

USING CULTURAL PRODUCTS TO INTEGRATE BASQUE  
CULTURE INTO THE SPANISH CLASSROOM

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A Project  
Presented  
to the Faculty of  
California State University, Chico

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of the Requirements for the Degree  
Master of Arts  
in  
Teaching International Languages

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by  
Julie A. White  
Summer 2013

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ABSTRACT

USING CULTURAL PRODUCTS TO INTEGRATE BASQUE  
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This project facilitates and encourages the teaching of Basque culture in the secondary Spanish classroom by providing teachers with easily accessible materials that they can use to plan lessons to incorporate this important regional culture of Spain. The cultural products comprising the project are appropriate for the high school setting in that they meet the language proficiency needs of Stage II, III, and IV language learners, as defined by the *World Language Content Standards for California Public Schools*. A review of the literature analyzing the inclusion of culture in foreign language textbooks reveals the fragmented, inaccurate, or missing cultural content in the majority of textbooks analyzed. This missing component provides justification for this project and establishes the need for ancillary materials to help teachers accurately and appropriately teach culture.

Cultural products present information through native eyes. They include: literature, the broadcast media, newspapers, advertising, song and music, film, and information and communications technologies (ICT). The products in this project represent these categories, and are aligned with the *National Standards for Foreign Language Learning*. Each product presents an important element of Basque culture through the Spanish language, whether it be products, practices, communities, perspectives, or persons. To reinforce key themes, the products are also paired with a reading from the textbook, *Orhipean: El País de Euskara*. The goals of the project include enhancing teacher preparation and promoting the incorporation of Basque culture into the Spanish language curriculum. Therefore, accompanying each cultural product is a compilation of suggested classroom activities that allow and encourage students to interact with the material. Aligned with state and national standards, these activities will assist teachers with lesson planning and implementation. Finally, an additional opportunity for learning about the Basque language is provided in Appendix B.

## CHAPTER I

### INTRODUCTION

As a high school senior studying Spanish for three years, I had an opportunity awaiting me that I never knew would change my life. I went to Spain with my Spanish teacher and peers, and during this adventure, visited the Basque Country. Something in San Sebastián, in the region of Gipuzkoa, in the beautiful Basque Country of Northern Spain lingered in my mind, heart, and soul for years after that first visit. It was, and still is, inexplicable, and the driving force that compelled me to return to study ten years later as a master's degree student in Teaching International Languages. Before embarking on this second adventure, I hypothesized that this six-month journey would change me personally and professionally. I went to Spain intending to increase my knowledge of the Spanish language and culture. After four memorable months, I returned home not only with an increased knowledge of the Spanish language, but also carrying on a love affair with the Basque people and their captivating history and way of life.

This experience abroad compelled me to learn more, and to further my studies and knowledge of Basque culture. I realized that despite the abundance of information that Spanish teachers are required to teach, I had only been introduced to the surface of Basque culture as a foreign language student. It seemed unfair that I had always learned about "Spanish" culture in general, yet very little about Spanish regional cultures. I have come to realize as an educator that it is impossible to include much beyond basic cultural

information due to content and time restraints. However, the desire to share this love for a people so kind, and a cultural history so rich has prompted me to take a step further, and share this knowledge through the creation of this project.

As a high school Spanish teacher, I used homecoming week as the opportunity to teach a mini-Basque unit to gauge interest in the subject. I was astounded by the response of my students, and their appetite to learn more about something that merits a mere nod in their textbook. Therefore, this has become a critical framework for my studies. This experience inspired me to provide Spanish teachers and students with authentic Spanish materials to integrate Basque culture into the Spanish curriculum. These materials and suggested classroom activities align with the *Standards for Foreign Language Learning* (American Council on the Teaching of Foreign Languages, 2009) and the *World Language Content Standards for California Public Schools* (California Department of Education, 2010). It is because of this discovery and opportunity that I am able to share my love for a subject I am so passionate about.

#### Statement of Problem and Needs Statement

The incorporation of authentic materials to supplement the textbook provides foreign language students with incalculable benefits. Mishan (2005) articulates the benefits of using cultural products in the acquisition of a second language and culture, stating that:

1. Authentic texts provide the best source of rich and varied comprehensible input for language learners.
2. Elaborative changes to a text enhance comprehensibility better than does simplification.
3. Authentic texts impact affective factors essential to learning, such as motivation, empathy and emotional involvement.

4. Learning style (individual or culturally conditioned) need not be an impediment to the efficacy of the use of authentic texts and tasks for learning.
5. Authentic texts are suited to a naturalistic, consciousness-raising approach to learning TL grammar.
6. Authentic texts are particularly suited to the deployment of a more holistic mode of language processing, top-down processing.
7. Authentic texts (from the audio and audio-visual media in particular) stimulate 'whole brain processing' which can result in more durable learning. (pp. 41-42)

In addition to the listed benefits, cultural products represent the cultures of the target languages, capture current trends and changes in all aspects of the language, and challenge the novice learner (Mishan, 2005, p. 44). Cultural products may include songs, movies, advertisements, radio broadcasts, literature or other written products, and material from the Internet, and other sources.

This project focuses on the learning of culture, and the many benefits that arise from the use of cultural products in the foreign or second language classroom. The realm of culture teaching presents a challenge to foreign and second language teachers. The definition of culture itself has sparked controversy and debate. Moran (2001) created his own definition of culture as: "The evolving way of life of a group of persons, consisting of a shared set of practices associated with a shared set of products, based upon a shared set of perspectives on the world, and set within specific social contexts" (p. 24).

The problem with teaching culture is that it is often fragmented, presented out of context, or limited to only the most essential people, places, foods, fairs, and the like. And while these are important aspects of culture, they do not truly embody its richness. The textbook has traditionally served as the primary source of content, including cultural content. However, it does not suffice in its ability to present culture. Textbook analysis

reveals the need for supplemental materials to enhance the learning of culture. The incorporation of cultural products into the Spanish curriculum accomplishes this goal.

Teachers of the Spanish language have a difficult task, given the information available to them about Spanish speaking countries throughout the world. There is a need for the continued integration of culture in the Spanish classroom because language and culture co-exist. However, variations in teacher travel and knowledge of Spanish-speaking cultures makes instruction idiosyncratic. Thus, including cultural products remains a daunting task. Educators, who rely on the textbook to teach culture, find little to no mention of the Basque country of northern Spain and southern France. This region of Spain was suppressed during the Spanish dictatorship of Francisco Franco, which prohibited speaking and learning the regional languages of Spain, including Basque, Galician, and Catalan. Today, the resilience of the Basque people in reviving their language and preserving their traditional customs help define their strong spirit. Therefore, Spanish teachers need ancillary materials to teach about the cultures and regional cultures, not only of Spain, but other Spanish speaking countries as well. In turn, this approach provides students with an opportunity to learn real world content beyond what a textbook has to offer.

#### Statement of Purpose

To supplement the minimal culture in secondary foreign language textbooks and enhance cultural learning, this project is comprised of cultural products in Spanish related to Basque culture, as well as suggested activities teachers can use to create lessons on Basque culture. As a Spanish teacher using a textbook that includes little relevant

culture, I am often frustrated by time constraints as I attempt to find cultural products to teach culture. Frequently, I rely on the textbook and am then unhappy with the lack of, or fragmented cultural knowledge that my students acquire. The purpose of this project is to provide teachers with readily available materials and ideas they can use to supplement cultural information in the textbook. Therefore, students will not only acquire Basque cultural knowledge; they will also extend proficiency in Spanish as well. This project focuses primarily on Stage II, III, and IV language learners, defined by the California Department of Education (2010) in the *World Language Content Standards for California Public Schools* as those who “understand and produce sentences and strings of sentences” (Stage II), “understand and produce paragraphs and strings of paragraphs” (Stage III), and “understand and produce cohesive texts composed of multiple paragraphs” (Stage IV) (p. 2).

### Goals and Objectives

The goals and objectives for the project are both content and curriculum driven. The following goals and objectives guided the creation of this project:

#### Goals

The materials:

1. Foster the teaching of Basque culture in the secondary Spanish language classroom.
2. Enhance teacher preparation and promote incorporation of Basque culture into the Spanish language curriculum.
3. Define essential components of Basque culture.

### Curriculum Development Objectives

The materials:

1. Align with the *World Language Content Standards for California Public Schools* to meet the needs of Stage II through IV language learners.
2. Address the “5 C’s” of the *Standards for Foreign Language Learning*.
3. Target Moran’s (2001) “Five Dimensions of Culture”: products, practices, communities, perspectives, and persons (p. 25).
4. Encompass Mishan’s (2005) authenticity-centered approach to language learning, which includes: the broadcast media, newspapers, advertising, music and song, film, and information and communications technology (p. 95).

### Teacher Objectives

The materials:

1. Assist teachers in the creation of lesson plans aligned with the World Language Content Standards for California Public Schools, and the National Standards for Foreign Language Learning.
2. Encourage teachers of Spanish to further develop their own content knowledge of the Basque culture, and its role in Spanish culture.
3. Encourage teachers to augment cultural information in their textbooks to provide students with a more accurate representation of Basque culture.

### Scope of the Project

This project facilitates the integration of Basque culture by providing access to cultural products that teachers can use to create their own lessons or units of

instruction. Using Moran's "Five Dimensions of Culture" (i.e., products, practices, perspectives, communities, and persons), the aspects of culture are defined. Additionally, the structure of the project is based upon the *World Language Content Standards for California Public Schools*. Intended for use with Stage II, III, and IV Spanish learners, the products are appropriate for use in secondary school settings. This project is organized primarily around Mishan's categories of authentic texts, or cultural products (examples: broadcast media, newspaper). For each cultural product, a brief description highlights the piece, indicates where the material can be found, and describes its alignment with the *Standards for Foreign Language Learning*. In addition, a reading is suggested from the *Orhipean: El País de Euskara* textbook that reinforces the ideas derived from the product. Both teachers and students benefit from this additional reading. The suggested reading is followed by classroom activities that encourage the creation of lessons or units based around each cultural product. The alignment of each activity with the *World Language Content Standards for California Public Schools* is also included. Collectively, the cultural products accurately represent the Basque culture and serve as an ancillary to the Spanish language textbook.

### Significance of the Project

This project has significant benefits for the Spanish language classroom. As a secondary Spanish language teacher, I realize that Spanish textbooks exclude and fragment the representation of culture. An analysis of three secondary language textbooks found only one mention of the Basque Country, and no photographs. The textbook often does not include all Spanish-speaking countries. As a result, regions within individual

countries are often excluded. To teach about Spanish culture more accurately, instructors must present information about independent regions with diverse and varying histories and traditions. Given that instructors must cover so much information, they need help. This project provides easy access to cultural products Spanish teachers need to accomplish this task.

### Limitations

Aligned with the *World Language Content Standards for California Public Schools*, this project is specifically designed for California Spanish teachers. However, Spanish teachers throughout the United States and beyond, as well as university instructors, may find the materials useful in their classrooms as well. For example, they may be of particular interest to teachers with ethnic Basque populations in states like Nevada and Idaho. Appropriate for use in the secondary Spanish classroom, the products are intended for Stage II through Stage IV language learners, as defined by the California state standards. Selection was based on cultural content, given that cultural learning occurs at all stages of language learning regardless of the language difficulty of the material. The project emphasizes a variety of cultural products, and attempts to include as many of Mishan's categories as possible.

### Definition of Terms

The following key terms are used in this project: Basque culture, cultural products, "Five Dimensions of Culture," *Standards for Foreign Language Learning*, and *World Language Content Standards for California Public Schools*.

## Basque Culture

This project focuses on teaching culture, specifically Basque culture. The Basque Country refers to one of the seventeen autonomous regions of Spain (País Vasco), some of the region of Navarre, and a portion of southern France. The Basque Country is divided into four provinces in Spain called “Hegoalde” (Araba, Bizkaia, Gipuzkoa, and Nafarroa), and three provinces in France called “Iparralde” (Lapurdi, Nafarroa Beherea, and Zuberoa). Additionally, in this project, Basque culture refers to Basque communities outside of the Basque Country of northern Spain and southern France, including communities in Idaho and Nevada. Further discussion of the definition of culture appears below under “cultural products,” and “Five Dimensions of Culture.”

## Cultural Products

This project is a compilation of cultural products, or authentic texts, to teach Basque culture. Freda Mishan (2005) defines authentic texts as: literature (novels, poetry, plays, etc.), the broadcast media, newspapers, advertising, song and music, film, and information and communications technology (e-mail, Internet, etc.). According to Mishan, the use of authentic texts, “enhances language acquisition” and provides the most up-to-date, accurate, and challenging language experience for the language learner (p. 21). They have these characteristics because the products are intended for native speakers in the target culture. Throughout this project, the term “cultural products” refers to authentic texts that adhere to Mishan’s definition.

## “Five Dimensions of Culture”

To facilitate its teaching, Patrick Moran (2001) defines culture through the “Five Dimensions of Culture” as: products, practices, perspectives, communities, and

persons. This project focuses on teaching culture aligning with Moran's definition. He defines "products" as tangible items "adopted by the members of the culture" (p. 25). "Practices" relate to the method of self-expression practiced by individuals or groups, which may include verbal or non-verbal gestures, whereas "perspectives" encompass both "products" and "practices" and "represent the perceptions, beliefs, values, and attitudes that underlie the products and that guide persons and communities in the practices of the culture" (p. 25). According to Moran, "communities" include "specific social contexts, circumstances, and groups in which members carry out cultural practices" and "persons" refer to the people who comprise a specified community of persons (p. 25). These five elements of culture allow language learners to understand culture beyond the surface level.

### Standards for Foreign Language Learning

The American Council on the Teaching of Foreign Languages (ACTFL; 2009) developed the *Standards for Foreign Language Learning* based upon the belief that "language and communication are at the heart of human existence" (p. 1). The standards are intended to facilitate planning lessons that align with the goals to promote global-minded students who are "linguistically and culturally equipped to communicate successfully in a pluralistic American society and beyond" (p. 1). The standards are divided into five goal areas: communication, cultures, connections, comparisons, and communities. These are also known as the "5 C's." These standards guide curriculum design and assessment in the foreign language classroom. Further discussion of these standards appears in Chapter II.

World Language Content Standards for  
California Public Schools

In 2009, the California Department of Education created the *World Language Content Standards for California Public Schools* to serve as part of a framework to guide teachers and administrators in the development of world language curriculums. The standards are divided into four linguistic proficiency (Stages I-IV) levels for kindergarten through grade twelve learners. Additionally, the standards are divided into five categories: content, communication, cultures, structures, and settings. As explained in the description of the standards themselves, the five categories are intertwined, and often taught simultaneously. Each cultural product in this project is accompanied by suggested activities that align with these standards. The complete standards are located in Appendix B.

## CHAPTER II

### LITERATURE REVIEW

#### Defining Culture

The definition of culture is ever changing, and difficult to define. Some professionals question whether: a) there is a need to define the term, b) there is a definition that will ever be suitable to encompass this complex word, or c) there is a partial definition that would suffice. For example, in an introduction to her book, *Language, Culture, and Teaching: Critical Perspectives*, Nieto (2009) describes culture as “complex and intricate; it cannot be reduced to holidays, foods, or dances; although these are of course elements of culture” (p. 9). Another definition of culture by the National Center for Cultural Competence (2005) builds upon Nieto’s explanation of the word:

An integrated pattern of human behavior that includes thoughts, communications, languages, practices, beliefs, values, customs, courtesies, rituals, manners of interacting and roles, relationships and expected behaviors of a racial, ethnic, religious or social group; and the ability to transmit the above to succeeding generations. (p. 4)

While both definitions have similarities, their differences exemplify the struggle to arrive at a definition. However one defines culture, it remains an essential dimension of instruction, and is without a doubt, one of the most intriguing, and motivating factors in the foreign language classroom.

## Benefits of Integrating Culture into the Foreign Language Classroom

For a concept this important, the *Standards for Foreign Language Learning* include culture as one of their “5 C’s” for language learning. This marks a change from culture as an added fifth dimension to reading, writing, listening, and speaking, as was the case with earlier theories of language learning. The “5 C’s” are: communication, cultures, connections, comparisons, and communities. The “5 C’s” serve as a framework for lesson planning in conjunction with state standards (p. 3). This integrated practice of teaching culture by embedding it in the curriculum has also become prevalent in the state of California, as evidenced by adoption of the 2009 *World Language Content Standards for California Public Schools*. These standards emphasize the need for linguistic and culturally aware students in languages other than English in our multi-lingual, multi-cultural world.

### Communication

The first goal of the *Standards for Foreign Language Learning* is communication. The three communicative goals are as follows:

Standard 1.1: Students engage in conversations, provide and obtain information, express feelings and emotions, and exchange opinions.

Standard 1.2: Students understand and interpret written and spoken language on a variety of topics.

Standard 1.3: Students present information, concepts, and ideas to an audience of listeners or readers on a variety of topics. (ACTFL, 2009, p. 4)

Overall, these three communicative standards emphasize the need for a variety of topics to enhance communicative skills. Communication is a vital component of language learning because it is without doubt, a skill that students will continue to use beyond the classroom setting. A variety of topics is a motivating factor that has been

linked to furthering their cultural knowledge and language acquisition. ACTFL (2009) states that, “Content knowledge will often affect successful comprehension, for students understand more easily materials that reflect their interests or for which they have some background” (p. 5). Communication includes speaking and writing in multiple contexts such as: one-way comprehension, face-to-face direct communication, and formal presentations. It is through these methods of communication that students learn about and interact with cultural practices, products, and perspectives.

### Cultures

The next standard addressed by the national standards specifically addresses cultures and practices, products, and perspectives. The two standards are:

Standard 2.1: Students demonstrate an understanding of the relationship between the practices and perspectives of the culture studied.

Standard 2.2: Students demonstrate an understanding of the relationship between the products and perspectives of the culture studied. (ACTFL, 2009, p. 4)

To achieve the goal of learning about cultures, this standard emphasizes the need for students to study the practices, perspectives, and products of the target culture. This standard is integrated into Moran’s (2001) definition of culture as an iceberg, which he uses to illustrate the dimensions of culture. His definition cites communities, products, practices, and persons as the visible elements of culture, whereas perspectives lie below the surface of the iceberg as the tacit component of the concept (p. 28). Moran’s definition supports these two standards, as they beg the understanding of the correlation between practices and perspectives, and products and perspectives. Practices include: actions, attitudes, interactions, and words, and it is with this understanding that students would know “what to do when and where” in the target culture (p. 6). Visible artifacts

such as tools, documents, art, buildings, language, and literature, as well as intangible products such as folktales, oral stories, politics, and religion define products. These standard goals highlight the importance of knowing the underlying values, or perspectives, of practices and products. To effectively teach culture in the foreign language classroom, it is necessary for teachers to develop lessons that include practices, products, and perspectives in addition to Moran's communities and persons elements. For this reason, culture is included as one of the five national standards.

### Connections

Making connections to other disciplines to further language and culture acquisition is the core of the third standard for foreign language learning. The connection standards are as follows:

Standard 3.1: Students reinforce and further their knowledge of other disciplines through the foreign language.

Standard 3.2: Students acquire information and recognize the distinctive viewpoints that are only available through the foreign language and its cultures. (ACTFL, 2009, p. 4)

The goal of these standards is to encourage students to tap into prior knowledge by making connections with other disciplines to encourage the learning of language as an interdisciplinary, as opposed to an isolated experience. Through analysis of cultural products and practices, connections can be made with history, art, English, and geography, in addition to other subjects. These two standards encourage incorporating other disciplines in order to further and deepen the linguistic and cultural knowledge that students acquire. Specifically, Standard 3.2 addresses the native perspectives that students can acquire from the material used to teach the content. For example, at lower levels of language learning, students can extract the gist of, and main idea of cultural

products. As students progress along the language learning continuum and with experience, they can learn more about the viewpoints and perspectives embedded in the products. Furthermore, interdisciplinary learning fosters not only the learning of language and culture, but other subjects as well. This exposure to other content areas enhances connections in language learning.

### Comparisons

In order to “develop insight into the nature of language and culture,” the national standards require students to make comparisons between their own language and culture and the language and culture they are studying (p. 4). The two standards are as follows:

Standard 4.1: Students demonstrate understanding of the nature of language through comparisons of the language studied and their own.

Standard 4.2: Students demonstrate understanding of the concept of culture through comparisons of the concept of culture through comparisons of the cultures studied and their own. (ACTFL, 2009, p. 4)

Although cross-cultural comparisons often occur as an innate act of human nature, this is not always the case. These standards require that students specifically compare their native language and culture with the target language and culture to arrive at a better understanding of both. Additionally, through this comparison, they will arrive at an increased knowledge of the concept of language and culture as a whole. It is through learning about products and practices that perspectives are uncovered. Cross-cultural comparisons allow learners to see a different side of the target culture than what lies on the surface of culture learning. Students can delve further into the invisible components of culture, especially at the lower levels of language instruction. At the lower levels, students may find motivation in the similarities, and these may propel them to learn more.

As students advance in their language learning, they are able to make deeper comparisons between languages and cultures, and this fosters more advanced language and culture learning.

### Communities

The final goal area for foreign language learning addresses communities, and promotes student participation in multicultural and multilingual communities throughout the world. The two standards address both the school setting and the world beyond, and are described as follows:

Standard 5.1: Students use the language both within and beyond the school setting.  
Standard 5.2: Students show evidence of becoming life-long learners by using the language for personal language and enrichment. (ACTFL, 2009, p. 4)

These two standards seek to encourage student interaction with the language inside and outside of the classroom. Through the inclusion of cultural products, teachers can provide examples of how to use the language outside of the classroom. By using online newspaper articles, movies, or other cultural products to teach cultural or linguistic concepts, students are exposed to resources they can continue to access on their own, meeting the goals of this standard.

The five *Standards for Foreign Language Learning* serve as a framework for teaching language and culture in the foreign language classroom. They facilitate connections to products, practices, and perspectives and are an imperative component of classroom planning and instruction.

### Culture and Foreign Language Textbooks

Although the national and state standards are based upon the products, practices, and perspectives of the target culture, to what extent do textbooks align with these goals? The symbiotic relationship between language and culture begs the question of their presence in this basic instructional resource. Joiner (1974) asserts that “perhaps the single most influential ‘culture bearer’ in the language classroom is the textbook” (p. 242). With this in mind, Freda Mishan (2005) provides a pedagogical rationale for using cultural products to supplement standard textbooks in what she terms the “3 C’s”: culture, currency, and challenge. She asserts that if the products used to teach language and culture are true to both, they must be “products of and for that culture, i.e. authentic texts” (p. 46) Her definition of authentic texts, or cultural products, include literature, the broadcast media, newspapers, advertising, song and music, film, and information and communications technologies (ICT). Each of these products is made for the target *culture*, provides a *current* perspective, and can be used at all language proficiency levels, which is a *challenge*.

