

# Uncovering Curriculum: Language performance through culture by design

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## Abstract

This article discusses a model curriculum design framework designed to both uncover and integrate culture perspectives and performance assessment throughout the span of an articulated language program. For two years, the NALRC has hosted a leadership institute on curriculum design. This curricular framework aligns the three stages of Understanding by Design with the World Readiness (National) standards. *Uncovering Content: Assessment Design Aligning Performance and Transfer*, facilitates design of performance based assessments derived from cultural perspectives and big ideas essential to understanding the culture or cultures. The framework can be used to design one course or an entire articulated program of study, minor, or major for any language. The framework enables continuity of recurring ideas, perspectives, and issues from beginning to end of a program. Students leave the program with key understandings, a core cadre of tasks that uncover these, and questions they will continue to unpack over time as they become self-directed learners.

## Introduction

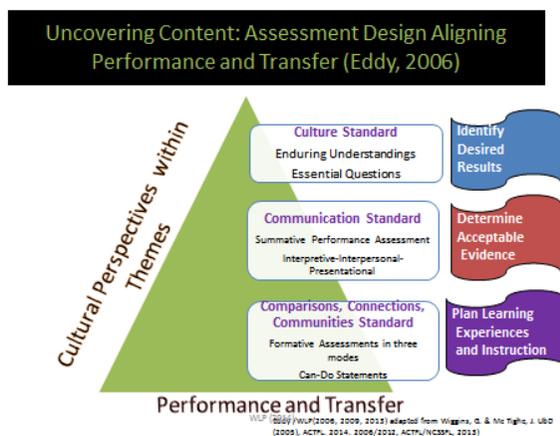
Every culture is a living canvas on which patterns of information, behaviors, beliefs, products, reproductions, assumptions, activities, ideas, and histories reside, change, and respond to the world through language. The World Readiness Standards for Learning Languages, or the 5Cs (ACTFL, 1996/1999/2006/2013) of Communication, Culture, Connections, Comparisons, and Communities ushered an opportunity for integration of this shared system of knowledge whose elements are somewhere along a continuum, from displayed and flourished to cryptic and concealed. Each culture has their own unfolding story to tell about the behaviors, ideas, products, practices, and the

perspectives that created them. Even in light of the Standards, classroom practice often confines the 5Cs at lesson level with language in isolation from culture and content. World language teaching is driven by superficial coverage and quantity of grammar taught rather than focusing on what performance should look like in real world cultural contexts (Eddy, 2010). Most secondary and post-secondary faculty and adjunct instructors are rarely versed in articulated curriculum design. Language classes are often developed at lesson level, with activities divorced from cultural perspectives that may or may not align with performance goals. Culture remains expendable, particularly when treated as content compartmentalized into products and practices. Even this limited plan for cultural instruction is carried out if time permits; it is often confined to an isolated day in the case of secondary education or as a sequestered course at the post-secondary level. When convenient, culture is a lagniappe, a hasty afterthought or a cloistered treat rather than a curricular framer that connects ideas within and between each course in a program. Traditionally, World Language curricula have been designed neither through cultural perspectives nor with the performance assessments for unpacking them over the span of an articulated program, from capstone literature and senior seminars back to language class 101.

### **Planning for Performance: NALRC Leadership Institute**

In 2010, over 200 NCOLCTL members participated in a pre-conference workshop, writing enduring understandings, essential questions, and performance assessment tasks using recursive themes across coursework in their curricula. For the past two years, the National African Language Resource Center has sponsored a leadership institute, *planning for Performance*. The participants of this intensive, nine day institute explore curriculum planning and prepare deliverables for development and expansion of their Program in African Languages (PAL). Uncovering Content: Assessment Design Aligning Performance and Transfer (UC/ADAPT) is the unique curriculum design model that reveals and unfolds cultural perspectives within recurring themes that reprise over the curricular span, exiting and entering through and between courses. The learner

continues to unpack these ideas and perspectives at varied points along the curriculum with different performance assessment tasks. These tasks provide evidence of transfer of knowledge and skills to new contexts and situations (Eddy, 2006, 2007, 2009, 2014). (See figure 1)



