老人与海: The Cultural Classroom Handbook

Jessica Ann Brumley
Western Kentucky University, jessica.brumley170@topper.wku.edu

Follow this and additional works at: http://digitalcommons.wku.edu/stu_hon_theses

Part of the Bilingual, Multilingual, and Multicultural Education Commons, English Language and Literature Commons, and the Translation Studies Commons

Recommended Citation
http://digitalcommons.wku.edu/stu_hon_theses/533

This Thesis is brought to you for free and open access by TopSCHOLAR®. It has been accepted for inclusion in Honors College Capstone Experience/Thesis Projects by an authorized administrator of TopSCHOLAR®. For more information, please contact topscholar@wku.edu.
老人与海:
THE CULTURAL CLASSROOM HANDBOOK

A Capstone Experience/Thesis Project
Presented in Partial Fulfillment of the Requirements for
the Degree Bachelor of Arts with
Honors College Graduate Distinction at Western Kentucky University

By
Jessica Ann Brumley

*****

Western Kentucky University
2015

CE/T Committee:
Professor Walker Rutledge, Advisor
Dr. Yufen Chang
Ami Carter

Approved by
Advisor
Department of English
ABSTRACT

Ernest Hemingway’s *The Old Man and The Sea* has gained global recognition as a literary masterpiece. This novel, although written by an American, is set in Cuba and features cultural elements from Latin America as well as North America. Classrooms around the world use this novel as a means of teaching English to second-language learners because of the comparatively simple grammatical structure and concise word choice.

One specific instance of this is the Chinese classroom, where some students have used *The Old Man and the Sea* as an introduction to American literature. Hemingway’s work, which has since been translated into Chinese and has had multiple film adaptations, provides teachers with an excellent medium for promoting cultural awareness. Whether known to students as *The Old Man and the Sea* or 老人与海, the work supports the notion that truly great literature knows no cultural bounds.

This thesis critically examines *The Old Man and the Sea* both in English and Chinese, analyzes the film version with Chinese subtitles, and provides a cultural-awareness handbook for educators to use while teaching English to middle-school Chinese students.

Keywords: Chinese, Cultural Classroom, *The Old Man and the Sea*, Translation
Dedicated to

My future students
ACKNOWLEDGEMENTS

Because I only have so much space to show my appreciation for the little miracles in my world, I will attempt to be as brief as possible. First and foremost, I wish to extend warm gratitude to the professors who have assisted me through this long and grueling process we call thesis writing.

Professor Chang, your assistance with the translation aspect of this thesis was vital and cannot be acknowledged properly in such few words.

Professor Rutledge, thesis-writing aside, sitting in your office and chatting over literature and life lessons has enriched my college education far more than any classroom ever could. I cannot express my thanks enough for reading draft after draft after draft and still smiling when I walk into your office with a new copy to revise. You are truly one-of-a-kind.

To my support group within the Honors College and the Chinese Flagship Program, my sanity is indebted to you. The Flagship has become my family away from home, spearheaded by the maternal care and eternal encouragement of Melinda Edgerton, my foundation. Ami Carter, my debt to you is as deep as the well of tears that I have collectively cried in your office, my safe space. To the Office of Scholarly Development, thank you for encouraging me to dream big.
To my early influences, the teachers that I have had along the way, these successes are every bit as much yours as they are mine. Teresa Miller, you molded me into the woman I am today. Corey Sayre, the determination that has pushed me through late nights and difficult courses was catalyzed by you. To the community that I was raised in and the churches that I grew up in, thank you for keeping faith in my potential, even when it was against better judgment.

To my friends, co-workers, roommates, and everyone else that I have held captive with some literary rant, or pushed into a corner by the words “read this,” I owe all of you cookies.

To my family, I could not have had it better if I had hand-picked each and every one of you. To my mother, you have taught me to take life one day at a time, and reminded me that no amount of knowledge can satisfy like a full and contented heart. Your support carried me through; you stood by me from beginning to end, but through all of that, you loved my life because I love it. Daddy, you are the example that I emulate, the footprints I am always eager to follow. I have no greater wish than to make you and Mom proud. Thank you for this wonderfully chaotic, mind-blowing, exquisite opportunity.

To my little brother, I wake up with you on my mind. Your diligence, your character, and your compassion are without parallel. Thank you for providing me with inspiration.
And, I would be remiss if I did not extend a nod towards the Heavens for making this little miracle possible. Without faith, man may lose the wonder of this simple but profound truth.
VITA

November 10, 1992........................Born – Lawrenceburg, Kentucky
2011..............................Anderson County High School, Lawrenceburg, Kentucky
2011..........................Cherry Presidential Scholar, WKU
2012.............................Confucius Institute Student Ambassador, Beijing, China
2013.........................U.S. Department of State Critical Language Scholarship, Suzhou, China
2014.............................Faculty-Undergraduate Student Engagement for Thesis Funding
2014...............................Huayu Taiwanese Government Scholarship
2014.................................International Chinese Language Program, Taipei, Taiwan
January 2015..........................Thesis Research, Havana, Cuba
March 2015........International English Honor Society Convention, Albuquerque, N.M.

FIELDS OF STUDY

Major Field 1: English Literature

Major Field 2: English for Secondary Teachers
# Table of Contents

Abstract ................................................................................................. ii

Dedication ............................................................................................. iii

Acknowledgements ............................................................................... iv

Vita ........................................................................................................... vii

List of Figures ....................................................................................... ix

Foreword ................................................................................................ 1

Chapters:

I. Literary Criticism: *The Old Man and the Sea*: Literature Spanning Cultures ......................................................................................... 12

II. Lost in 翻译: *The Old Man and the Sea*, Chinese and English ............... 30

III. The Man on the Sea: Movie Critique ...................................................... 45

IV. Lesson Plans: Teaching *The Old Man and the Sea* .................................. 50

Afterword ................................................................................................. 82
# LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Hemingway’s boyhood home, Oak Park, Illinois</td>
<td>3</td>
</tr>
<tr>
<td>2. Hemingway’s room at Ambos Mundos Hotel, Havana, Cuba</td>
<td>5</td>
</tr>
<tr>
<td>3. Finca Vigia, Havana, Cuba</td>
<td>6</td>
</tr>
<tr>
<td>4. Fishing village, Cojimar, Cuba</td>
<td>7</td>
</tr>
<tr>
<td>5. <em>The Pilar</em>, Hemingway’s boat, Havana, Cuba</td>
<td>8</td>
</tr>
<tr>
<td>6. Hemingway statue, Cojimar, Cuba</td>
<td>10</td>
</tr>
<tr>
<td>7. Hemingway’s War Correspondent uniform, Oak Park, Illinois</td>
<td>11</td>
</tr>
<tr>
<td>8. Slide 1</td>
<td>55</td>
</tr>
<tr>
<td>9. Slide 2</td>
<td>56</td>
</tr>
<tr>
<td>10. Slide 3</td>
<td>56</td>
</tr>
<tr>
<td>11. Slide 4</td>
<td>57</td>
</tr>
<tr>
<td>12. Slide 5</td>
<td>57</td>
</tr>
<tr>
<td>13. Slide 6</td>
<td>58</td>
</tr>
<tr>
<td>14. Slide 7</td>
<td>58</td>
</tr>
<tr>
<td>15. Slide 8</td>
<td>59</td>
</tr>
<tr>
<td>16. Slide 9</td>
<td>59</td>
</tr>
<tr>
<td>17. Slide 10</td>
<td>60</td>
</tr>
<tr>
<td>18. Slide 11</td>
<td>60</td>
</tr>
<tr>
<td>19. Slide 12</td>
<td>61</td>
</tr>
<tr>
<td>20. Slide 13</td>
<td>61</td>
</tr>
</tbody>
</table>
“A man can be destroyed but not defeated” (Hemingway 868) is one of the most memorable lines in all of literature. A timeless struggle against Nature and against the self, *The Old Man and the Sea* is an essential element of any comprehensive literary study. It is also valuable for an educator who is adapting literary content for a classroom dedicated to teaching English as a Second Language. Through the use of this masterpiece, educators can heighten language proficiency while also encouraging students to study cultures different from their own and develop greater cultural awareness in the process.

To accomplish this task, the educator must first consider the English version of *The Old Man and the Sea*, which will provide a cultural foundation for a critique of the work as a whole. Chapter I focuses primarily on the Cuban culture and the use of Spanish as an indicator of cultural environment. It is important to consider the various cultural references in the novel so that these elements can be further analyzed when reading the text in another language. Chapter II delves into the translation discrepancies between the Chinese and English versions of *The Old Man and the Sea*. Any translation that occurs between languages will inevitably contain lapses in figurative language and overall intended meaning. These discrepancies will be examined in relation to using the novel as teaching material.
The language and cultural elements, along with a critique of the film adaptation of the novel, are synthesized in Chapter III into a series of lesson plans for a potential classroom. The lesson unit will be centered around this novel not only in order to teach language, but also to emphasize the universality of literature. As a “Cultural Classroom,” this guidebook may enable a teacher to make global connections with students who have otherwise never been exposed to other cultures besides their own. From this unit, students can develop a greater appreciation for other people’s customs and their own, while also improving their English proficiency.

***

Ernest Hemingway, the author of *The Old Man and the Sea*, remains one of most influential writers of the twentieth century. His novels and short stories made him quite famous in his lifetime and controversial in the decades following his death. Travelling extensively, Hemingway wrote fiction directly from his experiences around the world. While it is important to be cautious when analyzing a novel in terms of biographical information, it is nonetheless necessary to examine a few details from the life of Ernest Hemingway and their relation to *The Old Man and the Sea*.

Grace Hall, a classically trained musician, lived up the street from Clarence “Ed” Hemingway, a young doctor who made house calls to her sickly mother. Ed and Grace had known each other for years, but at this juncture, their affection for each other blossomed. They married and moved in with Grace’s father, Ernest Hall, now a widower. In 1898, their oldest daughter Marcelline was welcomed into the world. Their second child, Ernest Hemingway, was born in Oak Park, Illinois, on July 21st, 1899, to parents who encouraged the youngster to read, write, study nature, and play a musical instrument.
But his talent was in writing, and during high school, Hemingway wrote several articles that were featured in *The Trapeze*. He later took a job as a reporter with the *Kansas City Star*, where he was taught “to avoid adjectives and to use short sentences, brief paragraphs, vigorous English, and fresh phrases” (Unrue 311). Hemingway’s devotion to the journalistic writing style became a central element in many of his literary classics. He learned to deliver information without paragraphs of deviation or tangent, making his writing not only straightforward but economical.

After being rejected by the US Army because of his “poor eyesight,” Hemingway served as an ambulance driver for the American Red Cross Ambulance Corps in Italy at the beginning of World War I (Barcock 4). On July 8, 1918, while distributing chocolates to Italian soldiers, Hemingway was injured by an Austrian mortar shell. After regaining consciousness, he carried a wounded soldier across an open field of machine gun fire in a genuine act of heroism. His legs being full of shrapnel, he was taken to a hospital in
Milan to recuperate. There, he met Agnes von Kurowsky, a nurse with whom Hemingway fell in love and who served as the inspiration for Hemingway’s Catherine Barkley in *Farewell to Arms*. Because of the eight-year age difference, Agnes chose to terminate their relationship when Ernest returned to America.

In 1920, Hemingway met the twenty-eight-year-old Hadley Richardson, whom he considered his true love. By 1923, the lovers had married, moved to Paris, become acquainted with the bull-fighting culture in Spain, and had a son (Unrue 312-313). However, Hemingway would proceed to divorce and remarry three more times, seemingly regretful that he had ever left Hadley. He once said, “The best writing is certainly when you are in love” (Baker 119). And in fact, many of his early novels include a romantic relationship of some kind, as seen between Lieutenant Frederic Henry and Catherine Barkley in *Farewell to Arms* and Robert Jordan and Maria in *For Whom the Bell Tolls*. Indeed, it was said that “young men and women [came] to him for advice about their literary problems and their love affairs” (Baker 119). And the Hemingway that was spotted in public, the Hemingway persona, was more than willing to provide and take care of his friends and admirers. His life experiences made him interesting, and he was always eager to tell a story or share a drink. Because of his sometimes brash and oversized personality, he was often the most sought-out man in the room. His presence demanded attention, with wild tales of “play[ing] soldier” and hunting big game on safari (Baker 120).

Hemingway’s travels would eventually take him to Havana. There, the writer experienced a lull in a career that had been rewarded with literary success after literary success. His novels had made Hemingway a household name. There was even a
“Hemingway Cult” that followed Hemingway’s distinctive style to the letter (Unrue 314). After staying in the island’s most famous hotel, the Ambos Mundos, he and his third wife, Martha Gellhorn, purchased an estate he called the Finca Vigia, where he lived until 1960.

As Hemingway’s achievements waned, the writer was eager to prove himself again with a new novel. It would detail “an old Cuban fisherman” (Unrue 319) who struggles to reclaim his former glory, surprisingly like the author. Hemingway paralleled himself to the fisherman Santiago, saying that he was “a strange old man” himself (Baker 126). In 1952, Ernest Hemingway rapidly completed the novel now known as The Old Man and the Sea, and once it was printed, “50,000 copies were sold out in ten days” (Unrue 320). And the rest is history.
The Old Man and the Sea is Hemingway’s last hurrah, the culmination of his life’s work. The author, in spite of his many accomplishments, had bouts of depression that he could never truly conquer. “The last years of his life were spent in considerable pain and alcoholism” (Barcock 4). But then on July 2nd, 1961, after being removed from his Havana home and taken back to America, Hemingway ended his own life with a fatal gunshot wound to the head.

Even after his passing, Hemingway’s reputation did not die with him; to the contrary, Hemingway is now celebrated more than ever, praised by Van Wyck Brooks to be “the inventor of a style that…influence[s] other writers more than any other in our time” (Unrue 322). Critics regard The Old Man and the Sea as an “allegory not only of man’s general effort but also of Hemingway’s personal effort, as a writer to prevail”
(Baker 129-130). Struggling to maintain former glory, much like Santiago, Hemingway produced this final act of greatness to convey his unique tribulations.

The novel also showcases Hemingway’s life in Cuba. Acquainted with the island and knowledgeable of the Cuban culture and lifestyle, Hemingway preferred to socialize with the village fishermen of nearby Cojimar rather than the denizens of upbeat, bustling Havana. He was loved by the men there so much that they even erected a stature near the coast in his honor. In a letter to Earl Wilson, Hemingway challenged him to find a better place than Cuba, where “he [could] live on the top of a hill and be 15 minutes away from the Gulf Stream and have [his] own fruits and vegetables the year round” (Bruccoli 123).

