A TECHNIQUE FOR TRANSITION FROM PATTERN DRILL
IN SPANISH TO LARGE-EXPOSURE READING

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A TECHNIQUE FOR TRANSITION FROM PATTERN DRILL IN SPANISH TO LARGE-EXPOSURE READING

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By

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CHAPTER I

INTRODUCTION

"Audio-lingual" is the term most often heard in modern language teaching. It is however a major fallacy to assume there is only one audio-lingual method. Grouped under the term "audio-lingual" are at least four different methods of teaching a modern foreign language.¹ These may be designated as: the Army method, the direct method, the conversational method, and the linguistic method.²

The Army method, which inspired the break from the traditional methods, stressed large number of contact hours each day, small classes of not more than ten students, use of native speakers as informants or drill masters, extensive use of audio-visual aids, relating of the language to the culture, and presentation of structural generalizations in non-technical terms.


The direct method includes the use of the target language only, artificial representations of reality, and topic-centered memorization exercises of phrases and sentences. Grammar rules are arrived at inductively by the students or are presented by the instructor in the target language.

The conversational method includes the memorization of randomly selected passages, usually associated with classroom or student activities and the practice of directed conversation with topic-oriented context. Practice drill is sometimes used in the conversational method, but with random organization.

The linguistic method is the audio-lingual method most advocated by foreign-language experts today. It is based upon the contrastive analysis of the target language with the native language. Thus the linguist makes structural generalizations based upon a realistic description of the target language. An initial structural generalization of the syntax pattern is given before the pattern drill is introduced. This statement is made in the native language in the most simple and concise terms possible.3 The goal of the following drill is the acquisition of student

mastery of the structural pattern previously defined and explained. The structural patterns for drill are selected and presented in appropriate sequence with special emphasis upon the chief trouble spots.\textsuperscript{4} A second teaching procedure used in the linguistic method is the phonetic drill, which presents sounds of the target language in minimal pairs of words in which the only difference is the one sound contrast being taught.\textsuperscript{5} Example: pero, perro.

The third basic procedure employed in the linguistic method is acquiring memorization of dialogues which exemplify the structural patterns being studied.

All of the audio-lingual methods briefly described above differ dramatically from the traditional grammar translation method. The latter approach stressed memorization of rules of grammar originally devised for and often inadequate for Spanish. Reading was the port of entry for pronunciation, since little class time was devoted to oral drill. Translation, grammatical analysis, and writing were emphasized. In many instances more class time was devoted to talking about the target language than to drill in its use. Isolated vocabulary lists and paradigms were memorized.

\textsuperscript{4}Charles C. Fries, "Teaching and Learning English as a Foreign Language" (Michigan, 1951), p. 5.

It may be said that the audio-lingual methods and the traditional grammar-translation method differ primarily in their emphasis upon the four language skills. The emphasis of audio-lingual methods is first on comprehending and speaking the target language, and secondly in reading and writing it. The translation-grammar method emphasizes the reading and writing of the target language more than its comprehension and oral reproduction of its sound system.  

The transition from oral work to reading in the audio-lingual method involves many problems still unsolved.  

Important areas not covered in the Institutes of 1959 were the study of methods and techniques in the second, third, and fourth years; the transition from oral work to reading and writing and the correlation between grade school and junior high school.  

Although the good audio-lingually trained student will have achieved mastery over a minimum number of structures and will have mastered the sound system of the second language when he approaches the time for large-exposure reading, his vocabulary will be more limited than the traditional grammar-translation student. This is due to the fact that none of the audio-lingual methods require the student to memorize long isolated lists of vocabulary words. Therefore the student's first reading contact is with material already

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mastered in structural pattern drill and phonetic reproduction as well as intellectual understanding.  

It is extensive or large-exposure reading which demands special preparation for the new words and unfamiliar vocabulary the student will encounter. This vocabulary encountered in extensive reading requires passive recognition by the student instead of productive mastery. The instructor’s manual of Modern Spanish states, “New words and idioms come at a faster rate than in dialogues, but the burden upon the student is not proportionately heavier, since in reading only passive recognition is needed.”

Charles C. Fries, eminent linguist, states that in learning a new language the chief problem at first is to learn mastery of the sound system and is not to learn vocabulary items. He also states that he approaches reading "within a limited vocabulary."

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10 Charles C. Fries, Teaching and Learning English as a Foreign Language (Michigan, 1951), p. 35.