At its core, UC/ADAPT aligns the three stages of Understanding by Design (Mc Tighe & Wiggins, 2001/2005) and the World Readiness Standards for Learning Languages (ACTFL 1996/2013). This model unpacks the five standards using cultural themes that are recursive and reflective. All faculty in a program work together to consider and choose the critical concepts and themes that enter and exit their courses and program, themes that are revisited and assessed differently over time via the tasks. These concepts are those so essential to the culture or cultures, which no student should finish a program not recognizing, understanding, and applying. By examining cultural perspectives to write Enduring Understandings and Essential Questions (Mc Tighe & Wiggins, 2001/2005), the instructor and learner are able to uncover big ideas key to understanding the culture(s) and cultural history studied. Over the span of a curriculum, these understandings and questions facilitate connection and accessibility of these concepts to all learners. This model then supports design of performance-based assessments for transfer as the assessment system, ensuring these concepts are unpacked over time, a little deeper and differently over the span of the minor, major, or area studies program. The learner then demonstrates flexibility and security of a repertoire through critical

thinking skills, and can transfer concepts to diverse situations within and outside the discipline rather than learn them solely in static, compartmentalized coursework presented in one given context.

Understanding by Design, also known as Backward Design (Mc Tighe & Wiggins, 2001/2005), is a well-known design framework based on planning with the end goal in mind and working backward from there. UC/ADAPT is the first protocol to align UbD and backward design for secondary and post-secondary world language curriculum development at program level. The World Readiness (National) standards are often misunderstood or not employed to their potential; one example of this is culture still given short shrift in spite of efforts on intercultural competence (Byram & Kramsch, 2008; Byram & Morgan, 1994; Lange, D. & Paige M. (2000); Van Houten, 2013). Another example is the Communication standard mistaken as content, with lists of vocabulary and activities in the four skills confined at lesson level, rather than realizing the three communicative modes (Glisan, Adair-Hauck, Koda, Sandrock, & Swender, 2003) as programmatic, vertical articulation indicators for both formative and summative assessment (Eddy, 2009). In this model, the standards are aligned and unpacked within the three stages of Understanding by Design as the 5Cs in 3D (Eddy, 2006): 1) Culture is the critical inquiry that *drives* the big ideas and themes: Enduring Understandings and Essential Questions are developed through the lens of cultural perspectives, mindsets, and cultural history, 2) Communication *determines* the assessment modes which comprise our assessment system, and 3) Connections, Communities, and Comparisons *demonstrate* what learners know and are able to do with language within a cultural context. UC/ADAPT is a curriculum framer for an articulated program K-16 and the blueprint for developing an autonomous, self-directed learner for life.

In designing the NALRC Institute, the following Enduring Understandings and Essential Questions were included:

- Program Leaders will understand that quality language programs are designed backward from course goals with key performance assessments that transfer knowledge and skills to varied authentic situations.

- Program Leaders will understand that quality language programs depend on curriculum and assessment design for communicative performance in meaningful cultural contexts.
- How do cultural perspectives and contexts play a role in uncovering curricular themes for our program?
- What should the learner understand, know, and be able to do by the end of your program?
- How will the learner demonstrate what they can do with the language(s)?
- What does performance evidence look like as the learner advances toward the goal?
- How do we select and use authentic materials to create performance tasks?
- How do our assessments inform learning experiences and instruction?

### **Language as Culture by Design**

Peck (1998) said culture should be our message to students and language our medium. Culture often is reduced to soundbites during class, a postscript at the end of a busy week, or confined to isolated courses within the post-secondary foreign language curriculum. Musically speaking, culture should be the basso continuo, the constant sound and rhythm underneath and supporting every language task, course, and articulated program playing its melody above it. Language instructors should “teach not language and culture, but language as culture” (Byram & Kramsch, 2008, p. 21). One must also be learning something about the imagination of the culture in which the language is spoken (Byram & Kramsch, 2008). Language acquisition implies understanding of cultural perspectives, practices, and ideas with the ability to respond appropriately and flexibly in varying contexts (Doughty & Long, 2003).