In reference to the first “C,” *culture*, Mishan (2005) says that standard textbooks are produced for an intended audience and style of learner, thus limiting the audience that benefits from their use (p. 45). She found that many language textbooks include examples of cross-cultural quizzes or differences, which present only basic and superficial cultural content (p. 52). This leads to the question as to whether or not this style of text accurately fosters the cultural awareness and tolerance that educators expect their students to learn. On the other hand, cultural products allow students to identify with

the target culture, and use their native culture as a reference point to view the products, practices, and perspectives of the target culture.

Because of their *currency*, Mishan (2005) supports use of cultural products in motivating learners (p. 55). According to Ellis (1997), motivation involves curiosity that can peak and “flow as a result of such factors as learners’ particular interests and the extent to which they feel personally involved in learning activities” (p. 76). The standard textbook has no relationship with the learners as individuals, as opposed to teacher/student relationships. The use of cultural products allows educators to make content choices based upon their students’ specific needs. Teachers can cover controversial and up-to-date topics that may not be included because of the standard textbook’s intended audience and date of publication. Using cultural products, teachers can devise a cutting edge, appropriate, and engaging curriculum to meet the needs of their students, as opposed to traditional information that does not entirely stimulate students’ curiosity.

In addition to *culture* and *currency*, Mishan (2005) cites *challenge* as one of the benefits of using cultural products to teach language and culture. Cultural products require that the learner take risks, “thereby boosting these affective factors essential to learning, confidence, self-esteem and motivation” (p. 61). She suggests that both products and tasks should present a challenge to the learner. Yet, she found that challenging products and tasks are typically exempt from textbooks, because they are primarily focused on the proficiency level of the students instead of their interests and needs (pp. 60-62). She argues that this is detrimental to the acquisition of knowledge. Overall, Mishan argues that cultural products are necessary because their use enhances students’

cultural experience and access to content. Her pedagogical rationale asserts that the inclusion of authentic texts supports student learning, and benefits the language learner.

### Portrayal of Culture in Foreign Language Textbooks

The portrayal of culture in the foreign language textbook is important because the textbook is the main instructional resource available to students. Therefore, the textbook can either prove to be useful or detrimental in the teaching of culture to students. It can reinforce negative stereotypes or present cultural information related to products, practices, perspectives, communities, and persons. Research by Arizpe and Aguirre (1987), Musumeci and Aski (2010), and Ramirez and Hall (1990) reveal few strengths and many weaknesses in the portrayal of culture in foreign language textbooks.

Evaluations of foreign language textbooks by Ramirez and Hall (1990) reveal the inclusion of a variety of Spanish speaking countries. Research by Musumeci and Aski (2010) has found a consistent approach to explicitly presenting culture in the beginning Italian textbooks. Both studies reveal positive aspects relating to the portrayal of culture in the foreign language textbook. Ramirez and Hall (1990) analyzed culture in secondary level Spanish textbooks from a sociocultural, sociolinguistic, and curricular design perspective. They evaluated five textbooks used in Spanish language classrooms in New York State and found that all twenty Spanish-speaking countries plus the Spanish speaking population in the United States were represented in each textbook. This is a strong point because there is accurate geographic representation of Spanish speaking communities throughout the world, although the study does not mention regional-cultures within each nation. Additionally, although all Spanish-speaking countries were

mentioned in each textbook, the majority of countries except Spain (17% of references) and Mexico (20% of references) were underrepresented. In this study, countries such as Paraguay, Honduras, Nicaragua, and El Salvador, each accounted for only 1% of total references (p. 50).

In Musumeci and Aski's (2010) research on the inclusion of culture in Italian textbooks, the focus was on two categories: explicit and implicit cultural presentation. Explicit language instruction is when the overarching goal is culture learning, as opposed to culture integration through grammatical exercises in implicit language instruction (p. 26). In the study, they found consistency in the beginning level Italian textbooks with respect to the format of the presentation of cultural content. Nearly all of the textbooks presented culture explicitly through textboxes, readings, essays, film clips, and mini-presentations. If the instructor is aware of how the textbook approaches culture, this consistency can help facilitate the planning of lessons and teaching of culture.

Although the consistent explicit presentation of culture is a strong point, explicit presentation can also be perceived as a weakness. Mishan's argument for the use of cultural products to teach culture suggests that explicit presentation of cultural content devoted to teaching a specific concept does not provide a *current* and *challenging* presentation of culture. Coupled with research by Arizpe and Aguirre (1987) and Ramirez and Hall (1990), this reveals more weaknesses than strengths in the portrayal of culture in foreign language textbooks. Misrepresentations of culture, and generic presentations and representations of cultural topics were found in the research by Arizpe and Aguirre (1987) and Ramirez and Hall (1990).

Arizpe and Aguirre (1987) narrowed their analysis to first year college level Spanish textbooks, focusing specifically on the presence of Mexican, Puerto Rican and Cuban ethnic groups. Their study analyzed eighteen textbooks published over a ten-year period, using texts that claimed to be culturally oriented. From skimming the table of contents of each textbook, four categories emerged which the researchers used to conduct their study. The four categories were: factual inaccuracies, stereotypes, oversimplifications, and omissions. Therefore, the study identified the cultural content that the textbooks were lacking, as compared to Ramirez and Hall's study of what was actually included in textbooks. Arizpe and Aguirre (1987) stated, "We are not interested in dictating the cultural content authors may want to use" (p. 133). They were most interested in the accurate representation of culture in textbooks, and found inaccurate statements (e.g., dates of the Cuban revolution and Fidel Castro's ascent to power). Moreover, inaccurate historical assumptions and perspectives, along with partially correct ideas, affected the validity of the textbooks (e.g., where Cubans, Puerto Ricans, and Mexican Americans reside in the United States).

Stereotypes abound in textbooks. Arizpe and Aguirre (1987) found the notion of social classes changed, to be a recurring stereotype in regard to middle to upper class Cuban political refugees, whereas the flipside of lower class poverty among the Cuban population is never mentioned. Ramirez and Hall (1990) found that only two of the five books referred to anything other than middle and upper classes. They also discovered that the majority of photographs in these textbooks depicted people from higher socioeconomic classes. As a result, the photographs were not representative of the Spanish-speaking world. Both studies also found an oversimplification of culture and

cultural facts. According to Ramirez and Hall (1990), “Generally, across all five spheres and within four of the five books, the information given is culture-general rather than culture-specific” (p. 51). They cite specific references that oversimplify the realities of the Spanish-speaking world.

Exclusion of cultural information is the final issue addressed in both studies. Arizpe and Aguirre (1987) identify a variety of omissions, including the exclusion of other Cuban concentrations in Florida besides la pequeña Habana, the United States’ takeover of Puerto Rico and New Mexico, and the Cuban role in helping solve economic issues in the United States (p. 133). Ramirez and Hall (1990) noted that meaningful representations of Spanish speaking populations in the United States, and mention of everyday occurrences, were absent from all of the textbooks in their analysis. By analyzing a broader range of themes including: social, personal, religion, political systems, and environmental, they found that omissions were much more obvious than in Arizpe and Aguirre’s (1987) research (p. 51).

In addition to the studies by Ramirez and Hall and Arizpe and Aguirre, Marie-Christine Weidman Koop (1991) identified several weaknesses in her survey on students’ perspective of French culture in American colleges. Although students, not professionals, completed the survey, they too, cited oversimplification, subjectivity, and presentation of topics in a superficial way (p. 578). This indicates that students, as well as teachers, notice weaknesses in the portrayal of culture in the foreign language textbook.

### Challenges in Including Culture in the Textbook

The textbook analyses revealed many weaknesses. This suggests that there are many challenges related to the inclusion of culture in the foreign language textbook. One of the issues facing teachers who rely on the textbook to teach culture is that the textbooks are geared toward a certain target audience. According to Ramirez and Hall (1990), American textbooks are created primarily for the middle-class, English-speaking student (p. 64). This supports Moore's (1996) assertion that home culture plays a significant role in the acquisition of other cultures. Joiner (1974) states that students enter the classroom with preconceived ideas and a pre-existing attitude toward the target culture(s) (p. 242). Generally speaking, this attitude has most likely developed through the eyes of their native culture. According to Mishan (2005), the demands of the native and target cultures, and the relationship between them, leaves authors with a nearly impossible task. The task is difficult, given the variety of native and target cultures even within one nation (p. 51). This is especially evident in the Spanish-speaking world, as there are over twenty countries, in addition to prevalent sub-cultures within specific countries. Mishan (2005) says, "If the native learning culture is ignored and unsuitable teaching models enforced, this can be confusing, traumatic and unproductive to learning" (p. 53). Mishan's observation presents a challenge to teachers who must supplement or correct the inaccurate or missing information in textbooks to incorporate the native culture of the students, as well as the target culture, in order to provide a maximal learning experience.

## Criteria for the Selection of Culture for the Textbook

Selecting the cultural content to include in textbooks is a challenge. Arizpe and Aguirre (1987) suggest that textbook authors should avoid generalizations all together, and focus on facts, figures and interpretations, especially in first year textbooks. They say that this may be an issue if cultural content is presented in the target language, as there may be inaccuracies due to limitations in the students' language proficiency (p. 134). This position contradicts the view of other researchers, in that it affects the integration of culture and language. Joiner (1974) provided an evaluation form to examine the cultural content of foreign language textbooks. She claimed that use of the form forces the evaluator to go beyond an evaluation of linguistic forms, and to promote cultural understanding through the use of materials outside the textbook (p. 243). The checklist includes five sections: illustrations, texts containing material of a cultural nature, general questions relating to culture, and supplementary material available from the publisher. Although her checklist is comprehensive, Joiner does little to describe the evaluation of the checklist or to explain what the results indicate.

## Conclusion

This review of the literature reveals a sporadic, rather than systematic, presentation of culture in foreign language textbooks. All of the textbook analyses demonstrate that language textbooks contain an assortment of cultural information. However, not all of the material is culturally valid or reliable, due to the plethora of cultural information to be included and the intended audience of the textbook.

Many studies have addressed the need to teach culture in the foreign language classroom, but findings regarding the evaluation of culture in textbooks are limited. Arizpe and Aguirre (1987) assert that they would like to see more diversity and an expansion of culture, without the repetition of topics generally found. Ramirez and Hall (1990) point to the purpose for the inclusion of culture, observing that many textbooks include activities geared toward students as outsiders of the culture, rather than functioning members of the target culture (p. 64). Although this may minimize the importance of culture to some extent, it raises questions about the goals of teaching culture in the foreign language classroom. Do textbook authors feel that culture should be a component of textbooks? Do the authors have cultural goals in mind when choosing what to include and exclude from a textbook? Is it up to the teacher to determine culture-teaching goals and provide ancillary materials? In the “Guidelines for Teaching Culture” section of *Teaching Culture, Perspectives in Practice*, Moran (2001) states, “The teacher needs to identify culture learning outcomes” (p. 137). In sum, the research reveals that more studies need to be conducted regarding cultural content in language textbooks and the use of cultural products to supplement missing content. Such research can assist teachers in empowering students through cultural awareness.

## CHAPTER III

### METHODOLOGY

This chapter introduces the development process, and explains the selection of content, presentation, and evaluation of the project. The development process supports the inclusion of cultural products. The selection of content rationalizes the inclusion of the cultural products, standards, and ancillary materials. The explanation of the presentation details the layout, and the project evaluation defines the purpose, design, and conduct of the final evaluation survey.

#### Development Process

The creation of this project required decisions as to how students should learn about Basque culture in the Spanish classroom. According to Mishan (2005), “Use of authentic texts in language learning may all be reduced to one quintessential point: that their use enhances language acquisition” (p. 21). This complements findings from the review of literature that support the need for readily available resources to facilitate the teaching of Basque culture. Mishan (2005) delineates a rationale, based on her pedagogical research, for the inclusion of authentic texts in the language classroom by placing cultural products in categories she refers to as the “3 C’s”: culture, currency, and challenge. These categories served as the basis for the selection of products for this project. All of the products fall into one or more of the following: literature, the broadcast

media, newspapers, advertising, song and music, film, and ICT. Although the selections do not encompass all of Mishan's seven categories because many products were not easy to obtain, they were indeed the foundation for the research.

### Content of the Project

This section explains the rationale for selection of cultural products, standards, and ancillary materials.

#### Basis for Selection of Cultural Products

Using Mishan's seven categories of authentic materials as a foundation, the products were chosen using multiple criteria. The materials were evaluated based upon a) their appropriateness for use in a secondary school setting, b) ease of obtaining the product, and c) comprehensibility. Criteria were limited due to difficulties finding materials suitable for presenting Basque culture in Spanish language classrooms.

The first criteria addressed the appropriateness of content in a high school setting. According to the California Education code 51937, 51938, parents have the right to remove their children from topics that include sexual health and HIV/AIDS education, as well as any surveys, tests, research, and evaluations of their discretion (p. 2). The content for this project adheres to these guidelines as a foundation. Personal discretion was exercised in regards to language, violence, and sexual behaviors. For example, the film *La pelota vasca. La piel contra la piedra*, includes political violence. This is stated in a summary that precedes suggested classroom activities. It allows teachers to review the material and determine its appropriateness. In general, the majority of content

included in the project did not include language, violence, or sexual behaviors, meaning that appropriateness was not a factor in determining their inclusion in the project.

Once the material was deemed suitable for the high school setting, ease of obtaining the product was considered. Keeping in mind that one of the project goals is to provide teachers with easy access to the materials, this was an important criteria. Of the fifteen selections, thirteen are accessible on the Internet. The remaining two can be ordered on the Internet, either on Amazon.com (the movie *Tasio*) or through an independent publisher (the book *El Chico de Guernica*). The Internet often holds the most current information, and for this reason, proved to be the most effective source of cultural products.

In addition to appropriateness and the ease of obtaining the product, the students' proficiency level was strongly considered. For each cultural product, tasks were created for Stage II, III, and IV language learners, as described in the *World Language Content Standards for California Public Schools*. The Stage II learner has moved beyond the "Formulaic" stage (Stage I), and into the "Created" stage; the Stage III learner is in the "Planned" stage, while the Stage IV learner is in the "Extended" stage. Adopted by the state of California in 2009, the stages provide more detailed standards than those outlined in the *Standards for Foreign Language Learning*. Suggested classroom activities for each stage of learner proficiency did not require altering the material, as cultural products best transmit cultural information without adjusting them to the language level of the student. Therefore, the materials chosen were comprehensible at some level by Stage II, III, and IV learners.

The goal of teaching Basque culture through cultural products in Spanish also requires the inclusion of a variety of materials that support Moran's definition of products, practices, perspectives, communities, and persons. To provide accurate representations of Basque culture in multiple contexts, this definition requires cultural products outside the European Basque Country, including information about Basque communities in the United States. Materials were selected to provide a glimpse of Basque history as well as current cultural content.

### Selection of Standards

Two different sets of standards, the *World Language Content Standards for California Public Schools*, and the *Standards for Foreign Language Learning*, were used as guidelines for the selection of cultural products and in the creation of the suggested classroom activities. The national standards provide a general guide for teachers nationwide, whereas the state standards offer more detailed guidelines for the development of curriculum and instructional lessons.

The "5 C's" of the national standards: communication, cultures, connections, comparisons, and communities, are goals for students to strive toward when studying a foreign language. The "5 C's" are presented as a group of five intertwined circles, symbolizing that they are inseparable elements of foreign language learning. For example, for students to effectively *communicate* in a foreign language, they must make *comparisons* with their own language and culture to fully understand the context in which it is presented. Likewise, knowledge of other *cultures* cannot be separated from *communication*, as it is impossible to learn one without the other. To gain knowledge of other *cultures*, students must make *connections* with history, art, and other languages and

disciplines. Finally, to *communicate* in a language other than English, students will use the language in *communities* beyond the walls of their classroom. The “5 C’s” of the Standards for Foreign Language Learning explain five different components of language learning that are imperative to student growth. In conjunction with the suggested classroom activities, the products selected for this project meet the goals of the “5 C’s” of foreign language learning. The “5 C’s” are:

❑ **Communication.** Communicate in Languages Other than English

- Standard 1.1: Students engage in conversations, provide and obtain information, express feelings and emotions, and exchange opinions.
- Standard 1.2: Students understand and interpret written and spoken language on a variety of topics.
- Standard 1.3: Students present information, concepts, and ideas to an audience of listeners or readers on a variety of topics.

❑ **Cultures.** Gain Knowledge and Understanding of Other Cultures

- Standard 2.1: Students demonstrate an understanding of the relationship between the practices and perspectives of the culture studied.
- Standard 2.2: Students demonstrate an understanding of the relationship between the products and perspectives of the culture studied.

❑ **Connections.** Connect with Other Disciplines and Acquire Information

- Standard 3.1: Students reinforce and further their knowledge of other disciplines through the foreign language.
- Standard 3.2: Students acquire information and recognize the distinctive viewpoints that are only available through the foreign language and its cultures.

❑ **Comparisons.** Develop Insight into the Nature of Language and Culture

- Standard 4.1: Students demonstrate understanding of the nature of language through comparisons of the language studied and their own.
- Standard 4.2: Students demonstrate understanding of the concept of culture through comparisons of the culture studied and their own.

❑ **Communities.** Participate in Multilingual Communities at Home and Around the World

- Standard 5.1: Students use the language both within and beyond the school setting.
- Standard 5.2: Students show evidence of becoming life-long learners by using the language for personal enjoyment and enrichment. (ACTFL, 2009, p. 4)

Whereas the *Standards for Foreign Language Learning* are an outline of goals, ACTFL emphasizes that, “They must be used in conjunction with state and local standards and curriculum frameworks to determine the best approaches and reasonable expectations for the students in individual districts and schools” (p. 2). This validates use of the *World Language Content Standards for California Public Schools* and reinforces the importance of these standards. For this reason, the classroom activities in the project align with the three chosen stages of the state standards; Stage II, Stage III, and Stage IV.

Selection of Ancillary Materials

Selection(s) from the textbook *Orhipean: El País de Euskara*, were used to reinforce the cultural content highlighted in each product. These selections serve as an additional reference. The suggested reading(s) is included on the same page as the presentation of the product. This textbook was selected because it includes both print and

pictures in one hundred and seventeen pages, is easy to navigate, and is available in both Spanish and English (in addition to French). The text touches on many aspects of Basque culture, including, but not limited to: pre-history, history, Basque government, immigration, the language, the home, villages, life and death rituals, mythology, careers, celebrations, and literature. All of the themes in the cultural products were explained in further detail, or at least mentioned in this ancillary textbook.

A short introduction to the Basque language is also included in the project. This provides the teacher and students additional background for the cultural content they learn in the unit. Jiang (2000) describes the inseparability of language and culture: “Some social scientists consider that without language, culture would not be possible. Language simultaneously reflects culture, and is influenced and shaped by it” (p. 328). With this in mind, there is very little exposure to the Basque language through the materials because the target language is Spanish. Therefore, this additional material introduces the language, and facilitates the learning of culture. The vocabulary, defined in Basque, Spanish, and English, includes basic Basque conversational vocabulary, numbers, days of the week, months, and colors. Suggested practice activities are provided for each set of vocabulary. The activities allow students to hear, speak, write, and then use the vocabulary in interactive online games. Following the introductory vocabulary is a list of online and print resources for beginning Basque learners to independently study Basque language. The majority of the resources are easily obtained in English, providing an opportunity for learners to extend their knowledge not only of Basque culture, but the language as well.

## Project Presentation

The design of the project is intended to provide teachers easy access to cultural products, suggested activities, and the alignment of these activities with state and national standards. In Appendix A, a matrix precedes the cultural products that comprise the bulk of the project. The matrix identifies each cultural product, where it can be found, Mishan's type of product, and its alignment with Moran's definition of culture. The national and state standards for each proficiency level are also outlined in the matrix. After the matrix, each product is presented in a box format, with eight distinct sections. The first section in the box identifies the type of product as defined by Mishan, while the second section identifies how the product aligns with Moran's definition of culture. The third section includes the title of the cultural product and the author, if appropriate. The fourth section lists the topics and a brief summary of the product. It is through these two sections that the teacher will determine whether the product is appropriate for the intended instructional goals of a given lesson or unit. The fifth section provides the location of the product, which is the Internet address of the product itself, an address of where to purchase the product, or an identification number. The first five sections of the box format provide easy accessibility to the product physically, and to the content within the product.

The final three sections present the *Standards for Foreign Language Learning* targeted, an additional reading, and suggested classroom activities. The sixth section summarizes the targeted *Standards for Foreign Language Learning* for each product. In section seven, a page number and related reading from the textbook *Orhipean: el País de Euskara*, is provided for topics found within the material. Finally, the eighth section

suggests classroom activities aligned with the *World Language Standards for California Public Schools* that teachers can use to implement the product into their lesson. For each product, activities are suggested for Stage II, III, and IV learners. The instructions are phrased so teachers can read the explanation to the students. The specific *World Language Standards for California Public Schools* targeted in the activity follow each task. The category, the specific number of the standard, and/or the letter of the sub-category (a-o) of the standard are identified.

An introduction to Basque vocabulary in Appendix B follows the presentation of cultural products in Appendix A. Although this is additional information, it is highly recommended that students be exposed to the language of the culture they are studying in conjunction with the target language. In Appendix C, the *World Language Standards for California Public Schools* provide more detailed descriptions of the standards. The project evaluation survey is located in Appendix D. As a whole, the content in the Appendices is presented in a user-friendly manner.

### Project Evaluation

I need to first implement the project into my own classroom to determine its effectiveness. After assessing the comprehensibility and usefulness of the cultural products, suggested activities, and ancillary readings, I will be ready to get feedback from my peers. A questionnaire/survey in Appendix D serves as the most logical and effective method of evaluation to determine if goals for this project were met. The purpose, design, and process for conducting the survey are explained in this section.

### Purpose of the Survey

This project needs to be implemented in the classroom to determine its effectiveness. For this reason, the project lends itself to a survey evaluation. According to Brown (2001), a language survey is one that gathers “data on the characteristics and views of informants about the nature of language or language learning through the use of oral interviews or written questionnaires” (p. 2). With this in mind, the written questionnaire elicits factual and behavioral information as well as attitudes and opinions toward culture and the teaching of culture. The results will be helpful in determining the usefulness of this project, and to modify the project as necessary.

### Design of the Survey

The survey is divided into two parts. First, the purpose of the survey and instructions for completing the survey are in Part I. Part I is comprised of factual information about the characteristics of the teacher and his or her classroom practices. Part I provides background information about the instructor and instructional practices. This information will be useful in determining whether the responses in Part II are influenced by attitudinal factors or experience. The first seven questions are designed to assess the presence of Basque culture in the textbook used by the teacher. The project is based on research that reveals a need for ancillary materials, such as those provided in this project, to more effectively teach Basque culture in the Spanish classroom. Therefore, it is important to know what information already exists in the textbook. Three open-ended, fill-in questions about the textbook are followed by four closed-ended questions that allow one answer only. After each of these questions, there is space for additional comments. The final three close-ended questions relate to teacher practices and

attitudes toward Basque culture and the teaching of culture in general. The instructions promise anonymity and encourage teachers to answer questions to the extent they feel comfortable.