![Figure 4](image)

Being that close to the Gulf Stream provided Hemingway with some of the most fertile fishing waters in the world. In “Hemingway on Mutilated Fish,” he outlined a
typical day at sea, offering incredibly detailed statistics on fish species, their availability, and their proximity to shore. He commented that he had “frequently seen fish lost or eaten by sharks through the utter exhaustion of the angler” (Hemingway 41). He recognized that the fisherman who can keep a big fish on the line, even while battling sharks, is an expert fisherman. Fighting sharks creates an obstacle for the fisherman and yet another way to prove himself worthy against the powers of nature. Thus, in *The Old Man and the Sea*, Santiago has to battle the marlin itself, exhaustion, and the subsequent shark attacks in order to maintain his honor.

But to *Esquire* magazine, Hemingway told a different story. He spoke of a man who lost this battle, the sharks taking all they could of the prized fish the man had caught. The old man “was crying in the boat when the fishermen picked him up, half-crazy from his loss, and the sharks were still circling the boat” (Baker 128). This version offered a
dismal end to a beloved story, but just as realistic an outcome. Here the struggle was lost; the weak fisherman had not the strength and stamina of Santiago. But why would Hemingway even mention the possibility of a disappointing end? People speculate that Hemingway might have feared such vulnerability, the thought of losing his courage haunting him until the day he died.

Hemingway’s ideals and life view are incredibly apparent throughout The Old Man and the Sea. The “simple beauty of courage” cannot be discounted in a Hemingway novel, reflecting the notion that “a man must endure this life, must be brave in the teeth of its challenges, even unto death, to sail on this course and take it when it comes. If a man does this, he will remain undefeated no matter what he loses” (Baker 132). Hemingway believed that life’s trials are measuring tools, and an unwavering man has no fault. With every tribulation that Santiago faces, he does not veer from his goal: to bring in the fish, even when he feels as if he is on the point of death [“You are killing me, fish” (Hemingway 864)]. Such bravery cannot be displayed by just anyone, and Hemingway was notorious for seeking it out. Those few instances of real bravery and determination allowed Hemingway to “free himself from the old self-pity, the old resentment against the world for not being as one would wish it, or against life for leading us to death” (Baker 132).
Hemingway also carried within him a deep depression when he felt overwhelmed and outdone by the lack of spine, the ordinary-ness of everyday life. He craved adventure, as evidenced by his world travel and attraction to dangerous sporting events. The sea provided solace: “It was the only healer Hemingway knew, except for such palliatives as liquor, war, ritualistic violence, and the homeopathic medicine of writing” (Baker 132). The sea was a healer of sorts, but Hemingway also did not shy away from suffering for his art and for his ideals. Gregory Stephens and Janice Cools note that “In The Old Man and the Sea the inflicting of wounds is mutual” (83). The fish, the prize that Santiago is striving for, inflicts as much damage on him as the struggle itself. Similarly, Hemingway was driven to search for truth, even when it caused him pain.

For all of the biographical criticism of The Old Man and the Sea, all of the articles written and books published on the topic, Hemingway himself refuted the deep parallels that some critics draw. He complained to a friend that “‘all the symbolism that people say is shit’” (Stephens and Cools 91-92). The author was not one for ascribing intricate
allegory or making connections where none was present. Hemingway was simply a writer, bent on expressing his deterministic views through an epic novel. He wrote from experience and appreciated the importance of writing in his life. He was also one to deliver an account truthfully, with precision and attention to detail. This hybrid journalist-novelist combined the best of both worlds: the creativity of fiction with the frankness of fact-based writing.
CHAPTER I

THE OLD MAN AND THE SEA: LITERATURE SPANNING CULTURE

The Old Man and the Sea is an unforgettable saga of struggle, not only against coarse natural elements, but against the inevitability of aging, where time eclipses past glory. The reader is first introduced to the main character, Santiago, after his particularly long string of bad luck. He has gone 84 days without catching a fish. He has been deserted, left alone, seemingly pronounced dead even as he walks among the living. The other fishermen pity him, and the parents of his apprentice, Manolin, have assigned the boy to a new boat, because the man is without luck. Santiago is then catapulted into a three-day struggle, fighting sharks and starvation, in order to bring home his magnum opus, a fish among minnows, a great marlin. But by the completion of his journey, he is at the brink of death, left with only a skeleton of the redemption he has hoped to claim. He will not live long enough to feel any reinstatement of honor, because he has ventured “out too far” (Hemingway 875).

From this brief synopsis, a few assumptions can be drawn right away. The dismal nature of the struggle gives insight to Hemingway’s own fatalistic realism. Although sugar-coating is omitted in Hemingway’s work, it is still startling to see such desolation in the novel’s concluding pages. The work seems to be a systematic crushing of hope rather than a representation of the laborious efforts to secure it. But what this short summation does not account for are the various cultural allusions that make such a work
possible. A small Cuban village, on the outskirts of technological influences, has the aura of a primitive culture where its inhabitants are solely dependent on Nature for sustenance. In such a culture, eighty-four days without a fish is literally a matter of life or death.

It is important to familiarize the audience with the physical parameters of *The Old Man and the Sea*. The novel, as one is well aware, takes place mostly in a boat on the ocean near the Cuban shore. Santiago’s rural village, built around a harbor and the Terrace, the restaurant frequented by the fishermen, seems disconnected from the bustling industrial advancement of its neighboring country, the United States of America. Hemingway’s setting underscores a central theme of the novel: the reliance of all living things on Nature. In a collection of resource sheets entitled “*The Old Man and the Sea*—Ernest Hemingway,” Chris Barcock highlights the contrast that Hemingway notices between the economy of Cuba and that of the metropolises of America. The people of this Caribbean culture are “forced to face daily life as an unending struggle with fate, chance and the elements” (Barcock 5). In such primitive conditions, the people of Cuba are forced to live off the sea, the greatest natural resource available to them. They are tied to it, whether it delivers ruthless battering or fruitful relief.

This type of lifestyle parallels a major element in this survival saga: the ruling hand of Fate. While Santiago is most assuredly not a “cog in the wheel of a machine or a link in a chain of marketing, production and selling,” he is governed by a force greater than himself (Barcock 5). Santiago must bend with the tide, so to say. He is fast approaching death and has lost the strength that he once used to combat the elements so fearlessly. But, now, he calls himself an old man, unable to muster the strength of his
youth. Santiago realizes what is so eloquently illustrated in Leo Gurko’s “The Old Man and the Sea”: “Nature provides us with boundless opportunities for the great experience if we have it in us to respond” (12). And once the old man hooks the largest fish he has ever seen, once he tastes again the “opportunit[y] for the great experience” of overcoming the elements that rule his life, he must chase this once-forgotten dream, strength enough or not.

Santiago struggles to overcome the most unlikely of odds, but not without consequences. These consequences, however, are true to what the reader would identify as a “real-life” story. Santiago is not a prince from some faraway land, here to steal the show. He is a poor, old man who sleeps “on newspapers that [cover] the springs of the bed” (Hemingway 835). This realism seems to be Hemingway’s specialty, as is straying from the beaten path of industrial countries to the wilds of “the primitive places of Spain, Africa, and Cuba” (Gurko 14). Hemingway’s portrayal of the fight to stay alive, the fight to be something better than flesh and bone, the fight to be memorable, cannot take place in a metropolitan area where the main character would have nothing but corporate businessmen to do battle with. The character must be in a poverty-stricken state, able to rely on nothing but the sweat of his brow and his own inner resolve.

And Santiago is indeed poverty-stricken. Lacking income after eighty-four fishless days, Santiago is forced to rely on credit at the Terrace to get any food or drink. When Manolin walks back with him to his shack, Santiago lies and says that he has plenty to eat and is in no need of dinner. But “there [is] no pot of yellow rice and fish and the boy [knows] this too” (Hemingway 832). The shack itself is in poor condition, made of “the tough budshields of the royal palm which are called guano,” strung together to
shelter “a bed, a table, one chair, and a place on the dirt floor to cook with charcoal” (Hemingway 831). To be lacking in such basic accommodations as a stove, even a fireplace, cannot be easily fathomed by the American mind. The man literally lives in a hut by the ocean, without a box-spring mattress and certainly without indoor plumbing.

Yet, even in his poverty, the old man retains some of his dignity. When the boy brings back dinner, most likely given to them out of charity from the owner of the Terrace, the old man is not quick to eat. When the boy recognizes his stalling, the man simply explains that “‘[he] only needed time to wash’” (Hemingway 834). There is no way that he can wash for dinner, considering that he has no sink and there is no water in his hut. This is simply a gesture, a way of maintaining dignity. The old man has few things left in this world that can remind him of his former glory, and this mannerism is one of those things. It represents what used to be, and it makes clear the distinction between himself and depths into which he has not yet descended. He can still pretend to have washed up civilly for dinner, just as he can still pretend that he has the ability and the resources to make supper for himself.

Such minimalist conditions would not be possible in any other environment, where snow and the cold wind would demolish that small shack. The temperate climate of Cuba is fairly warm year round, and the location of the town, next to the ocean, attracts many tourists from America and abroad. The conclusion of the novel mentions such vacationers, ignorant of the way of Cuban life, and ignorant enough to believe the beautiful marlin’s skeleton is that of a shark. Hemingway comments on the catching of marlin, a prominent enterprise near Havana, in his letter “Marlin off the Morro: A Cuban Letter.” His observations, however, do not end at fishing. He mentions a small hotel just
outside of the capital city, where the windows look out “over the old cathedral, the entrance to the harbor, and the sea” (White 137).

The cathedral represents the presence of Catholicism in everyday life, permeating almost every other activity on the island in some form or fashion. The harbor and the sea provide everything else: entertainment, profession, sustenance. Hemingway goes on to describe the beating sun from his hotel window and the wind normally experienced in Cuba on a typical April day. For a writer and amateur fisherman, Hemingway is quite knowledgeable about the movement of the fish with the current, knowledge vital to fishermen who must catch fish in order to keep their families fed. Tidbits of information, such as “marlin travel from east to west against the current of the gulf stream” (White 139), remarkably parallel the wisdoms of experienced fishermen, such as Santiago’s comment that “if there is a hurricane you always see the signs of it in the sky for days ahead, if you are at sea” (Hemingway 851).

Hemingway’s observations of the physical environment of Cuba, along with the saturation of the fishing industry in Cuban cities, not only give the reader a more specific picture of the setting for the novel but also a better appreciation for the Cuban culture. It is more understood, given the proximity to the ocean, that entire villages are centered on fishing and taking fish to bigger city markets. The bigger cities are also used as a sort of North Star for fishermen who go out too far at sea, as evidenced when Santiago states that he “can always come in on the glow from Havana” (Hemingway 844). The villagers live just far enough away from the hustle and bustle of the island’s largest city so that their struggles are isolated from the rest of the world, but just close enough so that they are aware of another type of life. These fishermen know of the industrialized life, but
they choose instead the righteous lifestyle of fighting for splendor, proving yet again “‘a man can be destroyed, but not defeated’” (Hemingway 868).

Hemingway also incorporates the Spanish Language in *The Old Man and the Sea* in an effort to validate the cultural allusions made throughout the novel. He has a working knowledge of Spanish, the language of the Cuban people, as evidenced by its appearance in his other works, including *The Sun Also Rises*. Hemingway’s familiarity with the language allows him to construct the novel like a translation, rather than as a novel originally written in English. It also allows Hemingway to pick and choose which phrases he actually “keeps” in Spanish, giving these words an emphasis, not only for their foreign nature but also for their stylistic diversity.

Many instances throughout *The Old Man and the Sea* display the pains Hemingway takes to give the novel a hint of Spanish flavor. When the man and the boy are discussing American baseball, they indicate the team name before their city, like the “Reds of Cincinnati” (Hemingway 832). This comes directly from the Spanish grammar pattern that dictates that adjectives are placed after the nouns they are describing. The Reds, a baseball team, is the noun, and the city they are from, Cincinnati, describes the team, and would therefore be placed after the team name. This is a common linguistic pattern throughout the novel, as seen with the “Yankees of New York” and the “Tigres of Detroit” (Hemingway 853).

The Tigers are identified by the Spanish word for “tiger.” Hemingway’s word choice here may have two explanations. The most obvious reason that Hemingway would choose to “preserve” the Spanish in this instance is that “tiger” and “tigre” are close enough in spelling and pronunciation that the American audience, which presumably
does not speak any Spanish, will not be confused. Secondly, however, the continuation of the Spanish here increases Hemingway’s credibility. To include Spanish phrases and words makes the narrator believable. Most likely, the impoverished and uneducated Santiago does not speak any English. This breach in the “translation process” appears to be an honest mistake of a translator who is trying to keep a certain image of a man still intact. The narrator appears as one of the people. He is in his element while speaking Spanish, not English.

The use of Spanish as a default to communicate thought is also seen when the narrator Santiago and the boy are clarifying information. The pair, while still discussing baseball, mention the manager John J. McGraw, who once visited their little Terrace and village. Santiago remarks that the boy “said Jota for J” (Hemingway 834), when pronouncing the manager’s full name. In the Spanish alphabet, the letter “J” is called “Jota,” but is actually pronounced “hoh-tuh,” which is why this letter has aspiration that is lacking in the English language. In this instance, Santiago and the boy are speaking Spanish together and relaying information in their native tongue. It would only make sense that they would use the Spanish alphabet instead of the English. But it seems that the narrator emphasizes this usage. In this case, the writer is paralleling the style of a work translated from Spanish to English, even though the original manuscript is in English. This mock-translation acts as validation for the novel’s authenticity, mirroring Santiago’s language.

_The Old Man and the Sea_ also uses many Spanish terms to denote living creatures in the novel. Santiago calls the Man-O-War jellyfish “agua mala,” which directly translates to “evil water,” as denoted in Barcock’s work (15). It could be misinterpreted
to mean “whore,” the insult Santiago slings at the jellyfish (Hemingway 840). But once the reader recognizes that “agua mala” is a name, he/she can associate it with the jellyfish itself. If the readership has any knowledge of the Spanish language, these Spanish terms provide the bilingual audience with insider information that the monolingual English speakers would not understand. The term “evil water” denotes a creature that has malicious intentions, one that has a sinister reputation. This description definitely fits the Portuguese Man-O-War jellyfish, known for leaving “welts and sores on [the arms] and hands of the sort that poison ivy or poison oak can give” (Hemingway 840). These jellyfish are certainly hated by the fishermen who cross paths with them.

Similarly, the words used to describe the sharks that Santiago fights reveal secrets that are kept from the only-English-speaking audience. When a Mako shark catches the scent of marlin blood and appears behind the boat, Santiago mutters that this shark is a “dentuso” (Hemingway 867). This term, accepted by the reader to be the local Cuban term for a shark, specifically the Mako shark, not only displays Hemingway’s familiarity with the Cuban culture but also gives the Spanish-speaking audience another morsel of useful knowledge. The term “dentuso” is actually Spanish slang for “someone (or something) with ugly teeth” (“The Old Man,” Book Drum), providing a valuable detail about this particular species of shark. Mako sharks are known for their jutting teeth, protruding as if they do not all fit inside their mouths. When Cubans first saw this shark, they must have associated its teeth with bad dental work, and thus, this name “dentuso” was born.

