



AP[®] Spanish Literature

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Professional Development
Workshop Materials

Special Focus:

Reading—The Road To Success For Language Learners

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Editor's Introduction

Estimados colegas,

Bienvenidos al curso y a este taller para profesores de AP® Literatura Hispánica. Este año el manual incluye materiales cuyo enfoque es la enseñanza del lenguaje español mediante la lectura. A pesar de que la literatura tradicionalmente no se ha enseñado en los niveles básicos ni aun en los intermedios, los nuevos libros de texto se valen de la literatura para abrirles las puertas culturales y lingüísticas a los estudiantes. Aunque todos sabemos que la literatura aporta mucha información cultural, a veces la evitamos en las clases de lengua por las dificultades lingüísticas que presenta.

Una de las metas de este manual es la de ofrecer una nueva perspectiva hacia la literatura para los profesores de clases Pre-AP® y de AP Lengua. En estos artículos, los autores comparten ideas para usar la literatura como una herramienta para enseñar la lengua. Empleando actividades de vocabulario, investigación, arte y escritura, estos profesores animan a sus alumnos a explorar no sólo un tema, sino la lengua que les permite expresarse.

En este manual, se encontrarán:

- Un artículo sobre el proceso de leer que explica las varias etapas de leer y la necesidad de involucrar a los estudiantes en todas
- Un artículo que presenta estrategias para interesar al lector adolescente en la lectura mediante su propia obra escrita
- Un artículo sobre la necesidad de encontrar una conexión entre un lector adolescente y los temas de la lectura, con muchas sugerencias útiles para implementar este concepto en sus clases
- Un artículo sobre *Lazarillo de Tormes* que presenta una unidad de estudio para los alumnos intermedios y que incluye todas las etapas de enseñanza, desde la pre-lectura hasta el examen sumativo.
- Dos artículos sobre la enseñanza de los cuentos de dos autores de la lista AP en las clases de lengua, que relacionan las vidas de los autores con sus temas.
- Dos artículos sobre la enseñanza de la poesía: uno que demuestra cómo las obras de una poeta española ofrecen un puente entre la gramática, el vocabulario y la historia; y otro que presenta sugerencias para enseñar el valor de las imágenes en la poesía.

Todos estos artículos han sido preparados por sus colegas de nivel secundario y universitario. Les agradezco mucho sus esfuerzos de compartir sus ideas y las actividades que ellos mismos han usado en sus clases para enseñar el arte de la lectura. Espero que ustedes encuentren valioso su trabajo.

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Engaging Students in the L2 Reading Process

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The College Board

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Background

As K-16 world language (WL) instructors consider pathways to student proficiency, during pedagogical training, in conference sessions with a teaching focus, and in other venues, much attention is given to the development of interpersonal skills and the fostering of person-to-person communication. Second language (L2) reading has historically taken a back seat to verbal communication in terms of its importance in the beginning and intermediate curricula, and may be perceived as a classroom activity teachers engage students in if there is time, or as a “reward” for achieving mastery of a particular grammatical structure. Influenced by their own past practices or the way they themselves were taught, teachers may believe that students have to first get through language acquisition before they possess the necessary skills to dissect a piece of text. They may also feel that the goal of language acquisition is to be able to read classical pieces of literature in the target language. Reading and analyzing authentic literature may be seen merely as a supplemental activity in beginning and intermediate WL courses, where “language acquisition” is the focus (Ruiz-Funes, 1999; Tesser & Long, 2000). While the study of literature certainly has merit, engaging in literary criticism may not be the personal goal of twenty-first-century students. This article examines the reading process as it pertains to many types and styles of texts and offers suggestions for potential ways to equip students to be more able and confident readers.

Teaching Reading

Second-language instructors need to consider the many benefits of engaging in reading as an integral means to second-language acquisition (SLA), rather than limit engagement in reading to upper-level literary analysis. Once equipped with the necessary strategies, students are generally able to comprehend reading passages slightly beyond their attained level of output proficiency. In keeping with Krashen’s $i + 1$ theory of comprehensible input, reading becomes an excellent source of new learning and vocabulary acquisition (1985). However, given the apprenticeship of observation model (Lortie, 1975)—or lack of model if reading was an infrequent activity—for teaching reading strategies to beginning and intermediate students, teachers may lack the necessary methodology for transmitting those skills. As the result of their own previous language learning experiences, the only teaching of reading classroom teachers may have seen could have been in upper-level L2 literature courses they attended as students (Ruiz-Funes, 1999; Tesser & Long, 2000). Bernhardt claims, “Most trained teachers have only had between one and six hours of instruction in the teaching of reading” (1991, p. 177).

A further complication of the issue can be seen in an examination by Gascoigne (2002) of the treatment of reading in an assortment of beginning college-level L2 textbooks. She

concluded that the treatment of L2 reading was absent or lacked pre- and postreading strategies for students and teachers. Because beginning and intermediate WL instruction is widely guided by a textbook coverage model (Chaffee, 1992), the importance of equipping teachers with a sufficient array of strategies for teaching reading is heightened even more. Tesser and Long call for the “explicit teaching of reading in all classes” and define explicit as “making salient...the *process* that guides our negotiation with a text to acquire or create meaning from it” (2000, p. 606, emphasis in the original).

Gascoigne (2002) classifies typical models of reading comprehension into three types. In the *bottom-up model*, readers decipher text word by word, depending on vocabulary recognition, grammar, and a dictionary. It is this first type of reading comprehension activity that causes students to grieve, because of the level of difficulty and the lack of guarantee that the appropriate meaning will be extracted from the text. This approach can undermine students’ confidence in their ability to read in L2. And students who have a low tolerance for ambiguity—those who prefer complete and exact scientific or mathematical-like explanations for every detail—will undoubtedly be frustrated. The *top-down* model focuses instead on the readers, the background knowledge that they bring to the text, and a general comprehension or gist of the text rather than a decoding of each word. Third is the *interactive model* that considers both the text and the reader, combining the message in the text with the reader’s background knowledge to arrive at new knowledge. “Comprehension is achieved when new information gleaned from a text is fused with the reader’s existing or background knowledge” (Gascoigne, 2002, p. 344).

Keeping in mind that all learners have preferred learning styles (Bailey, Daley, and Onwuegbuzie, 1999), the author would argue that the interactive model will create a successful learning experience for the greatest number of students. Students with a low tolerance for ambiguity will appreciate the learning of specific strategies to deduce meaning, and all will appreciate the success that ensues when reading for making sense of the gist. Teachers must keep in mind that the type of reading piece (e.g., magazine ad, newspaper article, poetry), as well as the purpose for reading it, will help to determine the chosen approach and the depth of comprehension needed.

The Reading Process

Ask any WL teacher how typical students react when an announcement is made to the class that they are about to engage in a reading activity. Students tend to react negatively because for most of them, reading means a painful exercise in translation—decoding the “wall of words” in an attempt to extract semi-incomprehensible surface-level meaning about a topic that may be of little interest to the reader. With no choice in the matter and less than enthusiastic effort, cooperative students begin the exercise. Sellers explains that “reading in any language is a cognitively demanding process, involving minimally the coordination of attention, memory, perception, and comprehension processes” (2000, p. 513). It is no wonder that teachers find the teaching of reading a daunting task.

When students are to be introduced to a reading, it is essential that both teachers and students understand the purpose of the reading: for information gathering, for gaining cultural awareness and insights, for literary analysis, and even for fun! Making students aware of the purpose of reading and helping them to understand that it is an additional opportunity to be exposed to meaningful input may help relieve, to some degree, students' resistive tendencies.

Much like writing, reading is also enhanced by a consideration of the reading process, composed of prereading, during-reading, and postreading steps or levels of engagement with the text. And the steps are not always linear. Prereading can involve reading; comprehension checks occur both during and after reading; and so forth.

Pre-Reading Strategies

While the selection of pre-reading strategies will vary depending on the purpose, content, and linguistic complexity of the piece, there are some overarching concepts related to building students' confidence in their capacity to read well in L2. Pre-reading is a time for equipping students with the tools they will need to unpack the meaning embedded in the text and for over-familiarizing them with the content prior to the actual reading. Students may need lexical tools that can foster additional SLA. But even more critically, they will need the background knowledge essential for framing the content of the reading into a meaningful experience.

As we continue to consider L2 reading as both a means of acquiring new knowledge from the text in which students engage as well as a language acquisition opportunity, we are reminded that in order for new learning to be meaningful, students must be able to connect it to their prior knowledge (Bransford, Brown, and Cocking, 1999). Ruiz-Funez writes that

...both prior knowledge (the reader's general knowledge of, or cultural familiarity with, a given topic) and context (as for example, the title of a text, illustrations, etc.) have a significant impact on comprehension, stronger than the teaching of vocabulary or other lexical features, especially for beginning and intermediate L2 students. (1999, p. 516)

For L2 reading, learners' background knowledge is composed of their existing reading strategies, the accrued L2 vocabulary, semantic and pragmatic understanding of how the language functions, personal experience and interest, and a familiarity with the sociocultural context of the reading at hand. Therefore, before embarking on the application of any text, the effective instructor will consider the piece in light of the group of learners and offer prereading strategies that will serve to close the gap on any of the aforementioned background knowledge necessary for success, but not yet evident in students' repertoires.

Because they represent a first exposure to any reading text, prereading strategies are critical for numerous reasons. It is precisely students' lack of cultural, linguistic, or intellectual backgrounds that leads to angst and despair about L2 reading. By engaging in pre-reading

activities, teachers can help to bridge the gaps between the learners and the text. Prereading might include hypothesizing about content based on the title or the setting; identifying historical and cultural references that help to predict implied meanings; using the author's biographical information to predict a tone or point of view; and beginning to interpret simple symbols (e.g., those expressed by colors, animals, weather), as appropriate in the target culture. And the opportunity exists to preteach or to review pertinent vocabulary or structures key to comprehending a passage exists. The reading passage may offer a rich context within which to visit vocabulary and structures; however, these should not be the only prereading activities. Most importantly, time spent on prereading should help students activate their prior knowledge about the topic.

As we consider prior knowledge, we must discover whether the text resides within students' lived experiences and cultural context. If not, then providing that background knowledge is essential. Bragger and Rice (1999) maintain that when using authentic materials, it is necessary to choose content carefully, keeping in mind the cultural input from the piece. They expand Krashen's (1985) $i + 1$ theory to include $C + 1$. The pattern, $C + 1$, represents the content to be presented; if the content is too far beyond the students' realm of experiences and contexts, it will not be effective. Teachers must then consider how to preteach background contexts to students prior to the reading, considering the practices, products, and perspectives of the target culture. Whatever the appropriate context establishment might be, whenever the reading is over, it is equally important for teachers to return to the hypotheses and predictions that students made during the pre-reading phase, so that students can reconsider whether their conjectures were appropriate or if they need to be reshaped yet again. For example, when reading a piece of authentic literature, students typically consider the author's biographical data as a prereading exercise. Perhaps too infrequently, insufficient time is spent during postreading to draw conclusions about the reading based on the thought processes that were begun during the prereading phase.

Koda (1989) determined that "L1-L2 linguistic distance has a considerable impact on reading strategies" (p. 537), and that more proficient readers have the tools needed to interpret information embedded in L2 clues. For this reason, it would seem important to draw students' attention to any particular syntactic element in the text that is key to unlocking meaning. One way to equip students is to favor the structure by asking them to skim the passage, searching for all examples of a potentially problematic L2 syntactical feature, without actually reading the text. This sort of prefamiliarizing students with the reading before they engage in it can serve to build their confidence as well as to reinforce the use of significant types of syntax within a context.

Another means of overfamiliarizing students with the text during prereading is to spend time developing their decoding skills. As a homework activity, students might be asked to list or highlight any unknown vocabulary in the assigned text. Then, working in pairs, students should do all that they can to unravel meaning by considering cognates, word roots, parts of speech, sounds of words, context, and so forth. The L1 may be effective in helping students

decode L2 if the language being learned has an orthographic system similar to English. The greater the difference between the two writing or character systems, the less helpful L1 is to the L2 decoding process (Koda, 1989). Nevertheless, students need encouragement to reflect on their metacognitive activity and to share their most effective decoding strategies with other students in the class. Individual students may provide some amazing ideas as to how they personally unravel L2 meanings, and their approaches can be translated into useful new tools for their peers. Asking students to begin by highlighting all the words that they *do* understand in the target language is also a useful strategy for building students' confidence about the skills they have acquired thus far.

An effective way to broach a new reading text, once students are familiar with its context, is for the teacher to read the first two or three paragraphs aloud to them, asking them to simply listen carefully. The instructor may read the passage a second time and ask students to take notes in the target language about the most important points that they understand. In pairs, students should then write a short summary of the excerpt, followed by sharing some of their summaries aloud with the class. Classmates should be encouraged to add details to the summaries as necessary, based on the reading they have heard. Having shared a few sets of the summaries and discussed them with the class, the teacher should direct students to complete the reading aloud with a partner or at home, if their skills are sufficiently developed. In this way, teachers have created an activity that combines all of the modes of communication and have prefamiliarized students with the reading piece before they ever lay eyes on the text. Having heard, discussed, written about, and rediscussed the opening, students have much greater confidence in getting started with a given piece.

Koda also demonstrated that “L2 readers will benefit from explicit vocabulary instruction” (1989, p. 537). WL teachers may wish to facilitate the reading stage by spending time during prereading to acquaint students with new vocabulary that is paramount to comprehension. Teachers may wish to consider ways to present the key vocabulary in contextually appropriate ways such as: using pictures, synonyms, cognates, and definitions in the L2. The amount of time spent on preteaching vocabulary will depend on the goal. Does the teacher expect students to retain items that may in fact be useful, high-frequency expressions? Or, on the contrary, are some of the terms low-frequency items simply in need of decoding for the understanding of the reading at hand? Just a short amount of time spent on ensuring the understanding of key words and phrases might go a long way toward building students' comprehension, confidence, and enjoyment of the reading piece.

Vocabulary and structural knowledge alone, however, are not sufficient as prereading strategies to help students find meaning in a text, but rather are some of the necessary tools to help unlock the richness within the reading. By first considering the learners' prior contextual knowledge and subsequently preteaching any vocabulary or structures that may overly frustrate students during reading, the teacher will have made great strides toward making reading accessible to the audience. By sending students repeatedly into the text to examine vocabulary that needs to be decoded, or for the purpose of gaining familiarity with

a new structural feature prior to the actual reading, students will gain confidence about reading based on their closeness with the words. It is exactly this overfamiliarity with the text that will prepare students for a successful reading experience.

Using Authentic Texts

The current direction of WL education includes the use of authentic texts, that is, those from the target cultures, in the L2 classroom. Possible sources of authentic texts can be the Internet, magazines, newspapers, e-mail, advertisements, literature, or other print material. Thus, teachers are faced with making any authentic text culturally and linguistically accessible to the learners. Teachers need to rely on their own knowledge of the target culture's products, practices, and perspectives in order to introduce an accurate context to students. Having a network of native speakers can be helpful to non-native teachers of the target language for those cases when the cultural context may be unfamiliar. When instructors choose reading texts beyond the scope of the textbook or textbook series, there are bound to be lexical items that are unfamiliar to students. Sellers discusses the impact of students' perceptions about the difficulty of L2 reading on their anxiety levels associated with the task (2000). She posits that "learners should be exposed to authentic texts in ways that reduce their anxiety to minimal levels, so that they do not feel tension that inhibits second language performance and creates resistance to natural language acquisition and learning" (p. 515). Instructors must thus consider how to transform authentic pieces into "comprehensible input" (Krashen, 1985) for a given community of learners, thereby minimizing learning anxiety.