Instructors use the Culture Standard to design Enduring Understandings and Essential Questions in Stage One, to *Identify Desired Results* within cultural contexts. They *Determine Acceptable Evidence* with our Communication Standard in Stage Two, designing Summative Performance Assessment in the three modes:

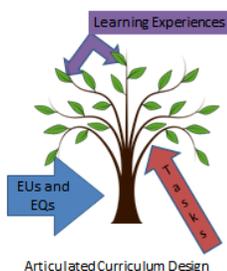
Interpretive-Interpersonal-Presentational. The assessments engage the Comparisons, Connections, and Communities Standards in Stage Three, when participants plan *Learning Experiences and Instruction*, designing formative Assessments in three modes, develop Performance Assessment Student Statements (Eddy, 2009) and align the intercultural competency Can-Do statements with them as well (Van Houten, 2013).

Researchers have linked effective curriculum design with development of critical thinking skills and cultural literacy (King, 1983; Walsh, 1988; and Grossman, 1991) Critical thinking skills widen the cultural lens, encourage flexibility, and tolerance of ambiguity (Eddy, 2006a, b; 2007). Conteh (2007) explains that all learning is co-constructed in interactive contexts and necessarily involves the negotiation of personal and cultural identities. Corbett (2003) asserts that this inquiry leads to personal growth, with beliefs challenged but never disrespected “the intercultural learner moves amongst cultures, learning to cope with the inevitable changes, in a manner that is ultimately empowering and enriching” (p. 211). The learner develops by connecting personally to a big idea or theme, through the performance assessments designed from it, and from the flexibility required when managing integration of language use within a cultural context, the latter quality essential when out in the real world.

Using the Culture standard for *Stage One*, participants develop Enduring Understandings and Essential Questions by examining the “must-haves” or non-negotiables of a big idea or theme. Some questions to prompt this discussion are: What do you want the learner to remember about the culture(s) long after they have left your course and program? How do cultural perspectives and practices inform a chosen theme and big idea? In this framework, cultural perspectives enter, exit, and reprise over the course of a program. These are recursive themes that frame the program and continue along the life-span of the learner. Instructors examine cultural perspectives, attitudes, patterns, notions, relationships and ideas, concepts all learners will remember and revisit. These appear and resurface often throughout the cultural history of a people and shape art, literature, film, thought, milestone events and the collective response.

The Enduring Understandings and Essential Questions that recur over time in this curriculum will also stand the test of time. These ideas are what truly matter and stay the same, whether it is a 9-12, K-12, or college curriculum. Ideally, they are the same in an articulated K-16 program. What changes are the different tasks and performance assessments each year that move the learner further and deeper into understanding the big ideas and concepts that created the task. Consider the UC/ADAPT curriculum is like a tree: Enduring Understandings and Essential Questions are the spine and backbone of your curriculum, like the trunk of a tree for Stage One. The trunk stays constant, informing and shaping the rest of the tree with branches emerging at different points along the trunk. These are the different summative performance assessment tasks that appear at the end of each unit or course for Stage Two. Finally, after these assessments at the end of the branches come the leaves and Stage Three: the learning experiences, lessons, formative tasks, and what learners will use for these assessments (See figure 2)

Enduring understandings go **beyond** discrete facts, grammar and vocabulary skills to **focus on larger concepts, themes, or perspectives**.



Imagine your curriculum is a tree. Enduring Understandings are the trunk of the tree that guides the different branches. Those branches are different performance assessment tasks that appear each year and change as students progress. Lastly, leaves come from those branches: Learning experiences, formative tasks, and instruction. You plan these only after the assessments are designed. These understandings are applied and transferred to new situations the learner will encounter in the target culture throughout the lifespan.

WCP (2014)

Cultural Perspectives are your lens for prioritizing content and what matters in the culture and so then to your curriculum. They give purpose to the skills, grammar and vocabulary. These concepts transfer to other contexts (Perkins & Salomon, 1988) and have lasting value beyond the classroom. They extend to life and require “uncoverage” over time. These are not meant to be “covered” in a lesson or a few periods. Most importantly, these are ideas and concepts deeply embedded in the culture(s) that the learner will

remember and revisit, throughout your course, throughout their time in your program, and throughout their life as they continue to learn independently. They provide a curricular hook by which all new information will reside.