The instructions in Part II require only one answer per statement. Responses on the twelve Likert Scale statements that are directly related to the design and authentic materials in the project, range from “strongly agree” to “strongly disagree.” The statements seek opinions about the products themselves, the usefulness of the *World Language Standards for California Public Schools* and the *Standards for Foreign Language Learning*, the appropriateness and effectiveness of suggested activities and resources, and the project’s influence on teachers’ practices. The survey concludes with a statement of appreciation and an additional space for comments and suggestions.

#### Conduct of the Survey

The first step in creating the survey was to determine the intended audience. Because the project includes standards aligned with state standards, the respondents for this survey are California high school Spanish teachers. However, before dispersing the product and conducting the survey, a pilot survey will be conducted. According to McKay (2006), “The value of a survey is increased by piloting the instrument, that is, giving the survey to a group of teachers or learners who are similar to the group that will be surveyed” (p. 41). Therefore, the project and pilot survey will be made available to approximately fifty teachers willing to participate throughout the state of California. Both will be collected after a semester (approximately four months) to ensure sufficient time to implement materials in the classroom. Analysis of the results will be used to make adjustments as necessary to the project and/or survey.

After choosing the respondents, the next step was to determine the types of questions appropriate for a survey of this nature. Both open-ended (fill in) and close-ended (alternative-answer) questions are included in the survey. The fill-in questions that relate to the teacher's textbook require a short and concise answer. Part I concludes with questions that asks teachers to evaluate their textbooks. Although they are not difficult, these questions require more time than the others. The statements in Part II allow results that require little effort and time to answer in addition to being quantifiable and easily analyzed. The survey is located in Appendix D.

## CHAPTER IV

### CONCLUSION

This project is comprised of cultural products that present important components of Basque culture relevant to the secondary Spanish class. The products augment cultural content in Spanish textbooks and provide a native view of cultural phenomena. Students learn culture through context, which also results in an increase in language. Moran (2001) hypothesizes that, “Anyone immersed in the culture sees and hears the language all around. In this context, language and culture are clearly fused; one reflects the other” (p. 35). The collection of cultural products reflects the most important aspects of Basque culture, and the suggested activities provide teachers with ready-to-use ideas to plan lessons. The suggested activities are aligned with the *World Language Standards for California Public Schools* and the *Standards for Foreign Language Learning* to facilitate planning, and reduce the amount of time required.

Substantial research and analysis was involved in choosing appropriate products that align with the standards to ensure a wide array of cultural content applicable to both state and national standards. Suggested activities offer tasks to meet the needs of students at three language proficiency levels. The variety of tasks also meets the needs of diverse learning styles. The activities enable students to interact with the products in the target language while acquiring cultural knowledge. It was challenging at times to find materials suitable for the intended audience even after investigations in the Basque

Country and California. Once gathered, the cultural products provide a thorough compilation of resources representing Basque culture. It is my hope that this project inspires Spanish teachers in California and beyond to consider the teaching of culture, especially Basque and other Spanish regional cultures, through cultural products.

#### Future Recommendations

It is my desire that this project serves as the basis for future projects, especially the compilation of products representing the cultures of other Spanish-speaking countries, and support the teaching of culture in the language classroom. In addition to learning about language and culture, I have discovered a personal passion for learning about Basque culture. Therefore, I am hopeful that this project will inspire teachers and students to continue to learn through the target language or another language. Having taught a unit based on Basque culture, I have seen the eager eyes of students who are intrigued, and want to learn more. This project offers them a wonderful opportunity to reach for this goal.

After implementing the project in my own curriculum, piloting the project and survey, analyzing the results, and making any necessary changes, the next step is to continue the dissemination of the project. I would like to create ready-to-use lessons that follow the Effective Instructional Sequence (EIS) to accompany the cultural products. The EIS sets the stage, provides comprehensible input, opportunities for guided practice, application and extension, and assessment and evaluation of the content. The ready-to-use lessons further alleviate the time spent planning lessons. I would then like to present

this project, including the ready-to-use lesson plans, to other language teachers to promote culture teaching through cultural products, and the teaching of Basque culture.

As an educator, I feel that it is my responsibility to continue my professional development in foreign language education. I will continue the research conducted in this project and expand my work to encompass other Spanish regional cultures and topics that further promote culture teaching in language classrooms. By extending my personal and professional knowledge, I strive to positively impact student learning for years to come.

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## APPENDIX A

## PRESENTATION OF CULTURAL PRODUCTS

**Mishan:** Information and Communications Technologies (Blog)

**Moran:** Communities, Persons

**Authentic Material:** “AMERIKANUAK: Historias de la inmigración vasca  
Betik Posik: Lucy Garatea”  
Author: Koldo San Sebastian

**Topics:** Basque History in the United States, Basque Immigration, Employment, Family Life

“AMERIKANUAK: Historias de la inmigración vasca,” written by author and journalist Koldo San Sebastian, provides the reader with a compilation of blogs detailing Basque immigration in the United States. The blog features detailed accounts and biographies of Basque individuals who established themselves in the United States. The focus lies mostly on the western states, including but not limited to: Idaho, Washington, Nevada and California. The accounts highlight both the struggles and successes of Basques who established careers and families in the United States.

The story of Lucy Garatea, who immigrated from Bizkaia, through Ellis Island to Boise, Idaho at the age of fifteen, serves as the primary focus for classroom activities.

<http://amerikanuak.blogspot.com/search?q=Lucy+Garatea>

### **Targeted National Standards for Foreign Language Learning:**

Communication 1.2 (understand written language), 1.3 (present information, concepts, ideas)

Cultures 2.1 (understand practices, perspectives)

Connections 3.1 (reinforce, further knowledge of history, geography), 3.2 (acquire information about employment, family life)

Comparisons 4.2 (comparisons of home culture to target culture)

Communities 5.1 (use language within school setting)

**Suggested Reading:**

*Orhipean: el País de Euskara*

Page(s): 98-100 “La emigración”

**Suggested Classroom Activities Aligned with World Language Content Standards for California Public Schools:****Stage II**

1. Read the material and generate a list of topics mentioned in the blog (Examples: Immigration, Employment). (Content 2.0, 2.1k, Communication 2.2, 2.5)
2. Read Lucy Garatea’s Declaration of Intention, and look at the two pictures of her as a young woman, and as an adult. Write a biographical paragraph about her to answer who, what, when, why and where. (Content 2.1b, 2.1j, Communication 2.1)
3. Watch the video of immigrants arriving at Ellis Island:  
<http://www.history.com/videos/immigrants-landing-at-ellis-island#immigrants-landing-at-ellis-island>

Combine Lucy’s history with images from the video to write a letter from her point of view home to her family in the Basque Country. Use past tense verbs (preterite and imperfect) to describe the experience of arriving, and staying at Ellis Island. (Content 2.0, Communication 2.0, 2.2, 2.5, 2.6, Structures 2.1)

**Stage III**

1. Identify and describe key transition points in Lucy’s life (immigration, work, marriage, children, etc). (Content 3.1e, Communication 3.4, 3.5)
2. Take notes on Lucy’s life as a young Basque immigrant in the United States. Focus on her social life, employment, and family situation. Use only the notes to summarize her experience in an informal presentation. (Content 3.0, 3.1, 3.1b, 3.1e, Communication 3.2, 3.3, 3.4, 3.5, Settings 3.0)
3. Discuss Lucy’s employment as a maid at her uncle’s hotel in Boise. Use this tradition rooted in the Basque country as a springboard to discuss traditional Basque immigrant employment in the United States (example: shepherders). (Content 3.0, 3.1a, 3.1e)

**Stage IV**

1. Further investigate Basque immigration through Ellis Island. Choose someone from another region of Spain or someone you know, and compare their experience with Lucy’s

in a formal essay. (Content 4.0, 4.1d, Communication 4.0, 4.2, 4.4, 4.5, Cultures, 4.2, Settings 4.0)

2. Compare and contrast your experience as a teenager raised in the United States to Lucy's experience. Focus on societal expectations for a person of that age. Present the similarities and differences to the class. (Content 4.0, 4.1a, Communication 4.2, 4.3, 4.4, 4.5, Cultures 4.2, Structures 4.1, Settings 4.0)

3. Discuss the impact of Basque immigration on the United States, using Lucy as an example. Support your opinion with details from the material. (Content 4.0, Communication 4.2, 4.4, 4.5)

**Mishan:** Information and Communications Technologies (Website)

**Moran:** Products, Practices, Persons

**Authentic Material: “Arzak”**

**Topics:** Gastronomy, History

The website, “Arzak,” is dedicated to presenting the culinary traditions of the world-renowned restaurant, Arzak, located in the Basque region of Guipuzcoa. The website includes a history of the restaurant and its founders, who have played a crucial role in the development of Basque gastronomy throughout history. Furthermore, the site provides sample recipes, a virtual tour of the restaurant, and instructions for making reservations at the Michelin Star restaurant. Additionally, links to other literary materials on Basque gastronomy and Arzak are included for the food enthusiast looking to expand his or her knowledge.

<http://www.arzak.info/index.html>

**Targeted National Standards for Foreign Language Learning:**

Communication 1.1 (provide, obtain information, express feelings, exchange opinions), 1.2 (understand, interpret written language), 1.3 (present information, concepts, ideas)

Cultures 2.2 (understand role of gastronomy in Basque society)

Connections 3.1 (reinforce, further knowledge of history), 3.2 (recognize role of gastronomy in culture)

Comparisons 4.1 (comparisons of native language to Spanish language)

Communities 5.1 (use language within school setting)

**Suggested Reading:**

*Orhipean: el País del Euskara*

Page(s): 62-64 “El pastoreo,” 65-67 “La agricultura”

**Suggested Classroom Activities Aligned with World Language Content Standards for California Public Schools:**

**Stage II**

1. Give examples of how Basque gastronomy has been influenced by other cultures. Use specific examples from the “Arzak” webpage to support your opinion (Example: the page

can be navigated in four languages, etc.) (Content 2.0, 2.11, Communication 2.0, 2.1, 2.2, 2.5, Cultures 2.1, Structures 2.1, Settings 2.0)

2. Disperse the seven historical periods under the headline “historia” to groups of seven students. Read about a specific period, take notes and then summarize the key ideas of that historical period in a short paragraph. Take notes on the information presented by the other students, and individually create a historical timeline of Arzak using the notes for the seven periods. (Content 2.0, 2.1b, 2.11, Communication 2.0, 2.1, 2.2, 2.3, 2.5, Structures 2.1, Settings 2.0)

3. Choose one of Arzak’s recipes under the heading “Cocina,” and titled “Platos.” Make a list of all of the verbs in the infinitive form, most of which are giving instructions. Attempt to define these words by comparing them to the English language, or using previous knowledge about cooking, and the context in which they are used. Write a simple recipe of your own, and include these words. (Content 2.0, 2.11, Communication 2.2, 2.5, Structures 2.0, 2.1, 2.2, Settings 2.0)

4. Look at the information under “Contacto” (phone number, address, email). Compare the similarities and differences with the same information for restaurants in the United States. (Content 2.1, Communication 2.0, 2.2, 2.5, Cultures 2.2, Structures 2.1, 2.2, Settings 2.0)

### **Stage III**

1. Read the seven historical periods under the headline “Historia.” In a formal essay, summarize the history of the Arzak restaurant and family. (Content 3.1b, 3.11, Communication 3.0, 3.2, 3.4, 3.5, Structures 3.1, Settings 3.0)

2. Choose one of Arzak’s recipes under the heading “Cocina,” and sub-titled “Platos.” Using the given instructions, prepare the dish. Present the recipe and the experience making the dish to the class. (Content 3.0, 3.11, Communication 3.0, 3.1, 3.2, 3.3, 3.4, 3.5, Cultures 3.1, Structures 3.0, 3.1, Settings 3.0)

### **Stage IV**

1. Read “En Acción” under the heading “Cocina.” In conjunction with other facts from the site, use this to help explain the impact that Juan Maria and Elena Arzak have had on Basque gastronomical culture, and Basque culture in general. (Content 4.0, Communication 4.0, 4.1, 4.2, 4.4, 4.5, Cultures 4.3, Structures 4.1, 4.3 Settings 4.0)

2. Further research the “Mesa Redonda Sobre Gastronomía” as mentioned in the history of the restaurant. Describe how it has evolved since the beginning as described by Juan María Arzak, the role that it currently plays, and the role that this type of movement has in the preservation of Basque gastronomy and culture. (Content 4.0, 4.1a, Communication 4.0, 4.2, 4.4, 4.5, Structures 4.0, 4.1, Settings 4.0)

3. Choose one of the articles listed under “Editorial & Prensa” (Artículos). Read the article and describe the key points. Use the basis of the article to support or oppose the position that gastronomy is a form of expression/art. (Content 4.0, Communication 4.0, 4.2, 4.4, 4.5, Structures 4.0, 4.1, Settings 4.0)

**Mishan:** Information and Communications Technologies (Film)

**Moran:** Products, Communities, Persons, Practices, Perspectives

**Authentic Material:** “Bertsolari”

**Topics:** Improvisational Music (Bertsolarismo), Oral Tradition

“Bertsolari” is a video pilot of the documentary film directed by Asier Altuna and produced by Txintxua Films. The clip highlights the Basque tradition of the Bertsolarismo, the greatest expression of oral literature in the Basque culture. The Bertsolari (participant) spontaneously and poetically creates and sings a verse in response to a given theme. The film interviews and follows four-year Bertsolari champion Andoni Egaña into the championship competition, and provides a historical and social perspective of the custom in current day Basque society.

Duration: 11:51

<http://vimeo.com/9356906>

**Targeted National Standards for Foreign Language Learning:**

Communication 1.1 (provide, obtain information, express feelings, exchange opinions), 1.2 (understand, interpret spoken language), 1.3 (present information, concepts, ideas)

Cultures 2.1 (understand practices, role of oral tradition)

Connections 3.1 (reinforce, further knowledge of music, oral tradition), 3.2 (recognize role of Bertsolarismo through viewpoints of participants)

Comparisons 4.2 (comparisons of home culture to target culture)

Communities 5.1 (use language within school setting)

**Suggested Reading:**

*Orhipean: el País del Euskara*  
Page(s): 109-112 “El bertsolarismo”

## **Suggested Classroom Activities Aligned with World Language Content Standards for California Public Schools:**

### **Stage II**

1. Attend a local musical improvisational performance such as Slam Poetry. Describe the atmosphere of the local event compared to the atmosphere of the Bertsolarismo competition as seen in the video. (Content 2.0, 2.1b, 2.1g, 2.1i, Communication 2.0, 2.5, Cultures 2.1, 2.2, Structures 2.0, Settings 2.1)
2. Describe the process of creating a Bertsolarismo verse. Write a short verse based on a topic of your choice and share it with the class. (Content 2.0, 2.1g, 2.2, 2.3, 2.5, Cultures 2.1, Structures 2.1, Settings 2.0)
3. Reflect upon how music is used in social settings in your life. Compare this to the role of Bertsolarismo in Basque society. Explain similarities and differences. (2.0, 2.1a, 2.1g, Communication 2.0, 2.2, 2.5, Cultures 2.1, 2.2, Structures 2.0, Settings 2.0)

### **Stage III**

1. Research and write a biography about a famous Bertsolari such as Andoni Egaña, Ferrando Aire Xalbador, Juan Frantzisko Petriarena or Pierre Topet Etxahun. (Content 3.1b, 3.1e, Communication 3.0, 3.2, 3.3, 3.4, Structures 3.1, Settings 3.0)
2. Support or oppose the position that technology has an affect on oral traditions such as Bertsolarismo. Use evidence from the video to support your opinion during an in-class discussion on the impact of technology on oral tradition. (Content 3.0, 3.1e, 3.1g, 3.1o, Communication 3.1, 3.2, 3.3, 3.4, 3.5, Cultures 3.0, 3.3, Settings 3.0)
3. Compare the relationship between Bertsolarismo participants to others involved in competitive scenarios. Explain how this good-natured, positive competition supports the preservation of Basque culture. (Content 3.0, 3.1a, Communication 3.1, 3.2, 3.4, 3.5, Cultures 3.2, Structures 3.0, Settings 3.0)

### **Stage IV**

1. Research other improvisational oral traditions throughout the world:  
<http://www.eke.org/es/kultura/bertsolarismo/la-improvisacion-oral-en-el-mundo>  
 Use your research to explain the role of oral tradition in the formation of cultural identity. Include specific details from the movie combined with additional research. Present the findings to the class. (Content 4.0, 4.1a, 4.1e, 4.1g, Communication 4.0, 4.3, 4.5, Cultures 4.2, Settings 4.0)

2. Discuss the process of creating a Bertsolarismo verse as described in the video (rhyme, poetic structure, responding to the person who went before you, etc.). Visit the following website for a more thorough explanation:

<http://www.eke.org/es/kultura/bertsolarismo/tecnicas-de-base>

Participate in a class Bertsolarismo competition. Write a diary entry reflecting on the experience and how your perspective of the oral tradition may have changed after participating in the competition. (Content 4.0, Communication 4.3, 4.6, Cultures 4.0, 4.1, 4.3, Settings 4.0)

**Mishan:** Literature

**Moran:** Products, Practices, Perspectives, Communities, Persons

**Authentic Material:** *El chico de Guernica*

Author: Luis Iriondo

**Topics:** Bombing of Guernica, Family Life, Spanish Civil War, Traditional Daily Life

In *El chico de Guernica*, Luis Iriondo, a real-life survivor of the bombing of the town of Guernica, tells the story of a young Basque boy, Patxi, who also survived the bombing. The fictional novel based on factual events, incorporates elements typical of Basque culture such as food, dress, Basque language and vocabulary, as well as personal relationships. It is through Patxi that the reader comes to learn about Basque culture and traditional daily life.

www.elkar.com

ISBN 978-84-9843-308-1

**Targeted National Standards for Foreign Language Learning:**

Communication 1.1 (provide, obtain information, express feelings, emotions, exchange opinions), 1.2 (understand written language on a variety of topics), 1.3 (present information, concepts, ideas)

Cultures 2.1 (understand practices, perspectives), 2.2 (understand relationship between products, perspectives)

Connections 3.1 (reinforce, further knowledge of Bombing of Guernica, Spanish Civil War, geography, sociology), 3.2 (acquire information, recognize viewpoints available only through foreign language and culture)

Comparisons 4.2 (comparisons of home culture to target culture)

Communities 5.1 (use language within school setting)

**Suggested Reading:**

*Orhipean: el País del Euskara*

Page (s): Various pages throughout, depending on topic.

## **Suggested Classroom Activities Aligned with World Language Content Standards for California Public Schools:**

### **Stage II**

1. Watch the book trailer at [www.youtube.com/watch?v=wLioV11oLRI](http://www.youtube.com/watch?v=wLioV11oLRI). As you watch, make a list of words to describe the images viewed. Use the list to write five sentences describing the one minute-long trailer to summarize it. (Content 2.0, Communication 2.0, 2.2, 2.5, Structures 2.1)
2. Scan the book and find the names of any Basque cities/towns mentioned. Write them on a map of the Basque country to prompt discussion on the seven provinces of the Basque country (four in Spain, three in France). Visit the following website for more information: <http://www.eke.org/es/kultura/pais-vasco> (Content 2.0, 2.1h, Communication 2.5)

### **Stage III**

1. Before beginning the book, watch the book trailer at [www.youtube.com/watch?v=wLioV11oLRI](http://www.youtube.com/watch?v=wLioV11oLRI). Predict key points in the story, considering the date shown, “lunes, 26 de abril, 1937,” the images viewed in the trailer, previous knowledge, and the title of the book. (Content 3.0, 3.1b, 3.1j, Communication 3.0, 3.2, 3.4, 3.5, Settings 3.0)
2. In pairs (Student A & Student B), write a letter from Patxi (Student A) to Otto (Student B) after the bombing. Patxi (Student A) should describe in detail what happened on the day Guernica was bombed, and Otto (Student B) should respond with his version of the bombing. (Content 3.0, 3.1j, Communication 3.0, 3.2, 3.4, 3.5, 3.6, Structures 3.0, 3.1, Settings 3.0)
3. Explain what the long pants signified to Patxi (a right of passage from boy to man), and why they became his obsession, as mentioned in chapters thirteen and fourteen. Then, compare this to a right of passage signifying the same concept in your culture (examples: wearing make-up, shaving). (Content 3.0, 3.1a, 3.1e, 3.1m, Communication 3.1, 3.2, 3.4, 3.5, Cultures 3.2, Structures 3.0, Settings 3.0)
4. Create a character analysis of Patxi. Choose three to five characteristics that describe him both before AND after the bombing (examples: young, needy, innocent). Select a quotation from the story to support each idea. Explain the changes in him as a person using the analysis as evidence. (Content 3.1e, 3.1j, Communication 3.0, 3.2, 3.4, 3.5, Cultures 3.3, Settings 3.0)

## Stage IV

1. Throughout the book, take Basque cultural notes in the following categories: Food, Dress, Holidays, Education, Employment, Basque words, Cities/Towns, Transportation, and Entertainment. Choose one element to further research (Example: Semana Santa), and present the cultural content to the class. Include how the content was specifically included in the text. (Content 4.0, 4.1a, Communication, 4.0, 4.2, 4.3, 4.4, 4.5, Structures 4.1, Settings 4.0)
2. After reading chapters twelve and thirteen, explain Otto's perspective on bombing the Basque country after living there, to the perspective of the other German men. Explain how changes in perspectives occur when cultures come in contact. (Content 4.0, 4.1a, Communication 4.0, 4.1, 4.2, 4.4, 4.5, Cultures 4.3, Structures 4.0, Settings 4.0)
3. Compare and contrast Patxi's daily life before and after the bombing of Guernica. Use the differences to explain how perspectives and practices may change after a catastrophic event such as the bombing of Guernica. (Content 4.0, 4.1a, Communication 4.1, 4.2, 4.4, 4.5, Settings 4.0)
4. Explain Patxi's struggles and successes with French as a beginning learner after he arrives in France in chapter eighteen. Cite similarities and differences with your own experience as a language learner. Include your perspective of the language and how its use may change over time. (Content 4.0, Communication 4.0, 4.2, 4.4, 4.5, Cultures 4.2, 4.3, Structures 4.0, Settings 4.0)

**Mishan:** Information and Communications Technologies (Magazine)

**Moran:** Practices, Perspectives

**Authentic Material:** “CleanFeed: la comida no se tira”

**Topics:** Agriculture, Environment, Sustainability

“CleanFeed: la comida no se tira” is a brief article published in *National Geographic Magazine*. An introduction to the project “CleanFeed,” the article aims at converting 70% of the organic waste normally disposed of at the dump into animal feed. The project originated in the Basque Autonomous Community and is the first of its kind in this region. The article exemplifies the Basque people’s view of the environment and its conservation.

