A Haitian Story of Hope  After reading the author’s notes on Radio Timoun students will identify the situations that occur in our country every day and expose these issues to be broadcast.	
<b>Procedural</b>	In order to do their role playing effectively students will decide the roles of the different members of the group.	

<b>Attitudinal</b>	In groups of four students will assume the role of children in Haiti who broadcast their issues and role play a radio program exposing the issues children face in Puerto Rico.	
--------------------	---	--

**Initial:**

- Students will orally discuss today's reflection.
- Students will summarize briefly the story *Selavi: A Haitian Story of Hope*.

**Development:**

- Students will read the author's notes on Radio Timoun and identify the situations that occur in our country every day and expose these issues to be broadcast.
- Students will decide the roles of the different members of the group before they role play a radio program broadcasting issues children in Puerto Rico confront every day.

**Closing**

- Students will assume the role of children in Haiti who broadcast their issues and role play a radio program in Puerto Rico.

**Materials:** book.

**Activity 17: Broadcasting**

***“We will write our message in the air where it cannot be painted out.”***

**Group Work:**

If we were to create a radio station for kids in Puerto Rico; **What realities could be broadcast in it about our children?** Identify the situations that occur in our country every day and expose these issues to be broadcast. With your group decide who will be the person on the air and who will be the ones asking questions to him/her and role play a radio program.



## Lesson Plan 19

**Topic:** Poetry**General Strategy:** ECA**Phase**     √   Exploration   √   Conceptualization   √   Application**Reflection:** “One merit of poetry few persons will deny: it says more and in fewer words than prose. by Voltaire

Content Standard	Expectation
<b>Reading</b>	R.8.6 Uses elements of poetry to identify and interpret genre, imagery, and symbolism.

**Depth of Knowledge**     Recall (I)      Skill/Concept (II)      Strategic Thinking (III)   √   Extended Thinking (IV)

Objectives		Assessment
<b>Conceptual</b>	As an introduction to poetry students will brainstorm using a cluster some of the elements of poetry.	
<b>Procedural</b>	Having brainstorm students’ ideas about poetry students will copy the information on the characteristics, figures of speech and the sounds of poetry.	
<b>Attitudinal</b>	Students will offer examples of the different features of poetry.	

**Initial:**

- Students will orally discuss today's reflection.
- Students will brainstorm using a cluster some of the elements of poetry.

**Development:**

- Students will copy the information on the characteristics, figures of speech and the sounds of poetry.

**Closing**

- Students will offer examples of the different features of poetry.

**Materials:** book.

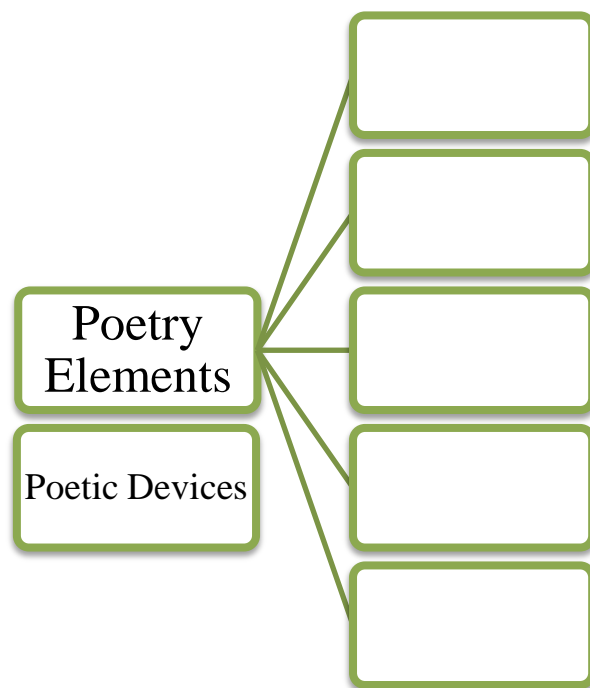


**Activity 18: Poetry Elements**

**Exploration:** Mention some of the poetic devices or elements of poetry you know.

**Directed questions:**

- How is a poem written?
- What features does a poem have?
- How are poems different from other literary pieces?



A Poem is written in verse and separated by stanzas. Poetry appeals to the mind and arouses feelings. Poetry may state facts, but, more important it makes imaginative statements. Not all poems are difficult to understand and some can be understood on the first reading. Nonetheless, it is meant to be read slowly carefully and attentively because most of the time there is a meaning behind the words that needs to be discovered.

### Poetry

1. **Verse:** a line forming a unit in a poem.
2. **Stanza:** a group of lines often rhymed, forming a subdivision of a poem.
3. **Theme:** This is what the poem is all about. The theme of the poem is the central idea that the poet wants to convey. It can be a story, or a thought, or a description of something or someone – anything which is what the poem is all about.
4. **Speaker:** the voice of the poem. (It might be a woman, child, an athlete...)
5. **Symbolism:** Often poems will convey ideas and thoughts using symbols. A symbol can stand for many things at one time and leads the reader out of a systematic and structured method of looking at things. Often a symbol used in the poem will be used to create such an effect.

### Figures of Speech

- *Simile:* is a direct comparison of two things using like or as.  
Example My dream leaks out like water in a paper bag.
- *Metaphor:* makes an indirect comparison without using like or as.  
Example: The airplane was a bullet in the sky.
- *Personification:* gives human qualities to something that is not human like an animal or thing.
- *Hyperbole:* makes exaggerated comparisons for effect.  
Example: It was so hot we fried.
- *Allusion:* is an indirect reference to any person, place or thing fictitious, historical or actual.

Example: “to the glory that was Greece”

- *Onomatopoeia*: the use of words whose sound makes you think of their meaning, as in **buzz, clap, ding dong...**

### The sounds of Poetry

- *Alliteration*: the repeating of the beginning consonant sounds.

Example: Butterflies dancing during the daylight.

- *Assonance*: the repetition of vowel sounds in words like **rain, makes**
- *Consonance*: the repetition of consonant sounds anywhere in the words.

Example: The catcher wore a black jacket.

- *End rhyme*: the rhyming of words at the end of two or more lines of poetry.

Example: Come to my arms my boy,/ he screamed with joy

- *Internal rhyme*: The rhyming of words in the middle of lines. Example:  
After he had made an out /A pout rattled around his mouth.

- *Repetition*: The repeating of a word or phrase to add rhythm, or to emphasize a certain idea.

## Lesson Plan 20

**Topic:** Caribbean Children's Poetry

**General Strategy:** Trilogy Literacy

**Phase**      ✓   Before reading      ✓   During reading      ✓   After reading

**Reflection:** "If you read quickly to get through a poem to what it means, you have missed the body of the poem." M. H. Abrams

Content Standard	Expectation
<b>Reading</b>	R.8.6 Uses elements of poetry to identify and interpret genre, imagery, and symbolism.

## Depth of Knowledge

     Recall (I)         Skill/Concept (II)      ✓   Strategic Thinking (III)         Extended Thinking (IV)

Objectives		Assessment
<b>Conceptual</b>	<p>Before reading the poem <i>The Duppies</i> by Evan Jones students will review some characteristics of poetry and know what Caribbean Children's poetry is generally about.</p> <p>While reading the poem students will analyze the poem and identify the elements of poetry such as stanza, verse, speaker and theme.</p> <p>Before filling the table students will review imagery in poetry.</p>	
<b>Procedural</b>	<p>After reading the poem students will:</p> <p>Answer some questions about the poem.</p> <p>Find the end rhyme in each stanza and write it on their worksheet.</p> <p>Fill in a table by writing the lines of the poem in which they can find</p>	Worksheet

	the different images. (visual, auditory, tactile, olfactory, kinesthetic, gustatory, organic)	
<b>Attitudinal</b>	After reading the poem students will consider the names they had for duppies when they were children and express how they felt when they thought a duppy was near.	

**Initial:**

- Students will orally discuss today's reflection
- Students will review some characteristics of poetry and know what Caribbean Children's poetry is generally about.

**Development:**

- Students will analyze the poem and identify some of the elements of poetry such as stanza, verse, speaker and theme.
- Students will answer some questions about the poem.
- Students will consider the names they had for duppies when they were a child and express how they felt when they thought a duppy was near.
- Students will find the end rhyme in each stanza and write it down on their worksheet.

**Closing**

- Students will review imagery in poetry.
- Students will fill in a table by writing the lines of the poem in which we can find the different images. (visual, auditory, tactile, olfactory, kinesthetic, gustatory, organic)

**Materials:** handout, worksheet.

**Activity 19: The Duppies by Evan Jones**

Poems from the Caribbean often reveal the surroundings and experiences of people who live in the Caribbean. Also, the culture and traditions of people from this archipelago.

**Poem: The Duppies by Evan Jones**

The duppies are coming tonight, tonight  
The duppies are coming tonight.

Out of the forest  
On big flat feet  
Across the gully  
And up the street

The duppies are coming tonight

They sniff at the moon  
With long, long noses,  
Come into the garden and eat the roses,

The duppies are coming tonight

The children are tight in their beds,  
Tight with fright in their beds.  
With covers pulled over their heads, their heads  
With covers pulled over their heads.

**Analysis**

1. What is this poem about? (theme)
2. Who do you think is the speaker of this poem?
3. What are duppies?
4. When you were a child, what names did you have for a duppy?

**Activity:** A poem has words that rhyme. *End rhyme* is the rhyming of words at the end of two or more lines of poetry. Find the end rhyme in each stanza of the poem and write them down.

Stanza #1

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Stanza#2

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---

Stanza#3

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---

Stanza #4

---

---

What lines are repeated in the poem? What is its effect in the poem?

---

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In poetry this is called: \_\_\_\_\_

**Activity 19.1: Imagery**

**Imagery:** Imagery in poetry refers to what we can perceive with our senses in a poem.

- Visual-What you see
- auditory- what you hear
- tactile- what you touch
- Olfactory-what you smell
- Gustatory- what you taste
- Organic-Internal states, ex:hunger
- Kinesthetic imagery - movement or tension.