How do we know these concepts and big ideas when we see or hear them? The litmus tests are *Layers, Lifespan, and Level*. Does the concept have many layers, allowing you to go deeper into Cultural Perspectives over time through different tasks and activities? Could people change their mind about it and the importance of it over a lifetime? Big Ideas are abstract, but also are concepts that even a beginning learner can learn a little something about and understand. If it can be understood by anyone even on a surface level, then it is probably a concept that cultural perspectives have shaped and continues to do so. *Family and Kinship* is a good example of Layers, Lifespan, and Level. This is a cultural topic that can be uncovered in many ways, in various contexts, and with a wide variety of performance tasks at every level from concrete to abstract.

Program faculty use three keys to Uncovering Content: *Respond, Remember, Reprise*. How does a person from this culture or cultures behave, take part, or otherwise *respond* to this perspective or practice? What do you want the learner to *remember* about the culture through this concept? Finally *Reprise*: What is so essential, that it needs to be unpacked and uncovered over time in your curriculum, through your tasks, so that students understand it well and can handle these issues, perspectives, and practices in real world situations in the target culture? How does this culture or cultures respond to ideas on communal life, family and kinship, decision making, problem solving, issues of age, self, gender, education, or leisure time? If the big idea or theme was a story the people of the culture were telling, what would be the moral of that story? (Eddy, 2006a, b)

Culture drives the curriculum, in that to develop enduring understandings or essential questions, one will always ask what the target culture thinks, feels, says, or how it responds culturally to a theme or concept (Eddy, 2006b), for example: Leisure time is spent with people of all ages. Cultural traditions play a role in how we spend our leisure time. Gender is built, defined, and fulfilled by social and cultural norms and can vary from culture to culture. Food is one

of the most basic elements necessary to human life and is charged with all sorts of personal, familial, and cultural symbolism. Strong and close relationships are central to the social structures of families. Rituals and festivals have spiritual relevance and wellbeing. These are Enduring Understandings that are uncovered over the course of a curriculum. Enduring Understandings are often confused with objective statements, however they are quite different. Enduring Understandings are overarching at program level in Stage One and objective statements tend to be finite and reside at lesson level in Stage Three. (See figure 3)

Enduring Understandings and Objectives Compared	
Enduring Understandings	Objective Statements
<p><b>Students understand that...</b></p> <ul style="list-style-type: none"> <li>• Social activities are often spent with people of all ages together.</li> <li>• Good health integrates mind, body, and spirit.</li> <li>• Color has special significance for all important events.</li> <li>• Imagination plays a key role in all art forms.</li> <li>• Proper greetings are determined by age, gender, education, and social status.</li> <li>• People travel based on interests and needs.</li> <li>• Social and cultural factors play a role in a person's interests and hobbies.</li> </ul>	<p><b>Students will...</b></p> <ul style="list-style-type: none"> <li>• Students will be able to name social activities.</li> <li>• Students will be able to design a healthy menu.</li> <li>• Students will know how to describe colors.</li> <li>• Students will design masks for Chinese opera.</li> <li>• Students will be able to say appropriate greetings.</li> <li>• Students will plan an itinerary given time and budget.</li> <li>• Students will design a survey on hobbies and activities.</li> </ul>
Stage One	Stage Three

WLP (2014)

Examples of Essential Questions are: Who am I? What is a family? To what extent does culture determine my life choices? To what extent do people's actions depict the beliefs they hold? How does culture impact the parameters of gender roles? What is a good friend? The profession is often confused about the difference between an essential question and a focus question: they are not synonymous. Questions answered by the end of a class are focus questions: Who is in my family? How do I ask directions? What classes do I take? These are all focus questions and point to facts or a skill. Essential questions, just like Enduring Understandings, are

meant to recur and spin off other questions and last the life span of the learner (See figure 4).