The novel uses the term “salao” to identify the unfortunate circumstances of Santiago’s recent fishing voyages, calling them “the worst form of unlucky” (Hemingway
The term “salao” comes from the Spanish word “salar,” which means “to salt.” The meaning of this verb, however, is used in a negative context here, more like “to ruin” or “to spoil” something. This is why “salao” describes the unluckiest of situations: because once salt is added, there is no way of eradicating it. The salt infiltrates the entire dish, and nothing can be done about the salty flavor. In the same way, the unlucky, the “really bad luck,” permeates Santiago; there is no way of rising above it (Barcock 15).

Gendered nouns are another aspect of the Spanish language that varies from English. Depending upon the noun, a word can be considered masculine or feminine. If the noun is masculine, its article is “el,” whereas a feminine noun is denoted as “la.” In *The Old Man and the Sea*, Santiago discusses the distinction between “la mar” and “el mar,” depending upon the ocean’s behavior (Hemingway 838). When the sea is behaving well, “when they love her,” the fishermen refer to her as a woman (838). But the younger fishermen call her “el mar,” which paints the ocean as “a contestant or a place or even an enemy” (838). Hemingway makes an interesting comparison here. The older generations of fishermen recognize the sea as a sister, a companion in the struggle for survival. As Santiago avers, “Sometimes those who love her say bad things of her but they are always said as though she were a woman” (838). It is the younger generation which seems to buy into a capitalistic approach to the sea. Influenced by the industrial nature of the progressive cities they dream about visiting, they wish only to make their hard-earned money at market. They view the ocean as more of an obstacle than a friend, and therefore represent the sea as a male.

When discussing language and translation issues that arise, every once in a while the translator will come across a word or phrase that cannot be translated from its native
tongue. There are certain words that take whole sentences to describe in English, and vice versa. Upon seeing sharks closing in on his precious cargo, Santiago utters the expression “‘Ay’” (Hemingway 870), which is described by Santiago as “a noise such as a man might make, involuntarily” (Hemingway 870). He is quick to point out that “there is no translation for this word,” considered more an utterance of the heart than an actual word itself (Hemingway 870). Including such a phrase not only heightens the narrator’s credibility but also gives insight to the Cuban culture and Spanish language. Such a word encapsulates a certain amount of grief, or dread, and can be uttered by a Spanish speaker to identify a genuinely trying time, and another Spanish speaker would recognize the significance of that word.

There is also an interesting contrast between the glory of Santiago’s feat and his aging body. Hemingway begins the novel with a strong description of the old man’s plight and his physical shortcomings that have progressed with age. His hands cramp and his fingers are curled with age and wear. The significance of this extremity lies in Santiago’s struggle. If Santiago were not considered a lost cause, if he still had a bit of his youth, his struggle to land the monstrous fish would not be so epic. Santiago, in Hemingway’s mind, needs to come from absolutely nothing but still have the inner determination to succeed. He cannot have any help from outside sources; he needs to be absolutely desolate. That despondency provides an excellent contrast to the feat that he performs, “destroyed but not defeated” (Hemingway 868). His emaciated condition could have left the fisherman seemingly without value, salt that has lost its saltiness, no longer of use. However, Santiago’s journey proves that he still has salt to give.
Someone familiar with Cuban culture would not only recognize the small infusions of the Spanish language but would also heartily appreciate the numerous allusions to baseball within the text. Although baseball has remained somewhat popular in America, the Cubans consider baseball the lifeblood of their sports culture. Walking the streets of any Cuban city, one may see makeshift baseball fields in parks, or even children playing catch near the street. The fascination with baseball extends much further than just the sport, however. Even the poor like Santiago read newspapers to keep up with the American baseball leagues [“I have yesterday’s paper and I will read the baseball” (Hemingway 832)]. The devotion to a certain team is almost a religious experience, as evidenced by Santiago’s telling Manolin to “have faith in the Yankees my son. Think of the great DiMaggio” (832). The men speak about the great players in a very personal manner, again, in showing their appreciation of the sport.

Santiago turns to baseball statistics as a distraction from the poverty he battles. This is a welcomed comfort when the realities of life became a bit overwhelming, as seen when Santiago reverts back to thinking about all the baseball he is missing while at sea. His fixation on DiMaggio gets him through the most difficult parts of the fishing voyage. For example, he will ask himself “how the great DiMaggio would have liked the way I hit [the shark] in the brain?” (Hemingway 868). This semi-worship of DiMaggio comes from the similarities between the baseball player and the old man. In Clinton S. Burhans, Jr.’s essay “The Old Man and the Sea: Hemingway’s Tragic Vision of Man,” the author remarks that “DiMaggio, like Santiago, was a champion, a master of his craft, and in baseball terms an old one” (Burhans 451). The age and experience of Joe DiMaggio give the old man a role model to fall back on. If Joe DiMaggio can do it, so can he.
DiMaggio’s physical condition also inspires Santiago, for the ball player is “severely handicapped by the pain of a bone spur in his heel” (Burhans 451). DiMaggio plays on, to the wonder of his fans, with such a painful condition. Santiago looks down on his lacerated hands, on his straining back, and cannot understand how DiMaggio “does all things perfectly even with the pain of the bone spur in his heel” (Hemingway 853). Although the old man has never heard of such a physical condition (“Can it be as painful as the spur of a fighting cock in one’s heel?”), he assures himself that it must truly be excruciating and that he should be able to catch a fish with raw hands if DiMaggio can play baseball with a bone spur (Hemingway 854). Santiago even goes to the length of comparing the hurt of a bone spur to the “pain that the marlin is now subjecting him to” (Gurko 13). At this point, Santiago is willing to admit that his brother, the marlin, may be torturing him more than the bone spurs have ever bothered the great Joe DiMaggio. But, from this suffering, Santiago responds with increased effort and determination. He realizes that this fish is a greater adversary than any baseball team in any league known to man. He is in a struggle of life or death.

And in such a plight, it is comforting to have something the mind can escape to. Santiago envies the rich, who “have radios to talk to them in their boats and to bring them the baseball,” but he can still think about the baseball teams that he has come to love (Hemingway 842). Even though the baseball players are fairly wealthy in American cities, Santiago still cites their humble beginnings as hope for his own struggles. When talking sports with the boy, the old man recounts that “‘They say [DiMaggio’s] father was a fisherman. Maybe he was as poor as we are and would understand’” (Hemingway 834). The fishermen find bonds with the baseball players not only because they admire their
athleticism, but also because their lives are a beacon of hope in a sea of poverty. The players in the American leagues could have had humble beginnings, but now they are famous and well-fed and known by even the poorest of Cuba’s citizens. The possibility of better days keeps them going.

There is not only the possibility of getting out of their current situation; there is the possibility of excelling. Joe DiMaggio is not only an exceptional athlete, but he is considered a star player for his cooperation with other players. Burhans describes the famous outfielder as “one who always displayed his individual greatness as part of his team, one to whom the team was always more important than himself” (451). This is why when Manolin remarks that there are other players on the Yankees than just Joe DiMaggio, Santiago responds, “‘Naturally, but he makes the difference’” (Hemingway 834). Joe DiMaggio does not just play baseball; he plays with flair, and he plays nobly. He completes his job, and he also does it honorably. As Santiago struggles with his task, catching a fish and taking it back to land, he is careful to do right by his fish brother and gain back some of the glory that has faded with his age.

This fascination with baseball has definite literary significance in *The Old Man and the Sea*. For Americans in the 1950s, baseball was very familiar. This familiarity created a stronger tie between the American readership and the Cuban culture, sparking some vested interest in the story. But the fascination, the level of baseball knowledge common to the average Cuban, is something that modern Americans don’t really relate to. This highlights the differences between the American and Cuban cultures of today. Cubans see baseball as a diversion from thinking about personal hardships. They can think about the grandeur that they would like to see, one day. Most Americans see
baseball as an enjoyable activity but nothing more. Such captivation with baseball, in an exaggerated sense, spells out real differences between American and Cuban culture.

The element of religion seems to link Cuban and American mainstream culture. The Roman Catholicism that dominates the island is not unlike Protestantism, which was the most popular religion of the United States at the time. Santiago’s struggle and humble beginnings strikingly mirror those of a Christ-like figure. Such simplicity is welcomed by the Christian faith, just as Christ chose his followers from lowly positions to be “fishers of men.” This parallel only adds to the credibility of our main character, representing the single most important religious figure of the Christian faith. The novel also portrays Santiago as a simple, everyday man, plagued by questions of morality and sin. This depiction casts the old man in a slightly different light. He is no saint, but he is a person who, through his own will and determination, conquers an obstacle.

The similarities between Christ and Santiago are numerous enough to confirm for the reader that Hemingway is conscious of the comparisons he is drawing. However, these similarities are not poignant enough “to argue that the fisherman is a modern Christ and his story a retelling of the New Testament,” as suggested in Ernest Hemingway and the Pursuit of Heroism (Gurko 159). The parallels that can be drawn between Santiago and Jesus Christ are all mostly in the physical realm, representing a sort of physical salvation that comes from redeeming his reputation and potential. Santiago’s hands are raw from gripping the line so tightly, a pain echoed a little later when he equates it to “feeling the nail go through his hands and into the wood” (Hemingway 870). These are Christ’s hands, nailed into the cross on Calvary.
Upon returning home, Santiago carries the mast of his boat across his shoulders, up the hill to his shack. Again, the religious parallel is striking, “a deliberate analogy to Christ bearing his cross to Calvary” (Gurko, “Pursuit” 159). To take this analogy one step further, Santiago is carrying his cross, the instrument of his impending death, up a hill when he falls to the ground. “He start[s] to climb again and [falls] and [lies] for some time with the mast on his shoulder” (Hemingway 876). Christ himself struggles with the cross, necessitating the assistance of someone in the crowd for him to make his way to Golgotha. The interesting deviation from the New Testament story lies in Santiago’s next action. The old man finally “put[s] the mast down and [stands] up. He pick[s] the mast up and put[s] it on his shoulder and start[s] up the road” (Hemingway 876). He momentarily releases the instrument of his demise, but then picks it back up and makes the journey alone. This represents the power of the individual, the resolution of the will to continue on, against all odds.

There are also many clothing references within The Old Man and the Sea that relate back to specific elements of the Christian crucifixion story. The straw hat that Santiago continuously pulls down over his head parallels “the crown of thorns,” and “the easing of the contact [of the fishing line] with a burlap sack” represents the robes that Jesus wears before his crucifixion, the robes that protect him from the Roman soldiers until they are taken from him and gambled for (Bloom 35). These clothing references also underscore the Christian ideals of simplicity and modest living. Santiago is not extravagantly clothed, much like the disciples of Jesus’ time, who are instructed by him to enter a city with no money and only the robes that they have on their backs.
But even though the parallels between Santiago and Christ are “as profuse as they are unmistakable,” Santiago does not display the devotion to purity that would make him a certain symbol of Christ (Bloom 39). Santiago frequently seems to barter with God, asking for the fish in return for various prayers and religious rites. He begins this bargaining process with the words “I am not religious…But I will say ten Our Fathers and ten Hail Marys that I should catch this fish” (Hemingway 852). His being tied to this very physical action for his survival gives him a human-like quality that is undeniable. Combining this human-like dependency and the analogy of his character to that of a higher being, Santiago becomes more ambiguous, a man who is “pulled out of a purely human frame toward the superhuman,” according to Ernest Hemingway and the Pursuit of Heroism (Gurko 159).

In this vein, it can be determined that Santiago is one of the epic heroes, daring to be “more than other men, to expose [himself] to greater dangers, and therefore more greatly to risk the possibilities of defeat and death” (Gurko 165). The hero is the struggler, facing the elements that would most assuredly lead to any other man’s demise. The hero does not bend to extenuating circumstances but provides an example for other men to follow. The other fishermen obviously admire Santiago, remarking that “there has never been such a fish” as the one that Santiago brings in (Hemingway 876). Santiago’s heroism is further displayed by his independence, its being “essential that he go unaccompanied, that in the end he rely on his own resources and endure his trial unaided” (Gurko 168). Even though this resembles the idea that Christ’s blood is the only acceptable atonement for the world’s sin, Christ’s perfect strength comes mostly from his godly half.
Santiago’s character lies somewhere in the middle. Bloom decides that Santiago represents two entities that ultimately come together for a greater meaning. He is a Christ-like figure, but he is also “a follower of Christ, an acolyte” (39). And in the end, “he stands as a figure of all men, his experience the universal human experience at its highest” (Bloom 40). It is not coincidental that the name Santiago means “James” in English, who was one of the twelve disciples. However, in a collection of resource sheets entitled “The Old Man and the Sea—Ernest Hemingway,” the allusion is extended further. St. James was “the patron saint of the conquistadores,” a group of men in the 1500s who used the spread of Christianity to power their own agenda of getting rich and taking land away from native peoples (Barcock 6). Santiago has his own agenda as well, wanting the fish almost more than his life itself.

One of the most notable indicators of Santiago’s humanity lies within his preoccupation with sin. Christ has no sin of his own and therefore does not have to deal with the guilt of whether killing the fish is wrong or right. Santiago, however, obsesses over his transgressions, reasoning that “Perhaps it was a sin to kill the fish…But then everything is a sin” (Hemingway 869). The fact that Santiago questions what is and what is not considered a sin also reveals to the audience a slight break between this man and Christ. The son of God knows the difference between right and wrong and does not have to question his own actions at any point of his life, even when humans around him do not understand them. In contrast, Santiago faces this internal dilemma throughout the rest of the novel, feeling as if he is being “punished for his pride” (Stephens and Cools 88).

Santiago’s sin is then not from his actions but his testing the limits, his going “out too far.” Santiago pushes the bounds of a human’s capabilities, achieving a superhuman
quality that mere mortals should not possess. In this sense, Santiago can be equated with the Greek tragic hero who suffers from hubris. As “The Old Man and the Sea: Hemingway’s Tragic Vision of Man” explains, “the old man learns the sin into which men inevitably fall by going far out beyond their depth, beyond their true place in life” (Burhans 448). He is reaching to the level of a deity, trying to emulate the power of God. And from this pride (which comes before his fall), “self-doubt, physical debilitation, and spiritual sickness over the waste of the great marlin’s life” kick in (Stephens and Cools 89). It is important to remember that the Christ-like version of Santiago and the human version of Santiago coalesce to give meaning to this character: a man with a supernatural ability to defy the natural elements by his own strength and determination.