**What images do we have in this poem?** Fill in the table by writing the lines from the poem in which we have the image (visual, olfactory, gustatory, auditory, tactile, organic and kinesthetic)

Image	Lines from Poem	
Visual		
Auditory		
Tactile		
Olfactory		
Gustatory		
Organic		
Kinesthetic		



## Lesson Plan 21

**Topic:** Poem: Night Songs by Lynn Joseph

**Integration:** Science (fauna)

**General Strategy:** Trilogy Literacy

**Phase**   ✓   Before reading   ✓   During reading   ✓   After reading

**Reflection:** “To me, every hour of the day and night is an unspeakably perfect miracle.”

by Walt Whitman

Content Standard	Expectation
Reading	R.8.6 Uses elements of poetry to identify and interpret genre, imagery, and symbolism.

**Depth of Knowledge**

     Recall (I)      Skill/Concept (II)      Strategic Thinking (III)   ✓   Extended Thinking (IV)

Objectives		Assessment
<b>Conceptual</b>	Before reading Lynn Joseph’s poem Night Songs students will mention those sounds they hear at night when they go to sleep.  After reading the poem students will:  Review the definition of onomatopoeia and identify the onomatopoeias in the poem and the sounds of the animals they represent.  Observe pictures of the animals mentioned in the poem.	
<b>Procedural</b>	Using Lynn Joseph’s poem as a model and the template students’ will write a poem titled: “My Own Night Song”	Poem
<b>Attitudinal</b>	After completing the writing activity students will:  Share their poems and appreciate their peers writing.	

	Choose whose poem they liked the best.	
--	--	--

**Initial:**

- Students will orally discuss today's reflection
- Students will mention those sounds they hear at night when they go to sleep.

**Development**

- Students will read the poem *Night Songs* by Lynn Joseph.
- Students will review the definition of onomatopoeia and identify the onomatopoeias in the poem and the sounds of the animals they represent.
- Students will observe pictures of the animals mentioned in the poem
- Students will write a poem using Lynn Joseph's poem as a model and a template provided by the teacher.

**Closing**

- Students will share their poems and appreciate their peers writing.
- Students will choose whose poem they liked the best.

**Materials:** pencil, pictures, paper.

**Activity 20: Night Song by Lynn Joseph**

**Poem:** Night Songs by Lynn Joseph from *Under the Moon and Over the Sea: a Collection of Caribbean Poems* edited by John Agard and Grace Nichols

**Night Songs**

“Pung-la-la,” from the frog by my window

“Shirr-ooo-ooo,” from the midnight manicou

“Ba-lo-ma,” from the agouti in the yard.

“Rill-dee-dee,” from the moongose in the tree.

“Gonck-gonck,” from the tatou by the pole.

“Urol-el-el,” from the matapel.

“Good night,” I whisper to my moonlight friends

singing their bedtime songs to the sky.

**Figures of Speech:** Onomatopoeia

→ *Onomatopoeia*: is the use of words whose sound makes you think of their meaning.

**Instructions:** Identify the onomatopoeias in Lynn Joseph’s poem *Night Songs* and tell me what sounds these onomatopoeias represent.

Onomatopoeias	Sound it represents

**Activity 20.1: Writing a Poem**

**Instructions:** Think about the sounds you listen to when you are going to bed. Using Lynn Joseph's poem as a model, and the template below write your own night song.

**My Own Night Song**

\_\_\_\_\_, from the \_\_\_\_\_

\_\_\_\_\_, from the \_\_\_\_\_

\_\_\_\_\_, from the \_\_\_\_\_

\_\_\_\_\_, from the \_\_\_\_\_

\_\_\_\_\_, from the \_\_\_\_\_

\_\_\_\_\_

By: \_\_\_\_\_

## Lesson Plan 22

**Topic: Poem: Windrush Child by John Agard****Integration:** Social Studies (Immigration)**General Strategy:** Trilogy Literacy**Phase**   ✓   Before reading   ✓   During reading   ✓   After reading**Reflection:** “A great emigration necessarily implies unhappiness of some kind or other in the country that is deserted.” by Thomas Malthus

Content Standard	Expectation
Reading	R.8.6 Uses elements of poetry to identify and interpret genre, imagery, and symbolism.

**Depth of Knowledge**     Recall (I)   ✓   Skill/Concept (II)      Strategic Thinking (III)      Extended Thinking (IV)

Objectives		Assessment
<b>Conceptual</b>	As an introduction to the poem Windrush Child students will review background information about the poem.	
<b>Procedural</b>	Once students have read the poem students will: <ul style="list-style-type: none"> <li>○ Use a dictionary to find the meaning of four words in the poem.</li> <li>○ Fill in the blanks using information from the poem.</li> <li>○ Match the verses to their corresponding image (visual, auditory, tactile, olfactory, gustatory, kinesthetic)</li> </ul>	Worksheet
<b>Attitudinal</b>	While reading the poem students will write in their notebooks the feelings this poem arouses in them and converse about this afterwards.	

	After completing the activities on the poem students will participate of an oral discussion of the activities with the rest of the group.	
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**Initial:**

→ Students will comprehend where the poem Windrush Child comes from.

**Development:**

→ While reading the poem students will write in their notebooks the feelings this poem arouses in them and converse about this afterwards.

→ Students will use a dictionary to find the meaning of four words in the poem.

→ Students will fill in the blanks using information from the poem.

**Closing**

→ Match the verses to their corresponding image (visual, auditory, tactile, olfactory, gustatory, kinesthetic)

→ Orally discuss the exercises with the rest of the group.

**Materials:** handout, worksheet.

**Activity 21: Windrush Child by John Agard**

**Poem:** Windrush Child by John Agard from *Under the Moon and Over the Sea: a Collection of Caribbean Poems* edited by John Agard and Grace Nichols

**About the poem:** Journeying across unknown seas has had a pull on human beings all over the world since time began. And Caribbean people have had their share of journeying across the globe. One famous ship called the Windrush arrived with Caribbean immigrants at Tilbury Docks in England in 1948. But the Caribbean presence goes back much further, and people of Caribbean ancestry have settled all over the world.

**Windrush Child by John Agard**

Behind you  
Windrush child  
palm trees wave goodbye

above you  
Windrush child  
seabirds asking why

around you  
Windrush child  
blue water rolling by

beside you  
Windrush child  
your Windrush mum and dad

think of storytime yard  
and mango mornings

and new beginnings  
doors closing and opening

will things turn out right?  
At least the ship will arrive  
in midsummer light

and you Windrush child

think of Grandmother  
telling you don't forget to write.

and with one last hug  
walk good walk good  
and the sea's wheel carries on spinning

and from that place England  
you tell her in a letter  
of your Windrush adventure

stepping a big ship  
not knowing how long the journey  
or that you are stepping into history

bringing your Caribbean eye  
to another horizon  
Grandmother's words your shining beacon

learning how to fly  
the kite of your dreams  
in an English sky

Windrush child  
walking good walking good  
in a mind-opening  
meeting of snow and sun

**Instructions:** Use the dictionary to find the meaning of the following words.

1. ancestry: \_\_\_\_\_  
\_\_\_\_\_
2. beacon: \_\_\_\_\_  
\_\_\_\_\_
3. immigration: \_\_\_\_\_  
\_\_\_\_\_
4. journey: \_\_\_\_\_  
\_\_\_\_\_

**Instructions:** Fill in the blanks by using information from the poem.

1. The speaker of this poem is: \_\_\_\_\_.
2. The poem has \_\_\_\_\_ lines and \_\_\_\_\_ stanzas.
3. The poem addresses \_\_\_\_\_.
4. The theme of this poem is: \_\_\_\_\_

**Imagery:** Match the verses to their image. Write the letter in the space provided. Remember that one verse can have more than one image; as a result you can write more than one letter in each verse and they can be repeated.

- |   |                |
|---|----------------|
| 1. _____ “palm trees wave goodbye”                    | a. Visual      |
| 2. _____ “seabirds asking why”                        | b. Tactile     |
| 3. _____ “blue water rolling bye”                     | c. Olfactory   |
| 4. _____ “think of storytime yard/and mango mornings” | d. Gustatory   |
| 5. _____ “telling you don’t forget to write”          | e. Auditory    |
| 6. _____ “and with one last hug/ walk good walk good  | f. Kinesthetic |



## Lesson Plan 23

**Topic:** Bob Marley: A Caribbean Icon

**Curriculum Integration:** Music

**General Strategy:** Trilogy Literacy

**Phase**     ✓   Before reading     ✓   During reading     ✓   After reading

**Reflection:** “I never think of myself as an icon. What is in other people's minds is not in my mind. I just do my thing.” by Audrey Hepburn

Content Standard	Expectation
Reading	R.8.6 Uses elements of poetry to identify and interpret genre, imagery, and symbolism.

## Depth of Knowledge

\_\_\_ Recall (I)     ✓   Skill/Concept (II)   \_\_\_ Strategic Thinking (III)   \_\_\_ Extended Thinking (IV)

Objectives		Assessment
Conceptual	<p>Before mentioning what they know about Bob Marley students will explain what it means to be an icon.</p> <p>Having Bob Marley’s music as background and using guide questions students will mention what they know about Bob Marley.</p> <p>After reading the poem My Heart the Island students will analyze the poem to answer some questions.</p>	
Procedural	Before reading a series of biographical poems about Bob Marley written by Tony Medina students will read the endnote of the poem I	Worksheet

	am the Boy from Nine Miles as an introduction to his life.	
Attitudinal	During the reading of the poem students will interiorize the verses and share the feelings and emotions transmitted by the speaker.	

**Initial:**

- The students will orally discuss the reflection of the day.
- The students will mention what they know about Bob Marley.

