

## **Into the Heart of Cultural Space: Using Travel and Exploration Literature to Experience the Diversity in Adventures**

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When I travel, my hidden knowledge awakes by each walked step and enriches each walked mile.

### **INTRODUCTION**

Travel literature is a popular genre that has experienced wide popularity starting with the evolution of transportation and, of course, through the evolution of history and the dissemination of literature. The development of travel literature has increased in modern cultural history and anthropology. These areas of studies have allowed for several models of travel literature; for example, one focuses on how travelers, warriors, and conquerors traveled to other continents or countries to inspect foreign customs, practices, antiquities, and shrines for educational purposes.

In old Europe, travelers journeyed for neoclassical retrieval, archeological marvels, and cultural enrichment. Italy, Greece, the Balkans and later North Africa and Turkey stimulated the Northern European imagination most, because of history, oral tradition and adventures that took imaginations to something excitingly unknown; however, other parts of the Mediterranean—Spain in particular—came in contact with various cultures through increased political and commercial interactions. Foreign images and customs beckoned travelers to the New World and across the Atlantic. Readers often seek the exotic and a uniqueness that they can explore and perceive in the new places to which they travel. Outside the known world is the realm of the unknown—a world filled with marvels, peculiar creatures, landscapes, people, customs, and languages. With this background, it is obvious that characters, heroes, and adventurers are depicted in a specific manner by professional or occasional writers in this genre.

Other concepts to take into account in modern or contemporary travel literature are acculturation and transculturation. The first one is the acquisition that one person or a group of people obtain from another culture; the second concept turns around cultural change or changes related to the introduction of elements of a foreign culture. Acculturation happens more often when a traveler spends time in a foreign place. People easily pick up and receive influences of the foreign language, music, folklore, food, and ideals. The result of this is very important in that it allows us to have a better understanding of modern-multicultural societies. Lee High School is a good example because we have a lot of foreign students and a very small group of students born in North America, but both phenomena are clearly shown through them.

A clear example of both concepts is Patrick Leigh Fermor, a British author and an erudite. With his big *Wanderlust*, a German term for wandering, he is narrating his day-by-day experiences, not only anthropologically, but also linguistically by incorporating a lot of neologisms of foreign languages to his stories and descriptions. He wandered through villages and cities, trying to be a part of their culture and language. He also gives precise details about historical and geographical facts. He was a soldier and a modern hero. In his book *A Time of Gifts* (1977) he shows to the reader a very particular but also global vision of his travels this book is more than just a tale of picaresque wanderings.

This is consequently an example, but it brings the reader to a new genre--multicultural travel literature. Multiculturalism emphasizes the unique characteristics of the diversity among cultures in the world, especially in North America.

In brief, travel literature, whether inspired with pleasure, pilgrimage, official duty, geographical explorations, war or profit, emerges as a prominent literature genre in all times and cultures. Travel narratives mediate between fact and fiction, autobiography and ethnography, combining a number of academic disciplines, literary categories and social codes. But we should not forget that it also raises issues concerning power and self-perception, cultural representation as well as imagination.

## ***TRANSLATIO OR TRANSLITERATIO***

### **Spanish-English**

Before starting with the objectives of my unit, I want to talk about a very important concept, which is necessary to teach my Unit: it is the translation sense that I want to use in this unit. We need and have to translate our poems or texts if they belong to a foreign writer. Depending on the text the translations could attempt to keep the sense, spirit and style by finding equivalents in syntax and idiom, not necessarily in grammar; or a free adaptation retaining the original spirit and sense but transforming style, idioms, and adapting it to the grammar that is taught in that class period.

I will not do a word-by-word or character-by-character translation from one native language to another. This would be a false translation. But idioms and colloquialisms have to be adapted to the required language in which I teach to students the poem or text.

I will try to keep the translated version as near as possible to the original, but I need to be really careful with the “text or sense identity.” It is clear that it has to be an approval to the language in which it is read. It can affect sometimes to the *alter ego* character, the *other me* that is a shadow of the original. Heroes and myths have been adapted for centuries from their native countries and language to other cultures. There is an adaptation as well as an inversion of language and sense. I will try to make apparent something strange and foreign to my students through our texts that otherwise wouldn't exist. I will not only contrast but also adapt the native language to the translated one.

In lyric, I have to try to reproduce the rhythm and rime, whenever possible to be done, but I am not an expert in lyrical translation, so versification and other phonetic resources that reinforce semantic structures have to be done with a sense of abstraction and suggestion. Form and semantic have tried to be balanced as equally as possible.

In narrative and theatre, the most difficult part is to translate what is not written, but is a part of the original culture. I cannot decode a text without knowing how to interpret and translate the linguistic nucleus as well as all paralinguistic and kinesics signs I find in a text or work. But the most difficult part is to transfer and transmit them to my students. In my case, I have a big advantage; I grew up being completely bilingual (Spanish and German) and have also learned other two languages from other two diverse and different cultures: English and Italian. But I insist on what I said before: “I do not consider myself a professional translator to translate entire books.”

I will use for both versions what I will call “competences,” such as competence of transfer from one text to the other and bicultural competence which permits me to have the knowledge of the main themes or issues that have to be handled in both texts. These two competences bring together the extra-linguistic competence, each necessity outside a pronounced language required to make a text understandable. And the most important, especially for a foreign language teacher, will be what I will call the strategy competence with which we can resolve problems that will appear during our translation process in our different procedures.