There are many ways to make a text salient to the learners: (1) Teachers might consider creating an electronic text to share with students, using the "highlight" and "comment" features in Microsoft Word to add a synonym, cognate, picture, or definition in the L2 for a new vocabulary item. After trying out their decoding skills on the new word, students can click on the word for confirmation of their success. (2) Teachers should feel free to rewrite simplified versions of authentic texts when the goal is to present an interesting or valuable concept from the target culture. During the simplification process, care must be taken to preserve the cultural and pragmatic intentions conveyed by the original rendition, while removing unnecessary, confusing text and replacing higher-level vocabulary with simpler equivalents. (3) Assigning pieces of the authentic text to pairs of students and asking them to use a dictionary to select the appropriate meaning based on the context, and to rewrite their segment in level-appropriate language can be a meaningful way of teaching students about the selection of correct dictionary meanings and of attending to L2 in language that will communicate meaning to their peers. Teachers may wish to consider students' own writing, once completely revised and as error-free as possible, as a source of original reading texts, since classmates share both a similar breadth of vocabulary and the same general level of ability and comprehension.

Instructors must keep in mind that the selection of the reading piece can be as important as the strategies they use to teach students about reading. Any reading text should be chosen

because of its intrinsic value. The text will serve to enhance SLA, will provide students with new desirable information, will be culturally enriching, or will be entertaining. The instructor may additionally want to consider which reading strategies will be needed for student comprehension of the chosen piece. Reading pieces ought to be selected to fulfill a particular instructional goal rather than used simply because of their availability.

During Reading

Beginning and intermediate readers need encouragement to read aloud as much as possible, as is the case when young children are taught to read in their first language. Reading aloud with a partner during class can be a good warm-up activity and serves to keep all students focused on the text. The exercise also helps to establish sound–symbol relationships for beginners. Hearing words may also help to trigger comprehension of their meanings. And for auditory learners, blending the visual print with the sound of the text is an excellent way of building language acquisition.

Once again, the purpose of the reading (i.e., what teachers hope students will gain from the text) will determine the types of during-reading activities. Helping novice readers learn to read for the gist and to be tolerant of their own inability to decode every word will lead them away from the temptation to read by translating the words. Summarizing a text can serve as both a during-reading comprehension check and as a postreading activity requiring students to generalize the gist of a passage. As a comprehension check, students might be asked to provide a one-sentence summary of the main ideas read thus far. As a possible post-reading activity, students might summarize with a partner or share the summaries that they have written with a small group. The ability to summarize well depends on students' ability to grasp and to acknowledge what information is the most important to the overall text. Hodge (1998) demonstrated that students with mild learning disabilities such as dyslexia and ADHD may have difficulty assigning value to the content of their learning. For this reason, allowing students the opportunity to share summaries with one another is one way to ensure that all students assign the appropriate value to the important messages within the text.

Other types of simple comprehension checks can be used along the way during reading to make sure that students are grasping the overall sense of the piece. Possibilities include the following: (1) Pairs of students can create true/false sentences about the text to share with the class. (2) Working in pairs, students can write complete-sentence answers to any two or three of the questions that accompany the reading—possibly textbook-made questions. Then, students share single answers in any order, without revealing the number of the question being answered. The class listens to the answers and indicates which question matches the given response. (3) Students might draw stick figures or other illustrations of the sequence of primary events in the reading and use the drawings to retell the gist of the story to a classmate. Working with another student during these activities creates a sort of “safety net” for students who might otherwise struggle with sense-making.

A final challenge in our microwave culture is to encourage students to engage in multiple readings of a text. Comprehension often requires repeat visits to a passage, and it is through redundancy that students retain information and become quicker at information retrieval (Ruiz-Funes, 1999). Teachers can facilitate multiple readings by sending students back into specific segments of a piece with a particular task in mind. For instance, they could reread the last three paragraphs, verses, or sentences in search of a figurative meaning. These revisits should be guided by the purpose of the reading.

Postreading

One of the most common forms of postreading activities is answering questions about the reading. At early stages, questioning may indeed serve as a means to check comprehension. Over time, however, students should progress to higher-order thinking levels of questions (Stewart & Wilbur, 2005). Beginners might answer simple content questions such as: “who?”, “what?”, “when?”, and “where?” Intermediate readers can begin to provide “why?” and “how?” questions. More advanced students should be asked to consider questions that cause them to draw inferences, to make analogies, to offer new perspectives, and to elaborate. Using the same short text in subsequent years, while changing the level of questions as the learners progress, is a way to build students’ confidence—since they know the text—and to build the skills required to help them become reflective thinkers.

Textbooks may offer postreading questions that move learners directly from the “who?, what?, when?, where?, why?, and how?” level directly to reflective and analytical types of questions. Teachers may attempt to move immediately from the easier factual recognition questions through the reflection questions at the same pace. The author’s experience is that classroom discussions often fall flat when students are asked to produce on-the-spot reflective answers. When provided with time to discuss reflective questions with their peers, students are more likely to arrive at insightful answers and should be allowed the luxury of time to formulate and articulate their thoughts in the target language. Otherwise, learners can be frustrated by their comprehension of abstract concepts in a piece of text that they are unable to sufficiently and clearly articulate in the target language. By gradually developing leveled questions, students have the opportunity to engage in a more critical reflection of the text. Instructors should consider allowing students an appropriate amount of time to discuss and create meaningful conclusions, inferences, and analogies.

Writing about reading affords students the opportunity to consider how their prior knowledge about the subject, combined with an interaction with the text, has led to the development of new learning or ideologies (Ruiz-Funes, 1999). Students might be asked to summarize a reading, to rewrite a piece of fiction with a new beginning or ending, or to rewrite it from the perspective of a different character or from the vantage point of an inanimate object. These sorts of postreading activities can be fun, create a means for practicing L2 writing skills, and lend themselves to the continual building of the redundancy needed to cause deep learning.

How teachers assess students on L2 reading is a postreading consideration. The teacher should determine the specific type of assessment prior to engaging in a text by asking what it is that students ought to gain from experiencing a passage. Teachers may wish to assess whether students have gained cultural or content knowledge, language skills, analytical abilities, and so forth. The author proposes a departure from the traditional approach of “read the text and answer the questions” for the purpose of student assessment. If we consider that beginners are both learning to read and reading to learn, then it might behoove us to first determine if students’ are developing the necessary tools for successful L2 reading. Beginner-level assessments might focus on the students’ metacognitive approaches, asking them to connect the context of a passage to a context that is familiar to the student, to explain how they arrived at a successful decoding of a difficult word, or perhaps to identify the gist or main message of a text. Intermediate students might demonstrate comprehension by summarizing, dramatizing, or explaining a text for their classmates. Only after students have built a solid repertoire of reading tools should they be assessed on their ability to analyze, infer, and interpret a reading passage. Higher-level skills can certainly be practiced by novices, but pushing students too early to perform at levels beyond their abilities can cause frustration that leads to program attrition. By giving a rightful amount of attention to building L2 reading skills, teachers can ensure that their students’ confidence will increase, resulting in more enjoyment of texts and an increased desire to read.

Conclusions: Building the Program

A meaningful and successful WL curriculum considers and recognizes the value of all types of reading as essential input that results in students’ SLA. Helping to shepherd novice readers through an understanding of the gist of a passage can serve to build the confidence needed to motivate learners; success is a great motivator (Ellis, 1997). Because advanced WL studies remain an elective subject in most secondary and postsecondary curricula, students are unlikely to commit to advanced study if their L2 experience is riddled with failure and frustration. By providing students with the tools, strategies, and steps to become competent L2 readers, they are more likely to continue with long sequences of WL study needed to result in eventual L2 fluency.

Recognizing the importance of vertical curricular articulation—making decisions as a department as to when L2 students will learn good dictionary usage skills, reading strategies, and so forth— will alleviate any presuppositions on the part of teachers about what students can do with a reading text based on their learned skills and experiences from previous levels of study. As Ruiz-Funes warns,

Adequate transition from intermediate to advanced FL classes is often lacking and students move from one level to the next without the necessary preparation in reading and writing processes and strategy use that would allow them to succeed in the advanced courses. (1999, p. 521)

Because working to build students’ reading skills may be time-consuming, curricular decisions about how to allocate instructional time must be considered. And since increased anxiety

about reading results in even more increases in learner processing time (Sellers, 2000), the investment in teaching beginning and intermediate students to be solid L2 readers will provide great benefits to the overall SLA quest and can eventually result in more efficient readers.

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The Crystal Ball and the Writing on the Wall

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By carefully selecting realia readily available via the Internet or in other periodicals, teachers of introductory Spanish courses can instruct their students in a variety of pre-reading skills that lay a solid foundation for more grammatically complex authentic texts. A wide variety of tenses, as well as command and subjunctive forms, are found in horoscopes (future, subjunctive, past tenses) and advertisements (commands, present tense, past tenses, subjunctive). After using the realia in reading activities, Level I–III students can use the skills gained to create fortunes for fortune cookies, intelligent graffiti and even age-appropriate social networking pages. These activities foster a desire to communicate at levels beyond the students’ comfort zone, thereby encouraging them to read materials they may have previously avoided because they were too difficult.

“Your future’s so bright, I’ve gotta wear shades!”

The future tense is not a high-frequency tense in most readily available realia. While second language learners have little difficulty acquiring the skills to manipulate the endings, it can be challenging to find “real-life” applications for the tense. These applications are essential for a teacher to develop authentic tasks that allow students to practice using the tense. Over the years I have developed several activities that seem to be successful in giving students a chance to practice production, as well as to read authentic texts incorporating this newly acquired tense.

One way to start is to review vocabulary related to professions and future plans—such as college, marriage, having children, travel, and careers. We list potential career titles and link each to several verbs that describe what the person actually does. For example, “modista = coser, diseñar ropa,” “profesor = enseñar, escribir, hablar,” etc. After developing a reasonable list of potential future activities, I give students a class roster. The homework assignment that evening is for each student to prepare one prediction for every person in the class—predicting what students will be doing in 15 years. They must vary the predictions and use a variety of verbs—not just “Juan will be a doctor. Jill will be an actress.” They are asked to be creative as well as kind in formulating their predictions. The next day, each student tapes a sheet of paper to the desk with his/her name written across the top. Students walk around the room and write a prediction for each individual, signing their names to each prediction. I usually include a page for myself, and I, too, go around the room and make a prediction for each student. At the end of class we read our prediction sheets, which students take home and keep. I have former students graduating from college who tell me they still have their sheets, carefully filed away until those 15 years have passed.

Another related activity is to have students make fortune cookies. I have them write out fortunes using the future tense and turn them in. I type up the list, adjusting font and size to fit a fortune cookie. I give students the class' cookie fortunes and recipes for fortune cookies. The Web site www.allrecipes.com has several—most students need a drawing of how to fold one, or a box of authentic cookies as examples. Any interested students can make them—usually two or three get together to attempt this. The cookies are brought in, and we share them with the class. We typically award a prize to the group with the “most authentic” looking/tasting batch.

By this point, students are comfortable enough with the future tense to handle reading some authentic texts. I find that there are several ways to locate texts that incorporate this tense. One place is in your school's career/college planning material and/or related websites. Another is via the many online horoscopes or popular magazines. Here are a variety of sites that might be of use to you in planning such a unit. Some are for traditional astrological horoscopes, others offer Mayan horoscopes. Take a look at each and see which might be appropriate for use in your classroom:

www.horoscopo.com/

www.encolombia.com/astrologia2.htm#s

www.primerahora.com/horoscopo.asp

www.terra.com/horoscopo/

www.elmundo.es/horoscopo/

www.diagnosis2012.co.uk/mlink.htm

www.tonalpohualli.com.mx/index.html

As one type of assessment, I gave students a page of horoscope predictions for all 12 signs. I asked them to find their individual signs and pretend that those predictions had been for the last month. In other words, if I give the test in February, I give them predictions from January. Then I ask them to write whether or not the prediction had been accurate. This activity forces them to read the prediction in the future tense but write what actually happened in the past tenses. It also requires them to negate some statements and explain their own opinions about the accuracy of the predictions. This is a good way to reintegrate tenses and to have the students synthesize the knowledge they have gained about a new tense and how it fits into the language as a whole. They are reading and writing and gaining good practical experience, using the grammar in an authentic setting.

The Three Ages of Man

Another way to integrate all tenses is to have students prepare a personal “crest” divided into three parts. The upper left is designated for their pasts, the upper right for their futures and the lower half for their present. They are asked to select five items to symbolize these different phases of their lives and describe why the items are representative of those

times. They are asked to fill out worksheets to help with the planning and then create the final shield to share with the class. The worksheets take the students from present tense to past tenses to the future. They also work with nouns for the symbols, adjectives for the characteristics, as well as colors and command forms (for the “grito de guerra.”) Assignments such as this one require them to be creative and are an easy way to reincorporate grammar and vocabulary without their being truly aware of your intentions. They also find a practical use in applying the language. The reading they can do at the Web site www.heraldaria.com/index.php is fun and challenging, but it is one way for them to see how medieval society viewed personal identity. They also are now able to incorporate newfound knowledge into a reading activity.

Many students are in the throes of college planning during the course of the school year. You can easily integrate those personally important tasks into your lessons in a way that will allow students to do some reading and planning while using their Spanish. The College Board has lots of information on college planning available on the Web in Spanish. The Web site is designed primarily for parents, but the information is useful for students as well. If you visit the site at www.collegeboard.com/padres/planificar/, you will see a wide array of articles—everything from choosing the right high school classes, to SAT® testing, to financial planning and applying to the right university. There is even an article on fighting senioritis—talk about keeping it real! You can also have students visit the FAFSA Web site to fill out a planning form in Spanish. These real-world tasks require students to use the language in a familiar setting and allow them to put their language to the test. They quickly acquire new vocabulary—many words are cognates, as well as being “expected” words on forms they are familiar with in English. These articles incorporate all tenses, as well as command forms and the subjunctive, and will allow students to work slightly beyond their grammatical comfort zone. By doing so, students learn that reading is easier than they thought and that even if they don’t understand 100 percent of the words or grammar, they can read the material and gain useful knowledge in the target language.

The Writing on the Wall

Graffiti and other forms of “street art” fascinate many students. By teaching them command forms, I have been able to give them an opportunity to produce a “graffiti wall” in my classroom that combines their need for artistic expression and a real-world application for expressing opinions and using command forms. Students are given a topic that has been divisive on campus—seniors leaving campus for lunch, mandatory wearing of IDs, the dress code, etc. They are then asked to write commands and slogans that express how they feel about the subject. They use both affirmative and negative commands, as well as thinking of phrases that communicate an idea with a few memorable words. After students have turned in the phrases for correction, I cover one wall in the room with newsprint (easily obtained from the local paper—the end rolls are great for covering large surfaces quickly, easily and cheaply.) The students are then turned loose to create their “wall art” incorporating their slogans. We also look at many ads in current magazines to

see how advertising agencies communicate some of the same ideas with some of the same objectives. We often judge a class's wall art for most artistic and most persuasive slogans.