[http://www.nationalgeographic.com.es/2011/04/15/cleanfeed\\_comida\\_tira.html](http://www.nationalgeographic.com.es/2011/04/15/cleanfeed_comida_tira.html)

**Targeted National Standards for Foreign Language Learning:**

Communication 1.1 (engage in conversation, provide, obtain information, express feelings, exchange opinions), 1.2 (understand, interpret written language), 1.3 (present information, concepts, ideas)

Cultures 2.1 (understand practices, perspectives)

Connections 3.1 (reinforce, further knowledge of sustainability, environmental action)

Comparisons 4.1 (comparisons of language studied to own), 4.2 (comparisons of home culture to target culture)

Communities 5.1 (use language within, beyond school setting)

**Suggested Reading:**

*Orhipean: el País del Euskara*

Page(s): 56-58 “El mundo vegetal,” 59-61 “El mundo animal”

**Suggested Classroom Activities Aligned with World Language Content Standards for California Public Schools:**

**Stage II**

1. Make a list of cognates from the article (subproductos, vegetales, fracciones, etc.). Use the cognates to summarize the key points. (Content 2.0, Communication 2.0, 2.2, 2.5, Structures 2.1, 2.2)

2. Create a poster or magazine advertisement promoting the initiative to demonstrate comprehension of key points. (Content 2.0, Communication 2.0, 2.2, 2.5, 2.6, Cultures 2.1, Structures 2.1, 2.2)

### **Stage III**

1. Assume the role of founder of the project CleanFeed. Create a television advertisement informing the public of the initiative to demonstrate comprehension of key points. (Content 3.0, 3.1a, 3.1d, 3.1f, Communication 3.0, 3.3, 3.4, 3.5, 3.6, Structures 3.1, Settings 3.0)

2. Explain the potential impact of project CleanFeed, both within the Basque Country and your own region. Consider social, environmental, economical, and nutritional issues. (Content 3.0, 3.1a, 3.1d, 3.1f, 3.1i, Communication 3.0, 3.2, 3.4, 3.5, Cultures 3.2, Structures 3.0, 3.1, Settings 3.0)

### **Stage IV**

1. Create a list of ten interview questions about recycling habits, including food recycling. Interview five people, and at the end of the interview, explain project CleanFeed in your own words. Ask the interviewees for their opinions on the initiative. Summarize the responses, and use them to support your opinion about the success of a project like CleanFeed in your community. (Content 4.0, 4.1f, 4.1i, Communication 4.0, 4.1, 4.2, 4.4, 4.5, Cultures 4.1, 4.2, Settings 4.0, 4.1)

2. Write a letter to the mayor of your city persuading him/her to consider a recycling initiative like CleanFeed. Find more details about the project at: <http://www.cleanfeed.org/es/divulgacion>  
Include objectives, goals, and key features of the project obtained from the authentic material as well as from the website. Include your opinion regarding the potential specific benefits of the project for your community. (Content 4.0, 4.1f, 4.1i, Communication 4.0, 4.1, 4.3, 4.4, 4.5, 4.6, Cultures 4.1, Structures 4.1, Settings 4.0, 4.1)

**Mishan:** Information and Communications Technologies (Magazine)

**Moran:** Products, Practices, Perspectives, Communities, Persons

**Authentic Material:** *Euskal etxeak*

**Topics:** Basque influence in the United States, Jaialdi celebration, North American Basque Organization (NABO)

*Euskal etxeak*, an online publication produced for speakers of Spanish, features the languages of Basque and Spanish. The online magazine focuses on the Basque hub of Boise, Idaho, in addition to other Basque populations in the United States. The magazine begins with a welcome letter from the president of NABO, followed by a review of Basque presence in the United States throughout history. The largest component of the magazine details the Jaialdi celebration in Boise, Idaho, which is a celebration exemplifying the Basque influence in the community of Boise.

[https://www6.euskadi.net/r48-contcvpb/eu/contenidos/informacion/v2\\_revista\\_euskaletxea/eu\\_ee/r01hRedirectCont/contenidos/informacion/06\\_revista\\_euskaletxeak/es\\_ee/adjuntos/70\\_c.pdf](https://www6.euskadi.net/r48-contcvpb/eu/contenidos/informacion/v2_revista_euskaletxea/eu_ee/r01hRedirectCont/contenidos/informacion/06_revista_euskaletxeak/es_ee/adjuntos/70_c.pdf)

**Targeted National Standards for Foreign Language Learning:**

Communication 1.1 (engage in conversations, exchange, provide, obtain information), 1.2 (understand written language), 1.3 (present information, concepts, ideas)

Cultures 2.1 (understand practices, perspectives)

Connections 3.1 (reinforce, further knowledge of history, geography, immigration), 3.2 (acquire cultural information through perspectives of Basque people/of Basque heritage)

Comparisons 4.2 (comparisons of home culture to target culture)

Communities 5.1 (use language within school setting)

**Suggested Reading:**

*Orhipean: el País del Euskara*

Page(s): 76-78 “La emigración,” 98-100 “Las danzas”

## **Suggested Classroom Activities Aligned with World Language Content Standards for California Public Schools:**

### **Stage II**

1. Describe the traditional Basque clothing worn by the two children on the front page of the magazine. Describe the clothing in modern day pictures of Basque people throughout the magazine and explain the similarities and differences. (Content 2.1b, 2.1m, Communication 2.0, Cultures 2.2, Settings 2.1)
2. Attend the Jaialdi festival in Boise Idaho, or watch an online video clip of the celebration. Use the features of Jaialdi identified in this magazine to direct your adventure (where to go, etc.). Describe the experience, and what you learned about Basque culture. Create a video documentary or presentation, and present it to the class. (Content 2.1b, 2.1e, 2.1g, Communication 2.1, 2.2, 2.3, 2.5, Cultures 2.1, Structures 2.1, Settings 2.0, 2.1)
3. Read the descriptions of the “Basque Block” on pages twenty and twenty one. Define the term “Basque Block, “ and write a summary of the places mentioned to highlight key ideas. (Content 2.1h, Communication 2.0, 2.2, 2.5, Structures 2.1, Settings 2.0)

### **Stage III**

1. Compare and contrast the traditional Basque clothing worn by the two children on the front cover and pages four and five, with the modern day pictures on pages ten and eleven. Use this to explain how contact with multiple cultures may contribute to a change in products and practices. (Content 3.1m, Communication 3.0, 3.4, 3.5, Cultures 3.3, Structures 3.1, Setting 3.0)
2. Use the magazine as an example as to how technology has affected the Basque culture. In a class discussion, cite examples of how to access this online publication and similar resources designed to help preserve and promote Basque culture throughout the United States and beyond. (Content 3.1g, 3.1o, Communication 3.1, 3.2, 3.3, 3.4, 3.5, Settings 3.0)
3. Create a tourist brochure of the city of Boise for a group of travelers interested in learning about Basque culture and planning to attend the Jaialdi festival. Include a map of places they should visit, a summary of the Basque influence in Boise’s history, and information on the festival itself. Include drawings and symbols that represent Basque culture. (Content 3.0, 3.1e, Communication 3.0, 3.2, 3.4, 3.5, 3.6, Cultures 3.1, Settings 3.0)
4. Divide the interviews of people of Basque lineage on pages twenty-four through twenty-eight among the students in the class. Make a list of the key words from your interview. Use only the key words to orally summarize the biography. Focus on the

individual's contribution to the Basque community throughout the world.  
(Communication 3.2, 3.3, 3.4, 3.5, Settings 3.0)

5. In preparation for the activity, the teacher separates the interview questions from the responses on pages fourteen and fifteen and mixes up the questions and answers to be distributed in dyads. Read the answers and match them with the question to demonstrate an understanding of main ideas. (Communication 3.5, Structures 3.0)

#### **Stage IV**

1. Compare the Basque influence in Boise to an ethnic group's influence in your community. Discuss how and why the people of both communities strive to maintain their heritage. Support an opinion as to how you believe the influence of other cultures has shaped or changed the perspective of other residents of your city and/or the city of Boise. (Content 4.1h, Communication 4.0, 4.2, 4.4, 4.6, Cultures 4.2, 4.3, Structures 4.3, 4.1, Settings 4.0)

2. Read pages twelve through fifteen about Basque studies programs at the University of Reno and Boise State University. Write a letter to the president of another university, explaining what these two universities are doing to promote Basque culture. Present a rationale for implementing a Basque studies program. Explain how this would positively impact students, the university, and the local community as well as the Basque community. (Communication 4.0, 4.1, 4.2, 4.4, 4.5, 4.6, Structures 4.0, 4.1)

3. Explain how all generations contribute to the preservation of Basque culture from children through the elderly, by using specific examples from the magazine. Then, describe the challenges that ethnic communities face in maintaining a strong cultural identity today in the United States. (Content 4.1e, Communication 4.0, 4.1, 4.2, 4.4, 4.5, Cultures 4.3, Structures 4.1, Settings 4.0)

**Mishan:** Information and Communications Technology (Website)

**Moran:** Products, Communities, Practices, Persons, Perspectives

**Authentic Material:** “Euskomedia: Kultura Topagunea”

**Topics:** Basque celebrations, Basque culture, clothing, history

“Euskomedia: Kultura Topagunea” is a website created by the Euskomedia Fundazioa (Foundation) to provide information to those interested in learning about Basque culture. The site includes cultural and scientific content including, but not limited to: music, Basque Culture from 1900-1975, multimedia, documents, publications, and festivities. Specifically, the suggested activities align with the “Calendario festivo,” and provide a summary through the documentary, “Negua ospatuz: calor, color y ritmos del invierno” at sixteen of the most common, traditional Basque winter celebrations still celebrated throughout the Basque country.

<http://www.euskomedia.org/calendario?idi=es>

**Targeted National Standards for Foreign Language Learning:**

- Communication 1.1 (provide, obtain information, express feelings, exchange opinions), 1.2 (understand, interpret spoken language), 1.3 (present information, concepts, ideas)
- Cultures 2.1 (understand practices, cultural role of celebrations)
- Connections 3.1 (reinforce, further knowledge of gastronomy, history), 3.2 (recognize cultural role of celebrations)
- Comparisons 4.1 (comparisons of language studied and own) 4.2 (comparisons of home culture to target culture)
- Communities 5.1 (use language within school setting)

**Suggested Reading:**

- *Orhipean: el País del Euskara*  
Page(s): 86-89 “El fin del año,” 90-93 “Los carnavales,” 94-97 “Las Maskaradas”

## **Suggested Classroom Activities Aligned with World Language Content Standards for California Public Schools:**

### **Stage II**

1. Watch each of the sixteen videos and note when the holidays are celebrated. Make a winter calendar (labeled in Spanish and Basque) with each of the sixteen holidays included. (Content 2.0, 2.1e, 2.1g, 2.1i, 2.5, 2.6)
2. Match the description of the holiday (extracted from beneath each video) to the corresponding video (teacher should copy and paste the sixteen descriptions on a separate piece of paper). Focus on the Spanish/English cognates in the description to extract key points. (Content 2.0, 2.1b, 2.1e, 2.1g, 2.1i, 2.1j, Communication 2.2, 2.5, Cultures 2.1, Structures 2.0, 2.2)
3. Write a description of Halloween traditions including costumes, food, and activities. Watch the video "Inauteriak-Txantxoak," (about Tolosa), a celebration that also includes costumes. Compare and contrast the two holidays. (Content 2.1b, 2.1e, 2.1g, 2.1i, 2.1m, Communication 2.0, 2.2, 2.5, Cultures 2.1, 2.2, Settings 2.0)

### **Stage III**

1. Choose one of the sixteen holidays to further research. Make sure you have a different holiday, if possible, than other students. Throughout the calendar year, present your holiday on the actual date of each celebration. Describe the history, and where and how it is celebrated in the Basque country. (Content 3.0, 3.1e, Communication 3.0, 3.3, 3.4, 3.5, 3.6, Settings 3.0)
2. Describe the clothing associated with one of the celebrations. Create a costume, model it for the class, and explain what the costume signifies in the celebration. (Content 3.0, 3.1e, 3.1j, 3.1m, Communication 3.0, 3.3, 3.4, 3.5, 3.6, Cultures 3.1, Settings 3.0)
3. Compare and contrast the Carnaval celebration in Lantz (Lantzkeo Inauteria Momotxorroak) to the Mardi Gras celebration in New Orleans. (Content 3.0, 3.1e, 3.1m, Communication 3.0, 3.4, 3.5, Cultures 3.2, Structures 3.1, Settings 3.0)

### **Stage IV**

1. Discuss why the documentary includes, "calor, color y ritmos del invierno" in its title. Include evidence from the videos and the descriptions to support your opinion, citing examples of "calor," "color," and "ritmos." (Content 4.0, 4.1, Communication 4.4, 4.5, Settings 4.0)

2. Watch the video, “Damborrada” (Tamborrada). Take notes and discuss how gastronomy plays a vital role in this celebration, as evidenced in the video. Further research the history of the Tamborrada and present your findings to the class by comparing the celebration to one from your own culture. Focus on the role of gastronomy. (Content 4.0, 4.1g, Communication 4.0, 4.2, 4.3, 4.4, 4.5, Cultures 4.2, Structures 4.0, 4.1, Settings 4.0)
  
3. Watch a sample of each video and note which celebrations include Christian symbols and practices. Divide the celebrations into two categories: Christian based, and Pagan based, according to the descriptions and your observations. Use this to explain how perspectives change when cultures come into contact. (Content 4.0, 4.1e, Communication 4.0, 4.2, 4.4, 4.5, Cultures 4.3, Structures 4.1, Settings 4.0)

**Mishan:** Information and Communications Technologies (Blog)

**Moran:** Products, Practices, Perspectives, Communities, Persons

**Authentic Material:** “La Inmigración Vasca en la Argentina”

Author: Leonidis Ceruti, Historian

**Topics:** Basque Immigration, Basque influence in South America, Bombing of Guernica, Employment, “Los Vascos Lecheros,” Spanish Civil War

“La Inmigración Vasca en la Argentina” presents a history of Basque immigration in Argentina and surrounding South American nations. Historian Leonidis Ceruti discusses the four waves of Basque immigration into Argentina. He proclaims Argentina as the country with the biggest number of Basque immigrants, stating that ten percent of the population in Argentina is of Basque origin. Immigration is the headlining theme, with other topics such as employment and Basque influence today in Argentina as sub-themes throughout. The city of Rosario, Argentina is specifically cited and highlighted throughout to support his ideas.

<http://www.ctarosario.org.ar/article711.html?lang=es>

**Targeted National Standards for Foreign Language Learning:**

Communication 1.1 (engage in conversations, provide, obtain information, express feelings, emotions, exchange opinions), 1.2 (understand written language on a variety of topics), 1.3 (present information, concepts, ideas)

Cultures 2.1 (understand practices, perspectives)

Connections 3.1 (reinforce, further knowledge of history, sociology, geography), 3.2 (acquire information through viewpoints only available through foreign culture)

Comparisons 4.2 (comparisons of home culture to target culture)

Communities 5.1 (use language within, beyond school setting), 5.2 (use language (e-mails) for personal enjoyment)

**Suggested Reading:**

*Orhipean: el País de Euskara*

Page(s): 62-64 “El pastoreo,” 76-78 “La emigración”

## **Suggested Classroom Activities Aligned with World Language Content Standards for California Public Schools:**

### **Stage II**

1. Disperse the photographs in groups of six so each student has a different photograph. Write a description of the photograph and share within the group. Take notes on the five other presentations. (Content 2.1a, 2.1b, 2.1k, 2.1m, Communication 2.0, 2.3, Settings 2.0)

2. Make a list of cognates (década, causas, políticas, etc.) in the reading “La inmigración vasca a la Argentina en el siglo XX.” Use these cognates to orally predict the key points of the passage about twentieth century Basque immigration in Argentina. (Content 2.0, 2.1j, 2.1k, Communication 2.0, 2.1, 2.2, 2.3, 2.5, Structures 2.0, 2.1, 2.2, Settings 2.0)

3. Read the subtitles about the common professions and occupations of Basque immigrants in Argentina from the end of the 19th century and the beginning of the 20th century. From each subtitle, extract the profession/occupation and compare these with common professions/occupations for immigrants in the United States today. (Content 2.1b, 2.1k, Communication 2.0, 2.2, 2.5, Cultures, 2.2, Structures 2.1, Settings 2.1)

4. Further research the sister cities of Rosario, Argentina and Bilbao, Spain. Create a brochure in Spanish that includes information about both cities and is designed to persuade residents of one city to visit the other. (Content 2.0, 2.1g, 2.1h, 2.1i, Communication 2.0, 2.2, 2.6, Structures 2.1)

### **Stage III**

1. Summarize the four stages of immigration outlined by Ceruti. Create a timeline, presenting the four stages in chronological order and in relation to other concurrent worldwide events. (Content 3.0, 3.1j, Communication 3.2, 3.3, 3.4, 3.5, Settings 3.0)

2. Further research “los Vascos Lecheros.” Read “La historia de la leche en Argentina” (<http://www.laserenisima.com.ar/download/pdf/04.pdf>) and explain the role of Basques in milk production. Then, explain how technology has influenced milk production in Argentina. (Content 3.1k, 3.1o, Communication 3.0, 3.2, 3.4, 3.5, Settings 3.0)

3. Read the four letters written by the Basque immigrant, Pedro. Use the dates of the four letters to research what was happening in the Spanish Basque country at the same time. Write letters based on factual events, as if you were a friend of Pedro’s, explaining what life is like during that specific time in Spain. (Content 3.0, 3.1d, 3.1j, Communication 3.0, 3.2, 3.4, 3.5, 3.6, Cultures 3.1, Structures 3.1, Settings 3.0)

**Stage IV**

1. Write a letter to an e-pal in another country. Describe the economic situation today in the United States from your perspective, as Pedro did in his letter on the 30th of September. Use this letter to begin correspondence between students. (Content 4.0, 4.1d, 4.1k, Communication 4.1, 4.2, 4.4, 4.5, 4.6, Cultures 4.2, Settings 4.0, 4.1)
2. Compare the Basque influence in Rosario, Argentina to Basque influence in your community or state. Write a formal essay in which you take into consideration food, community organizations, historical archetypes, professions, and more. (Content 4.0, 4.1b, d, k, Communication 4.0, 4.1, 4.2, 4.5, Cultures 4.2, Structures 4.1, Settings 4.0)
3. In groups of two, use the first photograph on the page to write a conversation between two of the people in the photograph. In the conversation, summarize “your” experience as a Basque immigrant in Argentina, citing specific examples from the article. Present the dialogue to the class. (Communication 4.2, 4.5, Settings 4.0)

**Mishan:** Information and Communications Technologies (Website)

**Moran:** Products, Practices, Perspectives, Persons

**Authentic Material:** “Mitología de Vasconia”

**Topics:** Basque Mythology, Oral history, Literature

The webpage, “Mitología de Vasconia” recounts rich Basque mythology, dividing it into three components: legends, stories, and fables. A definition to distinguish between the three literary elements highlights the differences, while the authentic pieces themselves present important cultural perspectives and practices of the Basque people through literature. The website also provides an interactive map of the locations where many of the legends, stories, and fables are based, in addition to a glossary of related terms, and a history of the most important figures in Basque mythology.

<https://sites.google.com/a/amaroa.com/mitologia-vasca/Hasiera>

**Targeted National Standards for Foreign Language Learning:**

Communication 1.1 (provide, obtain information, express feelings, exchange opinions), 1.2 (understand, interpret spoken language), 1.3 (present information, concepts, ideas)

Cultures 2.1 (understand practices, cultural role of mythology and perspectives)

Connections 3.1 (reinforce, further knowledge of literature, mythology), 3.2 (recognize cultural role of mythology)

Comparisons 4.1 (comparisons of language studied and own) 4.2 (comparisons of home culture to target culture)

Communities 5.1 (use language within and beyond school setting)

**Suggested Reading:**

*Orhipean: el País del Euskara*

Page(s): 48-49 “Creencias,” 50-52 “La magia,” 53-55 “La mitología,” 56-58 “El mundo vegetal,” 106-108 “La literatura oral”

## **Suggested Classroom Activities Aligned with World Language Content Standards for California Public Schools:**

### **Stage II**

1. In groups of four, choose a legend, and divide the roles of the characters within the group. Have one person read the legend, while the other members silently act it out. Take notes on the key points of the other groups' legends. (Content 2.0, 2.1c, Communication 2.2, 2.3, 2.5, 2.6)
2. While listening to your partner read, illustrate the legend. Use the picture/s to re-tell the legend in your own words. Change roles, and repeat using a different legend. (Content 2.1c, Communication 2.0, 2.2, 2.3, 2.5, Structures 2.1, Settings 2.0)
3. Read the characteristics of a story, and the common beginnings and endings used to write a story in Spanish. Write your own short story and use the parameters outlined in the characteristics of a story. Begin and end your story with one of the sentence starters provided. Include elements of Basque culture (names, towns, perspectives, etc.) in your short story. Read your story to a class of young children learning Spanish. (Content 2.0, 2.1c, Communication 2.0, 2.2, 2.5, 2.6, Structures 2.1, Settings 2.0, 2.1)

### **Stage III**

1. In small groups, choose a legend. Change the ending of the legend to your own creative ending. Present the legend to the class with the new ending. One group member reads the legend while the other members silently act it out. During the presentation, the audience takes notes on the key ideas. Then, choose one legend presented by your peers to compare and contrast the differences between the original ending to the ending created by your peers. (Content 3.1e, Communication 3.2, 3.3, 3.5, 3.6, Cultures 3.1, Settings 3.0)
2. Choose a legend, story, or fable to read. Focus on elements of the literature that are pertinent to Basque culture. Describe how this mythological piece exemplifies Basque tradition, practices, perspectives, or values. Then, explain how literature helps preserve culture throughout the course of time, despite the influence of outside cultures. (Content 3.0, 3.1b, 3.1e, Communication 3.0, 3.2, 3.4, 3.5, Cultures 3.3, Structures 3.1, Settings 3.0)
3. Conduct a survey in which you interview your peers about their knowledge of mythology in United States culture. Through social media, interview a Basque student about Basque mythology. Compare and contrast differences in your findings, and articulate an opinion as to why differences may or may not exist regarding the role of mythology among youth. (Content 3.0, 3.1b, 3.1e, Communication 3.0, 3.2, 3.4, 3.5, Cultures 3.2, Structures 3.1, Settings 3.0, 3.1)

**Stage IV**

1. Read the literary similarities and differences between legends, stories, and fables, and then read one of each type. In a formal essay, describe differences between the three genres, using evidence from the three samples to support your findings. (Content 4.0, 4.1b, Communication 4.0, 4.2, 4.4, 4.5, Structures 4.0, Settings 4.0)
2. Explain the role that legends, stories, and fables play in your culture. Compare this role to the role of mythology in Basque culture. Explain similarities and differences, and why you think these differences exist. (Content 4.0, 4.1b, Communication 4.0, 4.2 4.4, 4.5, Cultures 4.2, Structures 4.1, Settings 4.0)
3. Read two different legends, stories, or fables that originated near each other geographically on the “Mapa Mitológico” de Vasconia. Compare the similarities and differences, focusing on geography and cultural elements within the mythology. (Content 4.0, 4.1b, Communication 4.0, 4.2, 4.4, 4.5, Structures 4.0, 4.1, Settings 4.0)

**Mishan:** Information and Communities Technologies (Video)

**Moran:** Products, Practices, Perspectives, Communities, Persons

**Authentic Material:** “Olas de energía ciudadana”

**Topics:** Arts, Basque Language, Gastronomy, Geography, Modern Basque Life, Sports

In 2011, San Sebastián, in the region of Gipuzcoa, was awarded the title of European Capital of Culture for the year 2016. The purpose for this European Union Initiative is to promote the diversity and unification of the countries in the European Union and its residents. The candidacy video for the award highlights the lifestyle and culture of the city of San Sebastián (or “Donostia” in Basque) and the Basque Country in general.