## **HUMOR IN TRANSLATION**

We part from a main principle: the teacher knows, and very well, both cultures, and he has a very good linguistic background, not necessarily phonetically, but he can speak and understand everything is written in both versions. This will make my recipients understand better the humoristic sense, so my socio-cultural knowledge helps them to get the new one, which is written, in the text. Sharing the same linguistic codes and culture is helpful. Here we have a new linguistic dimension, which I will call enjoyment-entertainment competence that will be transmitted through the language as well as through signs or whatever the teacher needs to help students reach that humoristic textual point. So now we are going to play with the language to make it enjoyable, so I will use ironies, caricatures, repetitions of funny terms or stereotypes, and not also routinely *formulae* which will permit me to do a manipulation of the language with a clear finality: to entertain.

So here we are with a couple of difficulties in our humoristic texts or expressions we have to translate, culturally and linguistically. We will see them in the language and in the native-ethnic community. For linguistics, we can solve them sometimes with universal aphorisms, common to everybody. Other times our phonetic, lexical or

morphological-syntactical knowledge can help us, but it is important to keep the semantic sense in both languages. Polysemy can be helpful for a lexical level, too.

When we talk about humor reflected in characters or society, we can adapt the original one, if we have too, so we only change names but no concepts or ideas. Problems appear when there is a typical archetype in the original language or culture, because sometimes it doesn't exist in the translated one. We have to be careful when we translate because it is important to not degrade people neither to give a negative-pejorative sense. I will not use humoristic texts in which they are not some commonalties in both languages or cultures, because it could take me to a long periphrastically translation and the original sense could become cloudy or negative or completely different.

We have, especially in North America, a mixture of cultures, and this is obviously reflected also in humor. We have this new *Spanglish* in music and in literature, so I will say that here a translator adapts and recreates, but there is not a transfer of linguistical codes. An advantage here is that semantically everything is almost done because readers already know both terminologies. Phonetic adaptations are quiet possible here because readers or students know the adaptations.

In humor readings we have two aspects, one is the one in which we don't get the humoristic word or sense, and the other one in which, as reader, the joke is expected, so there is a main word or expression that takes us to it or to a new humoristic sense; it is important to adapt also time to humor. Different cultures have different humor based on circumstances they were living and experiencing. Clear is that also culture and language have to play a very important role in humoristic translations and adaptations.

## **ESPAÑOL FOR NATIVE SPEAKERS**

### **Aspects and Methodology**

I teach predominantly Spanish to native speakers, and by doing that, I like to consider several aspects, such as concepts that my students bring from their native countries, concepts they have slowly acquired in the U.S.A., linguistic experiences inside and outside their own native group, and the repercussions they can have in their new methodologically-receiving native language. There are new objectives that they will receive in their already known native language. One thing that I recommend to each language teacher is the idea of working with literature. Through literature we can use texts from native cultures, but we can also use Spanish texts from the past, from the ancient age and many other aspects that make students think, compare, and confront. We cannot forget their history, neither the socio-cultural and socio-linguistically aspects of their native language. These aspects can give a teacher future expectations about students. My final objective is to try and teach my native speakers communicative native language learning, sometimes through their new intercultural relations, with other Hispanic students, or through a new intercultural methodology, given by an original Spanish teacher.

I consider the intercultural contexts of language when I am with my students who are native speakers and when I am working with socio-cultural referents, cultural norms as well as social habits that are implicitly reflected in our natural way of communicating. If someone doesn't know them, this can produce false linguistic interferences or misunderstandings. But knowing them can be useful to enrich. When I came to the U.S.A., I didn't think that sometimes between native Spanish speakers the differences in culture, politics, and society could be so vast. But I like the challenge, and the same happens to my students; we share not only differences in our same language, we also share culture and learn from each other. Spanish is not the language of one country; there are a lot of different countries with their own culture, which speak Spanish, too, and I can see it in class with my diverse Hispanic students.

What encourages me to teach them is to show them the new procedures of the old and new standards we have in American culture as well as in the school. I want to make them to be participants of my expectations. It is very important that students participate in communicative situations so that they can develop their different linguistically competences. I need to make a deep consciously personal and intellectual effort to adapt to new students who are mostly immigrants to our School system and to my teaching strategies and objectives. In our daily lives with students an intercultural-linguistically education is required so that relations between teacher and students will be enhanced.

It is important that students not only develop activities individually but also collectively and in small groups so that they interact between themselves communicatively and linguistically; this is a good way to develop capacities and interdependency. Cooperative learning in language is a good way if we focus on communication. If we focus more on theoretical knowledge like grammar then I have to say that I prefer to work from the individual perspective rather than a collective one. This is one other way to see how well students really have a command of their native language and how well they can master language in written and oral communication. In class the teacher has to evaluate and be critical with the contents which can appear in books; he also has to analyze all different human groups in different situations that can appear in a classroom between students that have the same language but different cultural backgrounds. Each different ethnic group has to be analyzed in a correct historical process. Important also is that all students' cultures are represented, so that they will not be offended because of politics or history. In addition, it is important that dialogues are balanced without discriminating against males or females. Historically romance languages gave more importance to male figures, so it is good not to stereotype. A student should be able to use critically each piece of material given by language teachers.