**Development:**

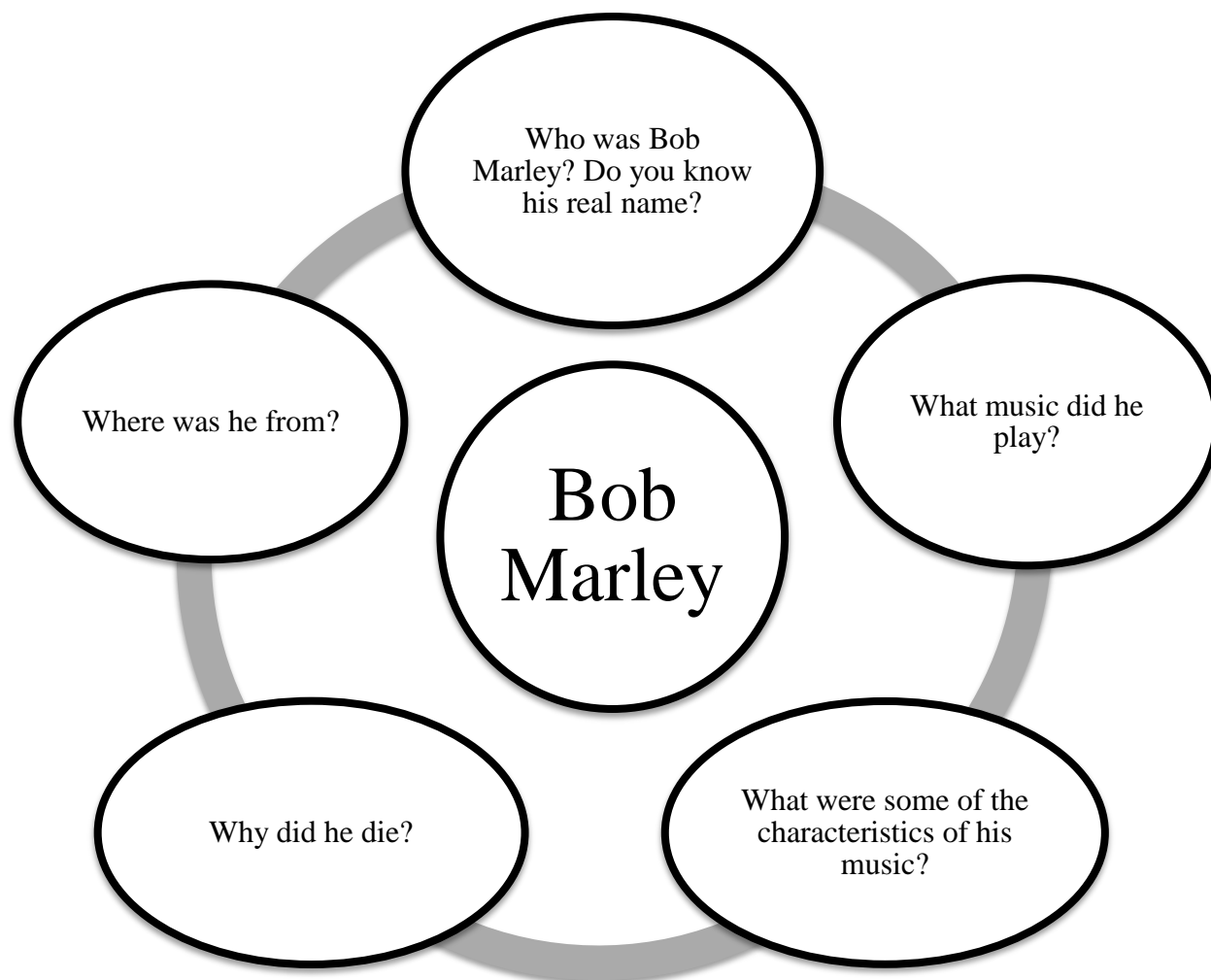
- The students will read the endnote of the poem I am the Boy from Nine Miles as an introduction to Bob Marley's life.
- The students will read the poem My Heart the Island
- The students will interiorize the verses and share the feelings and emotions transmitted by the speaker.

**Closing:**

- The students will analyze the poem My Heart the Island to answer some questions

**Materials:** book, handouts, graphic organizer.

## Activity 22: Bob Marley a Caribbean Icon



- What does it mean to be an icon?
- Do you know any songs by Bob Marley?
- Have you ever listened to the message of these songs?
- Can you compare him to other singers especially to other singers from Puerto Rico?

**Book:** I and I by Tony Medina (Biographical poems about Bob Marley's Life)

**Instructions:** Read the endnote I am the Boy From Nine Miles and answer the following questions.

1. What was Bob Marley's real name? What was the meaning of his first name?

---

When was he born?

---

2. Who were his parents?

---

**Poem: My Heart the Island by Tony Medina**

1. What does the verse "My face a map of Africa in Europe's hold" mean?

---

---

2. What do we infer about Marley's father through this poem?

---

---

3. What do we infer about his mother?

---

---

4. "Ride off on a horse the color of a pearl" what color was the horse?

---

## Lesson Plan 24

**Topic:** Bob Marley's Childhood

**Curriculum Integration:** Music

**General Strategy:** Trilogy Literacy

**Phase**   ✓   Before reading   ✓   During reading   ✓   After reading

Reflection: "A child's fear is a world whose dark corners are quite unknown to grownup people; it has its sky and its abysses, a sky without stars, abysses into which no light can ever penetrate.

by Julien Green

Content Standard	Expectation
Reading	R.8.6 Uses elements of poetry to identify and interpret genre, imagery, and symbolism.

## Depth of Knowledge

     Recall (I)   ✓   Skill/Concept (II)      Strategic Thinking (III)      Extended Thinking (IV)

Objectives		Assessment
<b>Conceptual</b>	Before reading the second biographical poem about Bob Marley students will orally review what was discussed about this important icon in the previous class.  After reading the poem <i>When My Papa Sends for Me</i> students will identify the number of lines and stanzas the poem has.	
<b>Procedural</b>	While reading the poem students will mention the feelings the speaker of this poem is expressing and if they can see these feelings through the illustration on the book.	

	To demonstrate they understand alliteration and end rhyme students will fill in a table by writing the lines in each stanza of the poem where there is alliteration and underline the beginning consonant sound; and write the group of words that rhyme in each stanza.	
<b>Attitudinal</b>	Once the students have identified the feelings expressed by the speaker of the poem, students will share what they have felt in a similar situation.	

**Initial:**

- The students will orally discuss today's reflection.
- The students orally review what was discussed about Bob Marley in the previous class.

**Development:**

- The students will read the poem *When My Papa Sends for Me* by Tony Medina.
- The students will comment the feelings the speaker of this poem is expressing and if they can see these feelings through the illustration on the book.
- The students will share what they have felt in a similar situation.

**Closing**

- The students will fill in a table by writing the lines in each stanza of the poem where there is alliteration and underline the beginning consonant sound.
- The students will write the group of words that rhyme at the end of the verse in each stanza.

**Materials:** book, worksheet.

**Activity 23: When My Papa Sends for Me****Poem: When My Papa Sends for Me****Guide questions for discussion**

1. How many lines does this poem have? How many stanzas?

Lines: \_\_\_\_\_

Stanzas: \_\_\_\_\_

2. What feelings does the speaker of this poem express? Can we see them through the illustration on the book?

---

---

3. Have you ever felt the same way as the speaker? When? How did you feel?

---

---

---

4. What do we know about Marley's childhood through this poem?

---

---

---

### Sounds of Poetry

→ *Alliteration* in poetry refers to the repeating of the **beginning consonant sounds**.

**Instructions:** Fill in the table by writing the lines in each stanza of the poem where we have alliteration and underline the beginning consonant sound. There can be more than one line in each stanza with alliteration.

\*The first one has been done for you.

Stanza	Lines/Verses
Stanza #1	The day I left <u>my</u> Nine <u>M</u> iles / <u>M</u> y <u>m</u> other said don't cry child
Stanza #2	
Stanza #3	
Stanza #4	
Stanza #5	
Stanza #6	
Stanza #7	
Stanza #8	

→ *End rhyme*: the rhyming of words at the end of two or more lines of poetry.

**Instructions:** Write the group of words that rhyme in each stanza.

Stanza #1	Stanza #3	Stanza #5	Stanza#7
Miles-chile			
Stanza #2	Stanza #4	Stanza#6	Stanza#8



## Lesson Plan 25

**Topic:** Marley's Teenage Years

**Integration:** music

**General Strategy:** Trilogy Literacy

**Phase**   ✓   Before reading   ✓   During reading   ✓   After reading

**Reflection:** "I wish all teenagers can filter through songs instead of turning to drugs and alcohol." by Taylor Swift

Content Standard	Expectation
Reading	R.8.6 Uses elements of poetry to identify and interpret genre, imagery, and symbolism.

## Depth of Knowledge

     Recall (I)   ✓   Skill/Concept (II)      Strategic Thinking (III)      Extended Thinking (IV)

Objectives		Assessment
<b>Conceptual</b>	Before reading the biographical poem <i>At Fourteen</i> by Tony Medina and to increase their vocabulary knowledge students will define some words from the poem.	
<b>Procedural</b>	After reading the poem students will answer some questions about the poem in their notebooks.	
<b>Attitudinal</b>	Once students have read the poem <i>At Fourteen</i> students will consider the writing prompt and identify with Bob Marley's situation by answering the writing prompt and share their response with the class.	worksheet

**Initial:**

- The students will orally discuss today's reflection.
- The students will define some words from the poem before reading it, to increase their vocabulary knowledge.

**Development:**

- The students will read the poem *At Fourteen* and answer some questions about it in their notebooks.
- The students will consider the writing prompt and identify with Bob Marley's situation by answering it.

**Closing**

- The students will voluntarily share their response to the writing prompt.