<http://www.sansebastian2016.eu/web/guest/video>

**Targeted National Standards for Foreign Language Learning:**

Communication 1.1 (provide, obtain information, express feelings and emotions, exchange opinions), 1.3 (present information, concepts, ideas)

Cultures 2.1 (understand practices, perspectives), 2.2 (understand product, perspectives)

Connections 3.1 (reinforce knowledge of geography, history, sports, sociology), 3.2 (acquire information, recognize viewpoints available only through foreign language, culture)

Comparisons 4.2 (comparisons of home culture to target culture)

Communities 5.1 (use language within and beyond school setting)

**Suggested Reading:**

*Orhipean: el País del Euskara*

Page (s): Various pages throughout, depending on topic

**Suggested Classroom Activities Aligned with World Language Content Standards for California Public Schools:**

**Stage II**

1. Generate a list of the cultural and leisure activities available to residents and tourists in the city of San Sebastián (the arts, sports, etc). Describe what you would like to do,

if you had an opportunity to visit the city of San Sebastián. (Content 2.0, 2.1g, 2.1i, Communication 2.0, 2.2, 2.5, Cultures 2.1, Structures 2.1, Settings 2.0)

2. Compare and contrast your hometown with the city of San Sebastián. Use geography, cultural activities, and leisure activities to make the comparisons. Address other areas as appropriate. (Content 2.0, 2.1g, 2.1i, Communication 2.2, 2.5, Cultures 2.2, Structures 2.1, Settings 2.0)

3. Based on the information in the video, write ten questions about the city of San Sebastián directed toward a person your age who is a resident of the city. Conduct an interview through e-mail, and continue the correspondence by answering questions about your own city, as posed by the San Sebastián native. (Content 2.0, 2.1a, 2.1b, 2.1g, 2.1h, 2.1i, Communication 2.0, 2.1, 2.2, 2.4, 2.5, 2.6, Cultures 2.0, 2.1, Structures 2.1, Settings 2.1)

### **Stage III**

1. Based upon what you saw in the video, make a brochure promoting a healthy lifestyle in San Sebastián. Focus on the leisure activities available for residents and tourists alike. Include how the geographical location of the city promotes an active lifestyle. (Content 3.0, 3.1d, 3.1i, Communication 3.0, 3.2, 3.4, 3.5, 3.6, Settings 3.0)

2. Choose one of the events held annually in San Sebastián (examples: film festival, jazz festival). Research and present details of the event, including its history, and the role it plays in the preservation of Basque culture. (Content 3.0, 3.1d, Communication 3.0, 3.2, 3.3, 3.4, 3.5, Structures 3.1, Settings 3.0)

3. Choose three of the headlines that appear on screen during the video. Explain how they relate to the promotion of Basque culture, and how visual images in the video support them. (Content 3.0, 3.1i, Communication 3.0, 3.2, 3.4, 3.5, Structures 3.1, Settings 3.0)

### **Stage IV**

1. Analyze the video, stating and supporting your opinion as to how, if, or to what extent, the video promotes a multi-cultural, multi-lingual society. Cite specific examples from the video to support your opinion. (Content 4.0, 4.1h, Communication 4.0, 4.2, 4.4, 4.5, Cultures 4.3, Structures 4.0, Settings 4.0)

2. Imagine you are a travel writer or tourist visiting the city of San Sebastián. You have only heard about political violence in the region, but know nothing of the city or region. Write an entry in your travel blog describing how your perspective of the region has changed after being a visitor in the city. Incorporate specific details from the video. (Content 4.0, 4.1g, 4.1h, Communication 4.0, 4.2, 4.4, 4.5, 4.6, Cultures 4.1, 4.3, Structures 4.0, 4.1)

3. Discuss the visual and performing arts in the video. Describe what you observe in regards to both modern and more traditional Basque arts. Explain how these practices likely played a role in San Sebastián's quest to become the European Capital of Culture for the year 2016. (Content 4.0, 4.1g, Communication 4.0, 4.2, 4.4, 4.5, Cultures 4.1, Structures 4.1, Settings 4.0)

**Mishan:** Information and Communications Technologies (Film)

**Moran:** Perspectives, Communities, Persons

**Authentic Material:** *La pelota vasca. La piel contra la piedra*

Director: Julio Medem

**Topics:** Basque individual/national identity, Basque language, Basque/Spanish politics, sports

A documentary directed by Julio Medem, *La pelota vasca. La piel contra la piedra*, presents varying perspectives on politics in the Basque Country. The video offers political insights through interviews of Basque natives and immigrants. Due to the documentary nature of the film, the language is challenging. In addition to being politically based (including political violence), sub-content in the documentary includes: Basque individual identity, Basque national identity, language use, and historical references. Although the film presents a controversial and difficult topic, cultural content may be extracted through images, and references to cultural phenomena.

Duration: 1:50:36

<http://www.youtube.com/watch?v=d-JDcKG16bk&feature=related>

**Targeted National Standards for Foreign Language Learning:**

Communication 1.1 (engage in conversation, provide, obtain information, express feelings, exchange opinions), 1.2 (understand, interpret spoken language on a variety of topics), 1.3 (present information, concepts, ideas on a variety of topics)

Cultures 2.1 (understand relationship between practices, perspectives of Basque culture/identity)

Connections 3.1 (reinforce, further knowledge of geography, history, politics), 3.2 (recognize political viewpoints only available through interviews with Basque people)

Comparisons 4.2 (comparisons of home culture to target culture)

Communities 5.1 (use language within school setting)

**Suggested Reading:**

*Orhipean: el País de Euskara*

Page(s): 24-26 “La lengua,” 36-38 “Los pueblos,” 83-85 “La pelota”

## **Suggested Classroom Activities Aligned with World Language Content Standards for California Public Schools:**

### **Stage II**

1. Make a list of the Basque cities mentioned in the film (the origin of the interviewees). To become familiar with Basque geography, categorize the cities according to the province in which they belong. (Content 2.0, Communication 2.2)
2. Participate in a conversation with your classmates as to why “La pelota vasca” was included in the name of the film. Research the sport itself, and what it symbolizes to the Basque people. Use la pelota vasca as a lead into discussing other Basque sports and their role in Basque culture. (Content 2.0, 2.1g, 2.1i, Communication 2.0, 2.1, 2.2, 2.4, 2.5, Cultures 2.1, Structures 2.1, Settings 2.0)
3. Watch sample segments of the film to view Basque scenery. Take notes on the scenery (mountainous, sea, ocean, homes, etc.) to write a paragraph describing the different landscapes of the Basque country. Compare the geography to that of your state. (Content 2.1d, 2.1h, Communication 2.0, 2.1, Cultures 2.2, Structures 2.1, Settings 2.0)

### **Stage III**

1. Choose an interviewee to research. Combine the information you discover with what you learned from the film. Write a biography of the person, focusing on how they identify themselves as a Basque person, including their political position. (Examples: Eduardo Madina, Mikel Laboa, etc) (Content 3.0, 3.1b, 3.1d, 3.1g, 3.1j, Communication 3.0, 3.1, 3.2, 3.3, 3.4, 3.5, Structures 3.1, Settings 3.0)

### **Stage IV**

1. Use the following quote from Iñaki Ezkerra to prompt discussion of the effect of societal pressures (examples: political, entertainment) on personal identity: “Quiero ser vasco pero no el vasco que me dicen que tengo que ser” (I want to be Basque, but not the Basque they tell me that I have to be). (Content 4.0, 4.1a, 4.1d, 4.1e, Communication 4.1, 4.2, 4.4, 4.5, Cultures 4.3, Settings 4.0)
2. Discuss and defend why you think the film is titled “*La pelota vasca. La piel contra la piedra.*” Cite specific examples from the film. (Content 4.0, Communication 4.2, 4.3, 4.4, 4.5, Cultures 4.1, Structures 4.1, Settings 4.0)
3. Watch the Orson Welles documentary on the Basque Country, “*Around the World with Orson Welles*” (in English), a part of which is included in Medem’s documentary. <http://www.youtube.com/watch?v=gopqGyRgKD8&feature=related> Compare and contrast the documentaries’ positions on Basque personal and collective identity.

(Content 4.0, 4.1a, 4.1d, 4.1j, Communication 4.2, 4.4, 4.5, Cultures 4.1, 4.3, Structures 4.0, Settings 4.0)

4. Explain the type of political violence mentioned in the film and why it occurs. Discuss how violence plays a role in politics throughout the world, and how it has affected the Basque people throughout the history of their political identity. (Content 4.0, 4.1a, 4.1d, 4.1e, Communication 4.0, 4.2, 4.4, 4.5, Cultures 4.2, Structures 4.0, Settings 4.0)

**Mishan:** Information and Communications Technologies (Video)

**Moran:** Practices, Perspectives, Communities, Persons

**Authentic Material:** “Personas con energía”

**Topics:** Employment, Global Influence, Modern Daily Life

“Personas con energía” is a series of video interviews of both native and immigrant residents of San Sebastián, Spain. The interviews were conducted as part of the initial efforts in the campaign for San Sebastián to be the European Capital of Culture in the Year 2016. Since the creation of the video, it has since been awarded that title. The videos describe how the city has been built around the energy of its citizens. A variety of citizens in different professions and occupations are asked the same two questions: “What gave you the energy to achieve your dreams?” and, “Anything special about San Sebastián/The Basque Country?” The video presents an insider perspective on modern day life and perspectives in the Basque Country.

[http://www.sansebastian2016.eu/web/guest/comunicacion/galeria\\_multimedia/personas-con-energia](http://www.sansebastian2016.eu/web/guest/comunicacion/galeria_multimedia/personas-con-energia)

**Targeted National Standards for Foreign Language Learning:**

Communication 1.1 (provide, obtain information, express feelings, emotions, exchange opinions), 1.2 (understand spoken language on a variety of topics), 1.3 (present information, concepts, ideas)

Cultures 2.1 (understand practices, perspectives), 2.2 (understand products, perspectives)

Connections 3.1 (reinforce knowledge of sociology, types of employment), 3.2 (acquire information, recognize viewpoints available only through foreign language and culture)

Comparisons 4.1 (comparisons of language studied and own), 4.2 (comparisons of home culture to target culture)

Communities 5.1 (use language within, beyond school setting)

**Suggested Reading:**

*Orhipean: el País del Euskara*

Page (s): Various pages throughout, depending on topic

## **Suggested Classroom Activities Aligned with World Language Content Standards for California Public Schools:**

### **Stage II**

1. Write the two questions “What gave you the energy to achieve your dreams?” and “Anything special about San Sebastián?” in all four languages (Spanish, English, Basque, and French). Identify cognates by comparing the Spanish language to each of the others. Explain or note the similarities and differences between them. (Content 2.0, Communication 2.0, 2.2, 2.5, Structures 2.1, 2.2, Settings 2.0)
2. Compile a list of the careers of the people interviewed. Using a Venn Diagram, compare their careers to those available in your hometown. (Content 2.0, 2.1b, 2.1k, Communication 2.0, 2.1, 2.2, 2.4, 2.5, Cultures 2.2, Structures 2.1, Settings 2.0)
3. Take notes on the first names of ten of the people interviewed. Visit the following website: <http://www.behindthename.com/names/usage/basque> to find the meaning of the name in Basque and/or Spanish. (Content 2.0, 2.1b)

### **Stage III**

1. Envision yourself twenty years from now. Answer the question, “What gave you the energy to achieve your dreams?” From the video, choose a person interviewed with a profession or occupation that interests you. Compare your answers and write a journal entry detailing what you will do to make these dreams a reality, based on his or her response. (Content 3.1k, Communication 3.0, 3.2, 3.4, 3.5, 3.6, Cultures 3.1, Structures 3.0, Settings 3.0)
2. Watch a given number of videos and note the answers to the second question (“Anything special about San Sebastián/The Basque Country? “). Summarize the responses, and share them with the class to generate a class summary. (Content 3.0, 3.1d, 3.1h, Communication 3.0, 3.1, 3.2, 3.3, 3.4, 3.5, Structures 3.1, Settings 3.0)
3. Explain how the energy of the residents, past and present, in a town/city creates the culture. Use specific examples from the videos, and examples from your hometown or state. (Content 3.1a, 3.1b, Communication 3.0, 3.2, 3.4, 3.5, Cultures 3.2, Structures 3.0, 3.1, Settings 3.0)

### **Stage IV**

1. Take note of the responses to the two questions asked in the videos in all four languages. Describe why you believe the video included all four languages, using support such as geographical location and global influence. Explain how Basque products/practices/perspectives have probably changed as a result of contact with these

cultures/languages over time. (Content 4.0, 4.1h, Communication 4.0, 4.2, 4.4, 4.5, Cultures 4.2, 4.3, Settings 4.0)

2. Watch two videos: one of a native Donostiarra (native of San Sebastián), and one of an immigrant resident. Compare their responses to both questions, and support your opinion as to how they differ, based on what you already know about the Basque Country. (Content 4.0, Communication 4.1, Communication 4.2, 4.4, 4.5, Cultures 4.3, Structures 4.1, Settings 4.0)

3. Interview a student who has studied abroad in San Sebastián, Spain (through a local university). In a video interview, ask your consultant/volunteer the same two questions in Spanish, and compare the individual's responses to someone from the video. Each student should use a different video from the webpage. Present the video to the class. (Content 4.0, Communication 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, Cultures 4.2, 4.3, Structures 4.1, Setting 4.0)

**Mishan:** The Broadcast Media

**Moran:** Products, Practices, Persons

**Authentic Material:** “Las sidrerías”

**Topics:** Cider houses rituals, Basque gastronomy

An informative documentary film from “Objetivo Euskadi” produced by Euskal Irrati Telebista/Basque Radio Television, “Las sidrerías” presents the historical and social aspect of the customary Basque cider house experience. The video includes interviews with owners of and visitors to the cider houses, and informative facts about the production of cider.

Part 1: <http://www.youtube.com/watch?v=9WIXbGc-utc&feature=related>

Part 2: <http://www.youtube.com/watch?v=FGQIZZ9i3Do&feature=related>

Part 3: <http://www.youtube.com/watch?v=uxUHWzgXobU&feature=related>

Part 4: <http://www.youtube.com/watch?v=yBYGAHso2ZE&feature=related>

**Targeted National Standards for Foreign Language Learning:**

Communication 1.1 (provide, obtain information, express feelings, exchange opinions), 1.2 (understand, interpret spoken language), 1.3 (present information, concepts, ideas)

Cultures 2.1 (understand practices, role of gastronomy/agriculture)

Connections 3.1 (reinforce, further knowledge of agriculture, gastronomy, history), 3.2 (recognize social role of cider house)

Comparisons 4.2 (comparisons of home culture to target culture)

Communities 5.1 (use language within and beyond school setting)

**Suggested Reading:**

*Orhipean: el País del Euskara*

Page(s): 65-67 “Agricultura y ganadería “

## **Suggested Classroom Activities Aligned with World Language Content Standards for California Public Schools:**

### **Stage II**

1. Create a menu that includes the ingredients and traditional food and drink served at the Basque cider house in the documentary. (Content 2.0, 2.11, Communication 2.0, 2.2, 2.5, 2.6, Structures 2.0, 2.1, Settings 2.0)
2. Generate a list of key terms to describe the cider house experience. Working in pairs, orally summarize the main idea in one minute per student. Include as many of the words from the list of key terms as possible. (Content 2.0, 2.1a, 2.1g, 2.11, Communication 2.0, 2.2, 2.3, 2.5, Cultures 2.1, Structures 2.1, Settings 2.0)
3. Take notes on the traditional cider house menu. Choose a menu item and find a recipe online to prepare at home (examples: tortilla, chuleta). Reflect upon your experience in a journal entry describing the process of making the food item selected. Include successes and failures, and present the experience to the class in a formal presentation. (Content 2.0, 2.11, Communication 2.0, 2.2, 2.3, 2.5, 2.6, Structures 2.0, 2.1, Settings, 2.0, 2.1)

### **Stage III**

1. Compare the cider house cuisine to the traditional dinner cuisine in another Spanish speaking country or the United States. Explain the reason why this is the traditional cuisine of this region and the role it plays in the culture. (Content 3.0, Communication 3.0, 3.2, 3.4, 3.5, Cultures 3.2, Settings 3.0)
2. Compare the cider house experience to the experience of dining in the United States. Include descriptions of the cider house infrastructure, the social interactions between employees and customers, and between the customers themselves. Use these observations to define the social role of the cider house in Basque society. (Content 3.0, 3.1a, 3.1e, Communication 3.0, 3.2, 3.4, 3.5, Structures 3.0, 3.1, Settings 3.0)
3. Explain the two histories of the production of cider as explained in the video. Compare and contrast the similarities and differences. (Content 3.0, 3.1, Communication 3.0, 3.2, 3.4, 3.5, Structures 3.1, Settings 3.0)

### **Stage IV**

1. Explain a Basque gastronomical society as mentioned in the video. Relate gastronomical societies to observations regarding gender roles and gastronomy in the Basque country from the video. Compare your findings to gender roles and gastronomy in the United States. (Content 4.0, 4.1a, Communication 4.0, 4.2, 4.4, 4.5, Cultures 4.2, Structures 4.0, Settings 4.0)

2. Specify the differences between a traditional cider house menu and a modern menu like the one you might find at Sidrería Iretza. Use specific examples from the video, and explain why you think these changes have occurred. Use examples from your own culture to support your opinion as to how cultures change when they come into contact with other cultures. (Content 4.0, Communication 4.0, 4.2, 4.4, 4.5, Cultures 4.2, 4.3, Structures 4.0, 4.1, Settings 4.0)
  
3. Take notes on agricultural-related facts in the video (Examples: When is cider season? Where are most of the apples produced? Where does the meat come from?) Conduct further research, and report on the economic and agricultural impact of cider and the cider house on the Basque economy throughout history, and current times. (Content 4.0, Communication 4.0, 4.2, 4.5, Structures 4.0, 4.1, Settings 4.0)

**Mishan:** Film

**Moran:** Communities, Practices, Persons, Perspectives

**Authentic Material:** *Tasio*

**Topics:** Employment, Family Life, Rural Life, Traditional Customs

A movie produced by Montxo Armendariz, *Tasio* details the daily life of a young Basque boy from his childhood into adulthood. The movie presents the reality of rural Basque life, customs, family values and perspectives, and daily routines, including the making of charcoal. Filmed in the Basque country, the movie illuminates the natural beauty of the region and its role in society.

[www.amazon.es](http://www.amazon.es)

**Targeted National Standards for Foreign Language Learning:**

Communication 1.1 (provide, obtain information, express feelings, exchange opinions), 1.2 (understand, interpret spoken language on a variety of topics), 1.3 (present information, concepts, ideas)

Cultures 2.1 (understand relationship between practices, perspectives of traditional Basque life), 2.2 (understand relationship between products, perspectives of traditional Basque life)

Connections 3.1 (reinforce, further knowledge of history, geography), 3.2 (recognize viewpoints through Tasio and Paulina)

Comparisons 4.2 (comparisons of home culture to target culture)

Communities 5.1 (use language within school setting)

**Suggested Reading:**

*Orhipean: el País del Euskara*

Page(s): 28-30 “El hábitat,” 32-35 “La casa,” 36-38 “Los pueblos,” 43-47 “Al final de la vida,” 59-61 “El mundo animal,” 72-75 “El bosque”

## **Suggested Classroom Activities Aligned with World Language Content Standards for California Public Schools:**

### **Stage II**

1. Write a description of Tasio and Paulina’s wedding. Describe the similarities and differences between their wedding and a “traditional” wedding in the United States (one that you have witnessed or observed in the media). (Content 2.0, 2.1a, 2.1e, 2.1m, Communication 2.0, 2.2, 2.5, Cultures 2.1, 2.2, Structures 2.1, Settings 2.0)
2. Choose an important scene that exemplifies a strong example of Basque culture. To demonstrate key points, re-enact the scene in small groups. The presentation of all groups combined should summarize the film. (Communication 2.0, 2.1, 2.2, 2.3, 2.5, 2.6, Cultures 2.1, Structures 2.1, Settings 2.0)
3. Choose a dialogue between Tasio and Paulina in the movie (example: at the dance, at their wedding, etc.). Write and perform a dialogue between a “current-day” Tasio and Paulina in the same situation. (Content 2.1a, 2.1e, 2.1g, Communication 2.0, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, Cultures 2.2, Structures 2.1, Settings 2.0)
4. Use a Venn diagram to compare and contrast a typical day in Tasio’s youth with the typical day of a child living in a rural area of the United States today. (Content 2.1a, 2.1b, 2.1c, 2.1g, 2.1i, Communication 2.0, 2.2, 2.5, Cultures 2.2, Structures 2.0, Settings 2.0)

### **Stage III**

1. Select one of the characters from the movie and create a character analysis from the beginning of the movie to the end. Write a list of adjectives used to describe the character. Use evidence from the movie to support the choice of adjectives in your description. Discuss how the character has changed. Create a piece of artwork that represents the changes the character has experienced and present this to the class. (Communication 3.0, 3.2, 3.3, 3.4, 3.5, Structures 3.0, 3.1, Settings 3.0)
2. Compare the role of women and men in traditional Basque culture in contexts such as the home, employment, and social settings. Cite specific examples from the movie to support your findings. (Content 3.0, 3.1a, 3.1e, Communication 3.0, 3.2, 3.4, 3.5, Structures 3.1, Settings 3.0)
3. Discuss the process of courtship in traditional Basque culture, and compare it to dating as you know it. Predict what the dating scene is probably like in modern day Basque society. (Content 3.0, 3.1a, 3.1b, 3.1e, Communication 3.0, 3.2, 3.4, 3.5, Cultures 3.2, 3.3, Structures 3.1, Settings 3.0)

**Stage IV**

1. Discuss the symbols, situations, and references to the Spanish Civil War present in the movie to support your opinion as to how the war affected Tasio and his family. Cite examples from the movie. Further research the effects of the war on the Basque Country. (Content 4.0, 4.1d, Communication 4.0, 4.2, 4.4, 4.5, Structures 4.0, 4.1, Settings 4.0)
2. Use Paulina's perspective and voice to write a letter to your daughter summarizing your life as depicted in the movie. Highlight significant events and values, and mention major historical events that occurred during your lifetime. (Content 4.0, 4.1a, 4.1d, 4.1e, Communication 4.0, 4.2, 4.4, 4.5, 4.6, Cultures 4.1, Structures 4.0, 4.1, Settings 4.0)
3. Choose several main ideas from the movie and use what you know about technology and Basque culture to explain and support your opinion as to how technology has probably changed traditional Basque culture. Cite specific examples from the movie. Include positive changes as well as challenges to the preservation of traditional Basque customs. (Content 4.0, 4.1o, Communication 4.0, 4.2, 4.4, 4.5, Cultures 4.3, Structures 4.0, 4.1, Settings 4.0)

**Mishan:** Information and Communications Technologies (Film)

**Moran:** Products, Practices, Perspectives, Communities, Persons

**Authentic Material:** *Todavía ayer: Historia de la educación en el País Vasco*

**Topics:** Basque Language, Education, Literature, Spanish/World History

A film produced by ETB (Euskal Irrati Telebista, Basque Radio-television), “*Todavía ayer: Historia de la educación en el País Vasco*,” documents the history of Basque education. The film presents the progression from elementary school through the university level (from the 1800’s through the late 1980’s), embedding its history within the context of world history. Within the realm of Basque education, the film also highlights the history of Basque literature, authors, literary movements, and the fine arts. Although the film is geared toward native speakers, activities for all levels are included.