## Stage One and Stage Three at a glance

STAGE ONE	STAGE THREE
<ul style="list-style-type: none"> <li>■ Enduring Understandings</li> <li>■ Essential Questions</li>   <li>■ Big Ideas and Themes</li> <li>■ Recursive</li> <li>■ Use cultural perspectives to design them</li> <li>■ Last a lifetime</li> </ul>	<p>Objective statements Focus Questions</p> <p>Skills and Facts Recall Use your Assessment tasks to design them Answerable end of class</p>
<p>Good health combines mind, body, spirit.</p> <p>What is a healthy lifestyle?</p>	<p>Students will be able to identify healthy food choices.</p> <p>What are common breakfast foods in China?</p>

Eddy/WLP (2007/2014)

A good Essential Question may sound simple but asks a lot: What is school? This essential question can last for an entire curriculum; what changes are the tasks created at each level. A novice could name items in a school, people, academic subjects. An intermediate can explain a schedule to a new student. Perhaps another class reads how extra -curricular activities really are not school sponsored, such as clubs and sports, and can compare and contrast that with schools in the US. But an advanced or superior level learner could give opinion on educational policy and make comparisons on educational systems between countries, give recommendations, or write a brief on educational initiatives. When a student leaves the program and an issue surfaces about education, they will link new info onto old and continue to learn about these themes and the mercurial cultural contexts and historical perspectives that continue to shape them. This continuous engagement comes from one simple yet powerful essential question.

## Design for performance and transfer

The goal of all learning is transfer (Mc Tighe & Wiggins, 2001/2005, Perkins & Salomon, 1988). Transfer is the ability to use knowledge and skills in a different context, setting, or situation from how it was originally learned on one's own, with few to no cues or supports. During the NALRC Institute, participants learn that drills give the appearance of understanding but not the reality of transfer (Eddy, 2006a, 2014). Without transfer, the language learner forgets, misunderstands a concept, or only knows it in the predictable context, lesson, or course in which it was taught. The learner will not be able to demonstrate the flexibility required when faced with new situations in the real world cultural contexts (Eddy, 2006a, b; 2007, 2009, 2014). This is a danger in any discipline.

The Communication standard determines the assessment mode, the performance evidence. Therefore, it is treated in *Stage two* of this framework: Determine acceptable evidence. Institute participants developed tasks in the three communicative modes: Interpretive, Interpersonal, and Presentational (Glisan, et. al., 2003). These tasks aid in the shift from rote memorization and four skills in isolation to authentic performance, moving learners through the three modes via tasks that connect to a common theme and the goals outlined in the Enduring Understandings and Essential Questions. Institute participants developed tasks for transfer using *START with the End in Mind* (Eddy, 2014). *Source*: Authentic Material you will use for your task. *Task*: The problem the student will solve or product to create. *Audience*: Who will receive it. *Role*: The role in real life. *Transfer*: Characteristics of Transfer. One key Characteristic of Transfer explored in the institute is Complexity and Variation. The more complexities or variables the task contains, the more it demonstrates transfer. These tasks require critical choice of a repertoire as opposed to just fill-in, memorized, or rote responses. For a Presentational Mode task, students have to move beyond the safe and predictable familiar of self and consider the needs or wants of different clients or friends and plan accordingly. For an Interpersonal Mode tasks, a list of things to do and see does not end there, but now must be negotiated with a partner to come to consensus on what one can do with limited time. Interpretive mode tasks that require problem

solving or a dilemma is yet another way to provide cultural information (Singhal, 1998). When watching a TV show or video on marriage, students will circle or write manners, customs, or dress, categorize what they see, or write questions based on the video. Students must decide what is required for a wedding or optional. They then wrote a short guide on attending a wedding in that culture with different features based on age, gender, or status. Institute participants designed performance assessments with culturally authentic material such as video, audio, magazine, or print media. Less commonly taught languages generally do not have the years of pedagogically prepared materials that tended to compartmentalize language and culture for other language programs. This facilitated a great deal of creativity for designing tasks and a more seamless integration of language, culture, and content.