Another fun activity is to get a local Spanish-language community newspaper and read the want ads in the back of the paper. This can be especially fun if there are personal ads that are PG rated. After reading some of the ads, we come up with a "social networking" site on one bulletin board in my room. Students create a personal posting—searching for friendship or love—and write it on a form. These forms are not signed but are given a number, rather like a mailbox number. The bottom of the form is folded up and stapled to create a mini-envelope/mail slot. Students are given time to read the ads and are mandated to turn in a response to at least one other ad. I play postmaster/censor and read the responses, checking for appropriateness. If they pass the "teacher test", I place them in the corresponding mailbox. If you have several classes of the same level and can mix all the ads up, it adds to the fun. Students have typically asked me to leave the board up for weeks and they run to class early to check their "mailbox" and leave a message for their new friends. Some big surprises ensue when the final revelation comes and they see with whom they have been corresponding.

Naughty or Nice?

A similar activity involves reading about the holiday traditions in Spanish-speaking countries. After learning that kids write to the Reyes Magos instead of Santa Claus, we visit some Web sites designed specifically for kids to send letters to their favorite king. *El País* had a nice article with reprints of lots of letters written to the kings, so kids could have practice reading a variety of letters before writing their own. Some of the following Web sites offer letters from the last year, as well as having a way to write and submit letters of their own. In addition, many sites offer information on how the holidays are celebrated in different countries. Navidad Latina also offers information on "januca" celebrations in Spanish-speaking countries if you have students who want information on those holiday traditions. Letters to Papá Noel are also available on many of the sites.

home.att.net/~reyesmagos/reyes.html

www.navidadlatina.com/

www.ahiva.info/reyes/

We have also used some of the same grammatical constructions in an activity called "Hijo del año". Here students use present perfect, past tenses, and command forms to create their own campaign posters for a fictitious competition. They tell all the good things they have done in the last year and all the bad things they have not done. They then try to convince the others to vote for them to win the prize. We post their posters and we allow everyone to read them and vote for "Hijo del año," as well as consolation prizes like "best lies," "most sincere," "most artistic," etc. This is good to do after the Reyes Magos activity, as most of the grammar is recycled and therefore reinforced.

If They Write It, They Will Read

If you want your students to be more intrepid readers, you can encourage them by giving them things to read that interest them. They will learn to read for understanding key concepts if the information contained in the realia is of some use to them. The best motivator of all is when students want to say something themselves. If an activity requires them to produce the written language, and it is something they have a personal interest in expressing, it is much more likely that they will work past the new vocabulary and overlook unfamiliar grammar in the reading. As long as they believe it will assist them in their own productive activity, they will forge ahead. This willingness to take linguistic risks is the precursor to being more adventuresome readers of literature at higher levels of language instruction. Having fun with the language doesn't mean the students aren't working. It is usually the hallmark of a classroom in which the joy of communicating in the target language is being learned and shared. Encourage your students to say something they want to say and give them authentic tasks to keep the language at the forefront of their minds. Help them grow with creative activities that ask them to go outside their comfort zones—teachers and students alike will be amazed at how well they can put the language to use in reading, writing, and speaking—and in having fun!

Reading Literature During Beginning and Intermediate Courses

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“Smells Like Teen Spirit”: Coming of Age Stories

It is often difficult to engage adolescent readers in tackling authentic texts. By carefully selecting works that deal with issues central to students’ lives, complex grammatical structures and sophisticated vocabulary are no longer stumbling blocks, but stepping-stones to mastery. Many Latin American and peninsular Spanish stories feature teenage protagonists dealing with difficult issues easily recognized by our students living in that no-longer innocent bridge between childhood and adulthood. “No oyes ladrar los perros,” “El hijo,” “Mi caballo mago,” “Las medias rojas,” “¡Adiós, Cordera!,” and selected stories from Ana María Matute, among others, can be used to assist students in Levels III and IV in reading beyond the comprehension level.

Engaging students in literature prior to AP

When adolescent students begin to study literature, the easiest way to engage them is to introduce them to short stories. The size seems “doable” to them, and they have often read and worked with similar stories in their language arts classes since elementary school. These stories are most effective if the language used by the author is simple and expressed in tenses with which the student reader is most familiar. Medieval literature, with its antiquated vocabulary and attached pronouns, is best left to more advanced-level literature classes. There are, however, numerous stories by prominent authors—including ones on the AP Spanish Literature reading list—whose linguistic characteristics fit such a mold.

How, then, should a teacher select works for lower levels? A careful reading of the text is crucial. Keeping in mind the abilities of the students, it is important to select works whose sentence structure is fairly simple. Focus on works in which paragraphs are relatively short and whose overall length is manageable. Start with stories that are either very short or ones that have clear divisions between sections to make dividing the reading into several assignments easier. But most importantly, pick works whose themes relate to issues with which the students have personal experience.

An Introductory Text

One text which works well for levels II, III, and IV is the little book *Album: Cuentos del mundo hispánico, Tercera edición* by Joy Renjilian-Burgy, Wellesley College, and Rebecca M. Vallete, Boston College. *Album* is published by Houghton Mifflin (ISBN-13: 978-0-618-51290-4, 2005) as a text with in-text audio. One reason I like this particular text is its size and format. The stories are introduced by an artist’s rendering of a central scene in the story.

This illustration occupies an entire page and is very useful in prereading activities. I often have students turn to the drawing and brainstorm for ideas about what the story's plot might be. At the same time, we generate a list of known words that students expect to find used in the story.

As an example of such a lesson, let's suppose I pull out the drawing for the very short story "Sala de espera" by Enrique Anderson Imbert. The drawing shows a man sleeping in a train station next to a suitcase. We write words such as "estación," "trenes," "ferrocarril," "maleta," "dormir," "dormirse," "soñar con," "viajar," etc., on the board and add synonyms whenever possible. We look at the title and think of words related to it. I then have the students turn to the brief introduction (written in English) to learn a little more about the author and the story. In the case of Anderson Imbert, we discuss how "unhispanic" his name sounds and then talk briefly about the history of Argentina and its immigrant-rich population. We then read the story (only one paragraph long!) and reread it aloud in small groups for practice in pronunciation. The students do the "¿Qué pasó?" questions (basic reading comprehension questions) to make sure they understand the story. The other activities given in the text are also useful to review grammatical concepts and vocabulary, as well as offering teachers and students alike the opportunity to go beyond comprehension to some analysis of the story's themes and ideas. However, despite the book's usefulness, I find it to be somewhat boring to simply follow the text as presented. Most students quickly tune out and become bored if no other texts or activities are offered.

A Starting Point

We often complain about the self-centered nature of today's teens. What better, then, for such an audience than stories about teens and the problems they face? Some stories are very simple and deal with the journey from childhood to adolescence or the bridge between childhood and adulthood. Starting with works with such themes makes it easier for teachers to engage their students in the act of reading and give them the confidence in their reading abilities that will enable them to read more difficult works in the future.

"Los niños tontos"

One author whose works deal almost exclusively with children is Ana María Matute. Her short stories, including *Los niños tontos* and *Primera memoria*, are filled with children who face personal crises and either overcome them or succumb to them, remaining children forever. After reading one or two stories as a class, I assign a small-group activity for a more personal project involving similar stories.

One activity that seems to engage early readers is to divide the class into small groups—say two to three students. Each group is given a different *Niños tontos* story to read and then present to the class. The presentation should include a vocabulary list of words unfamiliar to the students in the group with a Spanish synonym or definition. The group's presentation should also include some visual representation of the story. Students may choose to present

a puppet show, a skit, a comic book—even a video or PowerPoint presentation. After all groups have presented, we have a class discussion to make a list of features common to all the stories. I then give each group a title for an “unwritten” story for the collection—stories that Matute never wrote but could have. I invent as many strange titles as there are groups: “The snail,” “The boy who quacked like a duck,” etc. Student groups then write their stories in the style of Matute. After careful editing, the stories can be made into a class book, including illustrations if desired.

Stories of Adolescent Angst

Many stories involving child and teen protagonists deal with loss. The angst many kids feel today may be an expression of their own sense of loss—of a friend, a family member, of a prized possession, of an experience. Stories that emotionally connect a student to their own losses and the ability of individuals to overcome such losses are often very useful in engaging early readers in tackling longer and more complex literary works.

Cajas de cartón by Francisco Jiménez is another story that seems well-suited to classes in the pre-AP years. The story centers on a young boy whose family situation causes them to move frequently, often at the most inconvenient times. Many students have faced similar situations themselves or have lost friends who have had to move away. The story is divided into sections, making it easier to divide and read, the first time for comprehension. The story also recounts the impact of a favorite teacher on the young protagonist. It is fun to read the story before Teacher Appreciation Week and have students create a short story or letter to a teacher who has had an impact on them. If the teacher can be located, we have even sent the letter to the teacher—Spanish-speaking or not!—provided that the student gave consent.

Other stories that deal with loss are “Mi caballo mago” by Sabine Ulibarrí, “La rama seca” by Ana María Matute, and “¡Adiós, Cordera!” by Leopoldo Alas (Clarín). Each of the stories features a child or teen protagonist who deals with a personal loss in a distinct way. One activity that works well for these stories is reviving the old “show and tell” day. Students are asked to bring in an object that represents a cherished childhood memory or is symbolic of a loss he/she has overcome. Students write a short, scripted explanation of the object and the experience to which the object relates. These are then shared with the class as students present their objects.

Other stories that deal with more complex and often troubling issues are “Las medias rojas” by Emilia Pardo Bazán, “El hijo” by Horacio Quiroga, and “No oyes ladrar los perros” by Juan Rulfo. These stories lend themselves to classroom discussion about the nature of parental love, family dynamics, and the difficulties inherent in the transition to adulthood. An activity that helps students synthesize the stories is to treat each as if it were a novel and to create a book jacket for each. The cover needs to include the title, the author, and a visual representation of the story. The inside flap should summarize the story and the back flap addresses the author of the story. The back cover is the place for a “tease”—little tidbits to encourage readers to pick up the book. Some students have included “quotes” from book

reviews that they have invented to entice the readers. After students turn in the covers, I laminate them and then display them by covering old books and creating a “library” shelf with the student works. A contest for “most artistic,” “best use of Spanish,” “most likely to be read,” etc. is a fun way to conclude the unit.

Lazarillo de Tormes

Lazarillo de Tormes is one more work that deals with a journey of maturation. The book, however, is rather difficult for lower-level readers and will take much longer to cover than the other stories. I find that it is most likely to be appreciated in the AP Spanish Literature class itself, but the “Tratado primero” can be read and enjoyed by students at an earlier stage. As the story is set in the Middle Ages, I have given students an assignment to create a crest or shield for Lazarillo, incorporating images that symbolize different aspects of his life. I have students read and research heraldry by visiting the comprehensive Web site (in Spanish): www.heraldaria.com/index.php. Students have to create the shield and write an accompanying essay that explains what the elements of the shield are and why they were included. Colors, symbols, and “grito de guerra” are all incorporated and explained. These are then presented to the class by dividing the class into two groups, seated in the round, who present their shields to their peers.

Keeping it Real

Ultimately, engaging second-language learners in reading literature comes down to connecting to the students and addressing issues that are current to their present-day lives. Even a very old work can be made “real” if it is read with an eye to the universal emotions and needs expressed within the work. There is a time and a place for reading for comprehension of the words on the page. But for students to truly embrace literature, you must help them go beyond “What did Paco do to the turtle?” to “Why did he do that?” and “How did you feel when he did that?” I have often likened reading to creating a layer cake. The first layer is “What did the author say?”; the second, “How did he say it?”; the third, “Why did he say it that way?”; and the final layer, “How did it make you feel?” Creating activities that allow for exploring the upper layers of our literary cakes is a rewarding experience, and students reap the rewards by getting involved in the works they read with enthusiasm.

Where do we go from here?

My best advice for anyone starting to teach reading in the lower levels is to first determine your own comfort level. Select works you understand and enjoy—pick up a few literary anthologies and read until you find something that appeals to you. The best way to engage students in reading is to feel enthusiasm for the text you are asking the students to tackle. For many teachers, it has been years since they took a literature course and it may very well have been one of their least favorite courses. Students sense your unwillingness or reluctance and justifiably think, “If my teacher doesn’t want to teach this, why should I bother reading it?” Start small (length of text), think big (universally important themes), and take it one step at

a time. The rewards are great—for teacher and student alike. My favorite comment came one year when a student remarked, “I wish I could write my English papers in Spanish. I think about literature so much better in Spanish and can express myself more intelligently.” This statement, from a non-native speaker, shows that we can give students the tools they need to read intelligently if we start early and view literature as a natural part of a wholly integrated world language classroom.

The Power of Images

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When language teachers start to think about teaching literature, sometimes the prospect can be intimidating, especially when it comes to teaching poetry. However, you don't have to be a literature professor to be able to help students bridge the gap between the written word and understanding in a second language. I have found that in all the levels of Spanish that I have taught, from Spanish I to AP Spanish Literature, using visual images produced both by the teacher and the students can be extremely helpful. Just as some teachers use graphic organizers to help convey information or to help students organize their thoughts, the second-language teacher can use visual representations to convey meaning. But even more significant for me is how powerful the use of images can be when the students produce their own reactions to a literary work. It has been my experience that when you ask the students to produce a visual representation to indicate comprehension of language, even on the most basic levels, they invariably surprise you with the depth of their understanding and their ability to communicate it. From there it is possible to engage the students in activities that can lead to the production of written language. In order to explain how this can happen, I will start with some examples taken from the presentation of a level-III poem and will end with some ideas for teaching prose works with the same techniques.

Many Spanish teachers rely heavily on their texts to provide reading selections that may be used in the classroom, and nowadays the publishers of those texts seem to have gotten the message that teaching reading is an important component in language instruction. Consequently, sometimes we get lucky and find some good reading passages in our students' texts. However, most of the time the texts do not offer many suggestions for presenting those passages, beyond providing a list of vocabulary and a few comprehension questions. While this is a start, it does not engage most students, who merely complete their classroom readings as they do their other required work. That is why I have tried to think of a different approach to helping them both understand what they read, as well as show me that they have understood. One activity that I came up with was based on a poem by Nicanor Parra that happened to appear in a Spanish III book that I was using many years ago. The poem is *Sueños*, and it is easy to find online.

SUEÑOS

Sueño con una mesa y una silla
Sueño que me doy vuelta en automóvil
Sueño que estoy filmando una película
Sueño con una bomba de bencina
Sueño que soy un turista de lujo

Sueño que estoy colgando de una cruz
 Sueño que estoy comiendo pejerreyes
 Sueño que voy atravesando un puente
 Sueño con un aviso luminoso

Sueño con una dama de bigotes
 Sueño que voy bajando una escalera
 Sueño que le doy cuerda a una vitrola
 Sueño que se me rompen los anteojos
 Sueño que estoy haciendo un ataúd

Sueño con el sistema planetario
 Sueño con una hoja de afeitar
 Sueño que estoy luchando con un perro
 Sueño que estoy matando una serpiente

Sueño con pajarillos voladores
 Sueño que voy arrastrando un cadáver
 Sueño que me condenan a la horca
 Sueño con el diluvio universal
 Sueño que soy una mata de cardo.

Sueño también que se me cae el pelo.