The Old Man and the Sea is a complex novel infused with elements of the Cuban culture. While illustrating the importance of the novel’s setting and location, the incorporation of the Spanish language, the adoration of baseball and the presence of Christianity, the teacher’s goal is to heighten appreciation for this culture. Because these themes are so engrained in Cuban lifestyle, they are generally understood by those who are familiar with the Cuban way of life. However, troubles arise when the understood elements of a culture are foreign to those who engage with it.
CHAPTER II

LOST IN 翻译： THE OLD MAN AND THE SEA, CHINESE AND ENGLISH

The depth of a novel cannot be captured simply in the words an author uses. The way words brush against each other can strike different chords for a reader, engorging the simplest of sentences with emotion and voice. Such a sentence may lose its impact, however, if it is not translated into another language with the utmost care. Hemingway seems to have had the translation process in mind when writing The Old Man and the Sea. As described earlier, the novel reads like a translation from a Spanish novel, because Spanish is the language of its main characters. For this reason, many actual translators of the novel find the process quite difficult. The Foreign Language Teaching and Research Press edition of 老人与海 takes special care to translate Hemingway’s text accurately and effectively without any lapse in figurative language or overall meaning. But even from such meticulousness, it is not possible for a translation to fully encapsulate the richness of a novel in its original language.

Discrepancies in translation do exist, some affecting the novel’s overall meaning more than others. But before identifying such discrepancies, the reader must remember that the Foreign Language Teaching and Research Press is located in Beijing, not only the country’s capital but also the epicenter of the Standard Mandarin Chinese dialect. From this information, one can conclude that the Chinese used in the translation is the
standard spoken Mandarin Chinese, lacking dialectal phrases that might cause confusion.

The use of the term “discrepancy” generally has a negative connotation; however, there are many instances in which the process of translation does not detract from the content of a work. Such is the case for the “translated” names of Hemingway and his characters. Because names are rarely translatable between languages, Chinese translators have created an inventive and beautiful naming system that combines the sound of the name in the original language and assigns attributes that represent the nameholder’s character. In Hemingway’s case, his name is translated into 海明威, which sounds like “High-ming-way.” The first character, “海,” means sea or ocean, the setting for his most acclaimed novel. “明” can refer to a specific time, as in “明天” (tomorrow), but this character is also used in “明白,” which means to understand, or understanding. The author, highly revered around the world, is honored for his understanding of the world around him and the human condition. The final character, “威,” is most commonly associated with strength or might, as in “威武.” This is such a beautifully constructed name, especially in a culture that places utmost importance on such things.

The main character of the novel has an equally descriptive and creative name in Mandarin. The translation refers to Santiago as “圣地亚哥,” pronounced “Shun-dee-yaah-guh.” Again, not only does the name sound similar, but the actual characters that make up the name have meaning. The first two characters, “圣地,” together mean “Holy Land” or “shrine.” The novel makes it very clear that Santiago stands as a religious figure, whether as a Christ figure or a disciple. Santiago also spends all his time in the ocean, his own Holy Land, where he can commune with his spiritual “brother,” the fish (865). This
makes the last two characters of his name interesting. “亚” can be taken to mean “second” or “inferior.” The last character, “哥,” is usually doubled to mean “brother” (哥哥). From this we can gather that Santiago is the second brother, the inferior brother, to the fish. Although he has the endurance of a Hemingway hero, he only comes in second place to the fish, which is younger and more capable than his older human counterpart.

A similarly interesting dynamic of the translation process occurs when words in other foreign languages are introduced in the novel, to be translated along with the rest of the text. Because the translator has no way of differentiating between the Spanish phrases that appear in The Old Man and the Sea and the English text, the Chinese translation lacks this infusion of Cuban culture. For students reading the English version, the added Spanish words and phrases add a complex extra layer of translation. For example, the Spanish word salao, which has been previously defined as the worst type of luck, or being extremely unlucky, appears in the text as”彻头彻尾地走了霉运” (Kindle Location 22). The Chinese translate this as “he walked downright into bad luck” or “he was in thoroughly bad luck.” This phrase, while effective, does not fully encapsulate the Spanish phrase, which actually means “salt.”

The Spanish word bodega presents the same issues. It is translated as “杂货店,” which means grocery store (Kindle Location 163). But on further inspection of the Spanish term, the word more exactly refers to a small convenience store, wine cellar, or wine shop. The bodega in The Old Man and the Sea would not have groceries. While this may seem like splitting hairs, the connotation of the two words can be very different. A simple Google search of “杂货店” reveals rooms packed to the brim with a plethora of
raw food stuffs, crowded and cluttered with people buying and bartering for goods. An identical search for “bodega in Havana, Cuba” produces a calm, comfortable building with white walls, usually lined with various alcohols. Actual bodegas in Havana look more like bare shelves than stores at all. These connotations create a multifaceted definition of the Cuban “杂货店.”

Many translations of Spanish phrases in *The Old Man and the Sea* do adequately convey the originally intended meaning. The translation of *brisa* is “breeze,” usually a light and playful wind. In the translation, breeze is translated as “微风,” which means “gentle breeze” (Kindle Location 967). This interpretation is very close to the original, capturing the lightness of the wind (“风”). Similarly, the very specific term “carapace,” referring to the protective shell of a turtle or tortoise, is translated as the phrase “龟壳保护起来,” meaning “the shell bringing protection” (Kindle Location 520).

However, the novel describes having this much protection as “yellow in their amour-plating,” referring not to the color but to the cowardly nature of having full-body cover (840-841). The translation uses the term “完全” or “completely” to identify the shell as completely protective, but does not include the contempt that Santiago feels for this type of cowardly action (Kindle Location 520). The teacher now has an excellent educational opportunity to use “yellow means coward” as a foundation for discussing English color connotations. This varies considerably from the contemporary Chinese, which associates the color yellow with pornography. Additionally, in ancient times, yellow was the color of the Imperial Emperor, not a cowardly man.
Another example of color connotation occurs toward the beginning of the novel, as Santiago recalls a time when a huge fish nearly killed Manolin. He says that he “brought the fish in too green,” a term meaning that he was too eager, bringing the fish on board the tiny boat too early and almost killing the then five-year-old apprentice (830). This term for prematurity or earliness is associated with the color of growth and newness, green. But this does not necessarily align with the Chinese translation, which means “full of energy.” The translation reads: “活蹦乱跳的鱼” (Kindle Location 78). This phrase means a frisky fish, a fish that fought hard and would tear up the boat. It does not, however, have the connotation of “green,” meaning that it was Santiago’s fault that the fish was brought in too early. In its English context, this passage is understood to mean that Santiago should have waited, letting the fish fight more in the ocean where it could do little damage and then be brought in. This specificity is unfortunately lost in translation.

The translation of the various shark species also may create some confusion, mostly due to the novel’s use of Spanish slang to name these creatures. These Spanish words, utilized by Hemingway to provide an authentic portrayal of an experienced Cuban fisherman, are in fact nicknames that are usually based around the shark’s appearance. As stated in a previous example, the shark that is known as a Mako in English is nicknamed “dentuso,” Spanish slang for someone with bad teeth. The Chinese translation uses the term “灰鲭鲨,” identifying this specific type of shark, but lacking the familiarity that the Spanish implies (Kindle Locations 1676-1677).
The confusion deepens when Santiago identifies a different pair of sharks as “galanos,” the Spanish word for elegant. Instead of attempting to use this nickname, the Chinese translation only uses “鲨鱼,” the general term for a shark in this instance (Kindle Location 1778). But when Santiago reveals that these are the species called shovel-nose sharks in English, the Chinese translation calls them the “六鳃鲨,” or six-gilled sharks (Kindle Location 1779). The breed known as the shovelnose is actually a type of ray, very different from the description of this shark. While these rays do have the “wide, flattened, shovel-pointed” heads of the galanos, they lack the teeth necessary to successfully bite into a monstrous fish (870).

According to “Identifying sharks and rays: A guide for NSW commercial fishers,” these rays do not exceed 270 cm, not nearly the size of the galanos (69). It is much more probable that the Chinese translation corrects Hemingway’s mistaken identification. The Bluntnose sixgill shark has a similarly shaped face and also the “brown, triangular fin” used to identify the species in the novel (870). These sharks also have “fins with thin white trailing edges,” another defining characteristic also identified in the manual (30). Whatever the origin of the error, it can only be acknowledged that Hemingway is first a writer and that this confusion ultimately does not detract from the story. It is only when the process of translation must take place that these types of conflicts have real meaning.

Other discrepancies between the Spanish phrases in The Old Man and the Sea and their Chinese translations are not so easily resolved. While discussing baseball, Santiago remarks that the boy “said Jota for J” when pronouncing John J. McGraw’s name (Hemingway 834). Santiago and the boy are speaking Spanish, an alphabetic language,
but spelling out words is not possible for Mandarin Chinese, a language based on a character system. To completely circumvent the issue, the Chinese translation includes the letter “J” and then says “读成了‘乔塔’” (Kindle Location 272). This means that the “J” is read the same as the last two characters are pronounced. “乔塔” is pronounced “qiao ta,” two sounds that have been put together to resemble the sound “jota.” The characters together have no specific meaning, other than informing the Chinese audience how the letter is pronounced in the Spanish language.

A similar problem appears with blanket expressions, phrases that can mean a multitude of different things depending on the context. When the boy compliments the old man’s fishing ability, the old man humbly disagrees. In response to this, the boy exclaims, “‘Que va…there are many good fishermen and some great ones. But there is only you” (835). This expression is translated as “哪里呀” (Kindle Location 287). The Spanish expression can mean many different things, ranging from a curse to an exclamation of disbelief. Given the context, it makes more sense to substitute “No way” or “Come on.” The Chinese translation is actually a phase that fits into the same category as its Spanish counterpart. “哪里呀” literally translates to “Where?” and is most commonly used in reaction to a compliment. It is as if to ask, “Where is the person deserving that compliment?” and is the ultimate sign of humility. In this instance, the expression can mean the literal “Where,” asking Santiago where he could find a fisherman better than himself, or it could be taken as an exclamation of surprise, for the boy does not believe there is anyone better and is sure that Santiago himself must know this, too.
The expression is again used by Manolin after being roused from sleep, with a slightly different translation. The old man gently awakens the boy and even apologizes that the boy must be awake so early. The boy responds to the apology with “Que va…It is what a man must do” (836). Here the expression does not seem to spring from disbelief but from exhaustion. It is a resignation, an understanding that life does not always go one’s way. It is something like “Such is life” or even “So it goes” in English. The Chinese translation of this sentence reflects the change in meaning. “Que va” in this instance has been translated to “哪儿的话” (Kindle Location 340). However, this translation is still a little fuzzy. From context, the audience can gather that the boy is tired, waking up with the sun to another day of labor. But the literal translation of this phrase would be “which words!” It can be assumed that this slight variation is an attempt to mirror the change in the meaning of “Que va,” but it actually leaves the phrase seeming awkward. “哪儿的话” is often used to show thanks for someone who has been very polite, not as a “such is life” expression.

The most puzzling aspect of translation from Spanish to Chinese is reserved for gender pronouns, a concept that does not exist in Mandarin Chinese. When the pronouns only serve to precede words, the simple solution is to use Chinese measure words, which act as pronouns. It is only when attention is drawn to these gender pronouns in the storyline that significant error can take place. When talking about the sea, Santiago states that he always calls her “la mar” (838). The “la” refers to the feminine, relating the sea to a woman. Because these gender pronouns do not exist in Chinese, translators have been forced to get creative. After stating the name for the sea in Spanish, the translators put the gender in parentheses so that it looks like this: “他总是把大海想成是‘la mar’（女性）”
The masculine is handled in the same way. The younger fishermen use the term “el mar,” which is translated as "‘el mar’ (男性)” (Kindle Location 406). Although this is certainly not the most effective way to convey such information, it is really the only logical choice, including both the gender and the connotation of that gender.

Translation from English to Chinese causes additional gender issues. At the end of the novel, as Santiago finally makes it back to land and is assessing the damage done to his boat, he thinks, “She’s good…she is sound and not harmed in any way” (875). It is customary that boats and ships are referred to as females in the English language. However, the Chinese have no such custom. To decrease confusion for the Chinese audience, the translator solves this problem in two different ways. In the first sentence, the “she” is just called the “boat” (“船很好”) (Kindle Location 2005). But in the second sentence, the Chinese replaces “she” with “它” (Kindle Location 2005). This pronoun in Chinese refers to the neutral “it.” Because the use of the female pronoun would not have made sense to Chinese readers, the translator simply refers to the boat as a thing, an “it.” The use of the female pronoun in the English language still creates confusion for the English Language Learners, who will have to be informed of this cultural difference.

The English language itself is notorious for word meanings that change depending upon context. The translation of The Old Man and the Sea is partial to the intended meaning of the narration, which is the mark of an excellent translation. But this can sometimes confuse the beginning bilingual reader, stuck in a word-by-word translation process. It therefore falls on the instructor to smooth the rough patches of understanding
for the student. For example, when he talks of the sea, Santiago suggests that the
feminine waters only do “wild or wicked things…because she could not help them” (838).
For the English Language Learner, this sentence could be puzzling. The sea’s not helping
the sailors could mean that she is indifferent to their needs or that she is cruel and does
not want to help. If the student only reads the words “wild and wicked” and then “not
help them,” it might be logical to assume the sea is sinister. From the Chinese translation,
the Mandarin-speaking students gain a better understanding. The sentence there reads:
“那是因为她也没法控制” (Kindle Location 408). Here, the translation is that she has no
method (“没法”) to control herself, and so she acts viciously. This method, having
students first read the English version and only refer to the Chinese when they are
struggling to understand, can help students to better comprehend the use of the English
language.

Additionally, the simple differences in the languages themselves can cause
differences in translation. The words yes and no are integral to the straightforward
English language, although the meaning of these words, again, depends on how they are
used in a given sentence. While the Chinese language manages to be more concise, it
generally does not favor a direct response. There are many words used like yes and no,
but their meanings depend on the context. When Santiago notices his fishing line
quirvering, he says “yes,” as if trying to encourage the fish or hoping that the fish will
keep eating the bait. Because there is no direct translation for this “yes,” Santiago
exclaims “好嘞” in Chinese, which means something like “go ahead” or “keep going”
(Kindle Location 603).
After Santiago snags the marlin, a few more classic examples of misinterpretation can occur. The struggle with the fish has taken all of the old man’s strength, but his determination to succeed wins out in the end. In the cold and dark of night, Santiago says, “I’ll stay with [the fish] until I am dead” (847). The Chinese translation of this sentence reads: “我会和你拼到死” (You and I will fight to the death) (Kindle Location 808). This sentence, while accurate, does not fully encompass the meaning in English. Two forces, man and Nature, battle to the death, and only through determination and endurance can man survive. But the English quote holds a bit more power. Santiago offers to stay with the fish, not only to conquer it, but also as if to show remorse. He feels emotion for his fish brother, and he understands what a costly life he is taking. He respects the fish’s spirit and endurance. He then stays with the fish, in respect as much as in victory.