*Stage three* of this framework demonstrates Communities, Connections, and Comparisons, by planning learning experiences and instruction at lesson level after the summative performance assessments are designed in Stage Two. Since the hallmark of backward planning is to design the assessments first, now everything at lesson level has a goal and can be planned more responsibly and without extraneous elements that do not appear in assessment tasks. After designing the performance tasks, program leaders write Performance Assessment Student Statements (PASS) that align with the general Can Do statements (NCSSFL-ACTFL, 2013) in Stage One (See appendix A). In the Unit Plan Guide (Eddy, 2009) students can receive these Can-Do statements on day one of the unit and at the onset of the course to have a very good indication of what will happen and what is necessary for tests and other projects. These also provide a solid checks and balances for faculty to make sure everything taught is essential and not just coverage. After designing the assessments, one can be much more selective and precise on the language, culture, and content students will use for the tasks such as vocabulary and structures. This allows the instructor to be very careful and discerning on what will be taught to relieve an unnecessary coverage burden. Specific Intercultural Competency Can-Do Statements (Van Houten, 2013) also appear in Stage three, further defined and derived from the assessment goals. Finally, all other learning experiences and formative assessments students do to

reach the performance goals in the summative assessment are included here. Doing these after planning assessments makes sure instructors plan with the end in mind, focusing on what is essential to the transfer goals set forth in the tasks.

## **Conclusion**

NALRC Leadership Institute participants each developed four unit frameworks on House and Home, Communal Life, Ritual, Education, Commerce, Government, and Leisure. Each explored themes featuring Enduring Understandings, Essential Questions through cultural perspectives. Using authentic materials, participants designed Performance Assessment tasks in the three modes for transfer and Can-do statements and formative assessments aligning Communities, Comparisons, and Connections (See appendix A). These exemplars and complete units will be helpful to any language program for designing an articulated program in any language and will be available in a future publication.

UC/ADAPT is ideally designed for planning a K-16 articulated curriculum, but can be adopted at any point and level in study. It is quite beneficial for post-secondary departments wishing to align, articulate, and redefine a long standing major or for an area studies or minor to expand offerings. It is also an ideal curriculum framer for a language department wishing to move from a historical period sequenced literary curriculum to one that explores themes throughout cultural history and cultural perspectives. This model has been used to design the teacher certification program for World Language Education at Queens College, CUNY since 2003. From the first language class to the capstone course and beyond, learners will see how those shape, define, and reprise throughout art, literature, the life and lens of the culture(s), and their people.

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## Appendix A

**Sample from NALRC Institute. Author: Ms. Asteria Hyera**

**Big Idea:** Communal Life

**Topic/Unit:** Greeting

**Target Proficiency:** Novice-High

### **Stage One: Identify Desired Results Enduring Understandings**

Students will understand that greetings will vary in language, tone and gesture depending on age, gender, and social status of greeter and recipient.

Students will understand that elders must be respected.

Students will understand that greetings are used to acknowledge a person's humanity.

Students will understand that long greetings are not a waste of time.

**Essential Questions:**

Who is an elder? What is respect? What roles do language, tone and gesture play in communicating respect?

**Intercultural Competency Learning Indicators**

I can identify some beliefs and values related to age, gender, social class and ethnicity.

I can imitate some simple patterns of behavior in familiar settings across cultures.

I can identify some common practices related to home and community life of other cultures and my own.

I can use memorized language and very basic cultural knowledge to interact with others.

I can describe some basic cultural viewpoints.

I can compare and contrast some behaviors or practices of other cultures and my own.

**Target Goals with ACTFL-NCSSFL Can-Do Statements**

Interpersonal Mode

I can greet and leave people in a polite way.

I can introduce myself and others.

I can exchange information using texts, graphs, or pictures.

I can exchange some personal information.

I can communicate basic information about myself and people I know

Presentational Mode

I can present information about myself and others using words and phrases.

I can present information about others using phrases and simple sentences.  
I can present basic information about things I have learned using phrases and simple sentences.  
I can write basic information about things I have learned.  
I can prepare materials for a presentation.  
I can write basic instructions on how to make or do something.

### Interpretive Mode

I can understand a few courtesy phrases.  
I can recognize and sometimes understand basic information in words and phrases that I have memorized.  
I can understand simple information when presented with pictures and graphs.  
I can sometimes understand simple questions or statements on familiar topics.  
I can understand basic information in ads, announcements, and other simple recordings.