In this poem, Parra presents a series of images, some mundane and some bizarre, and my first reaction was that the students would never be able to make sense of the poem. Then I studied the language of the poem a bit more, and I soon realized that the poet had employed two expressions repeatedly throughout the poem to introduce his images, and these were expressions that the students could indeed understand. Every line of the poem begins either with “Sueño con...,” followed by a noun, or with “Sueño que . . .,” followed by a verb clause. I realized that the difference between the two expressions in Spanish could be the basis for my students’ understanding of the poem, so I used that idea to form a plan. After explaining to my students that “Sueño con . . .” means to dream about something, I asked them to give me some completions to that expression from their own experience in the form of Spanish nouns. They came up with the usual predictable ideas like “Sueño con el helado de chocolate,” and “Sueño con un millón de dólares.” Then I did the same with “Sueño que . . .,” explaining that they needed to complete their sentences with a conjugated verb instead of a noun. I encouraged them to use different verb tenses but to focus on the present and the present progressive, as the poet did. I got responses like “Sueño que estoy durmiendo en mi cama,” and “Sueño que como una pizza.” Soon my students saw that the poetic language itself was not a mystery.

Only after that prereading activity was accomplished did we tackle the poem together. With their heightened awareness of the language that the poet was using, they were able to begin to understand his ideas, although there was a lot of laughter about some of the images that seemed to be nonsensical, like “Sueño con una dama de bigotes,” or disturbing, like “Sueño que estoy colgando de una cruz.” We then discussed what experiences the poet could have had that would have caused him to pick a particular image. Where and when did he live? Why are there so many references to death in the poem? How is it that there are images that make you laugh juxtaposed next to images that make you shudder?

At this point you can ask students to investigate the biography of the poet for extra credit. I find that they are able to find extensive information easily on almost any topic, and they love to do this. I suggested that they bring in basic facts about Parra’s life to share with the class, and I knew from experience that a few students would do this.

Meanwhile, the whole class had another assignment. I challenged each student to search for visual images that could conceivably express what they thought the poet might have meant by specific verbal images. When I first did this activity, it was long ago, and students brought in magazine pictures. (Now I find that the students are incredibly adept at finding great images online, and they love the challenge of interpreting the poet’s words this way). For the line “Sueño con un aviso luminoso,” they brought in pictures of neon signs. For “Sueño con una dama de bigotes,” they found a picture of a celebrity with a milk mustache. Even for the most prosaic image, they drew or found pictures that showed their own wittiness or playfulness. On the bulletin board in the classroom I posted an enlarged version of the poem, and as they brought in their pictures, we created a visual collage of ideas taken from the poem.

At this point we had found out a bit about the poet. They learned that he was from Chile and was raised in a family that valued artistic creativity. They were surprised to learn that he was not a literature teacher but a professor of mathematics. I knew that someone would find out that one of Parra’s books of verse was called *Poemas y antipoemas*. This sparked a lively discussion of what the students understood poetry to be, followed by what could be meant by “antipoetry.” The teacher can find out about the extensive scholarly work on Parra’s poetry versus antipoetry, if more insight is needed, but the kids don’t need to worry about that. They have all had their own experiences with poetry and will let you know what they think. I asked them if they thought *Sueños* was an antipoem, and if so, why?

The next step in the process was for students to create their own images, using the model of Parra. Each student had to create at least two statements, one beginning with “Sueño con...” and one beginning with “Sueño que . . .” For each statement, they had to provide an illustration. I was astonished at how quickly they became engaged in this activity, and I still have many of the drawings, collages, and paintings that they produced. It is really fun to let them work on this in class, playing music that you have selected to set the mood. They often ask if they can continue to work on their pictures at home. They want to know if they can do

more than two images. At this point I knew that I had them hooked and was going to be able to translate their engagement in the interpretation of verbal images to bring them full circle, back to the written word, using their own images. Once everyone had completed their work, we formed small groups, and each student presented their two images to the other students, reading their words as they did so and explaining why they had selected those particular images. Each group then selected the best images to be presented to the whole class.

To complete this exercise in poetic language, I challenged the class to produce their own poems, modeling their work on Parra's poem. Because we had done so much preparation, even the most hesitant students seemed to feel able to this. I told them that there were no limitations on how many images they could create, but they had to produce a poem of at least eight lines (an arbitrary decision on my part). Many students got excited enough about the project to write much longer poems, and I encouraged but did not require that they share their final products with other students. Below are two examples of student responses to this assignment:

Sueño que no hay guerras.

Sueño con casa y comida para todo el mundo.

Sueño con un padre para cada hijo.

Sueño que no hay sufrimiento.

Sueño que no hay opciones.

No sueño con colores ni música.

No sueño con soñadores.

Sueño que no hay diversidad.

¿Es el sueño bueno o malo?

Written by Grace Witsil; Student

Sueño con las estrellas en el negro de la noche,

Sueño que las estrellas vuelan en mis ojos.

Sueño con el mar y las palmas de la playa,

Sueño que estoy nadando y soy una sirena.

Sueño con las hadas que vuelan en las nubes,
Sueño que estoy volando con las hadas en las nubes.
Sueño con las montañas y la nieve que está sobre ellas,
Sueño que estoy esquiando con mi familia.
Sueño con el rey, la reina y su bebé,
Sueño que soy princesa y la hija de la reina.
Sueño con mi amor y su cara preciosa,
Sueño que él besa mi mejilla rosada.

One of my favorite poems was written by a young lady who was a heritage speaker of Spanish; she was in my class to polish up her reading and writing skills. While it is quite different from the original poem that started this adventure in literature, it was what she wanted to say. It was the first poem that she had ever written, in any language. Here is Claudia's poem:

Sueño con un mundo con sonrisa y alegría y que todos los niños puedan vivir sin preocupaciones.
Sueño que todos los niños estén jugando y sonriendo.
Sueño que todos tengan un hogar y algo que comer.
Sueño con un mundo sin hipocresía y que todos podamos llevarnos bien.
Sueño que todos seamos felices.
Sueño con un mundo lindo y perfecto, sin racismo y demás.
Sueño con el día en que todos demos un poco más.
Sueño con un día soleado y perfecto para jugar.
Sueño que todo el mundo seamos uno, uno nada más.

Written by Claudia Mora; Student

You can see that if students can come up with images for such a challenging poem, it is really easy to use this technique with poems whose images are much more obvious. I have wonderful student work based on some of Lorca's early poems, from *Cancion de jinete*, *In memoriam*, and *La guitarra* to his narrative poems in *Romancero Gitano*. But it was in trying to help my advanced students respond to the surrealistic images in *Poeta en Nueva York* that I really saw how helpful this activity could be. In one class we were comparing Lorca's

Vuelta de paseo with Neruda's "Walking Around," and I asked the students to draw their interpretations of some of the images they found most powerful. One of their favorites from the Lorca poem was "una mariposa ahogada en el tintero." We had great discussions on why Lorca might have selected and juxtaposed those two concepts: the delicate butterfly, a perennial symbol of transitory beauty and freedom, and the inkwell, the source of language that could destroy. Whenever I teach Lorca, the power of his surprising and original images is one of the most important things I want students to comprehend, and using student art to get at this has been very helpful.

Those of you who remember the days when we taught only five authors in the AP Spanish Literature course may also be familiar with the filmstrips produced by Films for the Humanities to introduce the five authors. One thing I loved about those filmstrips was the way that the creators used art to convey ideas. The filmstrips were full of famous works of art that students viewed as they listened to the commentary on the author's works on the accompanying tape. Often I would stop the filmstrip and the tape and ask students if they recognized the artist and could tell me why that particular work might have been selected to convey the ideas in the lecture. Even though the course has changed, I still rely on art to help teach literature. After studying a particular work, I often ask students to find art or music that they would use if they were presenting the themes of a particular writer or work. When they do a project on a work or a writer, visual representations are always one of the choices I give them. Right now I have a whole wall full of posters on the poets we studied in the first quarter, with the images selected by students to accompany particular poems or the most memorable lines of poetry of a particular poet.

How can you use the connection between visual images and language in prose works? In Spanish III, the teachers at our school introduce short stories by famous Hispanic authors, mainly using *Album*, an anthology designed for intermediate Spanish students that has recently been revised to include works from the current AP Spanish Literature reading list. One of the first stories we read from the old *Album* was Sabine Ulibarri's *Un oso y un amor*, which we picked because it featured an adolescent hero who was dealing with love and danger. One of the first activities we use involves having the students illustrate the different elements of the story that we want them to recognize, such as setting, plot, characters, conflict, etc. Ulibarri's lyrical style makes it easy for beginning readers to picture the setting for the action in the story. Later when we test the stories they have studied, we use drawings to stimulate a one-on-one conversation between the teacher and the student. These drawings help the students have something to talk about and help us probe for specific vocabulary, as well as for comprehension of content. For example, for the Ulibarri story, we might show a drawing of a bear skin to get them to talk about the story's theme, or we might use a drawing from the book in which the young protagonist is about to shoot a bear to get students to talk about the story's conflict.

I am sure that many of you have done the same sort of thing in your classes. There is a wonderful book that was produced by Patricia Kuhl, an AP Spanish Literature teacher,

that features drawings by one of her students for each work on the extensive reading list, along with numerous creative ideas for using the drawings in class activities. It is called *If I Can, You Can: A Guide for Teaching the AP Spanish Literature Course with Creativity*, and it has been reviewed on AP Central®. In my own literature class, I frequently use artwork from previous classes to present ideas, stimulate discussions, review concepts, etc. At the beginning of the year my first bulletin board contains the artistic interpretations of works from the course produced by previous students. Sometimes I ask my students to illustrate a concept from the work being studied before we start to discuss it. Then I ask them to explain the images they have created to their classmates, and sometimes we vote on which ones best convey the concept in question. For example, I might ask them to illustrate the relationship between the father and the son in *No oyes ladrar los perros*, as well as the relationship between the story's conflict and the setting. After they do this a lot, they get used to trying to visualize concepts, followed by verbalizing their ideas. I have found that it is really hard to get some students to talk about literature in Spanish, for many reasons. But when they have been forced to make a concrete interpretation of what they have understood, then they have something to talk or write about.

Ultimately, it is the goal of the language teacher to provide the tools a student needs to develop both receptive and productive language skills. Teaching students to read as they acquire vocabulary and begin to understand grammatical structures is a challenge. I have found that using visual images to help bridge the gap between what a student reads and what a student can say or write about that reading is a workable technique. Helping students visualize concepts is a starting point for discussion and for writing in the second language.

Lazarillo de Tormes

Nancy Kelly
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En nuestro colegio los estudiantes de español IV estudian algunas de las obras de la lista de literatura AP para prepararse mejor para la clase de AP. *El Lazarillo* es una de las obras que estudiamos en el nivel IV. Usamos la edición de la National Textbook Company, con el texto adaptado por Marcel C. Andrade de UNC-Asheville. Es una edición para estudiantes de nivel intermedio y nos sirve bien. Pasamos unas dos o tres semanas con *El Lazarillo* y hacemos varias actividades para familiarizarnos con las aventuras de Lázaro.

Después de preparar a los estudiantes con el fondo histórico de la época y de la obra, mediante varias lecturas y discusiones sobre el tema (el pícaro, la novela picaresca, etc), (picaresca) leemos la obra. Empezamos con el prólogo. Además de leer el prólogo, aprovechamos la riqueza de formas en el uso del subjuntivo que allí aparece, para repasar también los varios usos del subjuntivo.

Hay varios ejercicios (adjuntos) que los estudiantes completan al leer la obra. A la conclusión de cada tratado, revisamos las respuestas que han escrito los estudiantes para asegurar de que vayan comprendiendo lo que leen. Además, les damos una lista de vocabulario importante (adjunta), que necesitan saber para poder participar bien en la discusión.

El proyecto (adjunto, con rúbrica) que sigue la lectura de *Lazarillo* les gusta mucho a los estudiantes. Hacemos un “pequeño teatro”—representaciones de las varias aventuras del *Lazarillo*. Se divide la clase en grupos (de 2, 3 ó 4, según la aventura). Cada grupo tiene la responsabilidad de escribir un guión y de representar uno de los episodios de la vida del *Lazarillo*. Cada estudiante saca una nota de grupo (por el guión) y una nota individual (por la representación). Como es un proyecto de grupo, les damos tiempo durante la clase, generalmente un poco más de dos días de clase, para escribir el guión (una versión preliminar y después de ver en ésta los errores indicados por el profesor, una versión final) y luego les damos tiempo para ensayar. Además de escribir el guión, los estudiantes tienen la responsabilidad de crear disfraces básicos y de reunir accesorios apropiados para la representación. Los estudiantes han usado accesorios bastante creativos, como por ejemplo una mochila con cremallera por el fardel que *Lazarillo* descose y cose de nuevo para robarle pan al ciego. Como tarea optativa en lugar de la ya descrita, les ofrecemos a los estudiantes la posibilidad de escribir el guión y representar una aventura original para *Lazarillo* con un amo inventado y algo nuevo para aprender. Los estudiantes que han escogido esta opción en general han superado las expectativas de la tarea con su creatividad.

Por supuesto, hay un examen al final del estudio de *El Lazarillo*. Después de un repaso de la obra, tarea en que pedimos que los estudiantes piensen en los temas que hemos estudiado y que luego revisamos en clase (adjunto, con las respuestas de mis clases), y un repaso

animado de Jeopardy (adjunto), es la hora de averiguar si los estudiantes sí han aprendido algo. Hay dos exámenes que hemos usado para esta evaluación. Uno consiste de dos ensayos de temas generales y el otro es una serie de preguntas, algunas sencillas y otras que exigen que el estudiante piense un poco y organice sus pensamientos para contestar bien.

Espero haberles dado algunas ideas nuevas para el estudio de *El Lazarillo de Tormes*. ¡Buena suerte!

Aquí tienen las preguntas que usamos con cada tratado. A medida que los estudiantes leen, tratan de encontrar las respuestas. Este método les ayuda a comprender lo que están leyendo. Luego en la clase sus respuestas forman la base de la discusión del tratado. De esta manera, tienen el vocabulario y las ideas para expresarse en español.