As the fish wrestles with Santiago, Hemingway writes that he “came alive, with his death in him, and rose high out of the water” (864). The marlin jumps high in the water, already expecting his death and making one last stand. In the Chinese version, the fish is said to “翻腾,” which means “to writhe” or “to move about in frenzy” (Kindle Location 1548). While it is true that the fish catapults himself into the air, the Chinese version does not contain the beautiful contrast that exists in the English version. The fish comes alive only when he knows that his death is imminent. The life/death contrast makes the sentence weighty and powerful. The marlin does not have to conserve energy; he does not have to strategize. His sure death gives him a sort of freedom to come alive in a last blaze of glory. This is not necessarily a lapse in translation but a lack of translation that is inevitable.
In the translation process, cursing and curses are their own form of obstacle. Santiago, who exerts all of his energy catching the fish, curses a shark that is attacking his marlin. His curse of choice: “Bad luck to your mother” (867). A direct translation of this phrase would not have the magnitude that it does to Santiago, a Cuban fisherman speaking in Spanish. In modern English, we often involve mothers in a taunt or curse, ranging from “Your mom” jokes to someone calling his/her enemy a “son of a bitch.” In order to avoid confusion, the phrase is translated into “这回你可倒大霉啦,” which is basically wishing bad luck on someone or something (Kindle Location 1677). This phrase seems very generic, an easy way to circumvent the cursing obstacle and have both audiences understand the meaning.

In addition to cursing, technical language or jargon can create issues between translations. These words challenge students especially, because they may not even know the definitions of these words in their native tongue. When slicing a fish to eat, Santiago “迅速从肛门处剖开,” meaning that he starts from the anus and goes up (Kindle Location 1263). The English version uses the word “vent,” stating that the old man cuts from the vent and then slices the fish into strips. In this odd scenario, the preference may be accorded to Chinese translation of the word for bilingual speakers, in an effort to eliminate jargon. Many English speakers do not know the meaning of “vent” but can gather from context that it means the anus or lower part of the fish. This provides an excellent teaching opportunity for instructors who are using the English version paired with the Chinese version to be used secondarily. The students are much more likely to understand the anatomical structure as defined in their own language. It is also important
not to stress such technical words, especially in the very beginning of language learning, because these terms have the tendency to overwhelm students.

Another example of this is the word “胃,” usually translated to mean stomach (Kindle Location 1268). In the English sentence, Santiago feels “the maw heavy and slippery in his hands” and cuts the “maw” open (858). This term is the technical name given to a fish’s stomach. Reading the Chinese version actually aids one’s understanding of the English jargon, which is a method many students will most likely emulate. The word “maw” is not often heard in English classrooms, but the Chinese version simplifies this jargon to “stomach,” not only an accurate translation, but a more accessible word itself. When students express frustration over these few technical terms, it is important to remind them that they are reading American literature in English, and that this novel is taught in classrooms all over the United States. Reminding students that they are doing something truly incredible puts the novel in a bit of perspective and keeps students from unnecessary frustration.

Words that are used unconventionally may also cause some confusion for students of the English language. A sentence like “the myriad flecks of the plankton were annulled now by the high sun” is not something that English speakers hear in a normal conversation (842). The word “annulled” is generally paired with marriages that have taken a turn for the worst, something similar to a divorce. In this instance, a student could turn to the Chinese version of the text and see that the Chinese for annulled is “都不见了,” meaning that all the plankton can not be seen, as if they are not there (Kindle Location 589). Poetically, the sun, with its high, steaming beams, obliterates the vision of
plankton so that they cannot be seen. This seems to be an instance in which Hemingway’s work is enhanced by translation.

There is beauty that lies within translation. At the beginning of the novel, in Hemingway’s description of the old man, he writes that the scars on Santiago’s hands are “as old as erosions in a fishless desert” (829). This sentence, poetic in English, is translated as “它们老得就像无鱼的沙漠上的侵蚀地一样” (Kindle Location 31). This means “they were old, the same as a desert without fish would appear.” The beauty of this translation is the grammatical structure of comparison used in the Chinese version, taking things that would usually not be compared and then saying that they are “一样,” meaning “one” or “the same.” This figurative expression is a simile on steroids, making the bold claim that Santiago’s hands are in fact a desert where the fish do not go.

A change occurs during the conclusion of the Chinese version of the novel that expresses the relationship between Manolin and Santiago better than any analysis or literary commentary to date. Throughout the entire novel, Santiago is referred to as “老人” or “old man,” as seen in the title of the work, 老人与海. But after Santiago’s return from his epic fishing trip, the boy refers to him as “老爷爷,” meaning “old grandfather” (Kindle Location 2107). This slight modification in a name, which is seen as very important in Chinese culture, makes a world of difference. It acknowledges the boy’s love for this fishing master, and his great, great sorrow that this man has been reduced to such a ruined state. The boy’s calling the old man “grandfather” cements the emotional bond, but also puts the old man in a place of honor, in accordance with the reverence
given to ancestors in Chinese culture. The old man has now been honored with the respect and affection of the admiring youth.

The act of translation attempts to recreate art with the same vibrancy and meaning that appears in the original text. While inevitable discrepancies are bound to appear, translations of novels often work to enhance the original in an effort to appeal to their specific audience. 老人与海 overcomes many cultural and lingual barriers with as much accuracy and dedication to detail as can be asked for. In this novel and countless other translations of Hemingway’s most famous work, the ideal of endurance and heroism transcends language and lives on in the hearts of his readers.
CHAPTER III

THE MAN ON THE SEA: MOVIE CRITIQUE

Students learning English through this “Cultural Classroom” unit have the unique opportunity to see their text visually, using the 1958 version of *The Old Man and the Sea* starring Spencer Tracy. This movie follows the novel very closely, using many passages directly from the text as dialogue. By using the website http://www.letv.com/ptv/vplay/1072072.html, the teacher can access a version of the film that also contains traditional Chinese subtitles. Spencer Tracy’s *Old Man and the Sea* was a progressive movie for the time period in which it was produced. However, the film contains several linguistic or cultural issues that should be discussed with students before they begin watching it.

The movie begins with shots of nets and the sea, and continues to depict a nautical scene described by Bosley Crowther as “a literal re-enactment of the simple action in the Hemingway yarn” (1). Because the movie clings so tightly to Hemingway’s plotline, there are long stretches of film dedicated solely to an old man talking to himself in an internal monologue. For middle-school-aged students, this might be difficult to sit through. The point of this exercise, however, is not to provide entertainment but to give the Taiwanese students a visual representation of the novel they have just read. The Chinese subtitles, in traditional character, and the slow nature of Santiago’s dialogue put the movie at the optimum speed for a language-learner, who can follow the story using both English and Chinese.
This movie version does have its faults. The vocals in the movie are sometimes difficult to discern, forcing viewers to refer to the subtitles at times to understand Santiago’s meaning. The sound quality is poor simply because of the age of the film, and the students should be warned, if they cannot tell already, that the film was made during a time when movie-making technology was not as it is today. But when the subtitles switch to English at the approximate 30-minute mark, additional problems surface. Santiago, while determining the best way to kill this large fish, exclaims that he “mustn’t try for the head, [he] must get the heart.” The subtitles tell a different story, suggesting that he “must try for the head, [he] must get the heart.” This subtle difference changes Santiago’s meaning entirely and should be explained to the students. This is actually a very teachable moment for the students, because contractions are an English grammatical structure that does not exist in the Chinese language. The subtitles do switch back to English approximately thirty minutes later, suggesting that this was a technical fluke.

Because the film does follow the novel so closely, many of the novel’s passages are spoken out in Santiago’s internal dialogue. This could raise potential issues for English-as-a-second-language students, who may not have a working knowledge of the differences between written English and spoken English. At one point during the film, Santiago exclaims, "Now I have killed the fish who was my brother," words that come from Hemingway himself. However, while the sentence “may have had poetic depth in the rhythm of the Hemingway novel,” this sentence sounds awkward to the ears of the native English speaker (Crowther 1). Using this sentence, the teacher can demonstrate that in English, as well as in Chinese, there are differences between the written and spoken variety. As in Mandarin Chinese, written forms of the language tend to be more
poetic in nature, while the spoken language contains colloquialisms that were created for the purpose of conveying information, with less attention given to form.

Hidden within the traditional Chinese subtitles, some differences in dialect have crept in. The most notable example of this is the use of the characters “魚儿” for “fish” multiple times throughout the film. The character for “fish” is simply “魚”; however, the “儿” sound is added to the end of words in colloquial speech. This sound is part of “erhua,” the use of the “er” sound in spoken Mandarin Chinese. But this process is most commonly found in the Northern regions of China, particularly with the Beijing dialect. Mainland China, with the exception of Hong Kong, operates on simplified characters, not the traditional characters seen in the movie’s subtitles. This causes a slight discrepancy.

The dialect used for the Chinese subtitles follows “erhua,” but uses traditional characters, as would be common for Taiwanese speakers of Mandarin. On the other hand, this is a very small difference and will most likely not cause any misunderstanding of the text for these Taiwanese students.

The movie itself has many incongruities in terms of its representation of Cuban culture. The actor Spencer Tracy is obviously not of Cuban descent. His white hair and weathered face show a man fatigued by his travels and hardships, but it cannot be hidden that Tracy is Caucasian. The character of Santiago is Cuban in the novel and should be represented as such in the movie version. This is something that middle-school students will notice, and should be handled carefully. The teacher should explain that Spencer Tracy was a well-known actor for his time. He does an excellent job of expression, showing extreme desperation when the first shark takes his harpoon after he catches the fish. However, his skin color is white, not the tan that would be expected of a Cuban.
Because this is different from what Taiwanese students may be used to, they teacher should expect questions and answer them truthfully. It is important not to be afraid of questions on race and skin color. Teachers are in a position to teach tolerance of other cultures and persons, and the first step towards this tolerance is talking about it.

One discrepancy apparent in the film is the number of sharks attacking Santiago at any given time. The director, favoring a clip of numerous sharks attacking Santiago’s prized fish, chose to use this clip multiple times throughout the shark scenes. At around the 66-minute mark, three sharks appear to terrorize the old fisherman. Yet the novel only documents at most two sharks at a time. The shark-infested scene that shows its face several times during the film was designed most likely as a stunt to attract and thrill viewers who were still new to the world of color and special effects. It is a chilling visual. At any rate, the number of sharks is a key point that students can discuss when the teacher asks his/her class to compare and contrast the novel and the movie. The teacher can inquire what the purpose of having so many sharks is and what kind of reaction that would cause as opposed to only having a pair of sharks on screen.

A similar discrepancy exists in the gentle rocking of Santiago’s boat. Although there are “some lovely long shots of Cuban villages and the colorful coast,” the bulk of the film was shot in a studio tank, where Spencer Tracy glides sedately on gentle waters (Crowther 1). The shots that actually include Cuba are very picturesque, but the majority of the film was shot on simulated waves, lacking the true undulating motion of a boat at sea. It is certainly nothing like the rocking that would occur during a windy night in The Old Man and the Sea. Students from this technological age most likely will comprehend the mechanized motion of Santiago’s boat; any discussion that stems from this flaw can
be used as a learning opportunity, looking up videos of the actual ocean off the shores of Cuba. Even negative aspects of the film can be used as teachable moments for language learners, because they require students to voice their complaints in their second language.

Another teaching moment comes from the scene in which Santiago and the boy are drinking at the Terrace. In the novel, Manolin invites Santiago to have a beer. In Cuban culture, it would not be seen as odd for an apprentice to have a beer with a man in his trade, one fisherman to another. However, such a young boy drinking beer goes against American culture, where alcohol is strictly regulated. In Cuban culture, it is seen as a drink between colleagues, but in American culture, it would be considered underage drinking. Because this movie was made in America, for a presumed American audience, it would have been disconcerting to show such a young boy drinking alcohol. The director substituted cola for the alcohol in the movie, to simulate the drinking experience between friends but also to satisfy the American audience. This provides an excellent opportunity to discuss the differences in drinking culture between countries. American culture is much harsher toward underage-drinking than either Cuba or Taiwan.

The 1958 rendition of *The Old Man and the Sea* featuring Spencer Tracy, while it may contain some cinematic hiccups, serves its purpose for the English language classroom. The subtitles and slower pace provide students with an excellent opportunity to understand whatever they may have missed during their reading of the text. The film also highlights (albeit not purposefully) differences in culture that can be discussed during class to ensure a greater understanding of the text and appreciation for *The Old Man and the Sea*. 
CHAPTER IV

LESSON PLANS: TEACHING *THE OLD MAN AND THE SEA*

The remainder of this section is devoted to lesson plans for teaching English to Mandarin-speaking students. The lesson-plan format is the one used by Kentucky Public Schools.
**KTIP Lesson Plan Template: DAY 1**

<table>
<thead>
<tr>
<th>Teacher Name: Jessica Brumley</th>
<th>Date: April 14th, 2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age/Grade Level: Middle School ELL students</td>
<td>Content Area: English Language Learning</td>
</tr>
<tr>
<td>Unit Title: “Cultural Classroom”</td>
<td>Lesson Title: Who is this Old Man on the Sea?</td>
</tr>
</tbody>
</table>

### Lesson Alignment to Unit

Respond to the following items:

- **a)** Identify essential questions and/or unit objective(s) addressed by this lesson.
  - In what ways can literature promote cultural awareness?
  - What is the connection between reading *The Old Man and the Sea* and English proficiency?
  - What does *The Old Man and the Sea* teach us about other cultures?

- **b)** Connect the objectives to the state curriculum documents:
  - Standard 2: Cultures, Literatures, Cross-Disciplinary Concepts
  - Standard 4: Integration of Standards into Curriculum and Instruction

These are standards as created by the ACTFL (American Council for Teaching Foreign Languages).

- **c)** Describe students’ prior knowledge or focus of the previous learning.
  - Because this is the introduction to the “Cultural Classroom” unit, students are assumed to have no prior knowledge of Ernest Hemingway and *The Old Man and the Sea*. These students, Taiwanese by birth, will also be new to the introduction of Cuban culture, because it is so different from their own. They will, however, have some background on the English language, enough so that they can read the novel with the assistance of a Chinese-English dictionary.

- **d)** Describe summative assessment(s) for this particular unit and how lessons in this unit contribute to the summative assessment.
  - At the end of this unit, students will be asked to answer a short essay question about *The Old Man and the Sea* in English. The written exam will also contain short-answer and multiple-choice sections, assessing students’ knowledge of setting, culture, new vocabulary words, and the plot and themes of *The Old Man and the Sea*. The preliminary knowledge provided in this lesson will act as foundation for the rest of the unit.

- **e)** Describe the characteristics of your students.
  - My students will be extremely behaving, very attentive, and tremendously excited to learn. The majority of Taiwanese students focus on education as a part of their culture, so they will most likely be engaged throughout the lesson. Also, these students will be very curious as to the life of a foreign-born English teacher, someone from a different culture but who speaks their language. This unique combination of characteristics will make an American teacher interesting to the Taiwanese students. Taiwanese students will most likely be willing to listen to lecture but will be more passive in discussion-based lesson plans.
compared to American students, so the challenge will be to encourage students to use their English language skills in conversation about the book.

f) Pre-Assessment: Describe your analysis of pre-assessment data used in developing lesson objectives/learning targets (Describe how you will trigger prior knowledge):

- To pre-assess my students, I will show them a map of the world, focusing on the country of Cuba. I will ask my students if they know what country this is, and then make a list on the dry-erase board of anything they can think of about this country and its culture. From this list, I will continue the line of thought into a mini-lecture explaining *The Old Man and the Sea*’s setting and a few cultural elements.