**Materials:** handout, book, worksheet.

## Activity 24: At Fourteen

## Poem: At Fourteen

**Instructions:** Use the dictionary to search for the meaning of the following words.

swallow	
rubble	
sewers	
scuffling	
mentor	
makeshift	
wail	

Questions:

1. What did Bob's mom worried about?
2. On what did Marley participated?
3. What singers influenced Bob Marley?
4. Who does Marley join to begin singing?

## Writing Prompt

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

## Lesson Plan 26

**Topic:** Marley's beliefs**Integration:** Religion and Ethics**General Strategy:** Trilogy Literacy**Phase** ☒ Before reading ☒ During reading ☒ After reading

**Reflection:** "People want to listen to a message, word from Jah. This could be passed through me or anybody. I am not a leader a Messenger. The words of the songs, not the person, is what attracts people." by Bob Marley

Content Standard	Expectation
<b>Reading</b>	R.8.6 Uses elements of poetry to identify and interpret genre, imagery, and symbolism.

**Depth of Knowledge**

\_\_\_ Recall (I) ☒ Skill/Concept (II) \_\_\_ Strategic Thinking (III) \_\_\_ Extended Thinking (IV)

Objectives		Assessment
<b>Conceptual</b>	Before reading two more biographical poems about Bob Marley students will review some experiences he had as a child and adolescent.  After reading both poems <i>I am a Rasta Man</i> and <i>Music Takes Me</i> students will identify lines in the poems where they can find allusion.	
<b>Procedural</b>	Using the endnotes on the poem <i>I am a Rasta Man</i> and <i>Music Takes Me</i> as reference students will answer a series of questions that will reveal some of Marley's religious beliefs and life experiences.  Once students identify the allusions in each poem they will fill in a	Table

	table writing at least seven lines in which they can identify allusion.	
<b>Attitudinal</b>	After answering the questions students will make judgments of Marley's actions through his career and recognize the impact of his music in the world in an oral discussion of today's poems.	

**Initial:**

- Students will discuss orally the reflection of the day.
- Students will review some of the experiences Bob Marley had as a child and adolescent.

**Development:**

- Students will read the poems *I am a Rasta Man* and *Music Takes Me*.
- Students will use the endnotes on the poem *I am a Rasta Man* and *Music Takes Me* as reference to answer a series of questions that will reveal some of Marley's religious beliefs and life experiences.

**Closing**

- The students will identify the allusions in each poem to fill in a table. They will write at least seven lines in which they have allusion.
- The students will make judgments of Marley's actions through his career and recognize the impact of his music in the world in an oral discussion of today's poems.

**Materials:** book, worksheet.

**Activity 25: I am a Rasta Man**

After reading the poem *I am a Rasta Man* and the endnote on it answer the following questions.

- 1) What is Rastafarianism?
- 2) Who inspired Rastafarianism?
- 3) Who was Ras Tafari Makonnen? What was he considered to be?
- 4) When did Haile Selassie visited Jamaica?
- 5) What do Rastafarians do?

**Poem: Music Takes Me by Tony Medina****Connecting the Poem to the endnote.**

1. Why the speaker says “To the freed streets of Zimbabwe I am hurled”?
2. What do these lines: “When the streets of my Jamaica Threaten war/ I join hand-in-hand fighting politicians in peace.” of the poem reveal about what Bob Marley had to go through as a singer in his country?
3. The speaker says “Music takes me all over this world,” what did Bob Marley became in the world?





## Lesson Plan 27

**Topic:** Bob Marley's Music

**Integration:** Music & Media

**General Strategy:** Trilogy Literacy

**Phase**   ✓   Before reading   ✓   During reading   ✓   After reading

**Reflection:** "Me only have one ambition, y'know. I only have one thing I really like to see happen. I like to see mankind live together - black, white, Chinese, everyone - that's all."

by Bob Marley

Content Standard	Expectation
<b>Reading</b>	R.8.6 Uses elements of poetry to identify and interpret genre, imagery, and symbolism.

### Depth of Knowledge

     Recall (I)      Skill/Concept (II)   ✓   Strategic Thinking (III)      Extended Thinking (IV)

Objectives		Assessment
<b>Conceptual</b>	In order to have a deeper understanding of Bob Marley's music students will interpret the lyrics of his song War.	
<b>Procedural</b>	To appreciate Bob Marley's music students will listen to his song War and afterwards watch a video featuring Alicia Keys and Julian Marley performing the song War.	
<b>Attitudinal</b>	Following Bob Marley's writing style students will be encourage to write a stanza in which they state another cause for war.	

**Initial:**

→ Students will orally discuss today's reflection.

**Development:**

→ Students will listen to the song War by Bob Marley and follow the lyrics in their handout.

→ Students will watch the video featuring Alicia Keys and Julian Marley performing the song War.

**Closing:**

→ Students will follow Bob Marley's writing style to write a stanza in which they state another cause for war.

**Activity 26: Song- War****Song: War by Bob Marley**

Until the philosophy which hold one race  
superior  
And another  
Inferior  
Is finally  
And permanently  
Discredited  
And abandoned -  
Everywhere is war -  
Me say war.

That until there no longer  
First class and second class citizens of any  
nation  
Until the colour of a man's skin  
Is of no more significance than the colour of  
his eyes -  
Me say war.

That until the basic human rights  
Are equally guaranteed to all,  
Without regard to race -  
Dis a war.

That until that day  
The dream of lasting peace,  
World citizenship  
Rule of international morality  
Will remain in but a fleeting illusion to be  
pursued,  
But never attained -  
Now everywhere is war - war.

And until the ignoble and unhappy regimes  
that hold our brothers in Angola,  
In Mozambique,  
South Africa  
Sub-human bondage  
Have been toppled,  
Utterly destroyed -  
Well, everywhere is war -  
Me say war.

War in the east,  
War in the west,  
War up north,  
War down south -  
War - war -  
Rumours of war.  
And until that day,  
The African continent  
Will not know peace,  
We Africans will fight - we find it necessary  
-  
And we know we shall win  
As we are confident  
In the victory

Of good over evil -  
Good over evil, yeah!  
Good over evil -  
Good over evil, yeah!  
Good over evil -  
Good over evil, yeah! /fadeout/

**Writing Activity:** After listening to the song War by Bob Marley and watching the video follow

Bob's writing style to write an original stanza in which you can state another cause for war to  
add to this song.

## Lesson Plan 28

**Topic:** Bob Marley's Fate**Integration:** Health**General Strategy:** Trilogy Literacy**Phase**   ✓   Before reading   ✓   During reading   ✓   After reading

Reflection: "Life is one big road with lots of signs. So when you riding through the ruts, don't complicate your mind. Flee from hate, mischief and jealousy. Don't bury your thoughts, put your vision to reality. Wake Up and Live! by Bob Marley

Content Standard	Expectation
<b>Reading</b>	R.8.6 Uses elements of poetry to identify and interpret genre, imagery, and symbolism.

**Depth of Knowledge**

\_\_\_ Recall (I)   ✓   Skill/Concept (II) \_\_\_ Strategic Thinking (III) \_\_\_ Extended Thinking (IV)

Objectives		Assessment
<b>Conceptual</b>	<p>As a way of reviewing what students have learned about Bob Marley through the poems students will mention facts, details, characteristics, etc. of him to complete a focalized list.</p> <p>After reading the poem Fate Open Up it's Hand students will identify important events in Bob Marley's life before he died.</p> <p>As a prewriting activity for the writing of an epitaph students will choose details and facts from the focalized list about Bob Marley.</p>	

<b>Procedural</b>	<p>Having read the poem students will answer some questions about the poem and about the endnote.</p> <p>Once students have drafted, revise and edited their epitaphs they will draw a gravestone to print their epitaphs on it.</p>	
<b>Attitudinal</b>	<p>As a way of acknowledging Marley's life students will synthesize his character by writing an epitaph in his honor.</p> <p>Having finished their task students will admire their peers work.</p>	

**Initial:**

- The students will discuss orally the reflection of the day.
- The students will mention facts, details, characteristics, etc. of him to complete a focalized list.

**Development:**

- The students will read the poem *Fate Open Up it's Hand* and identify important events in Bob Marley's life before he died.
- The students will draft, revise and edit their epitaphs for Bob Marley's gravestone.
- The students' will draw a gravestone to print their epitaphs on it.

**Closing**

- The students will admire their peers work.

**Materials:** paper, focalized list, book, handouts.

### Activity 27: Focalized list-Bob Marley

### Focalized List: Bob Marley

**Write details, facts, descriptions and any other thing you have learned about Bob Marley through Tony Medina's poems.**

[illegible]

**Activity 27.1: Fate Open Up Its Hand****Poem: Fate Open Up Its Hand**

After reading the Poem

1. What did Bob Marley enjoyed doing?
2. What happened to Bob at twenty-eight?
3. What did Marley discovered?
4. How did the speaker feel about not playing anymore?

**After reading the endnote**

1. Why did Bob refuse to follow the doctor's suggestions when he knew about his cancer?
2. What did he do instead?
3. What happened in September 21, 1980? What did he do after this event?
4. When did Bob Marley die?

**Creative Writing: Epitaph**

→ An epitaph is a commemorative inscription on a tomb or mortuary monument written in praise, or reflecting the life, of a deceased person. A good epitaph poem sums up an important message about the person's life, or a core aspect of their personality and is short enough to fit into a gravestone.

**Instructions:** Go back to your focalized list about Bob Marley and think about his life and who he became in the world. Then, write an epitaph that is able to sum up his life and draw a gravestone with the epitaph printed on it.

## Lesson Plan 29

**Topic:** Dominican Republic: Merengue: Symbol of National Identity

**Integration:** Music and dance

**General Strategy:** Trilogy Literacy

**Phase**   √   Before reading        During reading        After reading

**Reflection:** “A racial community provides not only a sense of identity, that luxury of looking into another's face and seeing yourself reflected back, but a sense of security and support.”

by Wentworth Miller

Content Standard	Expectation
<b>Reading</b>	R.8.4 Sorts and organizes relevant events, states cause and effect, makes connections, predictions, and inferences, determines problem and solution, and draws conclusions in narrative, expository, and persuasive texts.