Duration: 26:25

<http://www.youtube.com/watch?v=alVdosLz4Wk>

**Targeted National Standards for Foreign Language Learning:**

Communication 1.1 (provide, obtain information, express feelings, exchange opinions), 1.2 (understand, interpret spoken language), 1.3 (present information, concepts, ideas)

Cultures 2.1 (understand relationship between using the Basque language and its significance to the people)

Connections 3.1 (reinforce, further knowledge of history, literature), 3.2 (recognize role of Basque language/education through viewpoints of participants)

Comparisons 4.2 (comparisons of home culture to target culture)

Communities 5.1 (use language within, beyond school setting)

**Suggested Reading:**

*Orhipean: el País del Euskara*

Page(s): 24-27 “La lengua,” 113-117 “La literatura escrita”

## **Suggested Classroom Activities Aligned with World Language Content Standards for California Public Schools:**

### **Stage II**

1. Watch the first three minutes and ten seconds of the film, most of which presents images representing important elements of Basque culture (Examples: ocean, handball, sheepherding, home, etc.). Take cultural notes to generate a class list of key components of Basque culture. (Content 2.0, 2.1b, 2.1g, 2.1h, 2.1k, Communication 2.0, 2.5, Structures 2.1, Settings 2.0)
2. Watch from the 7:14 mark in the film to the 7:40 mark for the excerpt showing school children. Compare this scene to a more modern Basque country school scene from the 8:00 mark to 8:18. Describe the differences in fashion, behavior, and scenery between the two groups of schoolchildren. (Content 2.1a, 2.1m, Communication 2.0, 2.5, Settings, 2.0)

### **Stage III**

1. Listen to the president of Euskaltzaindia, Jean Haritschelar, (6:00) speak on the exclusion of Basque in French schools. Summarize the key points, and describe why you think the Basque language has been able to survive, despite prohibitions of its use throughout periods of Basque history. (Content 3.0, 3.1j, Communication 3.0, 3.2, 3.4, 3.5, Structures 3.1, Settings 3.0)
2. Describe the prehistoric Basque cave painting (1:24-1:39) and explain the relationship between art, language, and communication. Describe what you think this artwork teaches us about Basque language and culture. Share your opinion with a partner. (Content 3.0, Communication 3.0, 3.2, 3.3, 3.4, 3.5, Structures 3.1, Settings 3.0)

### **Stage IV**

1. Make a list of cultural influences in the Basque country mentioned in the first minute of the film. Use your personal experiences to cite examples of the change in products, practices, and perspectives when cultures come in contact. Explain how the Basque people have maintained a strong sense of culture, despite the influences of the surrounding world. Focus on the role education plays in maintaining culture. (Content 4.0, 4.1h, Communication 4.0, 4.2, 4.4, 4.5, Cultures 4.3, Settings 4.0)
2. Interview a student (in Spanish) who attends an Ikastola (Basque School). Ask about the history of Basque education, formulating questions based upon facts from the video. Also inquire about the daily school routine. Compare and contrast today's Basque school experience with your personal school experience. Write an article for the school newspaper discussing your findings. (Content 4.0, Communication 4.0, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, Cultures 4.2, Structures 4.1, Settings 4.0)

3. Take notes on the most famous Spanish authors of Basque heritage that belong to the “Generación del ’98.” Research one author and present his or her biography to the class. Include evidence that you have read at least a portion of one of his or her works and explain the significance of their literary contributions to the preservation of Basque culture. Use the notes from the film and your personal opinion. (Content 4.0, 4.1b, 4.1j, Communication 4.0, 4.2, 4.3, 4.4, 4.5, Structures 4.0, 4.1, Settings 4.0)

4. Further research the “Real Academia de la Lengua Vasca.” Use support from the video and your research to describe the impact of this institution on Basque national identity. (Content 4.0, Communication 4.0, 4.2, 4.4, 4.5, Structures 4.0, 4.1, Settings 4.0)

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Authentic Material	Location	Mishan's Cultural Product Category	Moran's Dimensions of Culture	Targeted National Standards	Targeted State Standards Stage II	Targeted State Standards Stage III	Targeted State Standards Stage IV
1. « AMERIKANUAK : Historias de la inmigración vasca»	<a href="http://amerikanuak.blogspot.com/search?q=Lucy+Garatea">http://amerikanuak.blogspot.com/search?q=Lucy+Garatea</a>	ICT (Blog)	<ul style="list-style-type: none"> <li>• Communities</li> <li>• Persons</li> </ul>	<ul style="list-style-type: none"> <li>• Communication 1.2, 1.3</li> <li>• Cultures 2.1</li> <li>• Connections 3.1, 3.2</li> <li>• Comparisons 4.2</li> <li>• Communities 5.1</li> </ul>	<ul style="list-style-type: none"> <li>• Content 2.0, 2.1 b, j, k</li> <li>• Communication 2.0, 2.1, 2.2, 2.5, 2.6</li> <li>• Structures 2.1</li> </ul>	<ul style="list-style-type: none"> <li>• Content 3.0, 3.1 a, b, e</li> <li>• Communication 3.2, 3.3, 3.4, 3.5</li> </ul>	<ul style="list-style-type: none"> <li>• Content 4.0, 4.1 a, d</li> <li>• Communication 4.0, 4.2, 4.3, 4.4, 4.5</li> <li>• Structures 4.1,</li> <li>• Settings 4.0</li> </ul>
2. “Arzak”	<a href="http://arzak.info/index.html">http://arzak.info/index.html</a>	ICT (Website)	<ul style="list-style-type: none"> <li>• Products</li> <li>• Practices</li> <li>• Persons</li> </ul>	<ul style="list-style-type: none"> <li>• Communication 1.1, 1.2, 1.3</li> <li>• Cultures 2.2</li> <li>• Connections 3.1, 3.2</li> <li>• Comparisons 4.1</li> <li>• Communities 5.1</li> </ul>	<ul style="list-style-type: none"> <li>• Content 2.0, 2.1 b, l</li> <li>• Communication 2.0, 2.1, 2.2, 2.3, 2.5</li> <li>• Cultures 2.1, 2.2</li> <li>• Structures 2.0, 2.1, 2.2</li> <li>• Settings 2.0</li> </ul>	<ul style="list-style-type: none"> <li>• Content 3.0, 3.1 b, l</li> <li>• Communication 3.0, 3.1, 3.2, 3.3, 3.4, 3.5</li> <li>• Structures 3.0, 3.1</li> <li>• Settings 3.0,</li> </ul>	<ul style="list-style-type: none"> <li>• Content 4.0, 4.1 a</li> <li>• Communication 4.0, 4.1, 4.2, 4.4, 4.5</li> <li>• Cultures 4.3</li> <li>• Structures 4.0, 4.1, 4.3</li> <li>• Settings 4.0</li> </ul>
3. “Bertsolari”	<a href="http://vimeo.com/9356906">http://vimeo.com/9356906</a>	ICT (Film)	<ul style="list-style-type: none"> <li>• Products</li> <li>• Communities</li> <li>• Persons</li> <li>• Practices</li> <li>• Perspectives</li> </ul>	<ul style="list-style-type: none"> <li>• Communication 1.1, 1.2, 1.3</li> <li>• Cultures 2.1</li> <li>• Connections 3.1, 3.2</li> <li>• Comparisons 4.2</li> <li>• Communities 5.1</li> </ul>	<ul style="list-style-type: none"> <li>• Content 2.0, 2.1 a, b, g, i, 2.2, 2.3, 2.5</li> <li>• Communication 2.0, 2.2, 2.5</li> <li>• Cultures 2.1, 2.2</li> <li>• Structures 2.0</li> <li>• Settings 2.0, 2.1</li> </ul>	<ul style="list-style-type: none"> <li>• Content 3.1 a, b, e, g, o</li> <li>• Communication 3.0, 3.1, 3.2, 3.3, 3.4, 3.5</li> <li>• Cultures 3.0, 3.2, 3.3</li> <li>• Structures 3.0, 3.1</li> <li>• Settings 3.0</li> </ul>	<ul style="list-style-type: none"> <li>• Content 4.0, 4.1 a, e, g</li> <li>• Communication 4.0, 4.3, 4.5, 4.6</li> <li>• Cultures 4.0, 4.1, 4.2, 4.3</li> <li>• Settings 4.0</li> </ul>
4. <i>El Chico de Guernica</i>	<a href="http://www.elkar.com">www.elkar.com</a> I.S.B.N 978-84-9843-308-1	Literature	<ul style="list-style-type: none"> <li>• Products</li> <li>• Practices</li> <li>• Perspectives</li> <li>• Communities</li> <li>• Persons</li> </ul>	<ul style="list-style-type: none"> <li>• Communication 1.1, 1.2, 1.3</li> <li>• Culture 2.1, 2.2</li> <li>• Connections 3.1, 3.2</li> <li>• Comparisons 4.2</li> <li>• Communities 5.1</li> </ul>	<ul style="list-style-type: none"> <li>• Content 2.0, 2.1 h</li> <li>• Communication 2.0, 2.2, 2.5</li> <li>• Structures 2.1</li> </ul>	<ul style="list-style-type: none"> <li>• Content 3.0, 3.1 a, b, e, j, m</li> <li>• Communication 3.0, 3.1, 3.2, 3.4, 3.5, 3.6</li> <li>• Cultures 3.2, 3.3</li> <li>• Structures 3.0, 3.1</li> <li>• Settings 3.0</li> </ul>	<ul style="list-style-type: none"> <li>• Content 4.0, 4.1 a</li> <li>• Communication 4.0, 4.1, 4.2, 4.3 4.4, 4.5</li> <li>• Cultures 4.2, 4.3</li> <li>• Structures 4.0, 4.1</li> <li>• Settings 4.0</li> </ul>
5. “CleanFeed: la comida no se tira”	<a href="http://www.nationalgeographic.com.es/2001/04/15/cleanfeed_comida_tira.html">http://www.nationalgeographic.com.es/2001/04/15/cleanfeed_comida_tira.html</a>	ICT (Magazine)	<ul style="list-style-type: none"> <li>• Practices</li> <li>• Perspectives</li> </ul>	<ul style="list-style-type: none"> <li>• Communication 1.1, 1.2, 1.3</li> <li>• Cultures 2.1</li> <li>• Connections 3.1</li> <li>• Comparisons 4.1, 4.2</li> <li>• Communities 5.1</li> </ul>	<ul style="list-style-type: none"> <li>• Content 2.0</li> <li>• Communication 2.0, 2.2, 2.5, 2.6</li> <li>• Cultures 2.1</li> <li>• Structures 2.1, 2.2</li> </ul>	<ul style="list-style-type: none"> <li>• Content 3.0, 3.1 a, d, f, l</li> <li>• Communication 3.0, 3.2, 3.3, 3.4, 3.5, 3.6</li> <li>• Cultures 3.2</li> <li>• Structures 3.0, 3.1</li> <li>• Settings 3.0</li> </ul>	<ul style="list-style-type: none"> <li>• Content 4.0, 4.1 f, l</li> <li>• Communication 4.0, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6</li> <li>• Cultures 4.1, 4.2</li> <li>• Structures 4.1</li> <li>• Settings 4.0, 4.1</li> </ul>
6. “Euskal etxeak”	<a href="https://www6.euskadi.net/r48-contcvpb/eu/contenidos/informacion/v2_revista_euskaletxea/eu_ee/r01hRedirectCont/contenidos/Informacion/06_revista_Euskaletxeak/es_ee/adjuntos/70_c.pdf">https://www6.euskadi.net/r48-contcvpb/eu/contenidos/informacion/v2_revista_euskaletxea/eu_ee/r01hRedirectCont/contenidos/Informacion/06_revista_Euskaletxeak/es_ee/adjuntos/70_c.pdf</a>	ICT (Magazine)	<ul style="list-style-type: none"> <li>• Products</li> <li>• Practices</li> <li>• Perspectives</li> <li>• Communities</li> <li>• Persons</li> </ul>	<ul style="list-style-type: none"> <li>• Communication 1.1, 1.2, 1.3</li> <li>• Cultures 2.1</li> <li>• Connections 3.1, 3.2</li> <li>• Comparisons 4.2</li> <li>• Communities 5.1</li> </ul>	<ul style="list-style-type: none"> <li>• Content 2.1 b, e, g, h</li> <li>• Communication 2.0, 2.1, 2.2, 2.3, 2.5</li> <li>• Cultures 2.1, 2.2</li> <li>• Structures 2.1</li> <li>• Settings 2.0, 2.1</li> </ul>	<ul style="list-style-type: none"> <li>• Content 3.0, 3.1 e, g, m, o</li> <li>• Communication 3.0, 3.1, 3.2, 3.3, 3.4, 3.5</li> <li>• Cultures 3.1, 3.3</li> <li>• Structures 3.0, 3.1</li> <li>• Settings 3.0</li> </ul>	<ul style="list-style-type: none"> <li>• Content 4.1 e, h</li> <li>• Communication 4.0, 4.1, 4.2, 4.4, 4.5, 4.6</li> <li>• Cultures 4.2, 4.3</li> <li>• Structures 4.0, 4.1</li> <li>• Settings 4.0</li> </ul>
7. “Euskomedia: Kultura topagunea”	<a href="http://www.eskomedia.org/calendario?idi=es">http://www.eskomedia.org/calendario?idi=es</a>	ICT (Website)	<ul style="list-style-type: none"> <li>• Products</li> <li>• Communities</li> <li>• Practices</li> <li>• Persons</li> <li>• Perspectives</li> </ul>	<ul style="list-style-type: none"> <li>• Communication 1.1, 1.2</li> <li>• Cultures 2.1</li> <li>• Connections 3.1, 3.2</li> <li>• Comparisons 4.1, 4.2</li> <li>• Communities 5.1</li> </ul>	<ul style="list-style-type: none"> <li>• Content 2.0, 2.1 b, e, g, i, j, m</li> <li>• Communication 2.0, 2.2, 2.5</li> <li>• Cultures 2.1, 2.2</li> <li>• Settings 2.0</li> <li>• Structures 2.0, 2.2</li> </ul>	<ul style="list-style-type: none"> <li>• Content 3.0, 3.1 e, j, m</li> <li>• Communication 3.0, 3.3, 3.4, 3.5, 3.6</li> <li>• Cultures 3.1, 3.2</li> <li>• Structures 3.1</li> <li>• Settings 3.0</li> </ul>	<ul style="list-style-type: none"> <li>• Content 4.0, 4.1 e, g</li> <li>• Communication 4.0, 4.2, 4.3, 4.4, 4.5</li> <li>• Cultures 4.2, 4.3</li> <li>• Structures 4.0, 4.1</li> <li>• Settings 4.0</li> </ul>

8. "La Inmigración Vasca en la Argentina"	<a href="http://ctarosario.org.ar/article711.html?lang=es">http://ctarosario.org.ar/article711.html?lang=es</a>	ICT (Blog)	<ul style="list-style-type: none"> <li>• Products</li> <li>• Practices</li> <li>• Perspectives</li> <li>• Communities</li> <li>• Persons</li> </ul>	<ul style="list-style-type: none"> <li>• Communication 1.1, 1.2, 1.3</li> <li>• Cultures 2.1</li> <li>• Connections 3.1, 3.2</li> <li>• Comparisons 4.2</li> <li>• Communities 5.1, 5.2</li> </ul>	<ul style="list-style-type: none"> <li>• Content 2.0, 2.1 a, b, g, h, i, j, k</li> <li>• Communication 2.0, 2.1, 2.2, 2.3, 2.5, 2.6</li> <li>• Cultures 2.2</li> <li>• Structures 2.0, 2.1, 2.2</li> <li>• Settings 2.0, 2.1</li> </ul>	<ul style="list-style-type: none"> <li>• Content 3.0, 3.1 d, j, k, o</li> <li>• Communication 3.0, 3.2, 3.3, 3.4, 3.5, 3.6</li> <li>• Cultures 3.1</li> <li>• Structures 3.1</li> <li>• Settings 3.0</li> </ul>	<ul style="list-style-type: none"> <li>• Content 4.0, 4.1 b, d, k</li> <li>• Communication 4.0, 4.1, 4.2, 4.4, 4.5, 4.6</li> <li>• Cultures 4.2</li> <li>• Structures 4.1</li> <li>• Settings 4.0, 4.1</li> </ul>
9. "Mitología de Vasconia"	<a href="https://sites.google.com/amaroa.com/mitologia-vasca/elezaharrak">https://sites.google.com/amaroa.com/mitologia-vasca/elezaharrak</a>	ICT (Website)	<ul style="list-style-type: none"> <li>• Products</li> <li>• Practices</li> <li>• Perspectives</li> <li>• Persons</li> </ul>	<ul style="list-style-type: none"> <li>• Communication 1.1, 1.2, 1.3</li> <li>• Cultures 2.1</li> <li>• Connections 3.1, 3.2</li> <li>• Comparisons 4.1, 4.2</li> <li>• Communities 5.1</li> </ul>	<ul style="list-style-type: none"> <li>• Content 2.0, 2.1 c</li> <li>• Communication 2.0, 2.2, 2.3, 2.5, 2.6</li> <li>• Structures 2.1</li> <li>• Settings 2.0, 2.1</li> </ul>	<ul style="list-style-type: none"> <li>• Content 3.0, 3.1 b, e</li> <li>• Communication 3.0, 3.2, 3.3, 3.4, 3.5</li> <li>• Cultures 3.1, 3.2, 3.3</li> <li>• Structures 3.1</li> <li>• Settings 3.0, 3.1</li> </ul>	<ul style="list-style-type: none"> <li>• Content 4.0, 4.1 b</li> <li>• Communication 4.0, 4.2, 4.4, 4.5</li> <li>• Cultures 4.2</li> <li>• Structures 4.0, 4.1</li> <li>• Settings 4.0</li> </ul>
10. "Olas de energía ciudadana"	<a href="http://www.sansebastian2016.eu/web/guest/video">http://www.sansebastian2016.eu/web/guest/video</a>	ICT (Video)	<ul style="list-style-type: none"> <li>• Products</li> <li>• Practices</li> <li>• Perspectives</li> <li>• Communities</li> <li>• Persons</li> </ul>	<ul style="list-style-type: none"> <li>• Communication 1.1, 1.3</li> <li>• Cultures 2.1, 2.2</li> <li>• Connections 3.1, 3.2</li> <li>• Comparisons 4.2</li> <li>• Communities 5.1</li> </ul>	<ul style="list-style-type: none"> <li>• Content 2.0, 2.1 a, b, g, h, i</li> <li>• Communication 2.0, 2.1, 2.2, 2.4, 2.5, 2.6</li> <li>• Cultures 2.0, 2.1, 2.2</li> <li>• Structures 2.1</li> <li>• Settings 2.0, 2.1</li> </ul>	<ul style="list-style-type: none"> <li>• Content 3.0, 3.1 d, i, l</li> <li>• Communication 3.0, 3.2, 3.3, 3.4, 3.5, 3.6</li> <li>• Structures 3.1</li> <li>• Settings 3.0</li> </ul>	<ul style="list-style-type: none"> <li>• Content 4.0, 4.1 g, h</li> <li>• Communication 4.0, 4.2, 4.4, 4.5</li> <li>• Cultures 4.1, 4.3</li> <li>• Structures 4.0, 4.1</li> <li>• Settings 4.0</li> </ul>
11. <i>La pelota vasca. La piel contra la piedra.</i>	<a href="http://youtube.com/watch?v=d-JDcKG16bk&amp;feature=related">http://youtube.com/watch?v=d-JDcKG16bk&amp;feature=related</a>	ICT (Film)	<ul style="list-style-type: none"> <li>• Perspectives</li> <li>• Communities</li> <li>• Persons</li> </ul>	<ul style="list-style-type: none"> <li>• Communication 1.1, 1.2, 1.3</li> <li>• Cultures 2.1</li> <li>• Connections 3.1, 3.2</li> <li>• Comparisons 4.2</li> <li>• Communities 5.1</li> </ul>	<ul style="list-style-type: none"> <li>• Content 2.0, 2.1 d, g, h, i</li> <li>• Communication 2.0, 2.1, 2.2, 2.4, 2.5</li> <li>• Cultures 2.1, 2.2</li> <li>• Cultures 2.1, 2.2</li> <li>• Structures 2.1</li> <li>• Settings 2.0</li> </ul>	<ul style="list-style-type: none"> <li>• Content 3.0, 3.1 b, d, g, j</li> <li>• Communication 3.0, 3.1, 3.2, 3.3, 3.4, 3.5</li> <li>• Structures 3.1</li> <li>• Settings 3.0</li> </ul>	<ul style="list-style-type: none"> <li>• Content 4.0, 4.1 a, d, e, j</li> <li>• Communication 4.1, 4.2, 4.3, 4.4, 4.5</li> <li>• Cultures 4.1, 4.2, 4.3</li> <li>• Structures 4.0, 4.1</li> <li>• Settings 4.0</li> </ul>
12. "Personas con energía"	<a href="http://www.sansebastian2016.eu/web/guest/comunicacion/galeria_multimedia/personas-con-energia">http://www.sansebastian2016.eu/web/guest/comunicacion/galeria_multimedia/personas-con-energia</a>	ICT (Video)	<ul style="list-style-type: none"> <li>• Practices</li> <li>• Perspectives</li> <li>• Communities</li> <li>• Persons</li> </ul>	<ul style="list-style-type: none"> <li>• Communication 1.1, 1.2, 1.3</li> <li>• Cultures 2.1, 2.2</li> <li>• Connections 3.1, 3.2</li> <li>• Comparisons 4.1, 4.2</li> <li>• Communities 5.1</li> </ul>	<ul style="list-style-type: none"> <li>• Content 2.0, 2.1 b, k</li> <li>• Communication 2.0, 2.1, 2.2, 2.4, 2.5</li> <li>• Cultures 2.2</li> <li>• Structures 2.1, 2.2</li> <li>• Settings 2.0</li> </ul>	<ul style="list-style-type: none"> <li>• Content 3.0, 3.1 a, b, d, h, k</li> <li>• Communication 3.0, 3.1, 3.2, 3.3, 3.4, 3.5</li> <li>• Cultures 3.1, 3.2</li> <li>• Structures 3.0, 3.1</li> <li>• Settings 3.0</li> </ul>	<ul style="list-style-type: none"> <li>• Content 4.0, 4.1 h</li> <li>• Communication 4.0, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6</li> <li>• Cultures 4.2, 4.3</li> <li>• Structures 4.1</li> <li>• Settings 4.0</li> </ul>
13. "Las sidrerías"	<p>Part I <a href="http://www.youtube.com/watch?v=9WIXbGc-utc&amp;feature=related">http://www.youtube.com/watch?v=9WIXbGc-utc&amp;feature=related</a></p> <p>Part II <a href="http://www.youtube.com/watch?v=FGQIZZ9i3Do&amp;feature=related">http://www.youtube.com/watch?v=FGQIZZ9i3Do&amp;feature=related</a></p> <p>Part III <a href="http://www.youtube.com/watch?v=uxUHWzgXobU&amp;feature=related">http://www.youtube.com/watch?v=uxUHWzgXobU&amp;feature=related</a></p> <p>Part IV <a href="http://www.youtube.com/watch?v=yBYGAHso2ZE&amp;feature=related">http://www.youtube.com/watch?v=yBYGAHso2ZE&amp;feature=related</a></p>	The Broadcast Media	<ul style="list-style-type: none"> <li>• Products</li> <li>• Practices</li> <li>• Persons</li> </ul>	<ul style="list-style-type: none"> <li>• Communication 1.1, 1.2</li> <li>• Cultures 2.1</li> <li>• Connections 3.1, 3.2</li> <li>• Comparisons 4.2</li> <li>• Communities 5.1</li> </ul>	<ul style="list-style-type: none"> <li>• Content 2.0, 2.1 a, g, l</li> <li>• Communication 2.0, 2.2, 2.3, 2.5, 2.6</li> <li>• Cultures 2.1</li> <li>• Structures 2.0, 2.1</li> <li>• Settings 2.0, 2.1</li> </ul>	<ul style="list-style-type: none"> <li>• Content 3.0, 3.1 a, e</li> <li>• Communication 3.0, 3.2, 3.4, 3.5</li> <li>• Cultures 3.2</li> <li>• Structures 3.0, 3.1</li> <li>• Settings 3.0</li> </ul>	<ul style="list-style-type: none"> <li>• Content 4.0, 4.1 a</li> <li>• Communication 4.0, 4.2, 4.4, 4.5</li> <li>• Cultures 4.2, 4.3</li> <li>• Structures 4.0, 4.1</li> <li>• Settings 4.0</li> </ul>