<table>
<thead>
<tr>
<th>Lesson Objectives</th>
<th>Assessment</th>
<th>Instructional Strategy/Activity</th>
</tr>
</thead>
</table>
| **Objective:**  
Allowing the use of a Chinese-English dictionary, I can identify the physical and cultural setting of *The Old Man and the Sea* in *English*.  
**Assessment description:**  
Through classroom discussion, the teacher can assess the various student levels of comprehension.  
**Assessment Accommodations:**  
Because there will be varying levels of English proficiency in the classroom, some students will need words repeated and defined throughout the conversation. This strategy allows the upper-level students to review and also assures that the students are in full understanding of the material presented to them.  
**Activity Adaptations:**  
Using the classroom discussion to determine students’ prior knowledge, the teacher can gauge what areas are the most problematic for students within the Taiwanese culture, and spend more time explaining these aspects to the students.  
**Media/technologies/resources:**  
A dry-erase board, a Power Point projector, computer for Power point. |

**Procedures:** Describe the sequence of strategies and activities you will use to engage students and accomplish your objectives. Within this sequence, describe how the differentiated strategies will meet individual student needs and diverse learners in your plan. (Use this section to outline the who, what, when, and where of the instructional strategies and activities.)

<table>
<thead>
<tr>
<th>Engagement (10 minutes)</th>
<th>What the teacher will do/What will the student do</th>
<th>Probing/Guiding Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td>What is this country on the board?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The teacher will call the class to attention and project an image of the Western Hemisphere on the white board. This map will show the United States of America as well as Cuba, the focus of this lesson. The teacher will ask the students what they know about the country s/he designates on the board. The students will respond with answers that identify the country and the Cuban culture. The teacher will record these responses in English on the board so that the students can copy them down. This practice will reach the visual, auditory, and kinesthetic learners. It will also give the students a period of time during which they can “reset their minds” to communicating in English.

<table>
<thead>
<tr>
<th>Exploration (15 minutes)</th>
<th>Probing/Guiding Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What the teacher will do/What will the student do</strong></td>
<td><strong>How are the people from this country different from you?</strong></td>
</tr>
<tr>
<td>The Exploration of Cuban Culture: During this time, the teacher will show a detailed Power Point that covers many of the basic elements of Cuban culture (language, food, leisure activities, etc.). These points can come directly from the research presented in the first section of this thesis, entitled “Literary Criticism: The Old Man and the Sea: Spanning Cultures.” Much of what will be presented in this section will be preliminary knowledge that is directly pertinent to the reading of The Old Man and the Sea. The Power Point will be in English, and the teacher will also be guiding students through it, so the students can ask questions about any of the material they do not understand. The Power Point contains pictures to accommodate the visual learners and to assist students in the language-learning process. Students will be listening and taking notes in their seats.</td>
<td><strong>How are the customs in Cuba different from those in Taiwan?</strong></td>
</tr>
<tr>
<td><strong>Probing/Guiding Questions</strong></td>
<td><strong>Do you think that Cuban culture and Taiwanese culture have any similarities?</strong></td>
</tr>
<tr>
<td>How is the language they speak in Cuba different from Mandarin Chinese? English?</td>
<td><strong>How do you think a Cuban exchange student would adapt to Taiwan? How would you adapt to Cuba?</strong></td>
</tr>
<tr>
<td>How are the customs in Cuba different from those in Taiwan?</td>
<td></td>
</tr>
<tr>
<td>Do you think that Cuban culture and Taiwanese culture have any similarities?</td>
<td></td>
</tr>
<tr>
<td>How do you think a Cuban exchange student would adapt to Taiwan? How would you adapt to Cuba?</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Explanation 20 minutes)</th>
<th>Probing/Guiding Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What the teacher will do/What will the student do</strong></td>
<td><strong>What would you like to learn about this country?</strong></td>
</tr>
</tbody>
</table>

- What are some characteristics of this country? The climate, culture, food, language, etc.?
- How are the people from this country similar to you?
The Explanation of how this relates to *The Old Man and the Sea*: In this section of the lesson, the teacher will use the material in the Power Point to introduce the novel, giving the students a small taste of the book they will be reading. At this point, the teacher will pass out books to the students, who will have any extra time left at the end of class to start the novel. The students will also have their own personal Chinese-English dictionaries to help them with the words that they do not know. The Explanation part of the lesson applies what the students have just learned in the Power Point to a fairly simple story: a man and a fish, battling ‘til death. This will be a perfect time to have some class discussion and to ask questions that review the information the students have just been given.

### Elaboration (15 minutes)

**What the teacher will do/What will the student do**

Elaborating on Power Point knowledge with key terms in English: At the end of the Power Point, the teacher will have a list of difficult terms that could cause an English language-learner some trouble. This way, the students can refer to these helper words when they are truly stuck. Terms that would cause a student trouble could include the Spanish words thrown into the text, technical fishing terms, Christian symbols, and known English idioms. These helper words for the first few chapters will be discussed by the teacher, providing any clarification that the students may need. The students will copy these into their notes as well so that they have them when they are reading the novel for homework. It will be important not to provide the students with too many helper words, however, so that they can learn to use their dictionaries and also use context clues to find word meaning.

**Probing/Guiding Questions**

What English terms are problematic for you?

How do these terms relate to *The Old Man and the Sea*?

What are some other ways, besides the helper words that we can discern meaning from words, with which we do not know?

What significance do these words serve?

### Evaluation (Ongoing formative assessment)
Classroom discussion: How do the students respond?
The remainder of the classroom discussion will be used as a formative assessment. The students’ responses will guide discussion and will also allow the teacher to gauge how much of the lesson the students comprehend. The teacher can also address students’ personal questions, help the students who are struggling with certain words, and can challenge students who are ahead of the class by offering increased verbal communication. The discussion will also allow the teacher to correct grammar and sentence structure while the students are answering the questions that the teacher poses. If the direction of the discussion focuses on an area of Cuban culture that the teacher has not emphasized as strongly, the teacher can modify the material to better facilitate future classroom discussions.
What Country is This?

Figure 9

CUBA (古巴)

Figure 10
Language

The official language of Cuba is Spanish.

Figure 11

Religion

A predominant religion in Cuba is Roman Catholic (天主教).

Figure 12
Government

Cuba is a Communist country, much like China.

What can you tell me about Communism from what you know about China’s government?

Capital

Havana is Cuba’s capital city.

What is Taiwan’s capital city?
Food

Spanish and Caribbean foods are both eaten in Cuba.

- Black Beans
- Rice
- Tomatoes
- Onions
- Bananas

Have you eaten any of these foods?

Music

- In Latin American culture, dancing is very important.
- Types of dance include:
  - Salsa
  - Cha-Cha
  - Rumba
  - Mumbo
  - Jazz
Leisure

One Word: BASEBALL!

Does anyone know who this person is? He was a famous baseball player...

Figure 17

古巴的特色

Most people know Cuba for its cigars and beautiful beaches.

Figure 18

60
Helper Words
- Santiago: Proper Noun, name
- Skiff: a boat
- Gaff, Mast, Sail: parts of a boat
- Sardine: a small fish
- Guano: palm tree branches
- Bodega: Spanish for grocery store
- Canary Islands: Proper Noun, place
- Manolin: Proper Noun, name
- La mar/ el mar: Spanish for “sea”

Figure 19

Helper Words (2)
- Albacore: a type of fish
- Man-o-war: a type of jellyfish
- Dolphin: a mammal in the sea
- Iridescent: glowing, bright, brilliant
- Coiled: wrapped around each other
- Brisa: Spanish for “breeze”

Figure 20
Lesson Alignment to Unit

Respond to the following items:

g) Identify essential questions and/or unit objective(s) addressed by this lesson.

- In what ways can literature promote cultural awareness?
- What is the connection between reading *The Old Man and the Sea* and English proficiency?
- What does *The Old Man and the Sea* teach us about other cultures?
- What major themes can be identified in *The Old Man and the Sea*?

h) Connect the objectives to the state curriculum documents:

- Standard 2: Cultures, Literatures, Cross-Disciplinary Concepts
- Standard 4: Integration of Standards into Curriculum and Instruction

These are standards as created by the ACTFL (American Council for Teaching Foreign Languages).

i) Describe students’ prior knowledge or focus of the previous learning.

- From the DAY 1 lesson, my Taiwanese students have a basic understanding of the Cuban culture and the setting for the novel. They also have been assigned the first half of the novel as homework, and so they should be starting to develop their own ideas about the novel’s thematic elements and major plot points. The students may have had difficulty with some of the more technical terms within the text; however, they are expected to comprehend the gist of the plot from their own personal reading.

j) Describe summative assessment(s) for this particular unit and how lessons in this unit contribute to the summative assessment.

- At the end of this unit, students will be asked to answer a short essay question about *The Old Man and the Sea* in English. The written exam will also contain short-answer and multiple-choice sections, assessing students’ knowledge of setting, culture, new vocabulary words, and the plot and themes of *The Old Man and the Sea*. This lesson focuses on baseball, and its importance to Cuban culture. The students will be assessed throughout the lesson plan through classroom discussion of not only the first half of the novel (which they were assigned for homework), but also key points about baseball that we go over at the beginning of class.
Describe the characteristics of your students.

- My students will be extremely behaving, very attentive, and tremendously excited to learn. The majority of Taiwanese students focus on education as a part of their culture, so they will most likely be engaged throughout the lesson. Also, these students will be very curious as to the life of a foreign-born English teacher, someone from a different culture but who speaks their language. This unique combination of characteristics will make an American teacher interesting to the Taiwanese students. Taiwanese students will most likely be willing to listen to lecture but will be more passive in discussion-based lesson plans compared to American students, so the challenge will be to encourage students to use their English language skills in conversation about the book.

Pre-Assessment: Describe your analysis of pre-assessment data used in developing lesson objectives/learning targets (Describe how you will trigger prior knowledge):

- At the beginning of class time, I will ask my students to answer a few short questions about the first-half of the novel. I will have the questions in written form, ask them aloud, and allow students to answer the questions orally, reaching many of the different learning styles. Based on the student responses to these questions, I can determine how much my students actually comprehended. The students will now have a basic understanding of the setting, culture, and the plot of the first half of the book. This knowledge provides a foundation for discussion of the text, and gives me opportunity to introduce supplemental materials, like the basics of baseball.

<table>
<thead>
<tr>
<th>Lesson Objectives</th>
<th>Assessment</th>
<th>Instructional Strategy/Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Objective:</strong> Using the reading that I have done for homework, I can demonstrate my knowledge of The Old Man and the Sea and at least three different rules of baseball through class discussion.</td>
<td><strong>Assessment description:</strong> Through classroom discussion, the teacher can gauge the students’ comprehension of the text and their basic understanding of a culture different from their own.</td>
<td><strong>Strategy/Activity:</strong> Using classroom discussion and YouTube videos, the students will collaborate to further each other’s understanding of the novel, as well as the Cuban culture.</td>
</tr>
<tr>
<td><strong>Assessment Accommodations:</strong> Because there will be varying levels of English proficiency in the classroom, some students will need words repeated and defined throughout the conversation. This</td>
<td></td>
<td><strong>Activity Adaptations:</strong> Students will be allowed to respond to the YouTube videos in one of three ways: visually, verbally, or through a writing assignment. The students, after watching the video, may also choose to play a small game of baseball, satisfying the kinesthetic learners.</td>
</tr>
</tbody>
</table>
**Discussion:**

Discussion provides review for the upper-level students and also assures that the students are in full understanding of the material presented to them. YouTube videos also provide a visual for students who have a difficult time staying on task.

**Media/technologies/resources:**

- Computer
- Projector
- White Board
- White Board Marker
- Baseball, glove, bat, soft ball for in-class play

**Procedures:** Describe the sequence of strategies and activities you will use to engage students and accomplish your objectives. Within this sequence, describe how the differentiated strategies will meet individual student needs and diverse learners in your plan. (Use this section to outline the who, what, when, and where of the instructional strategies and activities.)

### Engagement (15 minutes)

<table>
<thead>
<tr>
<th>What the teacher will do/What will the student do</th>
<th>Probing/Guiding Questions</th>
</tr>
</thead>
</table>
| At the beginning of class, the teacher will engage the class with a few discussion questions, reviewing the plot events that occurred in the first half of *The Old Man and the Sea*. They questions will be presented to the students visually on the board and will also be asked orally, representing many different learning styles. The teacher allots this time for answering any questions that the students have about vocabulary and plot development. The students are given the opportunity to talk among themselves, discussing the questions and peer-coaching their classmates who are struggling with a certain aspect of the novel. The teacher also gives the students time to respond to the questions individually. | **Board Questions:**
- What is the relationship between the old man and the boy?
- Is the old man a good fisherman?
- Is the old man rich or poor? How do you know?
- Is the old man having a successful fishing trip?
- What has the old man caught?
- What other animals has he seen? |

### Exploration (15 minutes)

<table>
<thead>
<tr>
<th>What the teacher will do/What will the student do</th>
<th>Probing/Guiding Questions</th>
</tr>
</thead>
</table>
| The teacher will show the students these two YouTube videos about baseball: [https://www.youtube.com/watch?v=RYqCqZN5De w](https://www.youtube.com/watch?v=RYqCqZN5De w) [https://www.youtube.com/watch?v=x4-z3B3L7Zs](https://www.youtube.com/watch?v=x4-z3B3L7Zs) Before the teacher shows the clips, however, the teacher should make an effort to make the topic personal for his/her students. The teacher will ask | **What purpose does baseball serve in *The Old Man and the Sea*?**
- What parallels are made between Joe DiMaggio and Santiago? |
| | **What facts about Joe DiMaggio’s life would make him applicable to *The Old Man and the Sea*?** |
the class who has played baseball before, where they played, and so on. Then, the teacher will show the first video, which is an overview of baseball’s rules. After the video, the teacher can pause for questions from the students. Next, the teacher will introduce the last video, a tribute to Joe DiMaggio. The teacher should point out the importance of Joe DiMaggio in the novel as the students watch the video.