## Depth of Knowledge

  √   Recall (I)        Skill/Concept (II)        Strategic Thinking (III)        Extended Thinking (IV)

Objectives		Assessment
<b>Conceptual</b>	As an introduction to the topic students will brainstorm what they know about the Dominican Republic using a graphic organizer.	Graphic organizer
<b>Procedural</b>	Before reading an excerpt from the novel <i>The Color of My Words</i> by Lynn Joseph students will read aloud the article Merengue: Symbol of National Identity and answer questions to check comprehension.	



<b>Attitudinal</b>	After students read the article the students will identify what made merengue become a symbol of national identity for the Dominicans and discuss what are some symbols of national identity for us as Puerto Ricans.	
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**Initial:**

- The students will orally discuss today's reflection.
- The students will brainstorm what they know about the Dominican Republic.

**Development:**

- The students will read aloud the article Merengue: Symbol of National Identity and answer questions to check comprehension

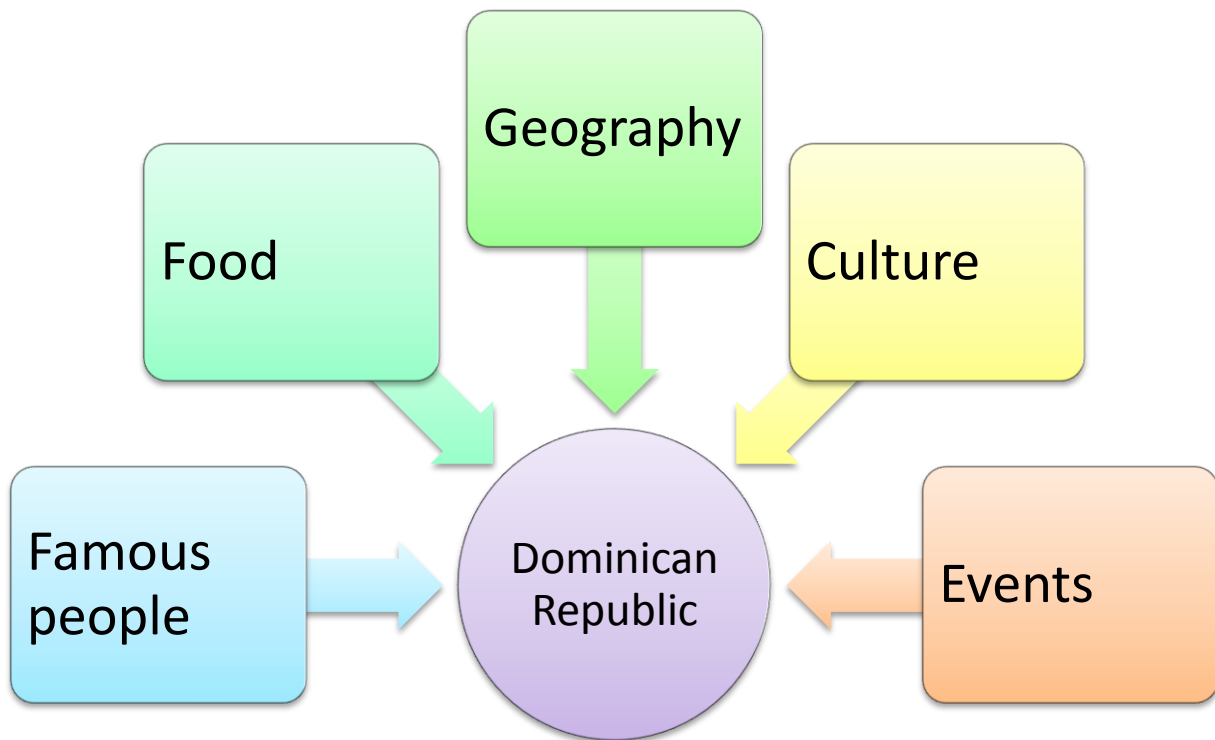
**Closing:**

- The students will identify what made merengue become a symbol of national identity for the Dominicans and discuss what are some symbols of national identity for us as Puerto Ricans.

**Materials:** handout article, graphic organizer.

**Activity 28: Dominican Republic**

**Instructions:** Mention information you know about the Dominican Republic.



**Activity 28.1: Merengue a Symbol of National Identity****Merengue: Symbol of Identity by Paul Austerlitz**

1. When did Merengue started?

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---

2. Mention two features that distinguish Merengue.

a.

b.

3. What happened to merengue when U.S occupied the country from 1916-1924?

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4. Who was Rafael Trujillo what is his connection to merengue music?

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5. Mention important merengue groups in the Dominican Republic.

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**Discussion:**

What is one of the main reasons why merengue became a symbol of national identity in the Dominican Republic? What music, animal or any other artifact constitutes a symbol of national identity for Puerto Ricans?

## Lesson Plan 30

**Topic:** Novel excerpt: Merengue Dream from The Color of My Words

**Curriculum Integration:** Dancing

**General Strategy:** Trilogy Literacy

**Phase**   ✓   Before reading   ✓   During reading   ✓   After reading

**Reflection:** “Dance is bigger than the physical body. When you extend your arm, it doesn't stop at the end of your fingers, because you're dancing bigger than that; you're dancing spirit.”

by Judith Jamison

Content Standard	Expectation
<b>Reading</b>	<p>R.8.4 Sorts and organizes relevant events, states cause and effect, makes connections, predictions, and inferences, determines problem and solution, and draws conclusions in narrative, expository, and persuasive texts.</p> <p>R.8.5 Distinguishes between fact and opinion in narrative and expository texts; states and paraphrases main idea or topic, and determines important details.</p>

## Depth of Knowledge

\_\_\_ Recall (I) \_\_\_ Skill/Concept (II)   ✓   Strategic Thinking (III) \_\_\_ Extended Thinking (IV)

Objectives		Assessment
<b>Conceptual</b>	Before reading the excerpt <i>Merengue Dream</i> from the novel <i>The Color of My Words</i> students will express if there is something they wish they could do or something they persisted on learning until they could.	Reflective journal
<b>Procedural</b>	After reading the excerpt aloud students will answer questions to check their comprehension of the reading.  Once students answer the comprehension check questions students will	Worksheet

	use evidence from the reading that reaffirm Ana Rosa's father is an alcoholic.	
<b>Attitudinal</b>	<p>During the reading students will follow through it and will comment on the events and character's actions.</p> <p>To conclude the lesson students will participate of an oral discussion of activities.</p>	

**Initial:**

- The students will orally discuss the reflection of the day.
- The students will express if there is something they wish they could do or something they persisted on learning until they could.

**Development:**

- The students will follow through the reading and will comment on the events and character's actions.
- The students will answer questions to check their comprehension of the reading.
- The students will use evidence from the reading that reaffirm Ana Rosa's father is alcoholic.

**Closing**

- The students will participate of an oral discussion of the questions and the table.

**Materials:** tables, handouts.

**Activity 29: Merengue Dream****Exploration:**

→ What is something you wish you could do or something you persisted on learning until you could?

**Instructions:** Answer the following questions about the excerpt *Merengue Dream* from novel *The Color of My Words* by Lynn Joseph

1. What did Ana Rosa's family do twice a month?

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2. What did Ana Rosa's father know how to do best?

---

3. What did people forget in *fiesta* days?

---

4. Why did Ana Rosa hate *fiestas*?

---

5. How do you think Ana Rosa feels about her father's alcoholism?

---

6. Where did Ana Rosa's father take her and why?

---

7. What happened at the end?

---

Activity 29.1: Interpret

Interpret

- 1. We know that Ana Rosa’s father is alcoholic, use evidence from the reading that reaffirm his alcoholism.

Evidence from the reading	“...it was during these fiestas that I loved my Papi so much that I could see what Mami saw—a dreamer, not a drinker —a dancer not a drunk.” pp.50

## Lesson Plan 31

**Topic:** Excerpt- Merengue Dream

**Curriculum Integration:** Arts

**General Strategy:** Trilogy Literacy

**Phase**    ☐ Before reading    ☐ During reading    ☒ After reading

**Reflection:** “You never know what you can do until you try.” Unknown

Content Standard	Expectation
Writing	W.8.3 Applies organizational patterns and the elements of descriptive, narrative, and expository forms to construct a three-paragraph composition.

**Depth of Knowledge**

☐ Recall (I)    ☐ Skill/Concept (II)    ☒ Strategic Thinking (III)    ☐ Extended Thinking (IV)

Objectives		Assessment
<b>Conceptual</b>	To continue discussing the reading <i>Merengue Dream</i> students will recall details from the story in the order they occurred.	
<b>Procedural</b>	As a way to demonstrate they comprehended the main idea of the story students will interpret a quote from the story.	
<b>Attitudinal</b>	In order to connect to the reading students will reflect on moment in their lives where they were able to learn something they think they couldn't and write a memoir about it.  When they have drafted their memoir piece students will responsibly revise their peers writing to improve it.	Memoir writing



**Initial:**

- The students will orally discuss today's reflection.
- The students will recall details from the story in the order they occurred.

**Development:**

- The students will interpret a quote from the story.
- The students will reflect on moment in their lives where they were able to learn something they think they couldn't and write a memoir about it.

**Closing**

- The students will responsibly revise their peers writing to improve it.

**Materials:** pencil, paper.

**Activity 30: Memoir****Connecting to the reading.**

At the end of the story Ana Rosa says: “I slowly felt the merengue beat slipping into my Dominican bones just the way it is supposed to be.” What did Ana Rosa mean by that?

**Writing activity:**

- ❖ Write a short memoir (narrative) about one moment in your life where you learned how to play an instrument or do something you think you could not do. Describe this moment in great detail and express how you felt.