14. <i>Tasio</i>	www.amazon.es	Film	<ul style="list-style-type: none"> <li>• Communities</li> <li>• Practices</li> <li>• Persons</li> <li>• Perspectives</li> </ul>	<ul style="list-style-type: none"> <li>• Communication 1.1, 1.2, 1.3</li> <li>• Cultures 2.1, 2.2</li> <li>• Connections 3.1, 3.2</li> <li>• Comparisons 4.2</li> <li>• Communities 5.1</li> </ul>	<ul style="list-style-type: none"> <li>• Content 2.0, 2.1 a, b, c, e, g, i, m</li> <li>• Communication 2.0, 2.1, 2.2, 2.3, 2.5, 2.6</li> <li>• Cultures 2.1, 2.2</li> <li>• Structures 2.0, 2.1</li> <li>• Settings 2.0</li> </ul>	<ul style="list-style-type: none"> <li>• Content 3.0, 3.1 a, b, e</li> <li>• Communication 3.0, 3.2, 3.3, 3.4, 3.5</li> <li>• Cultures 3.2, 3.3</li> <li>• Structures 3.0, 3.1</li> <li>• Settings 3.0</li> </ul>	<ul style="list-style-type: none"> <li>• Content 4.0, 4.1 a, d, e, o</li> <li>• Communication 4.0, 4.2, 4.4, 4.5, 4.6</li> <li>• Cultures 4.1, 4.3</li> <li>• Structures 4.0, 4.1</li> <li>• Settings 4.0</li> </ul>
15. <i>Todavía Ayer: Historia de la educación en el País Vasco</i>	<a href="http://www.youtube.com/watch?v=alVdosLz4Wk">http://www.youtube.com/watch?v=alVdosLz4Wk</a>	ICT (Film)	<ul style="list-style-type: none"> <li>• Products</li> <li>• Practices</li> <li>• Perspectives</li> <li>• Communities</li> <li>• Persons</li> </ul>	<ul style="list-style-type: none"> <li>• Communication 1.1, 1.2, 1.3</li> <li>• Cultures 2.1</li> <li>• Connections 3.1, 3.2</li> <li>• Comparisons 4.2</li> <li>• Communities 5.1</li> </ul>	<ul style="list-style-type: none"> <li>• Content 2.0, 2.1 a, b, g, h, k, m</li> <li>• Communication 2.0, 2.5</li> <li>• Structures 2.1</li> <li>• Settings 2.0</li> </ul>	<ul style="list-style-type: none"> <li>• Content 3.0, 3.1 j</li> <li>• Communication 3.0, 3.2, 3.3, 3.4, 3.5</li> <li>• Structures 3.1</li> <li>• Settings 3.0</li> </ul>	<ul style="list-style-type: none"> <li>• Content 4.0, 4.1 b, h, j</li> <li>• Communication 4.0, 4.2, 4.3, 4.4, 4.5</li> <li>• Cultures 4.2, 4.3</li> <li>• Structures 4.0, 4.1</li> <li>• Settings 4.0</li> </ul>

## APPENDIX B

## INTRODUCTION TO EUSKARA-VASCO-BASQUE

### Hiztegia-Vocabulario-Vocabualry

Euskara	Español	English
Kaixo	Hola	Hello
Epa-Aupa	Hola (informal)	Hello (informal)
Agur	Adiós	Goodbye
Gero arte	Hasta luego	See you later
Eskerrik asko	Muchas gracias	Thank you very much
Mila esker	Mil gracias	Thank you very much (emphasized)
Ez horregatik	De nada	You are welcome
Mesedez	Por favor	Please
Ongi etorri	Bienvenidos	Welcome
Egun on	Buenos días	Good morning
Arratsaldeon	Buenas tardes	Good afternoon
Gabon	Buenas noches	Good evening
Bai	Sí	Yes
Ez	No	No

Source: Mylanguages. (2011). *Basque vocabulary*. Retrieved from [http://mylanguages.org/basque\\_vocabulary.php](http://mylanguages.org/basque_vocabulary.php)

#### Suggested Classroom Activities:

1. Write and perform a short conversation in groups of two, using some of these common expressions, in addition to others.
2. Match the Basque word to the Spanish word.
3. Write the Spanish definition next to the Basque word.

4. Draw a symbol representing each Basque word. Make flash cards with the symbol on one side (and the Spanish word, if desired) and the Basque word on the opposite side.

5. Visit the website “Digital Dialects” at <http://www.digitaldialects.com/Basque> and click on “Phrases and Greetings.” Listen to and repeat aloud some of these expressions and more. Play the matching vocabulary game. Pair the Basque name to it’s English equivalent.

#### Zenbakiak-Números-Numbers

Euskara	Español	English
Bat	Uno	One
Bi	Dos	Two
Hiru	Tres	Three
Lau	Cuatro	Four
Bost	Cinco	Five
Sei	Seis	Six
Zazpi	Siete	Seven
Zortzi	Ocho	Eight
Bederatzi	Nueve	Nine
Hamar	Diez	Ten
Hamaika	Once	Eleven
Hamabi	Doce	Twelve
Hamahiru	Trece	Thirteen
Hamalau	Catorce	Fourteen
Hamabost	Quince	Fifteen
Hamasei	Dieciséis	Sixteen
Hamazazpi	Diecisiete	Seventeen
Hemezortzi	Dieciocho	Eighteen

Hemeretzi	Diecinueve	Nineteen
Hogei	Veinte	Twenty
Hogeita bat	Veintiuno	Twenty one
Hogeita bi	Veintidós	Twenty two
.....		
Hogeita hamar	Treinta	Thirty
Hogeita hamaika	Treinta y uno	Thirty one
Hogeita hamabi	Treinta y dos	Thirty two
.....		
Berrogei	Cuarenta	Forty
Berrogeita bat	Cuarenta y uno	Forty one
.....		
Berrogeita hamar	Cincuenta	Fifty
Hirurogei	Sesenta	Sixty
Hirurogeita hamar	Setenta	Seventy
Larogei	Ochenta	Eighty
Larogeita hamar	Noventa	Ninety
Ehun	Cien	One hundred

Source: Mylanguages. (2011). *Basque vocabulary*. Retrieved from [http://mylanguages.org/basque\\_vocabulary.php](http://mylanguages.org/basque_vocabulary.php)

Suggested Classroom Activities:

1. Match the Basque number to the Spanish number.
2. Write the Spanish number next to the Basque number.
3. In groups of two, orally alternate the numbers from one to one hundred.
4. Find and discuss the pattern of Basque numbers. Fill in the numbers that are not included in this chart.

Example:

A) #50- Berrogeita hamar (Forty [berrogei] plus ten [hamar] equals fifty [berrogeita hamar]). #51- Berrogeita hamaika (Forty [berrogei] plus eleven [hamaika] equals fifty one [berrogeita hamaika]).

B) Hogeita bi (twenty two). Hogeita hiru (twenty three). Hogeita lau (twenty four)

5. Listen to and sing the song “Zenbakiak.” [www.youtube.com/watch?v=-BTZP045hpU](http://www.youtube.com/watch?v=-BTZP045hpU)

6. Write a list of numerals (1, 2, 3, etc) and trade papers with a partner. The partner spells the number out next to the numeral (1-bat, 2-bi, 3-hiru, etc.).

7. Count aloud the number of beans, buttons, etc. in a jar.

8. Visit the website “Digital Dialects” at <http://www.digitaldialects.com/Basque> and click on “Numbers 1-12 and 13-20.” Find the sum of two numbers in the vocabulary game, to practice the number vocabulary.

9. Listen to a partner say random numbers. Use pipecleaners to form the number.

#### Egunak-Días-Days

Euskara	Español	English
Astelehena	lunes	Monday
Asteartea	martes	Tuesday
Asteazkena	miércoles	Wednesday
Osteguna/Orzeguna	jueves	Thursday
Ostirala/Ortizirala	viernes	Friday
Larunbata	sábado	Saturday
Igandea	domingo	Sunday

Source: Mylanguages. (2011). *Basque vocabulary*. Retrieved from [http://mylanguages.org/basque\\_vocabulary.php](http://mylanguages.org/basque_vocabulary.php)

## Suggested Classroom Activities:

1. Match the Basque day of the week to the Spanish day of the week.
2. Write the Spanish day of the week next to the Basque day of the week.
3. In groups of two, orally alternate the days of the week in order, starting with Astelehena (Monday) and ending with Igandea (Sunday). For example, Person A-astelehena (Monday), Person B-astearta (Tuesday), Person A-asteazkena (Wednesday).
4. Write days of the week on cardstock. Mix the cards up, and then place the days of the week in order, starting with Astelehena (Monday).
5. Mix the cards from activity #4 with a partner (face down), and find the two matching days of the week. During each rotation, Person A pulls one card, and reads the day of the week aloud. A second card is chosen, and the day of the week read. If it is a pair, Person A receives one point, and continues by choosing two more cards. If it is not a pair, it becomes Person B's turn to choose two cards.
6. Visit the website "Digital Dialects" at <http://www.digitaldialects.com/Basque> and click on "Days and Months." Pair the Basque name to its English equivalent in the matching vocabulary game.

## Hilabetiak-Meses-Months

Euskara	Español	English
Urtarrila	Enero	January
Otsaila	Febrero	February
Martxoa	Marzo	March
Apirila	Abril	April
Maiatza	Mayo	May
Ekaina	Junio	June
Uztaila	Julio	July
Abuztua	Agosto	August
Iraila	Septiembre	September
Urria	Octubre	October

Azaroa	Noviembre	November
Abendua	Diciembre	December

Source: Uberuaga, B. (n.d.). *Euskara, language of the Basques*. Retrieved from: <http://www.buber.net/Basque/Euskara/index.php>

Suggested Classroom Activities:

1. Match the Basque month to the Spanish month.
2. Write the Spanish month next to the Basque month.
3. In groups of two, orally alternate the months in order, starting with Urtarrila (January) and ending with Abendua (December). For example, Person A- Urtarrila (January), Person B-Otsaila (February), Person A- Martxoa (March)...
4. Write the months on cardstock. Mix up the cards and place the months in order starting with Urtarrila (January).
5. Mix the cards from activity #4 with a partner and place them face down. During each rotation, Person A pulls one card, and reads the month aloud. A second card is chosen, and the month read. If it is a pair, Person A receives one point, and continues by choosing two more cards. If it is not a pair, it becomes Person B's turn to choose two cards.
6. Visit the website "Digital Dialects" at <http://www.digitaldialects.com/Basque> and click on "Days and Months." Play the matching vocabulary game, which requires pairing the Basque name to its English equivalent.
7. Discuss morphological similarities between the Basque, Spanish, and English months. (Martxoa-marzo-March, Aprilia-abril-April, etc.). Formulate reasons as to why these similarities may exist.

#### Koloreak-Colores-Colors

Euskara	Español	English
beltza	Negro	black
urdina	Azul	blue
marroia	marrón, café	brown
grisa	Gris	gray
orlegia	Verde	green

laranja	Anaranjado	orange
morea	Morado	purple
horia	Amarillo	yellow
zuri	Blanco	white
gorria	Rojo	red

Source: Mylanguages. (2011). *Basque vocabulary*. Retrieved from [http://mylanguages.org/basque\\_vocabulary.php](http://mylanguages.org/basque_vocabulary.php)

#### Suggested Classroom Activities:

1. Match the Basque color to the Spanish color.
2. Write the Spanish color next to the Basque color.
3. In a group of two, hold up a piece of colored construction paper, quiz each other on the color.
4. Using the corresponding crayon, write the name of the color with the color itself. (Example: write “beltza” with a black crayon and “gorria” with a red crayon.)
5. Visit the website “Digital Dialects” at <http://www.digitaldialects.com/Basque> and click on “Colors.” Listen to and repeat the colors aloud. Pair the color heard with its Basque name in the matching vocabulary game.

#### Online Basque Language Resources for the beginning Basque learner:

1. “Buber’s Basque Page”  
<http://www.buber.net/Basque/Euskara/index.php>

“Buber’s Basque Page” is a site providing the history of the Basque language, scholarly references, Basque vocabulary and grammar lessons, verb conjugations, and links to other Basque culture and language sites.

2. “My Languages.org”  
[http://mylanguages.org/basque\\_vocabulary.php](http://mylanguages.org/basque_vocabulary.php)

“My Languages.org” is a site with lessons relating to parts of speech (nouns, verbs, etc.), vocabulary, and useful phrases. The site also provides auditory exercises to hear the alphabet and pronunciation of words.

## 3. “Morris Student Plus Dictionary”

<http://www1.euskadi.net/morris/dictionary.htm>

“Morris Student Plus Dictionary” is an online English-Basque and Basque-English dictionary that follows the suggestions of and is updated according to the standards of the Royal Academy of Basque Language.

Print Language Resources for the beginning Basque learner:

1. *The Basque Language: A Practical Introduction* by Alan R. King. ISBN 0-87417-155-5

2. *Beginner’s Basque* by Wim Jansen ISBN 978-0781809337

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## APPENDIX C

Source: California Department of Education. (2010). *World language content standards for California public schools*. Retrieved from <http://www.cde.ca.gov/be/st/ss/documents/worldlanguage2009.pdf>  
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## World Language Content Standards for California Public Schools: Kindergarten Through Grade Twelve

### **Contents**

A Message from the State Board of Education and the State Superintendent of Public Instruction

Introduction

Content

Communication

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Settings

Glossary

### **A Message from the State Board of Education and the State Superintendent of Public Instruction**

California is home to the most diverse student population in the country, with well over a hundred languages and dialects spoken by children in our schools. It is important to recognize and appreciate this diversity in our schools by placing an added emphasis on the effective learning of these languages and the cultures from which they are derived.

Our students need to use language effectively across geographic boundaries in order to cultivate positive relationships with future clients, allies, and neighbors. At the same time, students also need to communicate with the diverse populations that constitute California's rich linguistic and cultural tapestry. For this reason the standards refer to world, rather than foreign, languages.

The *World Language Content Standards for California Public Schools, Kindergarten Through Grade Twelve* sets forth for the first time a uniform vision of what students should know and be able to do in this subject area. The standards were developed to accommodate all languages and identify the various stages of acquiring linguistic and cultural proficiency. To that end, the standards reflect our commitment to promoting excellence in world language instruction throughout the state.

The vision guiding these standards is that every student will develop global competency in order to compete and cooperate in the twenty-first century and beyond. Given today's interconnected world, it makes good economic sense to encourage all of our students to effectively learn about the different languages and cultures of people with whom they will be interacting. Communicating with our international neighbors promotes peaceful relations, prepares students for employment, and enables our students to compete in the worldwide marketplace.

The standards embody our collective hope that all students develop linguistic and cultural literacy, including academic knowledge and proficiency in English as well as in several of the world's languages and cultures. In helping our students develop the skills necessary to thrive in our interdependent world, these content standards further cement California's reputation as not only a national, but an international, trendsetter in education.

THEODORE R. MITCHELL  
*President, State Board of Education*

JACK O'CONNELL  
*State Superintendent of Public Instruction*

## **Introduction**

The standards that follow are intended to provide guidance to administrators and teachers in implementing a World Languages and Cultures program for a diverse student population at any point in the curriculum from kindergarten through grade twelve. Communicative proficiency is to be developed in linguistically and culturally appropriate ways.

## **Developing Global Competency**

To succeed in the twenty-first century, today's students need to develop academic knowledge, proficiency in English, and linguistic and cultural literacy in several of the world's languages and cultures. The ability to communicate in culturally appropriate ways in a variety of settings will ensure success in a technologically driven global economy and increase intercultural understanding and the benefits derived from collaborative international efforts. Success in an interconnected world depends on students' effective use of language and cross-cultural communication skills.

As a result of culturally appropriate language use, students will enhance their ability to effectively carry out a wide range of tasks with a high level of control of the linguistic system. We can no longer afford to simply learn about languages and cultures; but rather, we must provide students with opportunities to learn languages and cultures by

participating in communicative interactions that prepare for real-world language use and global citizenship. Language learning needs to be a lifelong endeavor.

### **California's Diverse Student Population**

California's students bring a rich variety of languages and cultures to the classroom. Students may have learned a heritage language at home, arrived recently as immigrants, or acquired the ability to understand or produce one or more languages through contact in their communities or abroad. Some students pursue languages they know; others seek opportunities to learn additional languages and cultures. Thus, the considerable number of languages spoken and taught in California schools and the range of entry points and proficiency levels among students require standards that are tied to student performance instead of grade level.

### **Time Frames for Learning Languages and Cultures**

The amount of time it takes to learn another language and culture is linked to the linguistic and cultural differences among the languages and cultures students already know. The particular language and culture that learners study and their performance profile at entry will determine the amount of time required to achieve a particular level of proficiency.

Categories of languages have been established by the Foreign Service Institute (FSI) on the basis of the time it takes for native speakers of English to develop proficiency in target languages and cultures. For example, Arabic, a Category IV language, will take considerably longer to acquire than French, a Category I language. American Sign Language (ASL), Classical Greek, Classical Latin, and Native American languages have not been assigned to categories since no formal research studies of those languages have been published.

The Language Learning Continuum (see the Foreign Language Framework for California Public Schools, Kindergarten Through Grade Twelve), a framework developed by the College Board, is used to indicate growth in linguistic and cultural proficiency.\* It provides benchmarks for progress at different stages of performance:

Stage I (Formulaic): Learners understand and produce signs, words, and phrases.

Stage II (Created): Learners understand and produce sentences and strings of sentences.

Stage III (Planned): Learners understand and produce paragraphs and strings of paragraphs.

Stage IV (Extended): Learners understand and produce cohesive texts composed of multiple paragraphs.

The Language Learning Continuum also includes Stage V (Tailored) proficiency, which represents performance typically achieved through university-level study.

Secondary learners may require more than one year to progress from one stage to the next and may spend a significant amount of time in two adjacent stages. For example, learners of Russian, a Category III language, may require two years to move beyond

Stage I in listening and speaking but longer than two years for reading and writing. Programs may focus on specific communicative modes. For example, a Mandarin program may emphasize different communicative modes in order to attain Stage III proficiency in listening and speaking, Stage II proficiency in reading, and Stage I proficiency in writing. By necessity, Classical Greek and Latin programs will emphasize reading from the very beginning of instruction. Further, it will be common in the elementary school context for learners who do not have a heritage language background to remain in Stage I for an extended period of time.

*\*Foreign Language Framework for California Public Schools: Kindergarten Through Grade Twelve.* Sacramento: California Department of Education, 2003. To order a copy, please call the sales office at 800-995-4099. The publication is downloadable at <http://www.cde.ca.gov/be/st/fr/>.

### **California's Language Programs**

California offers a variety of language programs, beginning in elementary school, continuing in middle school, and most typically in comprehensive high school. Elementary programs include immersion, Foreign Language in the Elementary School (FLES), and Foreign Language Experience (FLEX) that differ substantially in the number of contact hours allocated to the curriculum. These programs need to be age-appropriate in order to address students' cognitive, emotional, and social needs. Some middle schools also offer immersion and FLEX programs as well as introductory courses that may be equivalent to the first or second year of high school study.