There was a time, and still is, in which Hispanic families were ashamed to talk in Spanish in the U. S., so they tried to talk in English to be better accepted in American society. We have to stop thinking that way; to refuse our linguistic roots will form an empty space in our lives. There will be a step that we haven't taken appropriately. To be

or to grow up as a bilingual child allows students to have a better understanding, to feel more accepted and integrated, as well as to be more cooperative with others. This student has a better capacity to interact and transmit acquired experiences not only between students and societies but also in their own families.

I will be very supportive of the family aspect in students' lives. Parents and family members leave good or bad marks in students' linguistic aspects and performances, but it is necessary for communication; the teacher has to correct linguistic mistakes especially in syntax, not as much in phonetics and neither in semantic aspects. Teachers and students need to know the reality of a multicultural and plurilingual existence in schools. Students need more and more to satisfy several necessities in life such as personal recognition for themselves and in their societies. On the other hand, they have to make a social insertion and for that it is required a good knowledge of, at least, one language.

### **Why Learn Spanish?**

Around three hundred eighty-five million people speak Spanish, and it is the official language in more than twenty countries. Many of those countries are in Central and South America. The majority of my students come from there. Puerto Rico is bilingual, so are several North American states like New Mexico. The population in the U.S.A. is growing predominately by Spanish-speaking people. These immigrants are creating a new linguistic situation which is still in evolution, and in future years, we will see how far it is going to go. All around the world over forty seven million people are trying to learn Spanish.

When students ask me "Why do we have to learn Spanish?" I give them several reasons why the Spanish language has to be a communicative vehicle for our community. Spanish is a language with its own specific characteristics linguistically as well as in literature. Spanish has its own history and influence from other cultures. It is a very homogenized language because the vowel system is very simple and it is developed; also the consonantal one is very wide and well shared in all the Spanish-speaking countries. Lexically as well as syntactically we also share both systems; the differences that can appear are due to dialectical evolutions that happen in the own native country. The majority of countries in which Spanish is spoken are close to each other geographically. Spanish is a spreading language, especially in North America, and it is an international language with official linguistic character in over twenty countries. Also Spanish presence is becoming more important on the Internet; it is increasing, and the more contents we have in Spanish, the better represented are cultural Hispanic values. So, Spanish is a language of culture; it is an international homogeny, extended and also compacted. These all are reasons to learn and perfect even the student's own spoken native language.

In the U.S.A., Spanish is the second most widely spoken language at universities and colleges. This means that it is necessary to require Spanish teaching and for the Spanish

community to start realizing that not only sociologically but also politically Spanish will have an increasing high importance. We must protect the language and help students to learn as well as to perfect their Spanish, if it is phonetically as well as syntactically not correct. Spanish will be more and more important in American society, economy and politics, and students have to be ready to acquire, develop, and transmit a clear knowledge.

## **CURRICULUM PROCEDURE**

### **Main Objectives**

One of my intentions is to help my students to enjoy other cultures, literature and experiences that travelers or writers have received during their travel from the outside world and foreign countries around the world. By doing so, these young people have a better vision of their future and can be better members in our modern interdependent society. The majority of them belong to the lower-middle class, so they haven't traveled very much outside the U.S.A. By reading foreign literature, I can make their travel spirit brighter and more international.

I would like my students to enter into the heart of a cultural space that transcends the emotional . . . into a space where narrated texts transmit messages while allowing the reader to raise fundamental questions about identity, culture, perception, and space. Our reading of diverse texts will not only be a process, but also a lesson in opposition—contrasts vs. similarities, self vs. “other,” and conflict vs. accord.

The students will be able to recognize multicultural travel literature genre as a progressive and intensive way of expression. I plan to achieve this goal by introducing distinct travel and exploration books and authors to my students. My students and I will accomplish this by first analyzing the variety of travel narratives. Selected readings will include literary accounts of actual and past travelers, fictitious works, metaphoric narratives of spiritual quests, and postmodern discourses of displacement. We will use dual-language books: books in which a reader can read side by side to improve language and reading skills of the foreign language with the support of the native one and meanwhile developing cultural heritage. A very good aspect of dual-language texts is that students can check their comprehension by comparing the two versions. Some of those books, especially the new ones, have also a bilingual vocabulary list.

We will use books like *Spanish Stories (Cuentos españoles)* edited by Angel Flores (1981), former professor of Queens College, which includes stories from the medieval times to contemporary works. Satirical views and socially and politically aspects are in this book. Parts of texts can be adapted to travel literature. *Stories from Latin America (Historias de Latinoamerica)* edited by Genevieve Barlow (1995) is a text in which we can explore the folk legacy of the Spanish-speaking cultures of Latin America. It includes sixteen legends or stories that take us to a variety of history. We will see here from

mythical creatures and ancient gods as well as goddesses and heroes. This is definitely, a book that includes a lot of topics we can use in this unit. *Stories from Spain (Historias de España)* edited by Genevieve Barlow and William N. Stivers (1998), is a book that includes eighteen Spanish legends that cover almost one thousand years. This book has several diverse characters that played, sometimes, an important role in Spanish history, like kings, nobles, rogues, moors and pirates. *Nine Centuries of Spanish literature (Nueve Siglos de Literatura Española)* edited by Seymour Resnick and Jeanne Pasmantier (1994) is a sampling of poetry, prose and drama that includes seventy selections from more than forty writers; some of them are anonymous. It starts in the Spanish *Medievo* and goes to the Renaissance, covers Spain's Golden Age (1550-1650) with great writers like Miguel de Cervantes Saavedra who wrote *Don Quijote de la Mancha*, a book and character that gave a new turn to modern literature; humor and satiric sense is very present here. But also Spain's drama is represented with the myth and topic of *Don Juan*, another character that would influence future literatures. The book covers also the eighteenth, nineteenth and twentieth centuries. The translations were done by Lord Byron, Henry Wadsworth Longfellow, Edward Fitzgerald, and John Masefield.