12 Fries, op. cit., p. 3.
Eminent authorities are in agreement, and reports verify their opinion, that students who have been taught by the audio-lingual method approach large-exposure reading with a limited vocabulary and that the transition for those students from exclusive oral drill to large-exposure reading necessitates much research in new techniques to aid them in active word recognition for more effective reading.  

The purpose of the present study is to develop and explain a teaching aid for Spanish word recognition, to be presented as advance preparation for large-exposure reading.

The material will be presented in three phases. The first two are designed primarily to provide background material for the Spanish teacher who has not studied the history of the development of Spanish or Spanish and English phonetics so that the teacher may have a clearer concept of the roles of sound, meaning, and the student's difficulties in relating them to the written symbols in reading the foreign language. In Chapter II the relationship of the written symbols to the sounds of Latin, Spanish, and English will be described and discussed.

Chapter III will explain the major changes which are the results of the historical development of Spanish from Latin and discuss briefly the English derived from Latin.

13Ibid., p. 6.
Only the major end changes will be demonstrated, not the complete evolutionary processes in their various stages of development.

Chapter IV then explains the relationship of the written symbols as found in the languages today. For teachers there are first instructions on how to present these scientific clues to word recognition to the students. These instructions are followed by numerous examples of English and Spanish words illustrating the most probable changes in the written symbols as they occur in different positions in the respective words.
CHAPTER II

GRAPHEMICS, PHONETICS, AND PHONEMICS

Many traditional writing systems include an organization of written symbols which are usually called letters of the alphabet by students and teachers. Henceforth, in this paper, these written symbols will be designated as graphemes. Graphemes then are the written symbols which are the basic signals in a code known as a written language.¹

Every writing system has its own structure which is conventionally conceived in patterns as spelling. Thus though the graphemes of two languages may be identical, the sequence of graphemes in the conventional spelling of each language may be quite different. Such words as zijn, haar, and nieuwe in Dutch, reveal the graphemes familiar to English readers, but in sequences foreign to the English writing system.²

Historically the writing systems of language developed after the spoken systems. In most civilizations the traditional spelling systems were fixed through custom. Since

²Ibid.
writing was devised to represent speech, it might be assumed that there is a one-to-one relationship between the sound and the grapheme. Such is obviously not the case as illustrated by the fact the grapheme a is represented by an entirely different speech sound in the four consecutive words, ah, at, aught, and aide.

The teacher needs then to realize that the English grapheme a may be represented by many different sounds according to its distribution in different environments. Thus other terms are needed to describe sounds accurately, instead of saying a broad a or a flat a or the a as in father, which may be articulated quite differently by a New Englander and a Texan.

For this purpose phoneticians have classified sounds according to where the sound is made by the articulatory organs, the manner in which the sound is made and whether the vocal bands are vibrating when the sound is made.

The articulatory organs are the lips, tongue, teeth, gum ridge, the hard palate and soft palate, or velum. The major articulations are as follows:

1. **Bilabial** articulation is that in which both lips are either brought close together or pressed together.

2. **Labiodental** means articulation made while the upper teeth rest lightly on the lower lip.
3. **Interdental** means articulation made with the tongue tip extended slightly between the front, upper, and lower teeth.\(^3\)

4. **Dental** articulation is made with the tongue tip immediately behind the front teeth.

5. **Alveolar**, or **gum-ridge**, articulation is formed by the tongue touching the upper gum ridge just back of the upper front teeth.\(^4\)

6. **Palatal** articulation means that some portion of the tongue either partially or completely touches the hard palate.

7. **Velar** articulation means that the back of the tongue is raised to touch or almost touch the soft palate or velum.

8. **Nasal** articulation is that in which the air stream is directed through the nasal cavity instead of the mouth. The velum is lowered to close off the oral cavity.