El Lazarillo de Tormes: tratado 1º

1. ¿Quién es el protagonista? _____
2. Comente su nacimiento. _____
3. ¿Cuál fue el crimen de su padre? _____
4. Y ¿con qué resultado? _____
5. ¿Cómo murió su padre? _____
6. Comente la nueva vida de su madre. _____
7. ¿Cuál fue el resultado de la relación? _____
8. ¿Dónde trabaja su madre? _____
9. ¿Cómo es la despedida de su madre? _____
10. ¿Quién es el primer amo de Lazarillo? _____
11. ¿Por qué sale Lazarillo de Salamanca? _____
12. El suceso con el toro de piedra
 - ¿Qué dice el ciego? _____
 - ¿Cuál es el resultado? _____
 - ¿Qué lección aprende el Lazarillo? _____
13. ¿De qué manera puede el ciego ayudar a Lazarillo? _____
14. ¿Cómo gana dinero el ciego? _____
15. ¿Cuál es el vicio del ciego? _____
16. ¿Cómo afecta el vicio a Lazarillo? _____
17. ¿Dónde guarda el ciego su pan, etc.? _____
18. ¿Cómo puede Lazarillo sacar pan, etc. del saco? _____
19. ¿Cómo engaña Lazarillo al ciego con el dinero? _____
20. ¿Cómo puede Lazarillo sacar vino del jarro?
 - primera manera _____
 - segunda manera _____
 - tercera manera _____
21. ¿Cuál es el significado de “Lo que te enfermó, te sana.”? _____

22. ¿Cómo se vengá del ciego Lazarillo? _____

23. ¿Cómo se vengá el ciego de él? _____
24. las uvas
- ¿Cuál es el plan de comerlas? _____
 - ¿Qué cambio hace el ciego? _____
 - ¿Qué sabe el ciego? _____
 - ¿Cómo lo sabe? _____
25. ¿Por qué decide Lazarillo dejar al ciego? _____
26. la venganza de Lazarillo
- ¿Qué tiempo hace esa noche? _____
 - ¿Cómo se llega a la posada? _____
 - ¿Dónde le dice Lazarillo al ciego que crucen el río? _____
 - ¿Cuál es el significado de “Esta vez Dios le cegó al ciego el entendimiento.”? _____

 - ¿Qué hace Lazarillo entonces? _____

El Lazarillo de Tormes: tratado 2º

1. ¿Quién es el segundo amo de Lazarillo? _____
2. ¿Qué está haciendo el clérigo? _____
3. ¿Qué quiere el clérigo que haga Lazarillo? _____
4. ¿Cuál es el significado de “Salí del trueno y di con el relámpago”? _____

5. ¿Cómo se comparan el ciego y el clérigo? _____
6. ¿Dónde guarda el clérigo el pan? _____
7. ¿Qué ración de comida le da el clérigo a Lazarillo? _____
8. ¿Qué prepara el clérigo los sábados? _____
9. ¿Qué le da a Lazarillo los sábados? _____
10. Comente la salud de Lazarillo después de tres semanas con el clérigo. _____
11. ¿Por qué no deja al clérigo en ese momento? _____
12. ¿Cómo consigue Lazarillo la llave del arca? _____

13. ¿Cómo le paga Lazarillo al calderero? _____
14. ¿Por qué hace Lazarillo un agujero en el arca? _____

15. ¿Cómo llega Lazarillo a comer pan y queso? _____

16. ¿Por qué no puede dormir el clérigo? _____

17. ¿Por qué le da golpes el clérigo al arca? _____
18. ¿Dónde esconde Lazarillo la llave del arca? _____
19. ¿Por qué cree el clérigo que oye una culebra? _____
20. ¿Cuál es el resultado de la situación? _____

21. ¿Por qué deja Lazarillo al clérigo? _____

El Lazarillo de Tormes: tratado 3º

1. ¿Dónde está Lazarillo? _____

2. ¿Qué hace? _____

3. ¿Quién es su tercer amo? _____

4. ¿Qué hacen durante la mañana Lazarillo y el escudero? _____

5. ¿Qué hora es? _____

6. ¿Cómo está Lazarillo? _____

7. ¿Cómo es la casa? _____

8. ¿Cómo le explica el escudero a Lazarillo por qué no le da comida? _____

9. ¿Cómo reacciona el escudero cuando Lazarillo saca unos pedazos de pan? _____

10. ¿De qué se da cuenta Lazarillo y qué hace? _____

11. ¿Dónde duerme Lazarillo? _____

12. ¿Por qué duerme allí? _____

13. ¿Cuál es la “filosofía” del escudero en cuanto a vivir bien? _____

14. ¿Dónde descubre Lazarillo al escudero por la mañana? _____

15. ¿Cuál es la costumbre de muchas damas? _____

16. ¿Qué le piden las damas al escudero? _____

17. ¿Cómo reacciona el escudero? _____

18. ¿Qué hacen las damas? _____

19. ¿Qué hace Lazarillo después de volver a la casa? _____

20. ¿Cuál es el resultado de sus peticiones? _____

21. ¿Qué le pide el escudero a Lazarillo y por qué? _____

22. ¿Qué razón señala el escudero para su mala suerte? _____

23. ¿Qué piensa hacer el escudero para remediar la situación? _____

24. ¿Qué hace el escudero mientras Lazarillo come? _____

25. ¿De qué se da cuenta Lazarillo? _____

26. ¿Qué excusa da el escudero para poder comer con Lazarillo? _____

27. ¿Cuánto tiempo pasan así? _____

28. ¿Cuál es la ironía de la situación? _____

29. ¿Cuál es la actitud de Lazarillo hacia el escudero? _____

30. ¿Qué defecto tiene el escudero? _____

31. ¿Qué anuncian en Toledo? _____

32. ¿Cómo se manifiesta la presunción del escudero? _____

33. ¿Qué recibe el escudero? _____
34. ¿Qué va a hacer el escudero con el dinero? _____
35. ¿Qué le dice el escudero a Lazarillo de lo que tiene en su tierra? _____

36. ¿Cuál es la ironía de la despedida de Lazarillo y el escudero? _____

El Lazarillo de Tormes: tratado 4º

1. ¿Quién es el cuarto amo de Lazarillo? _____
2. ¿Qué le gusta al clérigo? _____

3. ¿Qué le da el fraile a Lazarillo? _____
4. ¿Por qué deja Lazarillo al maestro? _____

El Lazarillo de Tormes: tratado 5º

1. ¿Quién es el quinto amo de Lazarillo? _____
2. ¿Qué es un bulero? _____
3. ¿Cómo es este amo? _____
4. ¿Cómo consigue la cooperación de los clérigos? _____
5. ¿Por qué habla o no habla en latín? _____

6. ¿Qué ocurre entre el amo y el alguacil? _____

7. ¿De qué murmura el pueblo? _____
8. ¿Qué confiesa el alguacil durante la misa? _____

9. ¿Cuál es la oración del amo? _____

10. ¿Cómo reacciona el alguacil? _____
11. ¿Dónde pone la bula y por qué? _____
12. ¿Cómo reacciona la gente? _____
13. ¿Qué hacen el amo y el alguacil después? _____

El Lazarillo de Tormes: tratado 6º

1. ¿Quién es el sexto amo de Lazarillo? _____
2. ¿Quién es el séptimo amo de Lazarillo? _____
3. ¿Cuántos años tiene Lazarillo en esa época? _____
4. ¿Qué le da ese amo? _____
5. ¿Qué trabajo tiene Lazarillo? _____
6. ¿Cómo es la vida de Lazarillo en aquel entonces? _____
7. ¿Cuánto tiempo pasa con ese amo? _____
8. ¿Por qué deja al capellán? _____

El Lazarillo de Tormes: tratado 7º

1. ¿Quién es el octavo amo de Lazarillo? _____
2. ¿Por qué deja a ese amo? _____
3. ¿Qué oficio real tiene Lazarillo? _____
4. ¿Cuáles son las responsabilidades de Lazarillo? _____
5. Comente el matrimonio de Lazarillo. _____
6. ¿Cómo es la mujer de Lazarillo? _____
7. ¿Cuáles son los chismes de la gente? _____
8. ¿Cuál es la verdad de la situación? _____
9. ¿Qué actitud mantiene Lazarillo? _____

ESPAÑOL IV: Vocabulario de *El Lazarillo de Tormes*

sustantivos

el abuso - abuse
el alguacil - constable, bailiff
el amo - master
las apariencias - appearances
el arcipreste - archpriest
la autosuficiencia - self-sufficiency
la avaricia - avarice, greed
la aventura - adventure
la bula - indulgence
el bulero - pardoner
el ciego - blind man
el clérigo—clergyman
la crítica - criticism
la crueldad - cruelty
el engaño - deceit, deception
el escudero - squire
el fraile - friar
el hambre (f) - hunger
el héroe/antihéroe - hero/antihero
la hipocresía—hypocrisy
el honor - honor
el huérfano - orphan (loss of one parent included)
la Iglesia - the Church
el ingenio - wit
la Inquisición - the Inquisition
el materialismo - materialism
el mendigo - beggar
la mentira - lie
el monje/la monja - monk/nun
la moral - morality

el móvil/motivo - motive
el mozo—boy, servant
la oración - prayer
el orgullo - pride
el palillo - toothpick
el pecado - sin
el pícaro—rascal, rogue
la pobreza - poverty
el pregonero—town crier
la sátira - satire
el soborno - bribe
el trato/tratamiento - treatment
los valores - values
la venganza - vengeance
el vicio - vice

adjetivos

abusivo - abusive
ambicioso - ambitious
astuto—astute, sharp-witted
autosuficiente—self-sufficient
avaro - greedy
cruel - cruel
dependiente/independiente - (in)dependent
egoísta - selfish
engañoso - deceitful
episódico - episodic
hambriento - hungry
insincero - insincere, dishonest
listo - clever

<i>verbos</i>	materialista - materialistic
abusar - to abuse	mentiroso - lying
burlarse de - to make fun of	orgullosa - proud
castigar - to punish	pretencioso - pretentious
criticar - to criticize	realista - realistic
darle golpes/golpear/pegar - to hit	satírico - satiric
enseñar - to teach	
engañar - to deceive	
estafar - to cheat/swindle	
limpiarse los dientes - to clean one's teeth	
luchar - to fight/struggle	
maldecir - to curse	
maltratar - to mistreat	
mentir (ie) - to lie	
orar/rezar - to pray	
pecar - sin	
pedir (i) limosna - to beg alms	
presentar - to introduce	
prohibir—to forbid, prohibit	
reírse (i) de - to laugh at	
retratar - to portray	
revelar - reveal	
robar - to steal	
sentir (ie) lástima - to feel pity	
satirizar - satirize	
satisfacer - to satisfy	
sobornar - to bribe	
sobrevivir - to survive	
tratar bien/mal - to (mis)treat	
tratar de - to be about	

El Lazarillo de Tormes: representación de las aventuras (para 19–22 estudiantes)

Cada estudiante va a formar parte de un grupo para escribir un guión y representar unos episodios en la vida de Lazarillo. Cada estudiante va a sacar dos notas del proyecto: una nota de grupo (por el guión) y una nota individual (por la representación de memoria). Todos los estudiantes de la clase tienen que representar un papel en uno de los grupos señalados abajo, pero si el grupo incluye extras, estos individuos no tienen que aprenderse de memoria su papel ni reciben nota.

grupo de 2 (Lazarillo y su madre)

- su historia

-la despedida de su madre

grupo de 2 (Lazarillo y el ciego)

-el toro de piedra

-la venta de oraciones

-descoser y coser el fardel

grupo de 2 (Lazarillo y el ciego)

-el jarro de vino

-las uvas

-la venganza del Lazarillo

grupo de 2 (Lazarillo y el clérigo)

-el arca cerrada con llave

-la culebra

-el clérigo despide a Lazarillo

grupo de 2-3 (Lazarillo, el escudero y las damas)

-cómo descubre Lazarillo el hambre del escudero

-el escudero y las damas

-Lazarillo les pide comida a los vecinos

grupo de 2-3 (Lazarillo, el escudero y los dueños de la casa y de la cama)

-la presunción del escudero

-el real del escudero

-el escudero deja a Lazarillo

grupo de 2 (el bulero y el alguacil, con extras de cura y feligreses)

-las costumbres del bulero (regalos - latín)

-el engaño de la Sagra de Toledo

grupo de 3 (Lazarillo, su esposa y el arcipreste)

-los pregones de Lazarillo

-el matrimonio de Lazarillo

grupo de 2 ó 3 (Lazarillo y un amo inventado)

-cómo Lazarillo conoce al amo

-un episodio original en que Lazarillo aprende una lección importante de la vida

-circunstancias en que Lazarillo deja al amo

El Lazarillo de Tormes: Repaso de Jeopardy

Vocabulario (inglés al español)

20 to mistreat (*maltratar*)

40 to make fun of (*burlarse de*)

60 to portray (*retratar*)

80 to ask for alms (*pedir limosna*)

100 to cheat, swindle (*estafar*)

Vocabulario (español al inglés)

20 los móviles (*motives*)

- 40 sobrevivir (*to survive*)
- 60 el alguacil (*bailiff, constable*)
- 80 maldecir (*to swear/curse*)
- 100 el pregonero (*town crier*)

Identificaciones

- 20 donde el clérigo guardaba el pan (*en un arca cerrada con llave*)
- 40 Zaide (*el padraastro de Lazarillo*)
- 60 donde guardaba el ciego el pan y otra comida (*en el fardel*)
- 80 la primera lección de Lazarillo (*el toro de piedra*)
- *100 lo que pregonó Lazarillo (*vinos, delitos, objetos perdidos*)

El pícaro

- 20 su motivo principal (*la satisfacción del hambre*)
- 40 por qué Lazarillo ya no es pícaro al final del libro (*tiene trabajo y esposa*)
- 60 su arma principal (*el ingenio*)
- 80 tres vicios que el pícaro critica (*avaricia, presunción, maltrato del mozo, religión falsa, orgullo falso, materialismo*)
- 100 tres amos de Lazarillo (*ciego, clérigo, escudero, fraile, bulero, capellán, alguacil*)

Los amos de Lazarillo

- 20 las uvas (*el ciego*)
- 40 le gustaban las monjas (*el fraile*)
- 60 el soborno (*el bulero*)
- 80 le dio sus primeros zapatos (*el fraile*)
- 100 el amo dejó al mozo (*el escudero*)

La novela picaresca

- 20 lo que unifica sus episodios (*el personaje principal*)
- 40 la forma literaria (*forma autobiográfica y familiar*)
- 60 la estructura de *El Lazarillo* (*siete tratados*)
- 80 el tono/la actitud del autor (*satírica*)
- 100 género contra el cual reacciona la novela picaresca (*novela de caballerías*)

Citas

- 20 “Ya no te veré nunca más. Procura ser bueno, y que Dios te guíe”. (*la madre de Lazarillo al despedirse de él*)
- 40 “Ni oro ni plata te puedo dar, pero sí muchas enseñanzas para vivir”. (*el ciego*)
- 60 “He encontrado al ratón y a la culebra que me daban guerra”. (*el clérigo*)
- 80 “Lázaro, tú vivirás más sano porque no hay tal cosa en el mundo para vivir mucho, que comer poco”. (*el escudero*)
- 100 “Si yo soy falso, mándame de este púpito al infierno”. (*el bulero*)

Misceláneo 1

- 20 circunstancias del nacimiento de Lazarillo (*en el río Tormes, donde trabajaba su madre en la aceña de su padre*)
- 40 cómo sabía el ciego que Lazarillo le estaba engañando con las uvas (*porque no se quejó cuando el ciego las tomó de dos en dos*)
- 60 cómo el autor hace universales a los personajes (*no les da nombres*)
- 80 significado moderno de la palabra *lazarillo* (*seeing-eye dog*)
- 100 autor y fecha de publicación (*anónimo - 1554*)

Misceláneo 2

- 20 la “policía” de la Iglesia (*la Inquisición*)
- 40 el tema global/central de *El Lazarillo* (*la decadencia de la sociedad*)
- 60 la situación histórica que inspiró la novela (*la Inquisición, la pobreza, el hambre*)
- 80 por qué después de 1559 no salieron otras ediciones de *El Lazarillo* sino hasta el siglo XIX (*fue puesta en el Índice de libros prohibidos*)
- *100 paso y compás (*la manera afectada en que anda un noble*)

*double Jeopardy

final Jeopardy

el orden del valor de las monedas de menor a mayor: media/real/maravedí/blanca (*media/blanca/maravedí/real*)

ESPAÑOL IV: repaso de *El Lazarillo* (para pensar)

1. por qué es anónima la obra _____

2. por qué sólo un personaje tiene nombre propio _____

3. características de la novela picaresca

4. lo que es un pícaro, características del pícaro

5. cómo cambia Lazarillo desde el principio de la novela hasta el final (con ejemplos)

6. crítica de la Iglesia (con ejemplos)

7. crítica de la sociedad (con ejemplos)

8. valores de los que trata la novela picaresca (con ejemplos)