Poetry also will be used; I will select poems which have been translated into English, a dual-language book, *Spanish Poetry*, edited by Eugenio Florit (1991). It covers poetry from the twelfth to the twentieth centuries; it also contains 37 poems. A lot of Spanish imagery and metaphors are present. A brief biographical and critical comment is present in each poem; poems are presented in full original Spanish text and expert English poetical translations.

It is important that not only native speakers understand the sense or meaning that the poet has or depicts in the poem but also the non-native speakers. Though poetry is a difficult genre to understand outside the original language and context in which it is written, this will allow the students to have a better general poetic understanding. A small group of my students, especially Hispanics, have forgotten, or cannot understand their primary family language, so English versions will be given to them, too. Only one book will be in Spanish: *El caballero del jubon amarillo (2003)*, written by Arturo Perez-Reverte; he is a Spanish author that was a reporter of international conflict situations and converted himself into one of our most brilliant writers. His novel, it is the fifth part of adventures of Capitan Alatriste, turns around the adventures of the soldier "Alatriste" in Madrid. It is a mixture between history and fiction, and we can see the picture of a country ironically depicted, but at the same time real historical characters are represented. We can see on one part the world of drama during the Spanish Golden Age, and on the other part the adventures and intrigue. These kinds of novels are called in Spanish *genero de capa y espada* (a novel which belongs to the "cloak and dagger gender" in Spanish literary terms). Spain is in clear decadence like the hero; he is missing those glory days in Italy and Flanders, a medieval country in northern Europe that included regions now parts of northern France, Belgium and southwestern Netherlands. This book will be in movie-theaters in the year 2005 under one of Spain's most promising registers, Agustín Díaz-

Yanes. The movie is a CO-production of Spain (Origen S.L), France and the United States.

Because I teach in Spanish, my class reads in Spanish. However, just the same as last year, I would like to use bilingual versions for all translated short stories and novels, so that both native and non-native speakers of Spanish (from the 9<sup>th</sup> grade until the 12<sup>th</sup>) have the opportunity to gain insight from the readings.

### **Objectives referring to the class methodology**

There is a question, especially in North American English literature in the last thirty years: “How should we read writers who write in a foreign language?” The issue has become questionable because there are foreign writers that write in English but are geographically neither ethnically nor culturally, from England or North America. Those writers have moved to the metropolis; the same happens with a lot of Spanish-Hispanic writers in our present days. A cultural perspective has to be there, this is clear, but one must not forget that first generation immigrant writers have a different writing perspective and they may also focus more in the present and future than in the past like the first newcomers. In our present time, travel is a part of this new Globalization movement. The United States has a longer tradition of immigration than Europe; writers in North America have assimilated more into the American culture. Writers in Europe are still struggling between the past and present in post war era. It is necessary to take into account that other foreign literatures may not share the literary systems and concepts easily. Overseas’ literatures will be different and writers as well, so let’s increase our intellect by traveling “mentally” to those new literatures.

As a starting point we have to consider literature written by travelers as a way to express, negotiate, reflect and to construct the categories of “genres” in determined social and historical settings. We will discuss the subversive capacity of art, focusing especially on novels and short stories as well as biographies, folklore, and other forms derived from oral history. We are going to study several phenomena that exist in present and past travel writings and exploration.

Through travel literature, we will establish relationships between cultural production of travelers and society in America (particularly in our present population), localize the possible conditions that can make a work written by travelers an adjectival work, and detect the intervention of a traveler as a historic subject. Furthermore, we will also recognize the impacts that travel discourses have on cultural theory, which will serve as a critical basis and will help to establish new conditions of our human rights relating as genre, social class, and racial-ethnic identifications.

Humor will also be a part of my teaching strategies; I would like students to also experience light and pleasurable reading, for they need the capacity to imagine different worlds, fantastic and surrealistic. For this purpose, I have selected a very particular

author, Robert Fisher and his book *The Knight in Rusty Armour* (1990), translated to Spanish as *El caballero de la armadura oxidada*. For me, this book is a parody of one of the best books ever been written, *Don Quijote de la Mancha* by Cervantes. Fisher writes about the knight's travel and both parts of a coin that we can see in our lives—the hope and despair, joy and frustration. All this is surrounded with a very subtle humor. Fisher is a comedy writer who wrote for comedians such as Groucho Marx, Bob Hope, Jack Benny, Fanny Brice and Lucille Ball. He has also done collaborations in more than four hundred radio shows and almost one thousand television shows. He has written numerous movie scripts and Broadway shows.

## **IMPLEMENTATION STRATEGIES**

Students can use the facilities offered by the school to assist them with their research, but students are also encouraged to use other instructors as a resource. Most of the literature that we will read has numerous interdisciplinary aspects, including but not limited to history, art, geography, Latin, French, and the performing arts. They should be able to locate countries, regions, stories, different historical periods, writers and other aspects that can appear in a text. I will give a brief introduction; after that, individually or in groups, they will start searching and completing research among themselves and by exchanging information.