The manner of articulation is described in the following terms:


\(^4\)Ibid., p. 18.
1. A **stopped** or **plosive** sound is one made by a complete closure of the air passage, which stops the flow of air and sound briefly and then allows it to explode suddenly. [p], **pero**

2. A **fricative** sound is one made by friction of the flow of air as it passes through the passageway made narrower by the articulatory organ. [s], **coisa**

3. An **affricate** sound is one made by the brief closure of the mouth passageway at some point and which is immediately followed by a gradual enlargement of the passageway during which time a fricative sound is produced by the air stream. [ɔ̃], **muchacho**

4. A **lateral** sound is made when the tongue tip touches the very middle of the palate, letting air escape on both sides. [l], **papel**

5. A **flap** (sometimes called **tap**) sound is produced by a single rapid movement of the tongue. [ɾ], **pero**

6. A **vibrant** is a multiple sound produced by the vibration of a flexible speech organ. [ɾ], **perro**

In addition to these consonant sounds described by manner and point of articulation, vowel sounds in particular are described in relation to the position of tongue in the

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mouth, whether the front or back or middle of the tongue is tense or lax, and whether the lips are spread or rounded.  

The analysis and description of sounds according to these criteria is called phonetics. Phonetic symbols have been devised to represent these sounds and by writing them on paper, they may be recalled since by devising written symbols with rigorously defined meanings ambiguity concerning the meanings of the symbols is avoided.

A still further stage of analysis is known as phonemics and is built on phonetics. A phoneme may be defined as the smallest significant unit of sound which makes a difference in meaning. Examples of phonemes are found in the English words bit and pit. Obviously the phonetic symbols of the final sounds of these words are identical. The difference is in the first speech sound of each word. The voicing of the one sound [p] to [b] so that a voiced sound takes its place, changes the meaning of the whole word, therefore /p/ and /b/ are contrasting phonemes.

Phonemes can be further sub-classified into allophones. Allophones are variants of the base sound of phonemes as they occur in different environments or in complementary distribution. Examples of allophones are the variants,  

6Ibid.

7Hall, Linguistics and Your Language, p. 89.

or slight variations in the base sound [t]. When found at
the beginning of a word in English it is followed by a puff
of air or aspiration which may be transcribed phonetically
[tʰ]. When preceded by an initial consonant it loses its
aspiration and is phonetically transcribed as [t] in both
English and Spanish phonetic transcriptions. When in a term-
inal position the same sound usually loses its following puff
of air thus [t] becomes a weaker plosive. Yet all these
variants or allophones are perceived by English speakers as
one sound unit. In further explanation in the words top,
stop, and dot, it is not the variation or variant of the [t]
which makes the difference in meaning, but the addition of
/s/ as a phoneme in the third in addition to the transposi-
tion of the other phonemes in sequence. Allophones may also
be defined as members of the same phonemic unit, the sound
of which has been slightly altered by its neighboring sound
or sounds.

From the definitions then it may be assumed that one
phoneme is represented in a conventional writing system by
several graphemes. The Spanish phoneme /b/ is represented by
the graphemes b and v.

Conversely one grapheme can be represented by several
phonemes. The English grapheme c is represented by /k/ in
cap and by /s/ in cycle.
If sound and speech as well as reading are to be taught and mastered in the classroom, it is essential that the language teacher have a rudimentary knowledge of the terms graphemes, phonetics, and phonemics in order to avoid confusing reading, writing, and speech. Heretofore many statements in language textbooks have been those which are really applicable only to writing. 9 If a teacher realizes these basic differences, he will then be able to gain a better understanding of the difficulties the student of the second language will encounter in reading which requires a phonetic-graphemic correspondence foreign to that of his native language. The student must be taught to respond to something he sees in print in the target language with something which can be heard and understood if only by him as in silent reading when oral articulation is suppressed.

TABLE I

Table I shows the Latin graphemes and their phonetic transcription followed by examples of words illustrating the grapheme (listed). Since Latin is no longer a spoken language, there is diversity of opinion among experts concerning the phonetics of Latin. Therefore to establish valid criteria for Latin sounds, the greatest amount of source material has been taken from The Sounds of Latin.\footnote{Roland G. Kent, The Sounds of Latin (Baltimore, 1932), p. 43.} The principal sources for this knowledge of Latin sounds in ancient times include the following:

1. The direct statements of ancient grammarians and "phoneticians."

2. The evidence of the meters of poetry, which show the quantities of vowels in open medial syllables and in final syllables.

3. Ancient puns, old etymologies, and representations of animal cries.

4. The spellings in inscriptions, where variations are especially valuable.
5. The spellings in manuscripts.

6. The spellings used in Latin for words borrowed and transliterated from other languages, and those used in other languages for words borrowed and transliterated from Latin.