**Lesson Plan 32****Topic:** Caribbean Fiesta: Celebrating our Creativity Caribbean Style**Integration:** Fine Arts and Social Studies**General Strategy:** Trilogy Literacy**Phase**    ☐ Before reading    ☐ During reading    ☒ After reading

Content Standard	Expectation
<b>Listening/Speaking</b>	L/S 8.3 Uses appropriate language structure to interact in discussions and presentations, to problem solve, explain a process, and express opinions integrating comparison and contrast statements to interact discussions and presentations.

**Depth of Knowledge**☐ Recall (I)    ☐ Skill/Concept (II)    ☐ Strategic Thinking (III)    ☒ Extended Thinking (IV)

Objectives		Assessment
<b>Conceptual</b>	After completing a unit on Caribbean Children's Literature from students will choose two of their works created throughout the unit.	
<b>Procedural</b>	During the activity students will display and read aloud their chosen works.	
<b>Attitudinal</b>	Once students have chosen the two works they created throughout the unit, they will share them by displaying or reading aloud their work to their classmates and other guests.  To judge the successfulness of the activity students and guest will complete an activity evaluation sheet.	

**Initial:**

- Students will welcome the guests to the activity Caribbean Fiesta: Celebrating our Creativity Caribbean Style.
- Students will summarize the purpose and objectives of the activity.

**Development:**

- Students will display and read aloud their works.

**Closing:**

- Students and guests will judge the successfulness of the activity by completing an evaluation sheet.

**Activity 31: Caribbean Fiesta****Evaluation Sheet**

**Activity:** Caribbean Fiesta: Celebrating our Creativity Caribbean Style

**Instruction:** Rate the successfulness of this activity by using the scale.

5= Excellent    4= Good    3= Acceptable    2= Poor    1= Deficient

Criteria	Rating				
The activity met all your expectations.	5	4	3	2	1
The length of the activity was appropriate.	5	4	3	2	1
The content of the activity was interesting.	5	4	3	2	1
The performances captivated your attention.	5	4	3	2	1
The activity was well organized and executed.	5	4	3	2	1

1. Write one thing you liked about the activity.

---

2. Write something you learned from the activity.

---

3. Write one thing you would change about this activity.

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## **Chapter VI: Conclusions and Recommendations**

The aim of this study was to create and develop a unit using Caribbean Children's Literature in English for eighth grade students as a way to integrate multicultural and culturally-relevant literature in the English classroom. This study may serve English teachers, college professors, college students and those who are interested in teaching English as well as those interested in the use and integration of multicultural literature into the curriculum to develop literacy skills. In addition, this study might be of interest to those who wish to practice student-based or student-centered instruction since the unit was created based on students' interests and needs, as well as to those interested in planning instruction. The survey's findings helped developed a curriculum aimed at Puerto Rican eighth grade English students of the public system and designed to meet the Content Standards and Grade Level Expectations for this grade. The unit integrating Caribbean Children's Literature in English to the curriculum, includes a series of texts written by Caribbean authors as well as foreign authors who write for children and young adults about the Caribbean in English.

### **Summary of Findings**

This study examined the following questions:

- What do a selected but representative group of eighth grade students from a school in Western Puerto Rico
- know about their neighboring Caribbean islands?
- What would eighth graders like to read about the Caribbean? What should be included in a unit using Caribbean Children's Literature for eighth grade students?

- In what ways will a unit using Caribbean Children's Literature help students to achieve the standards set forth by the Department of Education and fulfill the mission of the English Program?

**Research Question #1: What do a selected but representative group of eighth grade students from a school in Western Puerto Rico know about their neighboring Caribbean islands?**

The data elicited through the first part of the questionnaire shows that students from this grade level had some general background knowledge of their neighboring Caribbean islands. A considerable percent of students answered most of the questions correctly meaning that most of them knew, information such as the languages spoken in the Caribbean, geographical details such as that the Caribbean is an archipelago and that Cuba is the biggest island, among others. The questions that were answered incorrectly by the majority of the participants revealed that though they might know some general information about the islands of the Caribbean, when it comes to specific information about certain islands they don't really know much. Their knowledge and understanding is generalized.

In addition, the questionnaire demonstrated that for the large part the participants were aware that many children in the Caribbean have to work and that not all of them are able to receive an education. According to the participants in its majority these children work farming, in agriculture, in construction, and selling. Others believe these children have to prostitute themselves in order to get money for the family. In regards to education, most of them agreed that children in the Caribbean did not have access to education because of economic reasons and lack of transportation to get to school. This data shows that students do have some knowledge

that is not far from the reality lived by other children and young adults in the Caribbean and that they can bring this knowledge to the classroom when discussing literature and that the teacher can use this knowledge to build more upon.

**Research Question #2: What would eighth graders like to read about the Caribbean?**

**What should be included in a unit using Caribbean Children's Literature for eighth grade students?**

The data gathered through the second part of the questionnaire confirmed that most of the students had never read any work of literature identified as Caribbean Children's literature or know any prominent Caribbean authors. It also, indicated what students from this grade level would like to read about the Caribbean, what specific genres should be selected and what activities should be developed when designing a unit integrating literature. In addition, it helped in the selection of works from specific islands of the Caribbean that participants were interested to knowing about.

The data revealed that students from this grade level wanted to discuss topics such as: family relationships, immigration, and festivities. On the other hand, some of the aspects of these islands that they would wish to discuss in class are: popular culture (music, literature, dance, etc) customs and traditions and history. Moreover, the genres students prefer to read in the classroom according to the data are: legends, poems, short stories and surprisingly novels. Furthermore, when it comes to activities to do when reading, students chose crafts and drawings in first place and creative writing in second place. Finally, students determined that the islands that they wish to know about the most were: Jamaica, Dominican Republic, Haiti and Virgin islands, but other options were also selected by a considerable number of students.



The results of the second part of the questionnaire served as a good database and as a starting point for the creation and development of a teaching unit integrating Caribbean Children's Literature as it was intended to be.

**Research Question #3: In what ways will a unit using Caribbean Children's Literature help students to achieve the standards set forth by the Department of Education and fulfill the mission of the English Program?**

The creation and development of the teaching unit was done by taking into consideration the data gathered in research questions 1 and 2. The unit created using Caribbean Children's Literature was designed around the idea of the mission of the English Program that is to:

To encourage the students to be a critical and creative thinker, able to communicate both verbally and in writing; able to interact with the high expectations and demands of a society immersed in global interaction and collaboration. The program will offer a curriculum of subject matter integration, challenging and enriching, that takes into consideration the social, economical, cultural, and personal, background of the student, including his/her knowledge and skills" (p.14).

The activities developed are all aligned to the English Content Standards and Grade Level Expectation for eighth grade and are aimed to meet the objectives and to develop the necessary skills. The unit has activities which tap in to the three areas of language: listening and speaking, reading and writing. It contains a variety of activities for the different areas like oral presentations, dialogues, different writing tasks such as: memoirs, reflective journals, poems, etc; also contains activities which develop reading skills such as comprehension check questions,

graphic organizers to identify cause and effect, main idea, character traits, organizing plot, drawing conclusions and so.

### **Pedagogical Implications**

Moving towards constructivist approaches and methods requires teachers to make their classrooms student-centered, where students feel they are an important part of the teaching-learning process. Educators must reconsider their teaching practices and take into consideration their students background knowledge, as well as their interests and preferences before developing curriculum materials to be used in the classroom.

The integration of literature, specifically multicultural literature into the English curriculum is essential to meet both the vision and mission of the English program as well as teach the necessary skills for the grade level. Integrating Caribbean Children's literature into the English curriculum provides the opportunity for teacher's to introduce students to multicultural literature, making their curriculum pluralistic and offering students the opportunity to know more and connect to their Caribbean neighbors. The unit offers teachers lesson plans, engaging activities and materials they can easily use in their classroom to introduce and discuss Caribbean Children's Literature and explore a new type of literature that has been out of the classroom and which is emerging with new authors and illustrators. The learning activities of the lesson plans are all aligned to the *English Content Standards and Grade Level Expectation* for eighth grade students, but they can be easily adapted and modified to fit students' needs and interests of other grade levels. In addition, the unit has a variety of activities which reinforce, reading, writing and oral communication skills, as well as other activities that provide an opportunity for students to discover their creative potentials and make connections to other subjects, such as music, art, social studies and health, among others.

Implementing this unit can offer teachers, researchers, and other people interested in the field the opportunity to study how students respond to this type of literature and how successful it can be in the exposition of issues and topics to be discussed into the English classroom. Using this unit in the English classroom will get Caribbean Children's literature to be discussed, and appreciate in them and explore how culturally relevant this type of literature can be for our Puerto Rican students.

### **Limitations**

This study encountered multiple limitations. The fact that once designed, the curricular unit was not implemented was a major limitation. Initially the study was made with the purpose of creating a student-based curriculum integrating Caribbean Children's Literature in English that could meet the Content Standards and Grade Level Expectations and to implement the unit and get feedback from the students who answered the questionnaire. A pre and post test was going to be administered, and reflective journals were going to be written by students and the teacher. The implementation of the unit was not possible because the IRB did not allow me to do so, due to the fact that I was currently the participant's English teacher and the students might feel coerced during the study. As a result only a questionnaire was administered to students to get the data I needed to design the unit based on students' answers that revealed their interests when reading literature in the English Classroom.

Once I modified my study, one of the limitations confronted by the researcher was the time constraint; because of this only eighth grade students from one school in Western Puerto Rico were actively involved in the data collection process.

Another limitation encountered is the fact that only 100 students handed in their consent forms out of 120 that were part of the groups. This was due to factors such as: some students

would not give parents the consent form, parents may not have agreed to sign the consent form or students simply may not have wanted to participate in the study. Another limitation was that many students did not write their opinions on the open-ended questions included in the questionnaire. This limited the study because information on all the students was not gathered and taken into consideration for the creation of the curricular unit.