High school programs traditionally offer a four or five-year sequence preparing students for the Scholastic Aptitude Test (SAT) II examinations in language and often culminating in the Advanced Placement program and, less frequently, the International Baccalaureate program in language and literature. Programs for heritage and native speakers may include immersion, specialized courses designed to meet learner needs, and accommodations for these learners in the world-language classroom. The standards provide an organizing principle to ensure the continuous development of student proficiency, irrespective of the multiple points of entry and exit from California's language programs.

### **Organization of the Standards**

The World Language Content Standards for California Public Schools, Kindergarten Through Grade Twelve represents a strong consensus that the study of a wide variety of world languages and cultures is part of the core curriculum. The World Language Content Standards presents the knowledge, skills, and abilities that all learners should acquire in a world language during 13 years in the California public school system.

Because of the considerable number of languages in California, the content standards were developed to accommodate all languages and describe the various stages a learner goes through to become proficient. Therefore, the content standards are not language-specific. In addition, because of the various levels of student proficiency and the multiple points of entry and exit from California's language programs, the content standards that

follow are not tied to specific grade levels; instead, they describe the stages of linguistic and cultural acquisition. For ease of presentation, the standards are separated into five categories: Content, Communication, Cultures, Structures, and Settings. The categories should be taught together and, in practice, merge into seamless instruction within the various stages of the Language Learning Continuum.

### **Content**

Language users address a wide variety of topics that are appropriate to their age and stage. As students develop their ability to communicate in the target language and culture, they are able to more fully address topics that increase in complexity along the Language Learning Continuum.

### **Communication**

Real-world communication takes place in a variety of ways. It may be interpersonal: culturally appropriate listening, reading, viewing, speaking, signing, and writing take place as a shared activity among language users. It may be interpretive: language users listen, view, and read by using knowledge of cultural products, practices, and perspectives. It may be presentational: speaking, signing, and writing take place in culturally appropriate ways.

### **Cultures**

Culturally appropriate language use requires an understanding of the relationship between the products and practices of the culture and its underlying perspectives. Students must acquire the ability to interact appropriately with target culture bearers in order to communicate successfully. This category allows students to make connections and comparisons between languages and cultures.

### **Structures**

The content standards use the term structures to capture the multiple components of grammar that learners must control in order to successfully communicate in linguistically and culturally appropriate ways. Students need to acquire orthography, the writing systems of languages that have them; phonology, the sound systems of languages or parameters in ASL; morphology, the rules for word formation; syntax, the principles of sentence structure; semantics, language-based meaning systems; and pragmatics, meaning systems connected to language use.

### **Settings**

Language users need to carry out tasks in a variety of situations representative of those they will experience in the target culture. The success of learner communication will depend on the situation in which the language is used. Understanding social linguistic norms will assist learners in communicating effectively in real-world encounters.

## Content

As students become literate in the target language, they acquire relevant content through the study of various topics. This in turn expands their access to information from around the globe. At the same time, students use the language to participate in everyday social interactions with members of California’s diverse communities. Moreover, the content that students acquire in the language classroom enables them to make connections and reinforce knowledge from other content areas of the curriculum. As they progress along the Language Learning Continuum,\* students address a wide variety of content that is age- and stage-appropriate.

### Stage I

- 1.0 Students acquire information, recognize distinctive viewpoints, and further their knowledge of other disciplines.
- 1.1 Students address discrete elements of daily life, including:
  - a. Greetings and introductions
  - b. Family and friends
  - c. Pets
  - d. Home and neighborhood
  - e. Celebrations, holidays, and rites of passage
  - f. Calendar, seasons, and weather
  - g. Leisure, hobbies and activities, songs, toys and games, sports
  - h. Vacations and travel, maps, destinations, and geography
  - i. School, classroom, schedules, subjects, numbers, time, directions
  - j. Important dates in the target culture
  - k. Jobs
  - l. Food, meals, restaurants
  - m. Shopping, clothes, colors, and sizes
  - n. Parts of the body, illness
  - o. Technology

*\*Foreign Language Framework for California Public Schools: Kindergarten Through Grade Twelve.*  
Sacramento: California Department of Education, 2003, pp. 10–14.

### Stage II

- 2.0 Students acquire information, recognize distinctive viewpoints, and further their knowledge of other disciplines.
- 2.1 Students address topics related to self and the immediate environment, including:
  - a. Social relationships
  - b. People in the community
  - c. Zoo and farm animals, fables
  - d. Care of the home, interacting with people in the community

- e. Holiday customs and transition points in life
- f. Climate
- g. Cultural and leisure-time activities, outdoor, recreational activities, music
- h. Transportation, lodging, itineraries, geographic features and landmarks
- i. Curricular and extracurricular interests and events
- j. Significant historical figures
- k. Professions and the working world
- l. Cuisine and recipes
- m. Clothing and fashion
- n. Health, medical care
- o. Technological advances and innovation

### Stage III

- 3.0 Students acquire information, recognize distinctive viewpoints, and further their knowledge of other disciplines.
- 3.1 Students address concrete and factual topics related to the immediate and external environment, including:
  - a. Social norms
  - b. Historical and cultural figures, stereotypes
  - c. Animals and their habitats
  - d. Community issues, current events
  - e. Origins of rites of passage, social and regional customs
  - f. Environmental concerns
  - g. Media, Internet, television, radio, film
  - h. Cultural, historical, and geographic aspects of travel
  - i. Curricular and extracurricular subjects
  - j. Significant historical events
  - k. Careers and future plans
  - l. Nutrition, fitness, and health
  - m. Geographically and culturally appropriate clothing
  - n. Cultural differences in health care
  - o. Effects of technology on the modern world

### Stage IV

- 4.0 Students acquire information, recognize distinctive viewpoints, and further their knowledge of other disciplines.
- 4.1 Students address complex, concrete, factual, and abstract topics related to the immediate and external environment, including:
  - a. Societal expectations
  - b. Cultural and literary archetypes
  - c. Endangered species
  - d. World events, social and political issues

- e. Belief systems
- f. International environmental issues
- g. The visual and performing arts
- h. The nature of an interdependent world
- i. Issues in curricular and extracurricular subjects
- j. Authors and their times
- k. Transnational careers and economies
- l. Issues of world hunger and health
- m. Design, production, and marketing of clothing
- n. Policy issues in health care
- o. The promise and challenge of technology

## Communication

To achieve communicative competence, students convey and receive messages effectively. Students actively use language to transmit meaning while responding to real situations. Moreover, they process language in linguistically and culturally appropriate ways while interacting with a wide variety of audiences. As they progress along the Language Learning Continuum, students engage in communication that is age- and stage-appropriate.

### Stage I

- 1.0 Students use **formulaic language** (learned words, signs [ASL], and phrases).
- 1.1 Engage in oral, written, or signed (ASL) conversations.
- 1.2 Interpret written, spoken, or signed (ASL) language.
- 1.3 Present to an audience of listeners, readers, or ASL viewers.

### Functions

- 1.4 List, name, identify, and enumerate.
- 1.5 Identify learned words, signs (ASL), and phrases in authentic texts.
- 1.6 Reproduce and present a written, oral, or signed (ASL) product in a culturally authentic way.

### Stage II

- 2.0 Students use **created language** (sentences and strings of sentences).
- 2.1 Engage in oral, written, or signed (ASL) conversations.
- 2.2 Interpret written, spoken, or signed (ASL) language.
- 2.3 Present to an audience of listeners, readers, or ASL viewers.

### **Functions**

- 2.4 Initiate, participate in, and close a conversation; ask and answer questions.
- 2.5 Demonstrate understanding of the general meaning, key ideas, and some details in authentic texts.
- 2.6 Produce and present a simple written, oral, or signed (ASL) product in a culturally authentic way.

### Stage III

- 3.0 Students use **planned language** (paragraphs and strings of paragraphs).
- 3.1 Engage in oral, written, or signed (ASL) conversations.
- 3.2 Interpret written, spoken, or signed (ASL) language.
- 3.3 Present to an audience of listeners, readers, or ASL viewers.

### **Functions**

- 3.4 Describe, narrate, explain, and state an opinion.
- 3.5 Demonstrate understanding of the main idea and key details in authentic texts.
- 3.6 Produce and present a written, oral, or signed (ASL) product in a culturally authentic way.

### Stage IV

- 4.0 Students use **extended language** (coherent and cohesive multiparagraph texts).
- 4.1 Engage in oral, written, or signed (ASL) conversations.
- 4.2 Interpret written, spoken, or signed (ASL) language.
- 4.3 Present to an audience of listeners, readers, or ASL viewers.

### **Functions**

- 4.4 Discuss, compare and contrast, and support an opinion; persuade.
- 4.5 Demonstrate understanding of the main ideas and most details in authentic texts.
- 4.6 Produce and present a complex written, oral, or signed (ASL) product in a culturally authentic way.

### **Cultures**

To understand the connection between language and culture, students discern how a culture views the world. Students comprehend the ideas, attitudes, and values that shape the target culture. Those shared common perspectives, practices, and products incorporate not only formal aspects of a culture such as contributions of literature, the arts, and science, but also the daily living practices, shared traditions, and common

patterns of behavior acceptable to a society. As they progress along the Language Learning Continuum, students demonstrate their understanding of cultural perspectives by behaving in culturally appropriate ways.

#### Stage I

- 1.0 Students use appropriate responses to rehearsed cultural situations.
- 1.1 Associate products, practices, and perspectives with the target culture.
- 1.2 Recognize similarities and differences in the target cultures and between students' own cultures.
- 1.3 Identify cultural borrowings.

#### Stage II

- 2.0 Students choose an appropriate response to a variety of situations.
- 2.1 Demonstrate understanding of the roles that products, practices, and perspectives play in the culture.
- 2.2 State similarities and differences in the target cultures and between students' own cultures.
- 2.3 State reasons for cultural borrowings.

#### Stage III

- 3.0 Students determine appropriate responses to situations with complications.
- 3.1 Use products, practices, and perspectives in culturally appropriate ways.
- 3.2 Describe similarities and differences in the target cultures and between students' own cultures.
- 3.3 Describe how products and practices change when cultures come in contact.

#### Stage IV

- 4.0 Students improvise appropriate responses to unpredictable situations.
- 4.1 Demonstrate culturally appropriate use of products, practices, and perspectives to others.
- 4.2 Explain similarities and differences in the target cultures and between students' own cultures.
- 4.3 Explain the changes in perspectives when cultures come in contact.

### **Structures**

Languages vary considerably in the structures that learners use to convey meaning; therefore, the following standards are general in order to apply to all languages. It is expected that the curriculum will feature language-specific structures essential to accurate

communication. As students acquire vocabulary in the target language, they grasp the associated concepts and comprehend the structures the language uses to convey meaning. Moreover, students discover patterns in the language system. A language system consists of grammar rules, vocabulary, and elements such as gestures and other forms of nonverbal communication. A language system also includes discourse, whereby speakers learn what to say to whom and when. As they progress along the Language Learning Continuum, students use linguistically and grammatically appropriate structures to comprehend and produce messages. Students identify similarities and differences among the languages they know.

### Stage I

- 1.0 Students use orthography, phonology, or ASL parameters to understand words, signs (ASL), and phrases in context.
- 1.1 Use orthography, phonology, or ASL parameters to produce words or signs (ASL) and phrases in context.
- 1.2 Identify similarities and differences in the orthography, phonology, or ASL parameters of the languages the students know.

### Stage II

- 2.0 Students use sentence-level elements (morphology or syntax or both) to understand concrete and factual topics.
- 2.1 Use sentence-level elements (morphology or syntax or both) to produce informal communications.
- 2.2 Identify similarities and differences in the sentence-level elements (morphology or syntax or both) of the languages the students know.

### Stage III

- 3.0 Students use knowledge of text structure to understand topics related to the external environment.
- 3.1 Use paragraph-level discourse (text structure) to produce formal communications.
- 3.2 Identify similarities and differences in the paragraph-level discourse (text structure) of the languages the students know.

### Stage IV

- 4.0 Students use knowledge of extended discourse to understand abstract and academic topics.
- 4.1 Use extended discourse (native-like text structure) to produce formal communications.
- 4.2 Identify similarities and differences in the extended discourse (native-like text structure) of the languages the students know.

## **Settings**

For students to communicate effectively, they use elements of language appropriate to a given situation. Language conveys meaning best when the setting, or context, in which it is used, is known. This knowledge of context assists students not only in comprehending meaning but also in using language that is culturally appropriate. Context also helps define and clarify the meaning of language that is new to the learner. As students progress along the Language Learning Continuum, they carry out tasks in stage- and age-appropriate situations that reflect the target culture.

### Stage I

- 1.0 Students use language in highly predictable common daily settings.
- 1.1 Recognize age-appropriate cultural or language-use opportunities outside the classroom.

### Stage II

- 2.0 Students use language in interpersonal settings.
- 2.1 Participate in age-appropriate cultural or language-use opportunities outside the classroom.

### Stage III

- 3.0 Students use language in informal and some formal settings.
- 3.1 Initiate age-appropriate cultural or language-use opportunities outside the classroom.

### Stage IV

- 4.0 Students use language in informal and formal settings.
- 4.1 Sustain age-appropriate cultural or language-use opportunities outside the classroom.

## Glossary

<b>abstract topics</b>	Subjects that are not concrete or factual but represent concepts and ideas.
<b>academic topics</b>	Subjects that are part of the core curriculum of schools or part of university programs.
<b>accuracy</b>	In speaking and writing, the quality of the message produced; in listening and reading, the quality of the message received.
<b>Advanced Placement (AP)</b>	A program of the College Board that confers advanced placement in a course sequence for students who successfully complete an end-of-year examination.
<b>archetype</b>	A generic version derived from multiple examples found within a group.
<b>authentic</b>	Designed and used by members of a particular group.
<b>belief system</b>	The framework of perspectives through which an individual interprets the world.
<b>coherent</b>	Use of reference to a particular context to give unified meaning to a text.
<b>cohesive</b>	Use of structures and vocabulary to link parts of a text and give it a unified meaning.
<b>connections</b>	Points of access to content from other areas of the core curriculum and to perspectives available only through the target language and its culture(s).
<b>content</b>	The topics an individual addresses.
<b>content standards</b>	Clearly defined statements about what all students are expected to know and be able to do.
<b>contexts</b>	The situations or settings in which an individual uses a language.
<b>created stage (Stage II)</b>	The second stage on the Language Learning Continuum in which language users understand sentence-level relationships and use sentences and strings of sentences.
<b>cultural bearers</b>	Individuals in a group who share common behaviors and views of the world.
<b>cultural borrowings</b>	Tangible and intangible items, behaviors, and beliefs of a particular group that are used by another group.

<b>cultural perspectives</b>	Beliefs of members of a particular group.
<b>cultural practices</b>	Behaviors of members of a particular group.
<b>cultural products</b>	Tangible and intangible items created by members of a particular group.
<b>culturally appropriate</b>	Patterns of behaviors widely acceptable to members of a group.
<b>discourse (paragraph/extended)</b>	The use of language and context to connect sentences or paragraphs to give them unified meaning.
<b>discrete elements</b>	Language that refers to concrete objects in a particular culture.
<b>extended stage (Stage IV)</b>	The fourth stage on the Language Learning Continuum in which language users understand and produce cohesive texts composed of multiple paragraphs.
<b>external environment</b>	The settings for language use in which paragraphs or extended discourse are used to carry out complex tasks.
<b>Foreign Language in the Elementary</b>	Elementary school programs that meet for a minimum of 70 minutes a week with the goal of developing proficiency in
<b>School (FLES)</b>	language and culture.
<b>Foreign Language</b>	Elementary school programs that expose students to the study of
<b>Experience (FLEX)</b>	a language or languages and cultures in order to motivate them to pursue further study.
<b>formal settings</b>	Situations requiring the use of careful, impersonal forms of language and behavior.
<b>formulaic stage (Stage I)</b>	The first stage on the Language Learning Continuum in which language users understand and produce words and phrases without knowledge of their internal structure.
<b>functional proficiency</b>	The ability to use language for real-world purposes in culturally appropriate ways.
<b>functions</b>	The ability to carry out tasks with language. May be receptive (listening, reading, and viewing) or productive (speaking, signing, and writing).
<b>generic standards</b>	A set of outcomes that is valid for all languages, for all ages, and for all levels of proficiency.

<b>grammar</b>	The rules governing the use of a natural language.
<b>heritage learner</b>	An individual who has acquired any level of proficiency in a language used at home.
<b>highly predictable settings</b>	Common situations requiring the use of learned formulas and formulaic behavior.
<b>immediate environment</b>	The settings for language use in which sentences are used to carry out transactional tasks.
<b>immersion</b>	A program used to teach at least 50 percent of the core curriculum in the target language.
<b>informal settings</b>	Situations in which rapport and friendly relationships require personal forms of language and behavior.
<b>International</b>	A two-year curriculum and testing protocol that lead to a diploma
<b>Baccalaureate (IB)</b>	widely recognized by the world's leading universities.
<b>interpersonal communication</b>	Language users listen, speak, sign, read, write, and view as they negotiate meaning with others.
<b>interpersonal settings</b>	Situations requiring the use of sentence-level language and appropriate behavior to carry out a variety of transactional tasks.
<b>interpretive communication</b>	Language users individually listen to, read, and view content using knowledge of cultural products, practices, and perspectives without interpersonal interaction.
<b>language category</b>	Groups of languages that require similar amounts of time for native speakers of English to acquire.
<b>Language Learning</b>	A framework designed by the College Board characterizing
<b>Continuum</b>	the development of language-learner proficiency at various performance stages.
<b>linguistic system</b>	The study of language in human communication that includes phonology/parameters, orthography, morphology, syntax, semantics, and pragmatics.
<b>morphology</b>	The field of linguistics that studies the internal structure of words or signs.

<b>native learner</b>	An individual who has acquired any level of proficiency in a language of a country where she or he was born.
<b>negotiated language</b>	Situations that require participants to create a shared communication.
<b>negotiation of meaning</b>	Communicative processes in which participants reach understanding through interaction.
<b>nonnegotiated language</b>	Situations in which one-way communication requires culturally appropriate interpretation or behavior or both.
<b>orthography</b>	The writing system or systems of a language.
<b>parameters</b>	Linguistic features (hand shape, location, movement orientation, and/or nonmanual signals) of sign language equivalent to the phonology of a spoken language.
<b>performance standards</b>	Clearly defined statements about how well all students are expected to meet content standards.
<b>phonology</b>	The field of linguistics that studies how sounds and ASL parameters are organized and used.
<b>planned stage (Stage III)</b>	The third stage on the Language Learning Continuum in which language users understand and produce paragraphs and strings of paragraphs.
<b>pragmatics</b>	The field of linguistics that studies meaning systems linked to language use.
<b>presentational communication</b>	Language users speak, sign, and write in culturally appropriate ways without negotiating language.
<b>proficiency</b>	The ability to use language for real-world purposes in culturally appropriate ways.
<b>real world</b>	Behaviors that occur in the target culture.
<b>rites of passage</b>	Rituals that mark a change in an individual's status in a group.
<b>semantics</b>	The field of linguistics that studies language-based meaning systems.
<b>signs</b>	Linguistic features of sign language equivalent to the words of a spoken language.
<b>stereotypes</b>	Generalizations made about the characteristics of all members of a group.
<b>syntax</b>	The field of linguistics that studies the internal structure of sentences.

<b>target language and culture(s)</b>	The language and culture(s) that a learner seeks to acquire.
<b>text types</b>	The form of the message produced or received (oral and written formulas, sentences, paragraphs, extended discourse).
<b>transactional</b>	Tasks that require the use of sentences and have as a goal soliciting simple information, goods, and services.
<b>transition points</b>	Major events in the human life cycle with changes in individual roles and responsibilities.
<b>viewing</b>	Interpretive communication that relies on nonlinguistic elements.
<b>viewing (American Sign Language)</b>	Attention to, comprehension, and interpretation of visual information of a signed language in person or from various media.

California Department of Education  
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## APPENDIX D

## TEACHER QUESTIONNAIRE

*EUSKAL HERRIA*: Using authentic materials to integrate Basque culture into the Spanish classroom

### PART I

**Purpose:** The purpose of Part I of this questionnaire is to evaluate the representation of Basque culture in your textbook. It is designed to gather information about your personal experience with, and knowledge of Basque culture.

**Instructions:** Please answer the questions providing any additional information you deem necessary. All results and comments will remain anonymous.

1. What is the title of your Spanish textbook?
2. What is the level of your textbook (Example: Level I, Level II, Advanced Placement, etc.)?
3. Who is the publisher of your textbook?
4. Is there an entire chapter of your textbook devoted to the Basque region? (Mark only one)

YES  
 NO

Additional Comments:

5. How many pages in your textbook mention or refer to the Basque Country? (Mark only one)

0-1  
 2-3  
 4-5  
 6+

Additional Comments:

6. How many pictures in your textbook show the Basque Country or culture? (Mark only one)

0-1

2-3

4-5

6+

Additional Comments:

7. How well does your textbook represent the diversity of the Spanish- speaking world? (Mark only one)

Very well

Well

Decently

Poorly

Additional Comments:

8. How familiar are you with Basque culture? (Mark only one)

Highly informed.

Moderately informed.

I know the basics.

I know very little to nothing.

Additional Comments:

9. How important is it to teach about Spanish speaking sub-cultures and regions? (Mark only one)

Very important

Important

Not very important

Not at all important

Additional Comments:

10. How did you learn about Basque culture? (Mark all that apply)

- In high school.  
 In university studies.  
 Through pleasure reading, or watching videos.  
 Through travel in the Basque Country.  
 By living in the Basque Country.  
 Other

Additional Comments:

## PART II

**Purpose:** The purpose of Part II is to evaluate the effectiveness of this project in attaining its goals. The results will be used to improve the products and suggested activities, and to further enhance the teaching of Basque culture in the Spanish classroom.

**Instructions:** Please mark an X in the appropriate column. Mark only one answer per statement. All results and comments will remain anonymous.

	Strongly agree	Agree	Neither agree or disagree	Disagree	Strongly disagree
1. The materials foster the teaching of Basque culture.					
2. The materials are easily accessible.					
3. The materials accurately define essential components of Basque culture.					
4. The materials are appropriate for the Stage II, III, and IV language learner.					
5. The identification of <i>World Language Content Standards for California Public Schools</i> is helpful in aligning lessons with the standards.					

	Strongly agree	Agree	Neither agree or disagree	Disagree	Strongly disagree
6. The identification of <i>National Standards for Foreign Language Learning</i> is helpful in aligning lessons with the standards.					
7. The suggested activities are appropriate for the Stage II, III, and IV language learner.					
8. The instructions for each suggested activity are clearly explained.					
9. The textbook <i>Orhipean: El País de Euskara</i> is a useful reference to support the cultural products.					
10. The introduction to Basque vocabulary facilitates additional learning.					
11. This project has encouraged me to further develop my knowledge of Basque culture.					
12. This project has encouraged me to use more authentic materials in the teaching of culture.					

Thank you for completing this questionnaire. Please include any additional comments or suggestions below.