7. The pronunciation of Vulgar Latin and of the Romance dialects.

8. The value of sounds as shown by comparative grammar.
<table>
<thead>
<tr>
<th>GRAPHEMES</th>
<th>PHONETIC SYMBOLS</th>
<th>EXAMPLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>b</td>
<td>[b]</td>
<td>urbs, obtineō</td>
</tr>
<tr>
<td>c</td>
<td>[k]</td>
<td>cum, civis</td>
</tr>
<tr>
<td>k</td>
<td>[k]</td>
<td>kavsa, dapvt</td>
</tr>
<tr>
<td>qv</td>
<td>[k]</td>
<td>qvta, peqvniām</td>
</tr>
<tr>
<td>d</td>
<td>[d]</td>
<td>nīdōr, oblīdo</td>
</tr>
<tr>
<td>f</td>
<td>[f]</td>
<td>nēfundus, nēfas</td>
</tr>
<tr>
<td>g</td>
<td>[a]</td>
<td>nēgātio, nēgōtīum</td>
</tr>
<tr>
<td>h</td>
<td>[h]</td>
<td>hōnor, hēros</td>
</tr>
<tr>
<td>i</td>
<td>[j]</td>
<td>ignāvē, infīgo</td>
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<td>l</td>
<td>[l]</td>
<td>palma, pālātum</td>
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<td>[m]</td>
<td>nūmērus, pampīnus</td>
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<td>r</td>
<td>[r]</td>
<td>ōurāre, retrahere</td>
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<td>s</td>
<td>[s]</td>
<td>mīsitis, sed</td>
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<tr>
<td>t</td>
<td>[t]</td>
<td>tacīturnītās, natiōnem</td>
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<tr>
<td>v</td>
<td>[w]</td>
<td>vīnum, vivō</td>
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<td>GRAPHEMES</td>
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<td>EXAMPLES</td>
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<tr>
<td>v</td>
<td>[u]</td>
<td>mūto, mūsa</td>
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<tr>
<td>v</td>
<td>[u̯]</td>
<td>tūm, sūm</td>
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<tr>
<td>x</td>
<td>[ks]</td>
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<td>z</td>
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<td>zāmia, zona</td>
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<td>[a]</td>
<td>dās, carā</td>
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<tr>
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<td>[e̯, e̯]</td>
<td>dāt, cāsā</td>
</tr>
<tr>
<td>e</td>
<td>[ɛ]</td>
<td>me, sedes</td>
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<tr>
<td>e</td>
<td>[ɛ]</td>
<td>et, sed</td>
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<td>[i]</td>
<td>hic, sīca</td>
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<td>[o̯]</td>
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<tr>
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<td>[o̯, o̯]</td>
<td>ōs, mōrā</td>
</tr>
<tr>
<td>y</td>
<td>[y]</td>
<td>junvj, divrnale</td>
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</table>
TABLE II

Table II shows the graphemic system of English followed by the phonetic representation of each grapheme or groups of graphemes. Examples of the grapheme and its phonetic representation are then presented in words. Since the English writing system is notoriously inadequate in presenting a one-to-one graphemic-phonetic relationship, often there is more than one phonetic representation for each grapheme. The variants or allophones such as [tʰ] in top and [t] in stop are omitted as also are regional dialect variations. In English it is particularly true that groups of consonants are represented by one sound or phonetic transcription. This phonetic alphabet of English is the one used in A Pronouncing Dictionary of American English.\(^{13}\) It is the same as that adopted by the International Phonetic Association.

### TABLE II

**ENGLISH GRAPHEMES AND THEIR PHONETIC TRANSCRIPTION**

<table>
<thead>
<tr>
<th>Graphemes</th>
<th>Phonetic Symbols</th>
<th>Examples</th>
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<tr>
<td>p</td>
<td>[p]</td>
<td>pet</td>
</tr>
<tr>
<td>b</td>
<td>[b]</td>
<td>be</td>
</tr>
<tr>
<td>t</td>
<td>[t]</td>
<td>ten</td>
</tr>
<tr>
<td>d</td>
<td>[d]</td>
<td>dime</td>
</tr>
<tr>
<td>c,k</td>
<td>[k]</td>
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</tr>
<tr>
<td>g</td>
<td>[q]</td>
<td>got</td>
</tr>
<tr>
<td>f</td>
<td>[f]</td>
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<td>v</td>
<td>[v]</td>
<td>vote</td>
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<td>[θ]</td>
<td>thing</td>
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<td>[z]</td>
<td>zero</td>
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<td>sh</td>
<td>[ʃ]</td>
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</tr>
<tr>
<td>s</td>
<td>[ʒ]</td>
<td>measure</td>
</tr>
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<td>[tʃ]</td>
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<td>[dʒ]</td>
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<td>e</td>
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<td>[ɛ]</td>
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<td>[ɛʃ]</td>
<td>luxury</td>
</tr>
<tr>
<td>x</td>
<td>[æʃ]</td>
<td>examen</td>
</tr>
</tbody>
</table>