### **Recommendations for future research**

Because of various limitations, a variety of factors were not considered for this study. Students from only one school and one team of eighth grade participated of this study. Future research might include more groups from different schools in one town or one group of eighth graders from different towns of the region to broaden the scope of the study.

Future researchers might also want to implement the curricular unit and support their study with post assessments. Implementing the unit would provide researches the opportunity to examine the effectiveness of using Caribbean Children's Literature as multicultural literature in the classroom to which students' can relate to and respond to positively. In addition, the implementation of the unit would offer information about how successful the unit is in meeting the standards set forth by the Department of Education and the mission of the English Program.

Another recommendation for the implementation of the unit is to create a theme-based integrated curriculum between disciplines. In a theme-based integrated curriculum students are able to make connections among objectives from various disciplines, since teachers of different disciplines are working with the same theme meeting the standards and the objectives of their subject area. Collaboration between a team of teachers can be done by team teaching students about the Caribbean. As a result, history and geography of the Caribbean can be discussed by the History teacher, flora, fauna and environment can be discussed by the Science teacher, Music

and Art teachers can present and discuss Caribbean art and music, and the Spanish teacher can also discuss Caribbean literature in Spanish. Having an integrated curriculum helps students to study the topic in depth and make connections when reading, writing and discussing Caribbean Children's Literature. In addition, it promotes a shift to a constructivist model and helps students to engage in learning activities that require higher thinking skills. Furthermore, future research could include the use of other literary genres and texts representative of the Caribbean in the development of the curricular unit as well as other instructional activities.

### **Final Thoughts**

Instructional planning is mandatory for teachers of any subject. It is through the careful selection of resources and materials that teachers are able to achieve their instructional objectives successfully. Nonetheless, teachers must take into account students' background knowledge, interests and needs when planning because essential to the effectiveness of our teaching. As an English teacher and researcher, on the island it is important to develop materials that can be available for other teachers to use in their classrooms. Being our English curriculum a literature-based one, these materials should be created using a variety of literary texts and genres that can enrich our curriculum and students' experience when reading and discussing literature in the English classroom. As well, they should be designed to meet the English Content Standards and Grade Level Expectations for the grade we are intending to teach. In addition, students should be exposed to a variety of literature that is able to offer them the opportunity to explore other people's realities and identities as well as their own realities and identities. It is my desire, as researcher and developer of this Curricular Unit, that other educators can be able to use this, modifying and adapting what is already created and get motivated by it to develop and integrate Caribbean Children's literature and other multicultural literature. Furthermore, there is a need to

have materials which that can motivate teachers to develop their own materials to use in their classrooms for the benefit of other students' educational needs.

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**Appendices****Appendix A****Carta Director Escolar**

A: [REDACTED]

Directores de la escuela: [REDACTED]

De: Yazmin Méndez Bonet  
Estudiante Graduado  
Recinto Universitario de Mayagüez

Estimado [REDACTED]

Mi nombre es Yazmin Méndez Bonet y soy estudiante de maestría (M.A.E.E.) del Recinto Universitario de Mayagüez, en el Departamento de Inglés. Me dirijo a usted ya que me interesa conducir un estudio en su escuela con mis estudiantes del octavo grado como parte de los requisitos del programa de Estudios Graduados para obtener el grado de maestría. El estudio se basará en implementar una unidad utilizando literatura caribeña en inglés como medio de integrar literatura multicultural en la sala de clases.

Además esta investigación tiene como propósito evaluar cuanto saben los estudiantes acerca de las islas vecinas del Caribe y en qué medida una unidad en literatura Caribeña puede instruir a los estudiantes acerca de las islas vecinas y de sus realidades sociales, culturales y políticas. En adición, se desea investigar que respuesta tienen los estudiantes a este tipo de literatura.

Durante el proceso de investigación, la privacidad y el anonimato de los estudiantes participantes de este estudio será protegida. Ningún nombre será proveído y será esta servidora quien único tenga acceso a tales documentos los cuales serán destruidos una vez culmine la investigación y la misma sea aprobada. Cabe señalar que este proceso es totalmente voluntario y que si el estudiante no desea participar del mismo no será penalizado académicamente. Cualquier pregunta que surja después de haber leído este documento será contestada gustosamente.

Gracias anticipadas por su cooperación,

---

Yazmin Mendez Bonet

**Appendix B****(Hoja consentimiento a padres)**

Estimados Padres

Mi nombre es Yazmin Méndez estudiante de maestría (M.A.E.E.) del Recinto Universitario de Mayagüez, en el Departamento de Inglés. Me dirijo a usted ya que me interesa conducir un estudio en la escuela con mis estudiantes del octavo grado al cual su hijo pertenece, como parte de los requisitos del programa de Estudios Graduados para obtener el grado de maestría. El estudio se basará en administrar un cuestionario para descubrir que conocimiento general los estudiantes poseen de las islas del Caribe y que géneros literarios, actividades y temas les gustaría realizar cuando leen literatura.

Además esta investigación tiene como propósito evaluar cuanto saben los estudiantes acerca de las islas vecinas del Caribe y en qué medida una unidad en literatura Caribeña puede instruir a los estudiantes acerca de las islas vecinas y de sus realidades sociales, culturales y políticas. En adición, se desea investigar que respuesta tienen los estudiantes a este tipo de literatura.

Durante el proceso de investigación, la privacidad y el anonimato de los estudiantes participantes de este estudio será protegida. Ningún nombre será proveído y será esta servidora quien único tenga acceso a tales documentos los cuales serán destruidos una vez culmine la investigación y la misma sea aprobada. Cabe señalar que este proceso es totalmente voluntario y que si el estudiante no desea participar no será penalizado académicamente. Cualquier pregunta que surja después de haber leído este documento será contestada gustosamente.

Gracias anticipadas por su cooperación,

\_\_\_\_\_

Ms. Yazmin Mendez Bonet

***Favor de completar esta parte y devolverla lo antes posible.***

-----

Yo \_\_\_\_\_ padre del estudiante \_\_\_\_\_  
doy autorización para que mi hijo(a) participe de la investigación que será realizada por la Srta. Yazmin Méndez como parte de los requisitos del programa de Estudios Graduados para obtener su grado de maestría que se llevará a cabo en la \_\_\_\_\_.  
Hoy \_\_\_\_\_ de \_\_\_\_\_ de 2011.

**Appendix C****(Hoja de consentimiento: Estudiantes)**

Yo \_\_\_\_\_ estudiante del octavo grado de la Esc.

Secundaria [REDACTED] declaro que deseo participar de la investigación que será realizada por la Srta. Yazmin Méndez como parte de los requisitos del programa de Estudios Graduados para obtener su grado de maestría que se llevará a cabo en la [REDACTED]

[REDACTED]

Hoy \_\_\_\_\_ de \_\_\_\_\_ de 2011.

**Appendix D****Questionnaire for Students****Part I**

1. El Caribe es un:
  - a. Continente
  - b. País
  - c. Archipiélago
2. ¿Qué idiomas oficiales se hablan en el Caribe?
  - a. español, inglés, chino, holandés
  - b. español, inglés, francés, holandés.
  - c. español, francés, ruso, inglés.
3. ¿Qué islas son parte de las Antillas Mayores?
  - a. Puerto Rico, Cuba, Haití, Jamaica, República Dominicana.
  - b. Puerto Rico, República Dominicana, Haití, San Thomas, Jamaica.
  - c. Puerto Rico, Cuba, Haití, Las Bahamas, República Dominicana.
4. ¿En cuáles islas del Caribe el idioma oficial es el español?
  - a. Haití, Cuba y Rep. Dominicana.
  - b. Cuba, Puerto Rico y Haití.
  - c. Rep. Dominicana, Cuba y Puerto Rico.
5. ¿Cuáles islas se reconocen como las Islas Vírgenes de E.U?
  - a. San Thomas, Santa Cruz y Martinica.
  - b. San Thomas, San Kitts y Barbados.
  - c. San Thomas, Santa Cruz y San John.

6. ¿Cuál es la isla más grande del Caribe?
- a. Cuba
  - b. Jamaica
  - c. Haití
7. ¿A cuáles islas se le conocía como Quisqueya y Boriken?
- a. Cuba y Puerto Rico.
  - b. Rep. Dominicana y Puerto Rico
  - c. Haití y Puerto Rico.
8. El Calipso(música) es original de:
- a. Martinica
  - b. Curazao
  - c. Trinidad y Tobago
9. ¿En cuál de estas islas hay un volcán activo?
- a. Santa Cruz
  - b. Monserrate
  - c. Barbados

**Part II**

10. ¿Crees que los niños que viven en otras islas del Caribe trabajan?

- a. Si
- b. No
- c. No se

Si tu contestación es Sí ¿Qué tipos de trabajos piensas que ellos realizan?

---

11. Todos los niños en el Caribe reciben educación:

- a. Si
- b. No
- c. No se

Si tu contestación es No ¿A qué se debe esto?

---

12. ¿Has leído literatura caribeña en inglés?

- a. No
- b. Si
- c. No se

Si tu contestación es Sí, ¿podrías mencionar los títulos de algunos textos Caribeños?

---

13. ¿Conoces autores caribeños?

- a. No
- b. Si
- c. No se



Si tu contestación es Si, ¿podrías mencionar algunos autores Caribeños que escriban en Inglés?