9. fondo histórico de la novela que refleja la sociedad española de la época

ESPAÑOL IV: *El Lazarillo* (las respuestas)

1. por qué es anónima la obra
porque critica mucho a la Iglesia y a la sociedad (por la Inquisición)
2. por qué sólo un personaje tiene nombre propio
porque todos los demás personajes son tipos y no individuos
3. características de la novela picaresca
reacción literaria contra la novela de caballerías
autobiográfica
antihéroe
serie de aventuras (episódico)
reflejo de la sociedad con enfoque en los males de la sociedad
amo y mozo (caballero/escudero en Don Quijote)
móvil básico - el hambre
caricatura/exageración
sátira social - lenguaje satírico
moralizador
realista
lenguaje cotidiano
4. lo que es un pícaro, características del pícaro
un antihéroe
un joven pobre
la contrafigura del caballero
actúa por impulsos primarios - su motivo principal es la satisfacción del hambre
es vagabundo - participa en una serie de aventuras
sirve a varios amos (ciego, clérigo, escudero, fraile, bulero, capellán, alguacil)
usa el ingenio para sobrevivir (el jarro de vino, el arca)
autosuficiente
el elemento unificador de la novela
no casado
sin trabajo

5. cómo cambia Lazarillo desde el principio de la novela hasta el final (con ejemplos)

pobre e inocente al principio (el toro de piedra)
dependiente
aprende a ser más astuto y listo (las uvas y el vino; el arca)
pide limosna para sobrevivir (con el escudero)
observa bien la vida de otros y aprende de ellos
con el capellán, tiene un trabajo que le permite por fin verse hombre de bien
llega a tener el oficio real de pregonero y deja de ser pícaro
llega a ser independiente y tener orgullo y responsabilidades
se casa con una buena mujer
no toma la vida tan en serio; puede reírse de sí mismo
está contento al final

6. crítica de la Iglesia (con ejemplos)

el ciego vende oraciones
el clérigo es avaro y guarda el pan en el arca
el clérigo teme la serpiente (el diablo, el pecado dentro de su propia casa)
al fraile le gusta pasar tiempo con las monjas y le gustan las cosas seculares
el bulero puede sobornar a los clérigos con frutas y vegetales
el bulero compara lo bien/mal que hablan latín los clérigos con su inteligencia y riqueza
el bulero vende indulgencias
el bulero engaña a la gente con bulas falsas
los fieles aceptan lo que ofrece la Iglesia sin cuestionarlo
los fieles prefieren comprar su perdón de los pecados que no pecar
la oración del bulero es falsa
la mujer de Lazarillo era (¿es?) amante del arcipreste

7. crítica de la sociedad (con ejemplos)

la madre de Lazarillo no puede mantener a su hijo y por eso se lo encomienda al ciego
el escudero insiste en mantener la ilusión de honra (el palillo de dientes)
el escudero le dice a Lazarillo que está bien pedir pan en las calles pero que no se lo diga a
nadie para que no le toque su honra
la importancia de la clase social/ las apariencias
los amos que tratan mal a su mozo
la autosuficiencia/el engaño (Lazarillo cambia las blancas por medias)
los hombres deshonestos (el padre de Lázaro corta mal los sacos de harina)
Lazarillo trabaja por cuatro años y sólo puede comprarse ropa vieja
la casa del escudero descrita como lóbrega y desproveída
las mujeres les piden el almuerzo a los hidalgos
el toparse el sombrero o no según su clase social

8. valores de los que trata la novela picaresca (con ejemplos)

lo feo
la crueldad (el ciego le da a Lazarillo un golpe contra el toro de piedra)
el engaño (el bulero y el alguacil)
la ignominia (el escudero)

el realismo
el hambre (Lazarillo, el escudero)
la pobreza (Lazarillo y su madre - el escudero)
la hipocresía
la clase social (el escudero)
el honor (el escudero)
el materialismo
la avaricia (el ciego - el clérigo)
la presunción/orgullo falso/egoísmo (el escudero)
la falta de inteligencia
la lealtad hacia el amo
la corrupción
la mentira

9. *fondo histórico de la novela que refleja la sociedad española de la época*
literatura: novelas de caballerías (fantasía, poesía, idealismo)
la decadencia de España
el imperio español en el Nuevo Mundo
después del fin de la Reconquista --> gran fervor religioso (luchando contra los
protestantes en Europa)
muchos impuestos sobre la gente para ayudar con las guerras y las conquistas
mucha hambre y pobreza
la importancia de la Iglesia y la Inquisición

El Lazarillo de Tormes

Aquí tienen varios temas para los exámenes que he usado en el pasado. En general el examen consiste de dos ensayos y para cada ensayo hay dos temas entre los cuales los estudiantes pueden escoger.

1. Describe a Lazarillo como pícaro. Incluye una definición del pícaro español y varios ejemplos de la novela para ilustrar tus ideas.
2. Nombra las características principales de la novela picaresca y da ejemplos de *El Lazarillo de Tormes* que ilustran cada una.
3. Cuando la novela picaresca salió por primera vez en España, era algo totalmente diferente de las novelas anteriores. Compara la novela picaresca con las novelas anteriores.
4. *El Lazarillo* refleja la sociedad española de su tiempo. Indica los problemas de esta sociedad que se ven reflejados en la novela, dando ejemplos específicos.
5. ¿Cuáles son los valores/temas de los que trata *El Lazarillo* y cómo se realizan en la novela? Da ejemplos específicos.
6. La crítica de la Iglesia es fuerte en *El Lazarillo*. Da ejemplos específicos de la novela que ilustran cómo realiza el autor esta crítica. Debes mencionar también cómo el autor puede criticar la Iglesia sin temer ser castigado.

7. Esta novela fue prohibida por la Inquisición. Indica por qué fue prohibida, dando varios ejemplos específicos del libro.
8. Describe la evolución de Lazaro durante la novela. Incluye una descripción de Lazarillo al principio de la novela y al final y explica por qué cambió.
9. Explica de qué manera el *Lazarillo de Tormes* es una novela satírica. Incluye ejemplos de la novela para ilustrar tus ideas.

Isabel Allende “Dos Palabras”

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Creo que no hay nada mejor que intentar introducir la literatura en las clases de lengua. Ya hace algún tiempo que llevo haciéndolo en mis clases y a pesar de haber sido siempre un desafío, también ha sido una gran experiencia. Por lo tanto, no puedo hacer otra cosa que escribir este artículo para poder compartir mis experiencias y actividades y consejos, los cuales han sido gratificantes a lo largo de los años, sobre todo al ver el resultado de lo que la literatura ha aportado a mis estudiantes en su camino de aprendizaje del español.

Para comenzar a hablar de Isabel Allende, cabe mencionar el hecho de que fue una mujer poco convencional con una vida muy interesante y singular. Es completamente esencial que el estudiante comprenda que la vida real de un escritor influye de manera directa en el resultado de su obra literaria, y en el caso de Isabel Allende sabemos que muchos de sus personajes de novela son, en realidad, miembros de su familia y de su pasado. Para presentar la biografía yo preparo normalmente un PowerPoint, pues ilustra mejor la explicación, a la vez que es más fácil para el estudiante tomar notas.

Biografía de Isabel Allende

- Nacida en Lima, Perú el 2 de agosto de 1942.
- Su padre, Tomás Allende era diplomático y además era hermano de Salvador Allende, que fue presidente de Chile en la década de los 70.
- Poco tiempo después de su nacimiento, sus padres se separaron y su madre se fue a vivir a casa de los abuelos de Isabel en Santiago de Chile.
- Esta etapa de la vida de Isabel Allende fue muy importante, pues sus abuelos dejaron muchísimos recuerdos en su infancia.
- Solamente unos 8 años más tarde, la madre de Isabel conoció a Ramón Huidobro, al que Isabel llamaba “Tío Ramón” cariñosamente, y al que su madre se unió posteriormente. También era diplomático chileno, como su padre.
- En Bolivia, Isabel asiste a una escuela privada norteamericana y en Beirut a una escuela privada inglesa.
- **En 1958**, Isabel regresa a Chile a causa de la crisis del canal de Suez. En Chile, conoce a su futuro esposo, Miguel Frías, un estudiante de ingeniería.
- **En 1959–1965**
Isabel trabaja para las Naciones Unidas, en Santiago. En 1962 se casa con Miguel Frías y nace su hija Paula.
- **En 1964–1965**
Viaja por Europa, vive en Bruselas y en Suiza con su marido y su hija.

- **En 1966**
Regresa a Chile y nace su hijo Nicolás.
- **En 1967–1974**
Comienza a escribir para varias revistas y publica sus primeros cuentos.
- Muchos de sus familiares han servido de personajes de sus novelas; **sus abuelos**, por ejemplo, se convirtieron en Esteban Trueba y Clara del Valle en “La casa de los espíritus”.
- También en “Paula” escribió bastante sobre ellos.
- La madre de Isabel, ha sido fundamental en la vida de su hija. Las dos comparten la pasión por la literatura.
- **En 1975**, dos años después del golpe militar en Chile, Isabel y su familia se refugian en Venezuela donde vivieron trece años. Es en este país donde se inició en la escritura.
- En Caracas, Isabel comienza a escribir “La casa de los espíritus”, y es la propia Panchita quien se da cuenta de que con aquella novela había nacido una gran obra.
- Isabel Allende llega a Estados Unidos en 1987 acompañada de Willie, su segundo esposo. Ya para entonces es reconocida como una de las narradoras más importantes en lengua hispana. Vive en San Rafael.

Una vez presentada la biografía de Isabel Allende en clase, el siguiente paso es la presentación del cuento que vamos a leer, “Dos palabras.” Este cuento tiene un poco de todo: habla de problemas políticos, de valores morales, de la necesidad de sobrevivir ante la extrema pobreza, de la mujer, y también encontramos el romance y el amor, tan presentes siempre en las obras de Allende.

Para comenzar con esta segunda etapa, podemos hacer una lluvia de preguntas en clase que se pueden hacer oralmente. Dependiendo del nivel de los estudiantes, podemos darles esta lista de preguntas para pensar en casa con anterioridad, o podemos preguntarlas de manera espontánea en clase. Esto dependerá de alguna manera, de la edad y de la madurez de los estudiantes. Yo recomiendo que se den las preguntas con anterioridad a los alumnos que están en la escuela media, y de una manera espontánea a los alumnos que están en la escuela superior.

Un ejemplo de estas preguntas puede ser:

- ¿Te has encontrado alguna vez en tu vida en el medio de una situación muy difícil, en la que tenías que tomar una decisión tú solo sin ayuda? Descríbela.
- ¿Te has sentido obsesionado alguna vez de una manera, tal que no podías parar de pensar en ello, incluso hasta el punto de no poder dormir? Descríbelo.
- ¿Conoces a alguien que tenga una determinación tan firme que haya superado todos los obstáculos que se le han presentado? Habla de esa persona y describe lo que le pasó.
- ¿Has vivido las consecuencias de un desastre natural? Descríbelo.
- ¿Sabes lo que es amor a primera vista? ¿Conoces alguna historia que se pueda describir como amor a primera vista?

Una vez ya se ha preparado el ambiente en la clase con las preguntas de prelectura, se dará paso a la lectura dirigida en clase. No hay nada mejor en la clase de lengua que hacer una lectura dirigida, en la que se lea por turnos y se vayan haciendo pausas, para que el profesor vaya explicando en español lo que ha pasado, al mismo tiempo que se van haciendo preguntas y marcando el vocabulario para la comprensión del texto. Para comprender el vocabulario que va saliendo como nuevo, es bueno que los alumnos lo identifiquen en contexto y luego lo pongan en una lista para hacer ejercicios después.

Esta es la lista que uso en mis clases con este cuento:

Acierto	Follaje
Aldea	Fiero
De corrido	Culebra
Nuevas	Ajeno
Fulano	Tirano
Cosechas	Senos
Pormenores	Tobillo
Espantar	Botín
Engaño	Roce
Mísero/a	Susurrar
Sequía	Chorro
Grietas	Ceniza
Espejismo	Huellas
Lagarto	Rabia
Tozudo/a	
Manantiales	
Quebradizo	
Charco	
Turbio	
Ante	
Atónito/a	
Descarado/a	
Inquirir	
Maña	
Desempeñar	
Estafar	
Bullicio	
Irrumpir	
Látigo	
Colinas	
Ofuscado	
Cantimplora	

En esta etapa de lectura por turnos, yo recomiendo que el profesor retome la lectura cada tres alumnos para poder recuperar la atención de la clase. No es lo mismo que lea un profesor, dando la entonación adecuada y el ritmo a la lectura, que los alumnos que no tienen una dicción tan fluida.

Una vez completada la lectura del cuento y comprendido el mismo en su totalidad, se puede mandar una actividad para casa con una selección de las palabras de vocabulario para que se hagan oraciones que prueben el significado de las mismas en la oración. La complejidad de la oración variará dependiendo del nivel del alumno. Se pueden pedir oraciones más sencillas a los alumnos de primer y segundo año, y oraciones largas con conectores y nexos a los alumnos que ya están en su tercer o cuarto año de la lengua.

Un ejemplo de esta actividad o prueba sería:

Haz una frase sofisticada con cada una de las siguientes palabras:

Pormenores
Sequía
Espejismo
Tozudo
Quebradizo
Ajeno
Ofuscado
Estafar
Maña
Descarada

La siguiente etapa será una actividad en grupos para hacer un mapa de pensamiento para poder entender mejor la historia. Este tipo de actividad, yo recomiendo que se haga en la clase.

Se puede dividir a los alumnos en grupos y pedirles que primero trabajen con la estructura de la historia. El cuento de “Dos palabras” es cronológico y por lo tanto es fácil para el alumno, pues va de comienzo a fin sin saltos en el tiempo. Este tipo de actividad puede tomar de 20 a 25 minutos de clase. Al final del periodo, los alumnos pueden presentarlo a la clase. Para que esta actividad sea más interactiva, se puede pedir que lo hagan en transparencias y después proyectarlo y así se puede compartir. En esta etapa, es importante que el profesor vaya haciendo las correcciones oportunas, para que los alumnos entiendan el proceso y se pueda quedar claro el desarrollo de la historia.

Un ejemplo de los puntos de este mapa de pensamiento sería:

- Descripción del trabajo de Belisa Crepusculario
- Descripción de la situación de extrema sequía

- Decisión de Belisa de irse para poder sobrevivir
- Descubrimiento de la escritura
- Aprendizaje y determinación de Belisa de leer
- Actividad profesional de Belisa
- Encuentro con el coronel
- El coronel se enferma
- Desesperación del Mulato
- Encuentro del Mulato y Belisa
- Encuentro del coronel y Belisa por segunda vez
- Descubrimiento del amor

Los alumnos pueden llegar a conclusiones parecidas a éstas. La manera de dar nombre a las etapas de la historia puede variar y no es importante cómo las definan, sino que se den cuenta de cómo los pasos están claramente marcados. El mapa de pensamiento puede ser más detallado, o menos, dependiendo del alumnado y de su comprensión del texto, así como de la madurez.

Esta actividad es buena para la comprensión del texto, pues el alumno se ve forzado a comprender mejor el texto con este tipo de actividad, y también terminará analizando el texto de una forma más profunda

Otro tipo de actividad que se puede añadir a esta etapa y que sirve como práctica de vocabulario, así como del uso de la descripción, es pedirles a los alumnos que hagan una descripción de cada uno de los personajes y una descripción del lugar donde vivía Belisa cuando nació. Las descripciones en este cuento están plagadas de recursos literarios y además aparece en ellas el realismo mágico, tan presente en las obras de Isabel Allende. Esta actividad nuevamente se puede hacer en parejas y corregir en la clase.