Audiovisual strategies that can be useful, such as posters, maps, globes, videos, DVDs, and tapes, can be used. These strategies are necessary to bring countries and continents closer to students, so they can see, listen and feel that even if continents are far away, students can be closer. The Internet is one other resource, but under supervision of the teacher. The teacher has to know all the new transformations that are happening in our present world, and it is crucial that students understand the new historical and geographical circumstances. Collaboration is very useful because students can get together with different cultures as well as languages are going to be together to share information from different perspectives.

Students' projects should promote serious investigation (based on the use of documents) and original texts, ultimately, contributing to the amplification of the literal-historical-cultural fields for future students of the course. Their projects will also increase their sense of the diversity of multicultural texts. Moreover, we will have discussions and debates led by students about our investigations. Finally, the students will contribute a work of their own to the genre of travel literature. This work may be an actual trip that the student has experienced, or it may be a personal journey leading to self-actualization, the discovery of the "Other," or a resolution of conflict through a spiritual, emotional, or physical journey experience. And to reach this objective one of the best books I can show my students is Daniel Defoe's *Robinson Crusoe* (1719), a book of adventures based on a true story of a man that survives in a Pacific island after a shipwreck. A Scottish sailor was able to survive by himself five years, and Defoe extended that real time to a fictional period twenty-eight years. During that period of time Crusoe has to learn to live and to

deal with a new person whom he called Friday, the day they saw each other for the first time. What was in a beginning a relation between a lord and a footman is becoming a truly friendship between two people once they beat their fear about equality and the most ridiculous prejudices. This book was written almost three hundred years ago, so to overcome those circumstances and ideas was unimaginable in that society. We still have reminiscences in our current society, so it will be a great book to debate between my students. The main point in this book is that Crusoe plays an important role as a symbol or emblem from his effectiveness, concreteness and simplicity. It is not as much a triumph of a human being against *Nature* and its power but moreover of a human being against himself and his false conventions. He leaves all his superfluous to become an essence. In this book not only adventures are present but also tragedy, humor, disappointment and hope, and all that is covered with a big sense of freedom and liberty.

### **Time**

This Unit will be taught once/week during a one hour and a half class period for one semester.

### **LESSON PLANS**

Lesson plans have been developed with an interdisciplinary sense. Other teachers from my high school have collaborated with me. I am very thankful to them. I had their collaboration on Lesson Plans II, III and IV. Lesson Plan I was done exclusively by me but also with an interdisciplinary sense. I also had their permission publish their plans.

The names of the teachers from my high school are: on Lesson Plan II, Michael Thompson, a world history teacher; on Lesson Plan III, Ortencia Oropeza, a resource teacher; and on Lesson Plan IV, Gary Sliva, a geography teacher.

### **Lesson Plan I**

#### ***Subjects***

Language and Literature, Foreign Language: Spanish and English  
Dual version will be available for students.

#### ***Grades***

11-12

#### ***Brief Description***

This lesson plan is about a poem entitled “Campos de Soria (Fields of Soria)” and the author is Antonio Machado, a Spanish poetry writer. He loves the region of Castile. This poem belongs to his book *Campos de Castilla* (1912) in which he exalts the austere beauty of Castile, which inspires him. This poem can be found in the book *Nine Centuries of Spanish Literature* (pages 446-447).

### ***Main Objectives***

Students will:

- read
- reading poetry in two languages
- compare poetry in two languages
- work cooperatively in pairs
- practice brief note-taking and brief outline skills
- use critical thinking
- write in Spanish
- create their own poem comparing themselves walking along a road and entitle it
- paint a landscape

### ***Key Words***

Poetry, traveler, dual, research, note-taking, outline, schemes, reading, writing

### ***Materials Needed***

Paper, pen

Dual language poem copy

Dictionary, monolingual or bilingual

Map of Europe

Other text resources (optional)

Other Internet resources (optional)

### ***Time***

Two periods/90 minutes each.

### ***Activity Goals***

This activity is good for learning how to read in both languages. We will deal with phonetical skills and poetical skills, such as strophes, verse, rhyme and poetical rhythm. Students will take notes of the author, book and verse characteristics. They have to summarize them briefly, and it will be helpful for them to use outline skills, such as short sentences, main words and schemes. It requires that students select words, concepts, and ideas. They can review each other ideas and keep the most important and significant ones that they decide on.

\*\*\*\*Note: this lesson can only be used for two sessions, it will not cover a monthly “time crunch,” and it has to be a two-sequential day activity.

### ***Before the Lesson (Day One)***

The teacher will give students the dual language poem copy. The teacher will give students a ten-minute introduction about the author, ten minutes about the author’s poetical or literary movement, and five minutes about the author’s book. He will also talk about the country the author is from, history, epoch and society the author was living, which will be no longer than ten minutes. Also, all necessary details to complete the

author's literary and philosophical-literary way of thinking and of writing in that book or poem will be no longer than eight minutes.

The teacher will explain to students: concepts and definitions such as verse, poetry, lyric, and poetical rhythm. He will give the students schemes and guidelines to complete the explanations. Time can not be longer than ten minutes. Finally, in five minutes he will explain to students what it means to be a traveler and external sensations and emotions that a traveler can perceive from landscapes.