<table>
<thead>
<tr>
<th>Explanation (15 minutes)</th>
<th>Probing/Guiding Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What the teacher will do/What will the student do</strong></td>
<td><strong>Probing/Guiding Questions</strong></td>
</tr>
<tr>
<td>The teacher will then relate the literary pattern of baseball to the novel <em>The Old Man and the Sea</em>. This can be achieved through classroom discussion, asking each student to find a passage in the text s/he has read that talks about baseball. The students with like passages will then be tallied, and groups will be created of students that have differing passages. This works as a Jigsaw activity, giving students the opportunity to discuss different passages and what these passages and baseball have to do with the novel as a whole. The teacher will then call on a few students to relay some of their group’s findings to the rest of the class.</td>
<td>Which passages of <em>The Old Man and the Sea</em> include baseball?</td>
</tr>
<tr>
<td>Who is doing the speaking in these passages? In what context?</td>
<td>Who is doing the speaking in these passages? In what context?</td>
</tr>
<tr>
<td>What could baseball represent to that character?</td>
<td>What could baseball represent to that character?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Elaboration (15 minutes)</th>
<th>Probing/Guiding Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Now it is time for the students to put all this theoretical knowledge of baseball to practice. The teacher will show the students actual baseball equipment (ball, bat, and glove) and may share a personal example of playing baseball or watching a baseball game as a child. Then, the teacher will produce a soft foam-like ball for the students to actually play with. The students clear a space by moving desks and the teacher will mark bases and have students stand in fielding positions, while other students wait for a change to “bat.” The teacher can create rules dependent upon how much space is available. This provides the kinesthetic learners with an opportunity to act out what they are learning. During this time, the teacher can ask the students to help him/her position their classmates based on what they have learned about baseball. This activity will give the students a fun break from sitting in a desk</td>
<td>What are the basic rules of baseball?</td>
</tr>
<tr>
<td></td>
<td>What are the basic positions on the baseball field?</td>
</tr>
<tr>
<td></td>
<td>Is this an enjoyable pastime?</td>
</tr>
</tbody>
</table>
Evaluation (Ongoing formative assessment)

<table>
<thead>
<tr>
<th>Classroom discussion: How do the students respond?</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Explanation section classroom discussion will be used as a formative assessment. The students’ responses will guide discussion and will also allow the teacher to gauge how much of the lesson and the text the students comprehend. The teacher can also address students’ personal questions, help the students who are struggling with certain words and concepts, and can challenge students who are ahead of the class by offering them increased verbal communication. The discussion will also allow the teacher to correct grammar and sentence structure while the students are answering the questions that the teacher poses. The teacher can also modify the material to better facilitate future classroom discussions.</td>
</tr>
</tbody>
</table>
## KTIP Lesson Plan Template Day 3

<table>
<thead>
<tr>
<th>Student/Team name(s): Jessica Brumley</th>
<th>Date: April 29th, 2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age/Grade Level: Middle School ELL Students</td>
<td>Content Area: English Language Learning</td>
</tr>
<tr>
<td>Unit Title: “Cultural Classroom”</td>
<td>Lesson Title: “The Man on the Sea: Characterization”</td>
</tr>
</tbody>
</table>

### Lesson Alignment to Unit

**Respond to the following items:**

**m) Identify essential questions and/or unit objective(s) addressed by this lesson.**

- In what ways can literature promote cultural awareness?
- What is the connection between reading *The Old Man and the Sea* and English proficiency?
- What does *The Old Man and the Sea* teach us about other cultures?
- What are the major objectives identified in the main characters of *The Old Man and the Sea*?

**n) Connect the objectives to the state curriculum documents, i.e., Program of Studies, Kentucky Core Content, and Academic Standards.**

- Standard 2: Cultures, Literatures, Cross-Disciplinary Concepts
- Standard 4: Integration of Standards into Curriculum and Instruction

These are standards as created by the ACTFL (American Council for Teaching Foreign Languages).

**o) Describe students’ prior knowledge or focus of the previous learning.**

- From the DAY 1 lesson, my Taiwanese students have a basic understanding of the Cuban culture and the setting for the novel. They also have been assigned to read the entire novel as homework, so they should have developed their own ideas about the novel’s thematic elements and major plot points, including the knowledge covered in DAY 2. The students may have had difficulty with some of the more technical terms within the text; however, they are expected to comprehend the gist of the plot from their own personal reading and DAY 2’s class discussion.

**p) Describe summative assessment(s) for this particular unit and how lessons in this unit contribute to the summative assessment.**

- At the end of this unit, students will be asked to answer a short essay question about *The Old Man and the Sea* in English. The written exam will also contain short-answer and multiple-choice sections, assessing students’ knowledge of setting, culture, new vocabulary words, and the plot and themes of *The Old Man and the Sea*. This lesson focuses on the movie version of *The Old Man and the Sea*, having completed the book.
version. The emphasis will be on the specific actors and their characterization of the book’s main characters.

q) Describe the characteristics of your students.

- My students will be extremely behaving, very attentive, and tremendously excited to learn. The majority of Taiwanese students focus on education as a part of their culture, so they will most likely be engaged throughout the lesson. Also, these students will be very curious as to the life of a foreign-born English teacher, someone from a different culture but who speaks their language. This unique combination of characteristics will make an American teacher interesting to the Taiwanese students. Taiwanese students will most likely be willing to listen to lecture but will be more passive in discussion-based lesson plans compared to American students, so the challenge will be to encourage students to use their English language skills in conversation about the book.

r) Pre-Assessment: Describe your analysis of pre-assessment data used in developing lesson objectives/learning targets (Describe how you will trigger prior knowledge):

- At the beginning of class time, I will ask my students to write down a few questions they still have regarding the novel. I will ask students to share them aloud, and allow other students to answer the questions orally, reaching many of the different learning styles. Based on the student responses to these questions, I can determine how much my students actually comprehended. This type of “Entrance Slip” puts the students on task, while also giving me feedback as to problem areas that are still relevant to my students. I can answer questions while also introducing the next activity.

<table>
<thead>
<tr>
<th>Lesson Objectives</th>
<th>Assessment</th>
<th>Instructional Strategy/Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Objective:</strong> Using the reading that I have done for homework, I can demonstrate my knowledge of The Old Man and the Sea and provide three different contrasts between the movie and the novel. <strong>Assessment description:</strong> Through classroom discussion, the teacher can gauge the students’ comprehension of the text and their basic understanding of a culture different from their own. <strong>Assessment Accommodations:</strong> Because there will be varying levels of English proficiency in the classroom, some students will need words repeated. <strong>Strategy/Activity:</strong> Using classroom discussion and the film screening, the students will collaborate to further each other’s understanding of the novel, as well as an understanding of the major characters of the novel. <strong>Activity Adaptations:</strong> Students will be allowed to create a “Facebook” profile on the character they wish to discuss. This engages students who have interests in art, because the template provided is given to</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
media/technologies/resources:
Computer, Projector, White Board, Fakebook Profile Template worksheet

Procedures: Describe the sequence of strategies and activities you will use to engage students and accomplish your objectives. Within this sequence, describe how the differentiated strategies will meet individual student needs and diverse learners in your plan. (Use this section to outline the who, what, when, and where of the instructional strategies and activities.)

Engagement (5 minutes)

<table>
<thead>
<tr>
<th>What the teacher will do/What will the student do</th>
<th>Probing/Guiding Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td>During this Entrance Slip activity, the teacher will simply ask the students to write down what questions they have after finishing the entire novel. This is when students can ask vocabulary questions, questions about plot and theme, or also cultural references that they still do not understand. The other students have an opportunity to answer their peers’ questions, but also the teacher now has time to set up the movie for the students to view. This allows the auditory learners to hear the answers to the questions they have, but also promotes collaboration while learning new material.</td>
<td>What words make comprehension of the text difficult?</td>
</tr>
<tr>
<td></td>
<td>What questions do you have regarding plot or theme?</td>
</tr>
<tr>
<td></td>
<td>What cultural differences are still difficult to understand?</td>
</tr>
<tr>
<td></td>
<td>What are you struggling with?</td>
</tr>
</tbody>
</table>

Exploration (45 minutes)

<table>
<thead>
<tr>
<th>What the teacher will do/What will the student do</th>
<th>Probing/Guiding Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td>The teacher will then screen the first half of the movie. Using the website <a href="http://www.letv.com/ptv/vplay/1072072.html">http://www.letv.com/ptv/vplay/1072072.html</a>, the students will view the 1958 American version of the movie, starring Spencer Tracy. This particular version is also equipped with traditional Chinese character subtitles, so the students can follow along in Mandarin, but will listen to the English dialogue. This appeals to both auditory and visual learners, and also provides a way for students to check comprehension, quickly reading the</td>
<td>What characteristics are similar between the book and the movie?</td>
</tr>
<tr>
<td></td>
<td>What characteristics are different between the book and the movie?</td>
</tr>
<tr>
<td></td>
<td>For the differences that you see, do you think the change was justified?</td>
</tr>
<tr>
<td></td>
<td>Or that the change serves the plot better than the original?</td>
</tr>
</tbody>
</table>
subtitles in their native language. Students will be expected to watch the movie respectfully, and also jot down observations and questions. Teacher will also periodically stop the movie to ask a question of the students, or to pause and bring struggling students up to speed with what is occurring in the movie.

<table>
<thead>
<tr>
<th>Explanation (5 minutes)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What the teacher will do/What will the student do</strong></td>
</tr>
<tr>
<td>This is more of a transition from the movie to the next activity. The teacher will open the floor up to any final questions the students may have about the movie. Students are then given the opportunity to talk about the movie in groups, amongst themselves. This is the perfect time for students to share observations that they have, compare/contrast the movie and the novel, and also answer any questions that they can answer for their peers. The teacher should facilitate this process, moving from group to group getting feedback and answering any questions that they students cannot answer themselves. The teacher can also ask questions that smooth the transition between movie to Fakebook activity.</td>
</tr>
<tr>
<td><strong>Probing/Guiding Questions</strong></td>
</tr>
<tr>
<td>What aspects of the movie stand out as being different from the novel?</td>
</tr>
<tr>
<td>How is the novel the same as the movie?</td>
</tr>
<tr>
<td>What about the representation of the main characters in the movie did you like? Dislike?</td>
</tr>
<tr>
<td>Do the actors look like the characters you had envisioned in your mind?</td>
</tr>
<tr>
<td>What is one thing you would change about the movie?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Elaboration (5 minutes)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What the teacher will do/What will the student do</strong></td>
</tr>
<tr>
<td>This Elaboration activity will be introduced during class, and the students will take the actual activity home to complete and present to class the next day. Each student will receive a template for Fakebook, and fake Facebook profile page. The students will take on a character from <em>The Old Man and the Sea</em> and create a Facebook profile. This activity appeals to the artistic students, who can draw detailed portraits of their character, as well as whatever pictures that character may have uploaded. The students fill out the recent activity, make statuses, and personalize the template. The teacher will explain the activity, reminding the students that the</td>
</tr>
<tr>
<td><strong>Probing/Guiding Questions</strong></td>
</tr>
<tr>
<td>How would a character from <em>The Old Man and the Sea</em> express themselves over social media?</td>
</tr>
<tr>
<td>If you were [character from <em>The Old Man and the Sea</em>], what would you say to your friends? What would you post about?</td>
</tr>
<tr>
<td>How does this activity help with our understanding of characters in <em>The Old Man and the Sea</em>?</td>
</tr>
</tbody>
</table>
characters do not have to look like the movie actors. In fact, this activity is more about personalizing the novel, making the characters, and therefore each assignment, different. The students have the opportunity to personalize their work, while incorporating art and literature. The teacher will also explain that students should complete the assignment at home and be ready to present their work to the rest of the class.

<table>
<thead>
<tr>
<th>Evaluation (Ongoing formative assessment)</th>
</tr>
</thead>
<tbody>
<tr>
<td>The discussion during the Explanation section of the lesson will serve as a formative assessment. This discussion will allow the teacher to determine where the students are struggling, or where they could use a bit more instruction to have a complete understanding of the novel and the movie. The teacher can also address students’ personal questions, help the students who are struggling with certain words and concepts, and can challenge students who are ahead of the class by offering increased verbal communication. The discussion will also allow the teacher to correct grammar and sentence structure while the students are answering the questions that the teacher poses. The teacher can also modify the material to better facilitate future classroom discussions.</td>
</tr>
</tbody>
</table>
KTIP Lesson Plan Template DAY 4

<table>
<thead>
<tr>
<th>Student/Team name(s): Jessica Brumley</th>
<th>Date: April 29th, 2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age/Grade Level: Middle School ELL Students</td>
<td>Content Area: English Language Learning</td>
</tr>
<tr>
<td>Unit Title: “Cultural Classroom”</td>
<td>Lesson Title: “The Man on the Sea: Theme”</td>
</tr>
</tbody>
</table>

Lesson Alignment to Unit

Respond to the following items:

s) Identify essential questions and/or unit objective(s) addressed by this lesson.
   • In what ways can literature promote cultural awareness?
   • What is the connection between reading The Old Man and the Sea and English proficiency?
   • What does The Old Man and the Sea teach us about other cultures?
   • What are the major themes of The Old Man and the Sea?

t) Connect the objectives to the state curriculum documents, i.e., Program of Studies, Kentucky Core Content, and Academic Standards.
   • Standard 2: Cultures, Literatures, Cross-Disciplinary Concepts
   • Standard 4: Integration of Standards into Curriculum and Instruction
   These are standards as created by the ACTFL (American Council for Teaching Foreign Languages).

u) Describe students’ prior knowledge or focus of the previous learning.
   • From the DAY 1 lesson, my Taiwanese students have a basic understanding of the Cuban culture and the setting for the novel. They also have been assigned to read the entire novel as homework, so they should have developed their own ideas about the novel’s thematic elements and major plot points, including the knowledge covered in DAY 2. The students may have had difficulty with some of the more technical terms within the text; however, they are expected to comprehend the gist of the plot from their own personal reading and DAY 2’s class discussion. They are also expected to have seen the first section of the movie on DAY 3.

v) Describe summative assessment(s) for this particular unit and how lessons in this unit contribute to the summative assessment.
   • At the end of this unit, students will be asked to answer a short essay question about The Old Man and the Sea in English. The written exam will also contain short-answer and multiple-choice sections, assessing students’ knowledge of setting, culture, the definition of new vocabulary words, and the plot and themes of The Old Man and the Sea. This lesson focuses on the major themes of the novel, so the students will be assessed throughout the lesson through classroom discussion.
w) Describe the characteristics of your students.

- My students will be extremely behaving, very attentive, and tremendously excited to learn. The majority of Taiwanese students focus on education as a part of their culture, so they will most likely be engaged throughout the lesson. Also, these students will be very curious as to the life of a foreign-born English teacher, someone from a different culture but who speaks their language. This unique combination of characteristics will make an American teacher interesting to the Taiwanese students. Taiwanese students will most likely be willing to listen to lecture but will be more passive in discussion-based lesson plans compared to American students, so the challenge will be to encourage students to use their English language skills in conversation about the book.

x) Pre-Assessment: Describe your analysis of pre-assessment data used in developing lesson objectives/learning targets (Describe how you will trigger prior knowledge):

- At the beginning of class time, I will ask my students to write down a few questions they still have regarding the novel. I will ask students to share them aloud, and allow other students to answer the questions orally, reaching many of the different learning styles. Based on the student responses to these questions, I can determine how much my students actually comprehended. This type of “Entrance Slip” puts the students on task, while also giving me feedback as to problem areas that are still relevant to my students. I can answer questions while also introducing the next activity.