Aquí tienen unos ejemplos de mis alumnos (sin corregir):

El coronel, en el cuento se describe como el hombre más temido del país, así mismo se le describe como que tenía la sombra imborrable de muchos años viviendo como un bandido.

También se dice que su voz, suave y bien modulada como la de un profesor.

Sobre su piel sabemos que era oscura y tenía fieros ojos de puma, también se dice que era el hombre más solo de este mundo.

Estaba cansado y llevaba muchos años, durmiendo a la intemperie, picado de mosquitos, alimentándose de iguanas y sopa de culebra. Y ya podemos ver que el mimo coronel estaba harto de ver que la gente le temía y había decidido ser Presidente.

Al Coronel no le interesaba convertirse en otro tirano.

Sus ojos eran amarillos, no quiso ser descortés con Belinda, más tarde se convirtió en el político más popular, eran un hombre lleno de cicatrices pero que hablaba como un catedrático. Andaba como un sonámbulo, tenía los ojos carnívoros de un

Belisa, se dice de ella que sintió el impulso de ayudarlo, porque percibió un palpitante calor en su piel, Belinda tenía un deseo poderoso de tocarle con sus manos, de abrazarlo

Hay ciertos rasgos físicos como firmes piernas y senos virginales, y se describe su deseo por el coronel palpitante ansiedad, ella también tenía olor de animal montuno, el calor de sus caderas, el roce de sus cabellos, el aliento de yerbabuena., además se dice de su niñez que hasta que cumplió doce años no tuvo otra ocupación ni virtud que sobrevivir al hambre y sabemos que era tozuda.

El Mulato es descrito como un gigante conocido por la rapidez de su cuchillo y la lealtad hacia su jefe, había pasado su vida ocupados en la Guerra Civil y su nombres estaba unidos al estropicio y la calamidad. Además sabemos que tenía atracción por Belinda.

El lugar de origen de Belisa, había nacido en una familia tan mísera, que ni siquiera poseía nombres para llamar a sus hijos. Creció en una región inhóspita, donde algunos años había muchas lluvias que se convierten en avalanchas de agua, y en otros no caía una gota del cielo.

Una vez terminada esta etapa, la siguiente etapa sería de composición donde ejercitaríamos la escritura. Como el final de este cuento queda abierto e imaginamos que Belisa y el Coronel ya no se separan más, podemos pedirles a los alumnos que escriban una composición en la que el tema sea el siguiente:

Ya han pasado 10 años desde que Belisa y el Coronel se conocieron. Habla de todo lo que ha pasado en estos 10 años. Lo que cuentas tiene que ser coherente con el cuento de "Dos palabras," así como con la personalidad y el carácter de los protagonistas.

En esta composición los alumnos van a usar la imaginación, pero también tendrán que ser objetivos, pues lo que escriban debe ser coherente.

- Usarán un lenguaje con un tono familiar como el de Isabel Allende.
- Las composiciones deberán tener también bastante descripción
- En cuestión de gramática, deberá haber uso de los tiempos pasados, así como algo de presente.
- No hay lugar para las opiniones; esto no es un ensayo, sino simplemente la continuación del cuento.

Cualquiera de estas actividades puede servir como nota de examen para la unidad de Isabel Allende.

La última sugerencia que tengo estaría en la categoría de proyecto y encajaría dentro de la expresión oral. Este tipo de actividad es divertida y relajada y además los alumnos pueden disfrutar. El profesor sacará escenas del cuento que sean válidas para convertir en pequeñas escenas teatrales y a las que se les pueda poner un diálogo. Entonces se dividirá la clase en grupos y se les asignará la escena a los alumnos, explicándoles que lo que tienen que hacer es escribir un guión para dar vida a las siguientes escenas del cuento. Los grupos pueden ser de tres o cuatro personas. No es necesario que todas las personas actúen si en la escena no hay lugar para todos por falta de personajes, pero sí tendrá que participar todo el grupo en la elaboración del diálogo.

Un ejemplo de las escenas puede ser:

- Belisa descubre las palabras y le pide al cura que le enseñe a escribir y a leer.
- Belisa en un día de trabajo- esta escena se les puede asignar a varios grupos por la versatilidad que brinda-
- Belisa y el coronel se encuentran por primera vez.
- Belisa y el coronel se encuentran por segunda vez.
- Belisa y el coronel 10 años después.

Más o menos se les puede dar dos días de trabajo en clase, un día para preparar el diálogo y el segundo día para terminar y ensayar. El día de la escenificación se permitirán los diálogos, pues la idea no es que lo aprendan de memoria, sino que aprendan a dramatizar, entonar y pronunciar, dando vida a estas escenas. Se puede considerar esto a criterio del profesor como una nota de clase o como un ejercicio más de la unidad.

Estas actividades permiten que el alumno no sólo comprenda el lenguaje del cuento, sino también su elemento literario más obvio y más atractivo para el alumno: los personajes y sus relaciones. Este cuento trata del poder de las palabras, y los alumnos terminan empleando sus propias palabras para indicar su comprensión de estas relaciones.

Horacio Quiroga "El Hijo"

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Ya hace algún tiempo que llevo introduciendo literatura en mis clases de Lengua, y ha sido siempre un desafío y una gran experiencia, debido a la dificultad por un lado, así como al beneficio aportado a los alumnos en materia de vocabulario y cultura.

Para mí, como profesora de lengua extranjera, es importante abordar la literatura sin adaptaciones, pues le da al alumno una dimensión verdadera de la lengua nativa.

Cuando se introducen autores literarios en la clase de lengua siempre es bueno hablar un poco de quién es el escritor, de dónde viene y de su época en la historia, pues *si no se termina* perdiendo, de alguna manera, mucho del significado de la pieza literaria con la que se va a trabajar en clase. Además, así les aportamos cultura a nuestros alumnos, pues terminarán conociendo grandes figuras literarias del mundo hispano.

Para comenzar, hablemos entonces un poco de Horacio Quiroga, haciendo hincapié en su vida, rodeada casi desde su nacimiento por las trágicas muertes de sus seres queridos. Es esencial que el estudiante comprenda, que la vida de un escritor influye en su obra literaria, y un perfecto ejemplo de ello es Quiroga. Para presentar la biografía yo preparo normalmente un Power Point, pues ilustra mejor la explicación, a la vez que es más fácil para el estudiante tomar notas.

Biografía de Horacio Quiroga:

- Nació el 31 de diciembre de 1878 en Salto, Uruguay.
(Sumamente importante es que los alumnos localicen en un mapa los diferentes países. He notado a lo largo de mi carrera, que cada vez menos se conoce la localización exacta de los diferentes países en el globo terráqueo)
- A los 2 meses de edad su padre muere accidentalmente de un tiro de escopeta.
- Sus dos hermanas mueren de fiebre tifoidea.
- Su padrastro se suicida delante de él.
- En 1902 mata accidentalmente, con una pistola, a su amigo Federico Fernando.
- Después se muda a Buenos Aires, Argentina.
- En 1903 trabaja como profesor de castellano y acompaña, como fotógrafo, a Leopoldo Lugones en una expedición a la provincia de Misiones.
- En 1909 se casa con Ana María Cirés y se van a vivir a San Ignacio.
- En 1911 es nombrado juez de Paz.
- En 1915 se suicida su mujer.

- Regresa a Buenos Aires en 1916.
- En 1917 publica “*Cuentos de amor de locura y de muerte*” y en 1919, “*Cuentos de la selva*”, libro escrito para sus hijos.
- En 1927 se casa con María Bravo.
- En 1932 se traslada a Misiones.
- En 1936 su mujer lo abandona y vuelve a Buenos Aires.
- El 19 de febrero de 1937, aparece muerto por ingestión de cianuro poco después de enterarse que sufría de cáncer gástrico.

Una vez presentada la biografía de Quiroga se puede aprovechar para introducir el vocabulario nuevo que ha surgido durante la biografía. Dependiendo del nivel de la clase y del año en que se presenta este autor literario, habrá más palabras nuevas o menos. A mí, particularmente, me gusta que sean los alumnos los que busquen el significado de las palabras, pues en ese proceso se terminan aprendiendo ya algunas de las palabras nuevas. Si el nivel de los alumnos es avanzado, yo recomiendo que los significados se busquen en el mismo idioma, es decir, que se use un diccionario monolingüe en español. Al principio puede ser un desafío, pero por experiencia propia con mis alumnos, puedo decir que terminarán aprendiendo muchas más palabras de esta manera y ganando fluidez en la lengua, el cual es uno de los objetivos del profesor de español como lengua extranjera.

Esta es la lista de vocabulario que yo uso para este cuento:

Dejar	vera
escopeta	alambrado
cartuchos	desgracia
fusil	rastro
abra	consumar
esbozar	sofocar
concretar	angustia
recluirse	clama
estampido	
nimio	
a compás de	
ahuyentar	

(Adjunto la prueba que uso en mis clases, para dar una idea del formato que se puede usar.)

Emparejar

Empareja cada palabra con su significado correcto.

- | | |
|-----------------|--|
| _____ Esbozar | a. Reducir a lo más esencial y seguro la materia sobre la que se habla o escribe. |
| _____ Concretar | b. Apagar, oprimir, dominar, extinguir. |

4. ¿Piensan tus padres que eres un chico o chica responsable?, ¿Por qué?
5. ¿Qué tipo de responsabilidades tienes en tu casa?

Una vez se ha leído el texto en la clase y explicado paso a paso el texto literario, se puede hacer varios tipos de actividades. Una de las actividades que en particular me gusta es sobre el vocabulario. El profesor puede extraer una lista de palabras que sean de uso cotidiano y apropiadas para el nivel de sus alumnos y con ella hacer diferentes tipos de actividades. Primero, siempre es bueno entender la palabra en contexto y después ver si tiene otros tipos diferentes de significados.

Una vez se ha trabajado y conocido el significado de las palabras dadas por el profesor, otro tipo de actividad puede ser crear una serie de oraciones a las que les falten las palabras que deberán encontrar en un banco de palabras dado previamente. Un consejo: dar siempre más palabras de las necesarias. Podemos llamar a esta actividad “La búsqueda del tesoro”.

Un ejemplo de esta actividad es el siguiente:

Escopeta	clamar	sofocar
Concretar	desgracia	recluirse

1. Cuando vi el fuego en mi casa tuve que _____ un grito en mi garganta.
2. Es una _____ que no tenga padre ni madre, está solo en el mundo.
3. Mi padre siempre lleva una _____ cuando sale de caza.
4. Tenemos que _____ los puntos a tratarse en la reunión.
5. Cada año mi abuelo tiene que _____ en su casa de campo para preparar el año siguiente.
6. Cuando me vi sola y encerrada en el ascensor comencé a _____ para que me rescataran.

Otro tipo de actividad para hacer en grupos es crear oraciones que prueben el significado de las palabras de la lista, y así se hará un poco de práctica con la parte escrita y se aprovecha además para ejercitar la gramática. Los grupos pueden presentar sus oraciones y entre ellos mismos se pueden corregir unos a otros. Con este tipo de actividad los alumnos aprenden a pensar y a analizar no sólo la gramática, sino también la morfología de las palabras y la sintaxis de la oración.

Una vez se haya terminado con las actividades de vocabulario, se pasa a hacer un análisis de las formas verbales. Durante un periodo de clase, se pide a los alumnos que en grupos busquen todos los verbos que están en presente de indicativo. En el caso de “El hijo”, es muy fácil y no debe ser un problema, por parte de los alumnos, descubrir el tiempo verbal de este cuento. Efectivamente, es el presente. Ahora bien, es importante y es un buen ejercicio

entender por qué el autor elige este tiempo verbal, ¿Qué pretende el autor? ¿Es adrede el uso, o no? ¿Qué efecto se consigue?

Este tipo de pregunta de tipo análisis literario, puede comenzar a plantearse ya en la clase de lengua. Pues es ahora cuando realmente el estudiante se ve forzado a pensar qué es el presente de los verbos y a comprender que este tipo de tiempo verbal tiene una serie de características muy valiosas dentro de la literatura.

Para este tipo de preguntas nada mejor que hacer una lluvia de ideas. Deje hablar a los alumnos, guiándolos con este tipo de preguntas u otras diferentes.

Un ejemplo para esta lluvia de preguntas sería:

¿Qué sensaciones hemos tenido mientras leíamos este cuento?
¿Cómo se sentía el padre cuando el hijo se marchó de caza? ...etc.

Al final los alumnos deberán descubrir que el autor quiere transmitir ese sentimiento de angustia que el padre va viviendo a lo largo del cuento, así como hacer más real la historia.

Una vez hecho el análisis de los tiempos verbales, habrá seguramente verbos nuevos que habrán surgido dentro de esta actividad. Mi sugerencia sería dar una lista en la que estén aquéllos que sean más de uso común en la lengua cotidiana del alumno de español como lengua extranjera.

Varios tipos de actividades para poder trabajar un poco con estos verbos serían:

Primero, un tipo de actividad en la que se tome un fragmento del texto al que se le habrán quitado con anterioridad los verbos y dependiendo del nivel de los estudiantes: se podría dar el infinitivo o quizás un banco de palabras. Los alumnos deberían conjugar estos verbos y encontrar el lugar correcto. Si los alumnos tienen un buen nivel, se podrían quitar los verbos sugeridos y dejar que el alumno escoja el verbo correcto que dé significado al texto y lo conjugue.

Finalmente y para terminar, se podría hacer que los alumnos escribiesen una composición en la que describan una escena de la vida diaria del padre y del hijo. También podríamos darles la libertad a los estudiantes de inventarles nombre a ambos, ya que en la historia no hay ni nombres ni muchas descripciones.

Todas estas actividades de vocabulario y gramática están relacionadas con el lenguaje que usa el autor en este cuento. Pueden ayudar al alumno a mejorar su capacidad de leer, empezando con el elemento más básico del cuento, las palabras, y terminando con las ideas que conducen a una comprensión de los temas de la obra.

Teaching the Poetry of Gloria Fuertes

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Words such as “rhyme,” “simile,” and “alliteration” have the potential to cause anxiety in any classroom, much less the second-language classroom. Apprehension fills the room as images of old bards reciting archaic verse pop into students’ minds. For their part, teachers who too casually introduce terms like “hendecasyllable” and “octosyllable” to their students locate poetry within a rigid system of preconceived notions, aligning poetry with dreary monotony as well as snobbery. In this chapter, I discuss how to use humorous works by the Spanish poet Gloria Fuertes (1917–1998) to introduce students to the nuances of the Spanish language and poetry while initiating them into a deeper understanding of the history of Spain. By harnessing the linguistic humor of Fuertes’s verses, teachers will be able to provide their students with the tools they need to grapple with a vast range of poetry, from Bécquer and García Lorca to Guillén and Neruda.

Gloria Fuertes is among the preeminent poets of the latter half of twentieth-century Spain. Although an award-winning author and scholar with a mature adult following, Fuertes is equally known as a writer of verse for children and adolescents. Equally attractive to these diverse audience members is her ability to play with language while grappling with serious issues, such as the Spanish Civil War (1936–1939) and the plight of women during Francisco Franco’s dictatorship (1939–1975). An unceasing champion of social justice, human rights and peace, both in Spain and abroad, Fuertes’s verses serve to introduce students to the social and political realities of her day while providing them an easy entry into the study of Spanish language and poetry.