Students should summarize explanations, taking notes and brief outline skills. After that, the teacher will create a list of questions for students, so they can remember the explanations given before:

- What is the name of the region?
- What caused him his passion to write about it?
- What poetical movement does he belong to?
- Was he writing meanwhile he walked or was he writing his emotional thoughts?

### ***Day One***

The teacher will put students in pairs and mix students ability levels and let them read the poem in ten minutes, and if needed the student will take a look in both versions. The teacher will explain to students that you will present each group a question, or questions, related to the topic. Their goal is to summarize in one sentence what the poem means or what it express.

After that, the teacher will let students talk aloud about their feelings when they have traveled, their experiences, their emotions and their sensations (each student/ 3-4 minutes). By doing that, students are using three basic skills in spoken language:

- Narrative: they tell their own story
- Descriptive: it should be like they were explaining a portrait in which they are in the center of it describing people, places and experiences
- Expository: each student exposes things about a subject; it can also be called an information paragraph because it gives information about a person, a place, thing or idea.

The teacher will give ideas about using our five human senses to enrich the poem: sound, sight, smell, taste and touch. This will also help students when they use adjectives. Each student can take notes meanwhile students are telling their experienced travel story. After class and at home or in School, students can start doing some research to complete ideas.

### ***Day Two***

On the second day, working in pairs, students can:

- share their written notes (10 minutes): this activity should be completed without referring to books.
- discussion

- research (15 minutes): students work on their own to supplement their pair notes, they can refer to textbooks, copies, class notes or other key resources such as history, geography or literature.
  - more sharing (10 minutes): students share their notes and completed ideas.
  - outline- skill (10 minutes): each student has to organize his/her ideas from the main concept or the most important, to the less one; they have to start to break up the poem and organize ideas, group of words and concepts.
  - writing (15 minutes): after having done a lexical organization, they have to start writing a poem, following the guidelines given by the teacher plus their own resources; it will be a sample draft
  - discussion (5 minutes): one student discusses with the other his/her written poem. Questions like Who? Whom? What? Where? When? and Why? should be present and answered.
  - more writing (15 minutes): each student can now write the final version of his/her poem and entitle it.
  - reading (2-3 minutes): each student will try to read in loud voice the written poem
- Finally, the teacher will check the reading and writing skills each student has shown individually as well as in his/her work in pairs and sharing ideas.

### ***Evaluation***

This activity will be evaluated as a part of my Literature subject; concretely it will be 5% of his second nine weeks School Period Task.

### ***National and District Standards***

This activity can be adapted for use of several subjects and skills; English, Foreign languages, Speech, ESL, and also Special Education students can actively be participants.

## **Lesson Plan II**

### ***Subjects***

History, geography and Spanish as foreign language. All three Standards are perfectly valid to be used during this activity.

### ***Grades***

9-11

### ***Time***

Two class periods/90 minutes each.

### ***Brief Description***

A Dual-Language poem *Castile (Castilla)* will be given to students, from the book *Introduction to Spanish Poetry* by E. Florit (pages 88-89). After reading the poem, twenty verses long, students should be taken nostalgically back to the 15<sup>th</sup> Century. We focus here on history as well as geography. Literature knowledge is not necessarily required.

### ***Content Specifications/ Objectives***

Examine the type of role Castile played in European expansion (Age of Exploration)

### ***Introduction***

Students will have a three-dimensional space sense (Houston, Europe-Spain and Castile).

- Have students think of the Southwest Freeway (Highway 59) as a major trade/travel route. What happens when Highway 59 is closed down for repairs/improvement?  
*Purpose: Have students look at reasons why European nations began seeking new trade routes to the Far East.*
- Refer students to a map of Europe in the 14 and early 15<sup>th</sup> century (time period before Age of Exploration). On their own outline map, have students trace the routes explorers would take from Castile to parts of Asia.  
As a group, students will infer from the map what difficulties someone from Castile would experience if they were traveling to Asia.

Allow for group responses.

- Advise students that starting in the 1400s, many European nations began seeking new trade routes to the Far East. Spain and Portugal were tired of Italian dominance of trade in the Mediterranean.
- Desire combined with new technology created the Age of Exploration: By participating in a Round Robin, have groups create a list of what they think **may** have been invented to encourage more exploration. (This activity is based on students' previous knowledge)  
*Purpose of this introduction: Guide students toward thinking of ways Castile contributed to the Age of Exploration.*

### ***Concept Development***

- Explain that there were five causes for 15<sup>th</sup> century exploration:
  1. Desire for scarce resources (Key Question: What resources were available in Castile in the 15<sup>th</sup> century?)
  2. New technologies/discoveries/people that made overseas explorations easier
  3. Leadership of Spain (Key Question: Who was leader in Castile in the 15<sup>th</sup> century?)
  4. Desire to spread Christianity
  5. Desire to increase wealth and trade
- Students, by using textbook pages, will label on a world outline map where new technology for explorations was invented. Students will circle or shade those areas close to or in the Castile region.

### ***Key Questions to Answer During this Development***

1. Why did Europeans begin to explore in the late 15<sup>th</sup> century?
2. Where did Castilians explore and for what?
3. What new technologies facilitated exploration?