## **Stage Two: Determine Acceptable Evidence**

### Context:

You will soon be arriving at your host family's house in Tanzania. The whole family will be at the house to meet and welcome you. You must greet each person appropriately.

### Interpretive Mode Task:

Materials: Teacher models greeting projected images of people of different ages, gender and social status appropriately.

Materials: Students watch video with different people of different ages greeting each other.

Task: Students listen to greetings and match greeting with picture of appropriate recipient.

Interpersonal Mode Task:

Materials: Items for students to use to dress up as their assigned roles (cane for elders, glasses, hats, khanga, tie)

Task: In small groups, students are assigned roles then they take turns greeting each other using appropriate language and gestures. Examples of roles include old woman/man, female/male parent, teenage girl/boy, 6 year old girl/boy, college aged girl/boy, business woman/man, etc.

Presentational Mode Task:

Students create an instructional “Greetings” video in target language for new Study Abroad students about to embark on a trip to Tanzania. Greetings must demonstrate differences in time of day, age of recipient, etc.

### Stage Three: Learning Experiences and Instruction

<b>Performance Assessment Student Statements (PASS)</b>  <b>Learners can...</b>	<b>Language, Culture, Content</b>  <b>Learners need to use...</b>	<b>Intercultural Learning Targets</b> <b>Learners demonstrate Comparisons, Connections, and Communities when...</b>	<b>Formative Assessments that Move to Transfer Learners will...</b>
Greet using language that is appropriate for age, social status and	Vocabulary and phrases of greetings: Shikamoo/marahaba,	I can sometimes tell the way people address each other differently based	Students listen to a song Jambo Bwana, which involves greetings, then

<p>time of day</p> <p>Use proper manner, volume, and gesture in greeting</p> <p>Listen to recordings and identify the proper greetings</p> <p>Choose the appropriate greeting based on gender, age, and time of day</p> <p>Identify and do the correct gesture for the greeting</p> <p>Perform appropriate action for respect upon greeting</p>	<p>hujambo/sijambo, habari gani, habari zako, habari za —,</p> <p>Names of family members (grandmother/father, mother/father, aunt/uncle, sister/brother, child, etc.)</p> <p>Vocabulary for hierarchy in ages: mtoto/watoto, kijana/vijana, mtu mzima/watu wazima, mzee/wazee</p> <p>Vocabulary for Time (morning, afternoon, evening, night, today, yesterday, tomorrow)</p> <p>Activities performed at different times of the day and corresponding greeting</p>	<p>on age and social standing.</p> <p>I can imitate appropriate greetings.</p> <p>I can express the time and date as locals do.</p> <p>I can sometimes ask and answer questions or make simple comments in a familiar cultural context such a family event or a social event with peers.</p> <p>I can compare greetings in my culture and the target culture.</p>	<p>they select the picture which depicts who is using the greetings they heard in the song. (interpretive)</p> <p>Students listen to recorded dialogues. They then discuss if the greetings were appropriate or not. (interpersonal)</p> <p>Paired in twos, students pick from a hat a time of day and ask partner what they do at that time of day. Partner has to respond with time appropriate activity (interpersonal)</p> <p>Students will read</p>
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<p>Design an instructional brochure on appropriate greetings</p> <p>Present information on greetings in a video for new students</p>	<p>for those activities i.e. 'habari za kazi'</p> <p>Greeting gestures for women/men, age, status</p>		<p>sentences in a small script and put them in proper sequence (interpretive)</p> <p>Create and perform skits where they play various roles in different scenarios and greet each other accordingly.</p> <p>Sample script: student is seated in a room, elder walks in carrying bags. Student must promptly get up and relieve the elder of the bags and greet the elder. This displays the EU that elders must be respected and answers the EQ of 'what is respect?' (presentational)</p> <p>Create a small pictorial</p>
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			'greetings' educational brochure for a tourist showing people of varying ages with appropriate captioned greetings (presentational)
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Stage Three template adapted from STARTALK. [www.Startalk.umd.edu](http://www.Startalk.umd.edu). Resources. (2013)

Example by: Ms. Asteria Hyera, Association of the Tanzanian Com., DMV.

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