<table>
<thead>
<tr>
<th>Lesson Objectives</th>
<th>Assessment</th>
<th>Instructional Strategy/Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Objective:</strong> Using the reading that I have done for homework, I can demonstrate my knowledge of <em>The Old Man and the Sea</em> and create a theme statement based on both the movie and the book.</td>
<td><strong>Assessment description:</strong> Through classroom discussion, the teacher can gauge the students’ comprehension of the text and their basic understanding of a culture different from their own. <strong>Assessment Accommodations:</strong> Because there will be varying levels of English proficiency in the classroom, some students will need words repeated</td>
<td><strong>Strategy/Activity:</strong> Using classroom discussion and the film screening, the students will collaborate to further each other’s understanding of the novel, as well as an understanding of the major themes of the novel. <strong>Activity Adaptations:</strong> Students will finish the movie, and following this, they will participate in a Jigsaw activity, practicing their verbal English with multiple groups/partners.</td>
</tr>
</tbody>
</table>
Procedures: Describe the sequence of strategies and activities you will use to engage students and accomplish your objectives. Within this sequence, describe how the differentiated strategies will meet individual student needs and diverse learners in your plan. (Use this section to outline the who, what, when, and where of the instructional strategies and activities.)

Engagement (5 minutes)

<table>
<thead>
<tr>
<th>What the teacher will do/What will the student do</th>
<th>Probing/Guiding Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td>During this Entrance Slip activity, the teacher will simply ask the students to write down what questions they have after finishing the entire novel and the first section of the movie. This is when students can ask vocabulary questions, questions about plot and theme, or also cultural references that they still do not understand. The other students have an opportunity to answer their peers’ questions, but also the teacher now has time to set up the movie for the students to view. This allows the auditory learners to hear the answers to the questions they have, but also promotes collaboration while learning new material. This will also be the time where the teacher collects the Fakebook profiles that the students completed the night before for homework.</td>
<td>What words make comprehension of the text difficult?</td>
</tr>
<tr>
<td></td>
<td>What questions do you have regarding plot or theme?</td>
</tr>
<tr>
<td></td>
<td>What cultural differences are still difficult to understand?</td>
</tr>
<tr>
<td></td>
<td>What are you struggling with?</td>
</tr>
</tbody>
</table>

Exploration (45 minutes)

<table>
<thead>
<tr>
<th>What the teacher will do/What will the student do</th>
<th>Probing/Guiding Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td>The teacher will then screen the second section of the movie. Using the website <a href="http://www.letv.com/ptv/vplay/1072072.html">http://www.letv.com/ptv/vplay/1072072.html</a>, the students will view the 1958 American version of the movie, starring Spencer Tracy. This particular version is also equipped with traditional Chinese character subtitles, so the students can follow along in Mandarin, but will listen to the English voice.</td>
<td>What characteristics are similar between the book and the movie?</td>
</tr>
<tr>
<td></td>
<td>What characteristics are different between the book and the movie?</td>
</tr>
<tr>
<td></td>
<td>For the differences that you see, do you think the change was justified? Or that the change serves the plot</td>
</tr>
</tbody>
</table>
dialogue. This appeals to both auditory and visual learners, and also provides a way for students to check comprehension, quickly reading the subtitles in their native language. Students will be expected to watch the movie respectfully, and also jot down observations and questions. Teacher will also periodically stop the movie to ask a question of the students, or to pause and bring struggling students up to speed with what is occurring in the movie.

<table>
<thead>
<tr>
<th>Explanation (5 minutes)</th>
<th>Probing/Guiding Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What the teacher will do/What will the student do</strong></td>
<td><strong>What are some major themes of <em>The Old Man and the Sea</em>?</strong></td>
</tr>
<tr>
<td>The explanation section of this lesson will be dedicated to group work and collaboration within these groups to create theme statements. The students will discuss the book and the movie, and then use this discussion to make a 1-2 sentence statement that encapsulates the themes of <em>The Old Man and the Sea</em>. This activity allows the students to use their verbal English skills and discuss complex ideas in a foreign language. The writing of the thesis also exercises their English writing skills. The teacher will walk around the room, listening to conversation and helping students who ask for assistance. The teacher will create the groups before the activity based on the pretesting done throughout the unit. Students of like language proficiency can work together, and the teacher can take more time to help students who are struggling. There should be about 5-6 groups, to complete the Jigsaw activity in the Elaboration section.</td>
<td>How can theme be expressed in 1-2 sentences?</td>
</tr>
<tr>
<td></td>
<td>What is significant about the theme you chose? How does the story emphasize this theme?</td>
</tr>
<tr>
<td></td>
<td>Are there different themes in the movie than in the book?</td>
</tr>
</tbody>
</table>

**Elaboration (5 minutes)**

<table>
<thead>
<tr>
<th><strong>What the teacher will do/What will the student do</strong></th>
<th><strong>Probing/Guiding Questions</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Now the groups will complete a Jigsaw activity. Each group member will then be numbered off, and the same numbers of each group will come together to form a group. This way, new groups are formed that have members from each of the old groups in them. The new Jigsaw groups will then go around the circle, each of them reading off their old</td>
<td><strong>How can there be so many different theme statements for one novel?</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Which themes are similar? Which are different?</strong></td>
</tr>
<tr>
<td></td>
<td><strong>How do I use a foreign language to</strong></td>
</tr>
</tbody>
</table>
Students not only practice their verbal language skills, but also hear the different themes statements created by their peers. The students are given different perspectives, but they also can practice using English to convey meaning. The teacher will be present to monitor the process, as well as assist when students need help with pronunciation and grammar.

<table>
<thead>
<tr>
<th>Evaluation (Ongoing formative assessment)</th>
</tr>
</thead>
<tbody>
<tr>
<td>The discussion during the Explanation section of the lesson will serve as a formative assessment. This discussion will allow the teacher to determine where the students are struggling, or where they could use a bit more instruction to have a complete understanding of the novel and the movie. The teacher can also address students’ personal questions, help the students who are struggling with certain words and concepts, and can challenge students who are ahead of the class by offering increased verbal communication. The discussion will also allow the teacher to correct grammar and sentence structure while the students are answering the questions that the teacher poses. The teacher can also modify the material to better facilitate future classroom discussions.</td>
</tr>
</tbody>
</table>
Lesson Alignment to Unit

Respond to the following items:

y) Identify essential questions and/or unit objective(s) addressed by this lesson.
   • In what ways can literature promote cultural awareness?
   • What is the connection between reading The Old Man and the Sea and English proficiency?
   • What does The Old Man and the Sea teach us about other cultures?
   • What are the major themes of The Old Man and the Sea?

z) Connect the objectives to the state curriculum documents, i.e., Program of Studies, Kentucky Core Content, and Academic Standards.
   • Standard 2: Cultures, Literatures, Cross-Disciplinary Concepts
   • Standard 4: Integration of Standards into Curriculum and Instruction
   These are standards as created by the ACTFL (American Council for Teaching Foreign Languages).

aa) Describe students’ prior knowledge or focus of the previous learning.

   • From the DAY 1 lesson, my Taiwanese students have a basic understanding of the Cuban culture and the setting for the novel. They also have been assigned to read the entire novel as homework, so they should have developed their own ideas about the novel’s thematic elements and major plot points, including the knowledge covered in DAY 2. The students may have had difficulty with some of the more technical terms within the text; however, they are expected to comprehend the gist of the plot from their own personal reading and DAY 2’s class discussion. They are also expected to have seen entire movie on DAY 3 and DAY 4, and have a working knowledge of the novel’s themes and plot development.

bb) Describe summative assessment(s) for this particular unit and how lessons in this unit contribute to the summative assessment.

   • At the end of this unit, students will be asked to answer a short essay question about The Old Man and the Sea in English. The written exam will also contain short-answer and multiple-choice sections, assessing students’ knowledge of setting, culture, the definition of new vocabulary words, and the plot and themes of The Old Man and the Sea. This lesson focuses on that exam.
cc) Describe the characteristics of your students.

- My students will be extremely behaving, very attentive, and tremendously excited to learn. The majority of Taiwanese students focus on education as a part of their culture, so they will most likely be engaged throughout the lesson. Also, these students will be very curious as to the life of a foreign-born English teacher, someone from a different culture but who speaks their language. This unique combination of characteristics will make an American teacher interesting to the Taiwanese students. Taiwanese students will most likely be willing to listen to lecture but will be more passive in discussion-based lesson plans compared to American students, so the challenge will be to encourage students to use their English language skills in conversation about the book.

dd) Pre-Assessment: Describe your analysis of pre-assessment data used in developing lesson objectives/learning targets (Describe how you will trigger prior knowledge):

- At the beginning of class time, I will ask my students to write down a few questions they still have regarding the novel, in the few minutes they have to prepare before the exam. I will ask students to share them aloud, and allow other students to answer the questions orally, reaching many of the different learning styles. Based on the student responses to these questions, I can determine how much my students actually comprehended. This type of “Entrance Slip” puts the students on task, while also giving me feedback as to problem areas that are still relevant to my students. I can answer questions before passing out the exam.

<table>
<thead>
<tr>
<th>Lesson Objectives</th>
<th>Assessment</th>
<th>Instructional Strategy/Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Objective:</strong> Using the reading that I have done for homework, I can demonstrate my knowledge of The Old Man and the Sea on an exam comprised of multiple-choice questions, short-answer questions, and an essay.</td>
<td><strong>Assessment description:</strong> Using this exam, the teacher can gauge the students’ comprehension of the text and their basic understanding of a culture different from their own. <strong>Assessment Accommodations:</strong> Because there will be varying levels of English proficiency in the classroom, some students will have more difficulty with the exam than others. These students will have to discern meaning from context clues, and will also</td>
<td><strong>Strategy/Activity:</strong> The students will take an exam that tests their knowledge of the novel that they have read as well as their English vocabulary and grammar. <strong>Activity Adaptations:</strong> Students with lower levels of proficiency may struggle with some questions. These students will be allowed to ask questions during class. The students who have a lower English proficiency may not get as high of a grade on the exam, but they will be measured based on their progress and not necessarily on</td>
</tr>
</tbody>
</table>
be allowed to ask questions during the exam. The teacher should make sure, however, that s/he only facilitates the thinking process, and does not spoon-feed answers to students.

Media/technologies/resources:
The test itself

Procedures: Describe the sequence of strategies and activities you will use to engage students and accomplish your objectives. Within this sequence, describe how the differentiated strategies will meet individual student needs and diverse learners in your plan. (Use this section to outline the who, what, when, and where of the instructional strategies and activities.)

Engagement (5 minutes)

What the teacher will do/What will the student do
During this Entrance Slip activity, the teacher will simply ask the students to write down what questions they have after finishing the entire novel and are preparing for the exam. This is when students can ask vocabulary questions, questions about plot and theme, or also cultural references that they still do not understand. The other students have an opportunity to answer their peers’ questions, but also the teacher has the final say. This allows the auditory learners to hear the answers to the questions they have, but also promotes collaboration while learning new material. The teacher can provide some last minute instruction, before s/he passes out the exam.

Probing/Guiding Questions
What words make comprehension of the text difficult?
What questions do you have regarding plot or theme?
What cultural differences are still difficult to understand?
What are you struggling with?

Exploration (5 minutes)

What the teacher will do/What will the student do
Following the last-minute questions, the teacher will pass out exams, laying them face down on each student’s desk. The teacher will also explain to the students that there are multiple-choice questions, short-answer questions, and then an essay question. The teacher will remind them that they have about an hour to complete the exam, and that they should use English when answering the questions. The teacher will also remind his/her students that s/he is there to answer questions during the exam, if only the student raises his/her

Probing/Guiding Questions
What format is used for this exam?
What will the exam cover?
Can I ask questions throughout the exam?
What do I do when I am finished with my exam?
hand and quietly asks. It is also important to remind the students that, once they complete the exam, they should sit quietly and wait for their classmates to finish. The students will sit quietly and listen to instructions.

<table>
<thead>
<tr>
<th>Explanation (45 minutes)</th>
<th>Probing/Guiding Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What the teacher will do/What will the student do</strong></td>
<td><strong>What do I know about <em>The Old Man and the Sea</em>?</strong></td>
</tr>
<tr>
<td>The teacher will ask the students to flip their exams over and begin. The teacher may walk around the room, ready to answer any questions and to make sure the room is silent while the students take the exam. The students will test not only their knowledge of <em>The Old Man and the Sea</em>, but also their English language proficiency.</td>
<td>How do I express my knowledge of <em>The Old Man and the Sea</em> using English?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Elaboration (5 minutes)</th>
<th>Probing/Guiding Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What the teacher will do/What will the student do</strong></td>
<td><strong>How much time is remaining on this exam?</strong></td>
</tr>
<tr>
<td>This is where the teacher calls “5 minutes left!” The students should wrap-up the points they were making, and check over their work in the five minutes they have remaining. The teacher will give out the warning call, and ask the students to lay their tests on their desks face down when they have completed it. The students will work to make last-minute corrections, and finish up whatever question they are working on. The students who have finished their exams will lay them down and either sit quietly or read while their classmates finish their exams.</td>
<td>How can I express my concluding thoughts on this novel?</td>
</tr>
<tr>
<td></td>
<td>Are there any areas of my exam that I need to go back and review?</td>
</tr>
</tbody>
</table>

| Evaluation (Ongoing formative assessment) |
The exam itself obviously serves as an assessment. This exam will allow the teacher to determine where the students are struggling, or where they could use a bit more instruction to have a complete understanding of the novel and the movie. The teacher can also address students’ personal questions, help the students who are struggling with certain words and concepts, and can challenge students who are ahead of the class by offering supplemental materials for *The Old Man and the Sea* unit. Because the exam is in written format, the teacher can correct grammar and sentence structure while the students are answering the questions to the best of their ability. The teacher can find patterns within the exam that s/he can use to better accommodate the students during the next unit (i.e. if the students are struggling more with grammar or a certain type of sentence construction, etc.).
AFTERWORD

Using a novel to teach the English language may not sound peculiar to American readers, but this type of language learning would revolutionize English classrooms in countries like China and Taiwan. During several conversations and interviews with teachers of English in these countries, a few basic commonalities between English language classrooms began to emerge. In public schools, curriculum is all test-centered. Many public school teachers focus on grammar patterns that students will encounter in written text. An authentic understanding of texts like *The Old Man and the Sea* would be lost to students in this environment.

It must also be noted that this project only scratches the surface of what is truly a life-long journey of intercultural learning. Cultural intersectionality is a fascinating aspect of humanity that can only be recognized through an open mind and a dedication to learning and the sharing of ideas. Every time these lessons are used, the students will bring new insights and connections, continuously reframing the way in which they view not only language, but the world around them. Continuing our efforts to bridge language, geographical, and cultural barriers is the only way to create a community of global citizens. By pushing students to shift their perspective and learn with a global mindset, teachers are providing these students with the tools they will need to produce innovative solutions to the international issues our modern society now faces.

The future belongs to the learner. Through learning, we are never defeated.
Works Cited