4. How does the concept of scarcity promote exploration and settlement?

**Key Vocabulary/ Terms and Key People**

Caravel	Commercial Revolution	Columbus
Marco Polo	Joint Stock Company	
Circumnavigate	Bartolomeu Dias	
Astrolabe	Prince Henry	
Compass	Ferdinand and Isabella	
Lateen Sail	Vasco de Gama	
Cartographer	Colony (colonist, colonize, colonial)	

**Student Practice**

Students will be directed to search one or more of the following websites:

- <[http://www.acs.ucalgary.ca/applied\\_history/tutor/eurvoya/africa.html](http://www.acs.ucalgary.ca/applied_history/tutor/eurvoya/africa.html)>.
- <<http://www.ruf.rice.edu/~feegi/index.html>>.
- <<http://www.win.tue.nl/~engels/discovery/index.html>>.

Upon searching the above websites and using the information from the Concept Development:

- Students will compose a short essay responding to the following question: “Based on its geographical location, what can you infer about the role Castile played in the Age of Exploration?”
- Students will draw a conclusion about Castile’s role based on the location of resources, location of new technology, and governing areas of Spanish leaders.

**Assessment**

Check student essays checking for logical reasoning backed by empirical evidence.

**Lesson Plan III**

This lesson plan activity is adapted for a Resource English class (9-10) as well as for a Spanish class (9-10). It is about a short story entitled Quetzal Will Never Die (*Quetzal no muere nunca*, from the book *Stories from Latin America* (33-39).

**Time**

Three periods/90 minutes each.

**Objectives**

Students will be able to:

- Read, to learn new vocabulary
- Write new and original sentences using new vocabulary words
- Answer basic comprehension questions about the short story using complete sentences
- Orally, summarize the story

- Work-in-groups and write a prediction: what would happen if Chiruma did not steal the amulet?
- Using a grid, they will draw/picture the new Vocabulary to convey meaning without using words

### ***Material***

- Short Dual-reading copy sheets titled *Quetzal will never die (Quetzal no muere nunca)*
- Paper, pen
- Dictionary, bilingual

### ***Do Now***

- Write a paragraph about the following topic: Do you believe in your destiny? Why?

### ***Introduction***

Students will respond orally to the questions:

- Can you change your future?
- Can you change your past?
- How?
- What is an amulet?
- Do you have one?
- If you have one, how has it changed your life? Why is it important to you?

By questioning students, I intend to activate their previous knowledge. As a class, students will share their own cultural experiences in order to engage them all into the upcoming reading activity

### ***Aim***

How did an amulet change the main character's destiny?

### ***Development***

#### ***Part One***

- Students will learn new vocabulary to comprehend the story and be able to answer questions.
- Students will also write original sentences using the new vocabulary in context:
- BRAVE, DEEDS, PREDESTINED, WARRIORS, SOOTHSAYER, DESTINY, PROPHECY, TRIBAL-CHIEF, CEREMONY, AMULET, MAT, HUMMINGBIRD, BOW, PREDICT, and HUNT.
- Grouped in pairs of two, the students will find the meaning to each word.
- After students learned new vocabulary, they will work independently writing out their own sentences. On the board will be post only the odd numbers.
- Students will attempt to work on “drawing vocabulary words.”

- As they finish their assignment, the teacher will copy their words into a transparency. The teacher will ask the student who completed the assignment to approach to the overhead projector and make the following question to the other students:
- Which word do you think it could be?
- Students will explain to the class the reason or reasons, why did (s)he chose such drawings to represent that particular word.

### *Part Two*

- Students will read aloud at least one paragraph to practice reading comprehension skills as well as self-correction as they encounter a difficult word. If necessary, another student or the teacher will intervene to aid with the correct pronunciation. The teacher will ask comprehension questions as the reading proceeds.
- The teacher will provide a work sheet with comprehension questions to ask students:
  - Who is Quetzal?
  - Why did the village people were anxious to find out about Quetzal’s destiny?
  - What did the soothsayer say about Quetzal’s destiny?
  - Who was unhappy about the soothsayer’s prophecy? Why?
  - Why was Chiruma upset about the prophecy?
  - What did he plan against Quetzal?
  - Was he able to find out the amulet that protected Quetzal?
  - Who warned Quetzal about Chiruma’s plans?
  - What happened to Quetzal?
  - Could he have prevented his death? How?

### *Part Three*

Again, in pairs, students will change the ending of the story. They will use at least ten to fifteen words introduced at the beginning of the lesson. They must use complete sentences. The minimum of correct sentences should not be less than eight to ten.

### ***Evaluation***

1. Students will take a multiple-choice question test with all the vocabulary words learned in class. They will only have A/B choices.
2. Students will match their “picture words” with the written version of it.
3. Students will respond to five comprehension questions; 5/5 accuracy.
4. Finally, each student will write a short paragraph about his/her own beliefs about amulets and predictions?

## **Lesson Plan IV**

This lesson plan is adapted for native as well as for non-native speakers (9-11). Subjects involved are literature, a short story, *The Pirate's Cave (La gruta del pirata,)* and Geography. The short story belongs to the book *Stories from Spain* (pages 95-99).

### ***Time***

Two periods/90 minutes each.