---

14. ¿Sobre qué aspectos del Caribe te gustaría leer? puedes escoger más de una

- a. Historia
- b. Costumbres y Tradiciones
- c. Cultura popular (música, baile, literatura)
- d. Ambiente (Flora y Fauna)
- e. Otros \_\_\_\_\_

15. Acerca de que temas te gustaría leer

- a. Relaciones familiares
- b. Emigración
- c. Festividades
- d. Economía
- e. Roles de géneros
- f. Otros: \_\_\_\_\_

16. Que géneros te gustaría leer? Puedes marcar más de uno

- a. Poemas
- b. Cuentos
- c. Novelas
- d. Fabulas
- e. Leyendas
- f. Canciones

g. Memorias

17. ¿Que actividades te gusta realizar cuando discutes literatura?

a. informes orales

b. manualidades y dibujos

c. escritura creativa

d. proyectos

Otros: \_\_\_\_\_

18. ¿Sobre que islas del Caribe te gustaría leer?

a. Rep. Dominicana

b. Cuba

c. Jamaica

d. Haití

e. Trinidad y Tobago

f. Islas Vírgenes

Otros: \_\_\_\_\_

**Appendix E****EIGHTH GRADE  
LISTENING/SPEAKING:**

**The student uses the English language to interpret oral input, construct meaning, interact with confidence both verbally and nonverbally, and express ideas effectively in a variety of personal, social, and academic contexts.**

The student:

L/S.8.1 Listens and responds during a read aloud from a variety of fiction and nonfiction to comprehend, generalize, relate to character and setting, identify tone, voice, and mood; makes connections to text.

L/S.8.2 Listens, responds to, analyzes, gives, and discusses complex instructions, statements, and directions; answers and formulates closed and open-ended questions.

L/S.8.3 Uses appropriate language structure to interact in discussions and presentations, to problem solve, explain a process, and express opinions integrating comparison and contrast statements to interact in discussions and presentations.

L/S.8.4 Applies a variety of language patterns and structures to explain texts, discuss topics and themes, express thought on plot development, identify problem and solution, as well as make predictions, inferences, and draw conclusions from listening to a variety of texts and multimedia sources.

L/S.8.5 Explains the main idea or topic and important details from learned concepts or read alouds of a variety of expository texts, and applies sequence of events to clarify, discuss, and summarize a topic from a variety of texts.

**READING:**

**The student uses reading strategies, literary analysis, and critical thinking skills to construct meaning and develop an understanding as well as an appreciation of a variety of genres of both fiction and nonfiction.**

The student:

R.8.1 Analyzes the text, establishes purpose, identifies author's purpose, and distinguishes text features to enhance comprehension.

R.8.2 Applies context clues, reference sources, and other vocabulary expansion strategies to assess word meaning using prior knowledge to relate to new meaning; uses prefixes, suffixes, and root words to determine the meaning of unfamiliar, multiple-meaning, and compound words.

R.8.3 Distinguishes main from supporting characters, compares and contrasts characters traits, and explains setting in fiction and nonfiction; distinguishes between first and second person point of view.

R.8.4 Sorts and organizes relevant events, states cause and effect, makes connections, predictions, and inferences, determines problem and solution, and draws conclusions in narrative, expository, and persuasive texts.

R.8.5 Distinguishes between fact and opinion in narrative and expository texts; states and paraphrases main idea or topic, and determines important details.

R.8.6 Uses elements of poetry to identify and interpret genre, imagery, and symbolism.

**WRITING:**

**The student effectively communicates to a variety of audiences in all forms of writing through the use of the writing process, proper grammar, and ageappropriate expressive vocabulary.**

The student:

W.8.1 Combines sentences and ideas using simple transitional phrases; applies commas and colons to correctly punctuate sentences; identifies phrases and clauses; applies phrases in writing to construct complex sentences.

W.8.2 Classifies and applies the parts of speech; uses vocabulary, accurate spelling, appropriate grammar and syntax in writing.

W.8.3 Applies organizational patterns and the elements of descriptive, narrative, and expository forms to construct a three-paragraph composition.

W.8.4 Uses poetry elements and imagery to develop and write different styles of poems.

W.8.5 Uses basic editing marks and reference sources to revise writing; verifies information; writes a final draft using the writing process.

**Appendix F**

## Lesson Planning Policy Letter

**ESTADO LIBRE ASOCIADO DE PUERTO RICO****DEPARTAMENTO DE EDUCACIÓN****Oficina del Secretario**

22 de julio de 2010

**CARTA CIRCULAR NÚM. 2-2010-2011**

Subsecretarios, Secretario Asociado de Educación Especial, Secretarios Auxiliares, Directora Ejecutiva del Instituto de Capacitación Administrativa y Asesoramiento a Escuelas, Director del Instituto para el Desarrollo Profesional del Maestro, Directores de Oficinas, Programas y Divisiones, Directores de las Regiones Educativas, Superintendentes de Escuelas, Superintendentes Auxiliares, Superintendentes Auxiliares de Título I, Facilitadores Docentes, Directores de Escuelas, Maestros

**PLANIFICACIÓN DEL PROCESO DE APRENDIZAJE**

La planificación del proceso de aprendizaje es una actividad inherente al rol docente. Constituye un espacio de transición en el que se articulan las metodologías pedagógicas del maestro<sup>1</sup> y las condiciones particulares de la tarea. Es la previsión de las actividades y los recursos para el logro de los objetivos conceptuales (conceptos), procedimentales (procesos,

estándares y expectativas) y actitudinales (valores y actitudes) que se desean alcanzar. Se ubica entre la reflexión y la acción, y puede ser una vía para garantizar el cumplimiento de los principios de orden y sistematización del aprendizaje. Incluye procedimientos y prácticas que tienen como objetivo concretar las intenciones pedagógicas determinadas en el currículo y adecuarlas a la particularidad de cada escuela y situación docente. Ofrece, además, un marco institucional visible que organice el trabajo escolar.

El éxito de la gestión educativa depende, en gran medida, de una planificación efectiva, coherente y progresiva. Brinda mayor coherencia funcional racionalizando las tareas, preparando el material, revisando los contenidos y anticipando situaciones. Permite, además: evitar la improvisación y reducir la incertidumbre y las actuaciones contradictorias, unificar criterios racionalizando las tareas del docente, garantizar el uso racional del tiempo lectivo y coordinar la participación de todos los recursos involucrados. Además, es una función esencial e ineludible del maestro.

La planificación facilita el desarrollo de los contenidos programáticos y la organización de los procesos de aprendizaje que serán desarrollados en una jornada. En ésta, se plasma de manera concreta y directa la interacción de los temas transversales con los contenidos, las actividades (inicio, desarrollo y cierre) y el avalúo. Estas actividades deben ir dirigidas hacia el desarrollo de los cuatro niveles de pensamiento: memorístico, de procesamiento, estratégico y extendido.

El plan diario de clase es un documento oficial de trabajo. Además, sirve de guía para la elaboración de las pruebas. En el plan diario se presentan los objetivos que serán medidos en la prueba.

La planificación sirve como evidencia de la labor docente que el maestro realiza y forma parte de su evaluación profesional. Siendo un documento oficial, debe estar accesible en todo momento y cuando los funcionarios administrativos lo requieran. Su formato debe contener, como mínimo, los siguientes elementos:

1. Fecha y Tema de estudio
2. Estrategia General y Fase:
  - a. ECA: Exploración, Conceptualización, Aplicación
  - b. Trilogía de Lectoescritura: Antes, Durante, Después
  - c. Ciclos de Aprendizaje: Enfocar, Explorar, Reflexionar, Aplicar
3. Integración con otras materias
4. Estándares y expectativas de las materias
5. Nivel de profundidad del conocimiento en el que se desarrolla la expectativa
6. Objetivos: dirigidos a desarrollar
  - Conceptos, principios, datos, hechos (conceptuales)
  - Procesos, habilidades, estrategias, destrezas (procedimentales)
  - Actitudes, valores, normas (actitudinales)
7. Avalúo: debe estar relacionado con los tres objetivos y contener indicadores de logros
8. Secuencia de actividades (diversas, estimulantes, motivadoras). Las actividades deben estar dirigidas a promover el enfoque constructivista.
  - Inicio: Su propósito es enfocar a los estudiantes en la lección del día, estableciendo actividades que sirvan de motivación e interés hacia el aprendizaje. Incluye la reflexión diaria, introducción de ideas y objetivos del aprendizaje,



repaso breve de la clase anterior, discusión de asignaciones, así como las expectativas respecto al quehacer del estudiante.

- Desarrollo: Su propósito es el logro de los objetivos a través de actividades pertinentes para los estudiantes, variadas (de acuerdo a las inteligencias múltiples) y estimulantes (para que provoquen curiosidad y deseos de seguir aprendiendo).
- Cierre pedagógico: Su propósito es determinar si se lograron los objetivos de aprendizaje. Busca la opinión del estudiante respecto al tema y actividades realizadas, con lo que se puede establecer la construcción de conocimiento que cada estudiante realizó (metacognición). Es fundamental, ya que de esto depende la planificación de la clase del día siguiente.

#### 9. Materiales o recursos

#### 10. Asignación: (opcional) recordando que existen tres tipos de asignaciones

- Práctica: para reforzar conceptos o procesos ya discutidos en clase
- Preparación: para exponer al estudiante a unos conceptos o procesos que serán discutidos en clase
- Elaboración: para facilitar la elaboración de conceptos y procesos relacionados con los ya discutidos en clase

#### 11. Reflexión sobre la praxis: actividad de reflexión del maestro sobre sus prácticas educativas

La planificación de actividades especiales (actividades culturales y/o excursiones, entre otras) deben realizarse siguiendo los debidos procesos de autorización y con evidencia de la planificación: antes, durante y después de la actividad.

Los planes de clase orientan la práctica educativa, por lo cual deben ser concebidos como documentos de carácter flexible, realistas y prácticos que se elaboran **día a día** y no como un conjunto de documentos meramente formalistas, descontextualizados o simplemente decorativos.

Este documento deroga la Carta Circular Num. 15-2008-2009 y cualquier otra disposición que esté en conflicto, parcial o totalmente con las normas aquí establecidas.

Cordialmente,

Jesús M. Rivera Sánchez, Ed. D.

Secretario Interino