Before directly approaching any poetry by Fuertes, I ask students to tell me what they know of Spain, the Spanish Civil War, and the period following the war. Activating knowledge learned on the subject in previous Spanish classes, students may recall general dates, political parties (Nacionalistas, Republicanos, PSOE, POUM) and leaders (Francisco Franco, Manuel Azaña), as well as other authors with whom they may already be familiar (Federico García Lorca, Antonio Machado). At this point, I ask students if they can recall any Spanish women writers they may have studied, and what, if anything, they can tell me about the difficulties faced by Spanish women during the years of dictatorship. Although students may not be able to refer to specific issues faced by particular authors, they may be able to conjecture that the inflexible laws of censorship under Franco’s dictatorship probably made it difficult for women, and most writers, to freely express themselves on paper. Subsequent to this discussion, I introduce Fuertes as an early feminist and member of the group “versos con faldas” (“verses with skirts”), a woman who wrote about the unique problems faced by Spanish women during the years of Franco’s regime. An additional prereading activity may require students to write about the mental images that come to mind when they hear the

words “versos con faldas” and to share these images with each other in small groups as well as with the entire class.

Once students have been introduced to Gloria Fuertes in class discussion, I ask them to individually research the poet. This includes giving students a handout listing several reputable Web sites in the target language that offer biographical and bibliographic data on the author, such as the Gloria Fuertes Foundation (www.gloriafuertes.org) and the Biblioteca Virtual Miguel de Cervantes’s site on Fuertes (www.cervantesvirtual.com/bib_autor/fuertes/). Although the linguistic sophistication required to read the information on these Web sites may be beyond most students at the elementary or intermediate level, supplemental guided reading questions provided through a class handout significantly facilitate students’ ability to comprehend the material. For example, the questions I provide require students to skim and scan the Web sites for biographical information on the author, how she began writing, what kind of poetry she wrote, and the social impact of her poetry. I also encourage students to investigate links that prominently display pictures of the poet at different ages as well as images of the poet’s own handwriting. Helping students create strong mental associations between the poet and her writings enables them to tap into their own identities as student learners and writers.

After finding out what knowledge students have acquired regarding the life of Gloria Fuertes, I ask them to read several short, pithy poems, including, “Niños de Somalia,” “El paro no hay quien lo pare,” and “Del ’36 al ’39.” Even elementary-level students of Spanish appreciate these poems because they deal with issues familiar to them: world hunger, unemployment, and war. Beginning with the poems’ titles, I ask students to consider what these works might be about. Students looking at “Niños de Somalia” will anticipate themes such as hunger and poverty, given the prevalence of such news stories; and while students may be initially unfamiliar with the words “paro” and “parir” from “El paro no hay quien lo pare,” they will anticipate that “Del ’36 al ’39” deals with the Spanish Civil War.

Once students have had the opportunity to speculate as to the themes of these poems, they can easily approach them as a class. In “Niños de Somalia,” Fuertes conjugates the verb “comer” together with subject pronouns. This simple verb conjugation, however, ultimately draws students’ attention to a distressing realization: that the children of Somalia regularly go hungry (“Yo como/ Tú comes/ Él come/ Nosotros comemos/ Vosotros coméis/ ¡Ellos no!”). By examining this poem, students confront the notion that a basic verb conjugation, a monotonous activity that frequently evokes thoughts of rote memorization, can be poetic as well as socially relevant. I like to have students read the poem aloud so that they can experience the rhythmic syncopation of the syllables as they are pronounced, as well as the pointed exclamation of the final line, “¡Ellos no!” Reading aloud additionally entrenches students in the target language so that they come to experience verb conjugation outside the study of grammar and syntax. Students may also begin to experience Fuertes’s dark humor, a key literary element they need to grasp if they are to successfully read and analyze her writings.

In “El paro no hay quien lo pare,” Fuertes likewise plays with the fundamental structure of the Spanish language while underscoring the socially charged issue of unemployment: “El paro no hay quien lo pare./ Pero yo sé quien pare el paro.” Fuertes’s use of the words “paro” (“unemployment”), “pero,” (“but”), and “pare” (“bears,” from the verb “parir”) call attention to the vowels “a,” “e,” and “o.” The slight orthographic differences of these words allow the instructor to highlight the importance of spelling and pronunciation while still presenting the instructor with an opportunity to introduce and discuss poetic terms such as internal rhyme, assonance, and consonance. Instructors might present these rhetorical figures to students by simply giving students a handout with their definitions and examining the poem together to find examples of their usage.¹

“Del ’36 al ’39” gives the instructor a framework from which she may begin to have students discuss the manner in which Fuertes uses word play in her poetry to talk about the Spanish Civil War. The poem reads, “Yo estaba sana,/ pero el hombre y el hambre/ me dolían todos los días.” If students were introduced to definitions of alliteration, internal rhyme, assonance, and consonance in “El paro no hay quien lo pare,” “Del ’36 al ’39” is a vehicle to introduce students to Fuertes’ use of puns. Even students not formally familiar with the term “pun”—“juego de palabras” or “retruécano”—will immediately notice Fuertes’s clever linguistic play in her use of the words “hombre” (man) and “hambre” (hunger). The instructor should familiarize students with this rhetorical figure by drawing attention to the similar sound of these words and asking students how the sound of “hombre” and “hambre” might affect their understanding of the poem. Student will probably notice that while Fuertes never mentions the Spanish Civil War in the verses of her poem, the use of the pun “hombre” and “hambre” together with the title directly link this historical period to the time during which the poetic voice expresses having felt hunger and pain. What’s more, the instructor may ask students to write reactions to the use of the word “sana” in the poem and to think about how this word functions within the greater context of the work. Students should be especially encouraged to discuss the multiple meanings of the word “sana,” since this word not only means “healthy” but also refers to safety and wholeness. To check for understanding of these interpretations of the word “sana,” teachers should read and respond to students’ reflective writing and, ideally, have students discuss their writing in small groups.

Once students have discussed some of Fuertes’s shorter works in class and they have been introduced to the rhetorical terms listed above, I ask them to read and interpret some of her longer poems. More advanced students especially benefit from reading pieces that clearly point to the intersections between Spanish sociocultural history, on the one hand, and the writings of the individual poet living within this particular context, on the other. The poem “Menú de guerra” poignantly echoes the linguistic play and “humor negro” (gallows humor) studied in previous poems, while metaphors in the poem draw attention to the connection between the political and the personal.²

1. A straightforward resource for poetic terms in Spanish is *Aproximaciones al estudio de la literatura hispánica*, 5th Edition, by Carmelo Virgilio, L. Teresa Valdivieso, and Edward H. Friedman (Columbus: McGraw-Hill, 2003).

2. See appendix for my translation of “Menú de Guerra.”

In class, I ask students to work in small groups of three to four and give them guided reading questions that assess not only their ability to comprehend the overall theme of “Menú de Guerra” but also their ability to point to specific poetic elements that give the work meaning. To facilitate their reading, I give them a handout that includes pertinent poetic vocabulary they have already studied (alliteration, assonance, consonance, internal rhyme, pun) as well as new definitions of the terms simile and metaphor. This handout also includes geographical information regarding the locations of Usera, Extremadura, and Ávila, as well as biographical information on Francisco Franco and Juan Negrín, key political figures mentioned in the poem. Guided reading activities should (1) encourage students to examine the text beyond its literal meaning and (2) embrace diverse points of view. Ultimately, well-planned and well-written reading guides inspire students to participate in a deeper, more sophisticated level of reading comprehension.³

To assure that students go beyond the concrete words written on the page to get a more discerning reading of the poem, I make sure that guided reading questions require students to synthesize information gleaned from the text in significant ways. For example, instead of asking students for factual information, such as, “According to Gloria Fuertes, what do the members of the armed forces eat?” I would ask, “How do the poetic techniques used by Gloria Fuertes help give meaning to the theme of hunger?” By requiring students to think about how rhetorical figures inform their reading, teachers enhance their students’ ability to think about the political and social impact of the poem. After students have had an opportunity to complete their guided reading questions, they work together to develop and expand their preliminary responses. As they work together, they help each other to gather information from the text, coherently organize their thoughts, and synthesize meaning. Once students have completed this activity, I ask students to raise their hands to share their responses to questions, ideally allowing ample opportunities for each student to be included in the discussion.

As part of a postreading, final summative assessment, I ask students to write a one-page essay that closely follows the requirements of the AP Spanish Literature Free-Response Questions. As part of this assignment, I ask students to refer to rhetorical figures in the poem to analyze the theme of hunger as it relates war and glory. In their analysis, I require students to refer to the poem’s language, as well as to the specific literary techniques employed by the poet to communicate her theme. Naturally, I require students to refer to specific passages within the poem to support their arguments.

In intermediate- and advanced-level classes, I would expect that students now very familiar with Fuertes’s word play would be able to point out similarities between the verses “y ‘ragú,’/ o ‘rabú’ de rabo de burra/ muerta en el frente de enfrente” and the verses they studied in “Niños de Somalia,” “El paro no hay quien lo pare,” and “Del ’36 al ’39.” These verses highlight Fuertes’s ability to treat a serious, somber topic such as the hunger experienced by Republican soldiers in the Spanish Civil War with clever wit. In an acceptable student

3. I have included sample guided reading questions for each of the poems discussed in the appendix to this article.

response, I would anticipate that students would be able to identify and discuss the internal rhyme and alliteration of the words “ragú,” “rabú” and “rabo,” as well as “el frente” and “enfrente” as contributing to the poem’s vitreous humor. Finally, I would anticipate that a student sample response discuss the word play of “Gloria” and “Glory.” In saying that the rancid garbanzo beans and flour tasted like “pure Glory,” for example, I would expect that students be able to discuss the poetic voice’s patriotic willingness to fight for the Republican side despite having to suffer terrible hunger due to rationing and the scarcity of resources. Regarding the historical context of the poem, I would expect that students be able to identify and talk about the importance of Negrín and Franco. Specifically, students should be able to identify Negrín as the last president of the Republic, a man who hoped to strengthen the central power of his government by bringing an end to the infighting of labor unions and anarchists. Although Negrín attempted to stand up to Franco’s army with the help of the Spanish Stalinists of the Spanish Communist Party (PCE), students should know that Negrín was accused of acting as the leader of a puppet government under Stalinist Russia, and that he ultimately failed in his attempt to save the Republic.⁴

In conclusion, students who read Gloria Fuertes’s poems and reflectively respond to her works both orally and in writing significantly grow in their knowledge of Spanish history as they gain unprecedented insight into the importance of grammatical structures and linguistic humor. Teachers equally benefit in approaching Fuertes’s verses in the classroom as they provide their students with easy access into the study of poetry.

4. Drawing on past rubrics made available by the College Board, I have included a sample rubric for grading a student paper in the appendix to this article.

Appendix 1

“Menú de guerra”
 Menú de guerra
 (Menudo menú),
 lentejas rellenas
 y “ragú,”
 o “rabú” de rabo de burra
 muerta en el frente de enfrente,
 (cuando caía un animal en Usera,
 nos lo servían en el Comedor Colectivo
 en cazuela).
 Los sábados, el rico garbanzo,
 por lo duro, el proyectil,
 les escribí un poema “El proyectil y su gorgojo,”
 (buen trabajo).
 Los gorgojos eran como una chinche negra
 rebozada de maíz.
 ¿De dónde sacarían esos garbanzos Negrín?
 Cereales de Franco y Negrín
 (que Dios les perdone, si puede)
 pero me sabían a mí
 a Gloria pura,
 —aunque eran de Ávila o Extremadura.

“Menu of war”
 Menu of war
 (Slight menu),
 lentil stuffing
 and “ragú,”
 or “rabú” from the tail of a donkey
 dead on the front in front,
 (when an animal fell in Usera,
 they served it to us in the Collective
 Dining Hall in a stew).
 On Saturdays, rich garbanzo beans,
 due to their hardness, projectiles,
 I wrote them a poem, “The projectile and Its
 Weevil,”
 (good work).

The weevils were like a black bedbug
 battered with corn flour.
 Where would Negrín get those garbanzos?
 Franco and Negrín’s cereals
 (God pardon them, if He can)
 but they tasted like me
 like pure Gloria,
 —even though they were from Ávila
 or Extremadura.

Appendix 2: Sample Guided Reading Questions

“Niños de Somalia”

1. ¿Cómo usa la voz poética el verbo “comer”? ¿Por qué lo usa de esta manera?
2. ¿Qué figuras retóricas usa la voz poética en su poema? ¿Cómo funcionan en la obra?

“El paro no hay quien lo pare”

1. ¿Cuál es la relación entre las palabras “paro” y “pare”? ¿Cuáles son los efectos del uso de la aliteración en el poema?
2. En su opinión ¿a quiénes se dirige la voz poética? ¿Por qué?
3. ¿Cuál es el propósito del poema?

“Del ’36 al ’39”

1. ¿Cómo usa la palabra “sana” la voz poética?
2. ¿Cuál es el tema del poema? ¿Y su propósito? ¿Qué figuras retóricas e imágenes usa la voz poética para comunicar su mensaje?
3. En su opinión ¿cómo es la voz poética del poema? ¿A quién o quiénes se dirige?

“Menú de guerra”

1. En su opinión ¿cómo es la voz poética de “Menú de guerra”? ¿Cuál es su tono? Haga referencia al poema y a sus figuras retóricas para probar su tesis.
2. Pensando en las figuras retóricas del poema, comente la relación entre el título de la obra y su contenido. ¿Qué propósito tiene la voz poética? Considere especialmente el contexto histórico y social del poema.
3. Para la voz poética, ¿qué relación hay entre el hambre y la gloria? ¿Cómo se nos comunica esta idea? Haga referencia al poema para explicar su argumento.

Appendix 3: Sample Rubric for Grading Student Essays

5: Demonstrates Superiority

- Accurate and thorough analysis of rhetorical figures in the poem are used to analyze the theme of hunger as it relates to social and historical references in the cited passage.
- Organization contributes to the quality of the response.
- Virtually no erroneous or irrelevant commentary.
- May show insight or originality.
- Clearly demonstrates superiority.

4: Demonstrates Competence

- Some analysis of rhetorical figures in the poem are used to analyze the theme of hunger as it relates to social and historical references in the cited passage.
- May contain some errors of fact or interpretation, but these do not significantly affect the overall quality of the response.
- Clearly demonstrates competence.

3: Suggests Competence

- Attempt to analyze the theme of hunger as it relates to social and historical references.
- Basically understands and addresses the question of hunger as it relates to glory in the cited passage.
- Errors, ambiguity, and/or incompleteness detract from the quality of the response.
- Paraphrasing may predominate.
- Reader may have to make some inferences.

2: Suggests Lack of Competence

- Student has not adequately understood the question and/or the cited passage.
- May contain irrelevant comments, serious omissions, or major errors.
- May contain prepared overview of Gloria Fuertes or “Menú de guerra.”
- The response, at best, is weak.

1: Demonstrates Lack of Competence

- Fails to address the question in any meaningful way.
- May consist entirely of paraphrasing or summary of the poem.
- Incorrect interpretation not supported by the cited passage.

0: No Credit

- Blank page OR response is on task but is so brief or so poorly written as to be meaningless; OR response is written in English; OR response is completely off task (obscenity, nonsense poetry, drawings, letter to the reader, etc.).

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