### ***Warm-Up***

Students start reading the story about the pirates, this adventure happens in Majorca, an island belonging to the Balearic Islands. Students will be introduced to the theme "Islands of the Mediterranean Basin": Balearic Islands, Corsica, Crete, Croatian islands, Cyprus, Greek islands, Italian Islands, Malta, Sardinia, Sicily. They will be referred to look at the following interactive website which is an ancient Mediterranean map, <[http://iam.classics.unc.edu/map/download/m1\\_general\\_dload.pdf](http://iam.classics.unc.edu/map/download/m1_general_dload.pdf)>. Then, let them make a voyage of discovery through the islands of the Mediterranean Basin.

### ***Objectives***

1. To gain in-depth knowledge of the geographical features of the Mediterranean Basin islands.
2. To utilize research resources (internet, encyclopedia, almanacs).
3. To develop critical thinking skills in organizing information from different resources.

### ***Materials***

Textbook, Atlas, Encyclopedia and Internet.  
Poster or butcher-block paper.

### ***Procedure***

Organize students in groups of three or four. Give each student a copy of the instructions and review them in class.

The purpose of this activity is to give students the opportunity to research the Mediterranean islands in order to describe a sailing expedition through the Mediterranean basin. Each team will develop a ship's log that uses longitude, latitude and directional descriptions to trace the route of the voyage, a poster that visually depicts the route and a scrapbook that includes pictures and/or drawings of people, places, and culture of the various islands explored on the expedition.

Much of the activity can be completed outside of the class. After each team has completed its assignment, have representatives from each team discuss their voyage. Display the posters in the classroom.

### ***Instructions***

Students will have instructions for their Mediterranean sailing expedition. Each group will be reporting on an imaginary sailing expedition to the islands of the Mediterranean Basin. They must first research the places of interest, the geography, and cultural aspects of the islands. The assignment is divided into three parts:

#### ***Part One: Ships Log***

A ships log will give us information on the route of your expedition. Starting at any island, record your route using island names, longitude and latitude, and direction of travel. A ships log is similar to a diary in which you will begin with where your group is located at the beginning of the day, where you travel during the day, and where your voyage ends for the day. Any reader should be able to trace your voyage on a map using the longitude and latitude and direction you take each day. All islands must be explored.

#### ***Part Two: Poster***

A poster should be created that shows the Mediterranean Basin with all islands and countries on the coast of the Mediterranean Sea. The route should be clearly marked in order that anyone viewing the poster will be able to trace the route of your sailing expedition.

#### ***Part Three: Travel Scrapbook***

A travel book should be prepared that highlights the people, cultures, and geographic features of the islands. Pictures may be from the internet, magazines, or may be drawn. Each island must be represented.

## ANNOTATED BIBLIOGRAPHY

### Works Cited

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Offers 13 great stories in Spanish--from classics by Cervantes and Alarcon to contemporary works by Borges and Goytisolo. Complete English translations for each story. Includes Spanish-to English vocabulary and biographical-critical introductions.
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It has 37 poems from Spain's greatest poets; each poem is translated to English. Some of these poems can be used in my unit.
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This is a typical Spanish book, this book is a book about adventures that a soldier has in Spain around the year 1626. He is a soldier and a traveler. We can see a lot of the typical Spanish picaresque literature. A teacher should supervise this book,

and the texts should be carefully selected! Right now it is not translated to English.

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A rich sampling of Spanish poetry, prose and drama. Seventy selections ranging from the medieval epic "Poema del Cid" to the modern verse of Garcia Lorca, this anthology offers a rich sampling of the finest Spanish poetry, prose and drama.

### Supplemental Resources

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Four volume critical history from the Middle Ages through 19th century romanticism.

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The author shows how to write about travel and describing vivid travel writing examples. He gives advice about what to write and what to avoid in this genre.

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Selected bibliography of 27,000 entries for books 1980 and periodical articles covering Spanish literature. A general section is followed by one of bibliographies of chronological periods.

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A 6-volume survey of the literature of Spain from the earliest times through 1965. Includes works in Arabic, Catalan, Portuguese, Hebrew, and Latin. Each topical section is written by a specialist in the field. Table of contents for each volume are included. Volume 4, part 2 includes 19th century Latin American literature.

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\_\_\_\_\_. *A History of Spanish Literature*. Trans.. H.A. Harter. New York: New York University Press, 1971.

Survey from the Middle Ages to the mid-20th century. Author index and brief list of suggested readings.

*Diccionario de Literatura Espanola*. 4<sup>th</sup> edition. Eds. German Bleiberg and Julian

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 Author takes the reader on a road-trip through the U.S. After losing his job and his wife, Heat-Moon gains inspiration from everyday folk.
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 A book that talks about the Patagonian travel experience by Bruce Chatwin, from a very particular point of view.
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Captain Slocum offers an adventurous account of his three-year, 46,000 mile journey around the world.

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## **Movies**

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A movie, 88 minutes long, with Pierce Brosnan, William Takaku, Polly Walker and Ian Hart. It is about the adventures and relationship an English sailor had in a lonely island after his ship sunk. He has to learn how to live and survive in a completely new situation. Important is how he deals with a new companion, Friday.

## **Internet Sources**

*Robinson Crusoe*. Billy Bones Website. 1996-. Fern Canyon Press. June 2004.

<<http://www.deadmentellnotales.com/onlinetexts/robinson/crusoe.shtml>>.

This is an Internet resource where you can download the entire unabridged texts of both of Defoe's *great Robinson Crusoe* novels. *Robinson Crusoe* is one of the world's most popular adventure novels. Defoe based his classic tale of shipwreck and survival on an uninhabited island on a true story.