1. Many Americans do not distinguish between the [hw] in what and the [w] in watt, but pronounce both as watt.

2. Most Americans do not use this sound except as part of the diphthong sound in the words I, aisle, mine. The vowel of ask is most frequently pronounced with the vowel of hat and occasionally like the vowel of calm.

3. This sound, as pure vowel, is used only in unstressed syllables.
4. Persons who habitually pronounce their r's whenever the letter appears in the spelling of a word are likely to use the vowel [ε] which has definite r coloring in words such as bird, heard, girl, and spurn.
TABLE III

Table III lists the Spanish graphemes followed by their phonetic representation and their allophones. The allophones are added in this table because the teacher of Spanish needs to know how to teach slight alteration of sound of the base phoneme when it is found in a different environment. The environment does not always force the alteration as it does in English.

The first graphs listed are b and v; the phonetic representation following does not indicate their respective sounds, but rather both b and v have the very same sound representation depending on the position of either grapheme in word or syllable context. 11

Since Spanish contiguous vowels are sounded with no closure of the glottis between them, the Spanish speaker may choose to sound the weak vowel as a semi-consonant or semi-vowel. Weak vowels in Spanish are i and u, strong vowels are a, e, and o.

The Spanish speaker may also choose whether or not to pronounce contiguous vowels as one syllable or whether to pronounce them as separate syllables.

Word grouping may also force a choice of a brief hesitation.\textsuperscript{12} Both of these choices are indicated in the examples listed after the phonetic transcription. When the same words are listed twice, it indicates a choice of articulation based upon the following:

1. Whether the speaker is speaking formally or informally.
2. The syntax grouping in which the word and sound is uttered.

\textsuperscript{12}Navarro, \textit{Pronunciación Española}, pp. 160-161.
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<th>EXAMPLES</th>
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1. The vowels i and u are classified as weak vowels while a, e, and o are classified as strong vowels.

2. The weak vowels may become semi-consonants or semi-vowels, depending upon their sequential position in relation to other vowels in a diphthong. While a, i, or u in initial position in a diphthong may be articulated as a semi-consonant—[i], [j]—a, i, or u in terminal position is articulated as a semivowel—[i], [i].

3. A weak vowel in Spanish never is reduced to the same relaxed sound which is equivalent to the unstressed vowels in English. The English sound uh is phonetically a schwa, transcribed as [ə].
English speakers learning Spanish must be warned that each unstressed vowel in Spanish must still maintain its own distinct sound, and never be reduced to [ə].

4. A strong single vowel in Spanish never becomes a diphthong as in English. The English speakers learning Spanish must also be warned against making a diphthong of the Spanish single vowel under stress.
CHAPTER III

THE HISTORICAL DEVELOPMENT OF SPANISH AND ENGLISH

The purpose of Chapter III is to briefly trace the development of Spanish and English from Latin. The inclusion of English as a language which developed from Latin needs immediate clarification.

English is normally thought of as a Germanic language. In spite of the fact that English derived originally from Teutonic or Germanic linguistic groups, important Latin influences began later. Between 1200 and 1400 there was a great influx of French words into Middle English and this influx was accelerated between 1250 and 1400.¹ French was a direct derivative of Latin; thus Latin entered English indirectly through the learned monks and scholars.

Frederic M. Wheelock states in the introduction to his Latin text:²

Consequently since English through Anglo-Saxon is cognate with Latin and since English directly or indirectly has borrowed so many words from Latin, we can


easily demonstrate both cognition and derivation by our own vocabulary ... it (Latin) can even be called the adoptive parent of our own language.\(^3\)

Spanish, on the other hand, is a direct derivative of Latin. The Roman conquest of Spain in the third century B. C. was not only military but eventually linguistic in nature.

Linguistic terminology which describes the changes involved in the development of Spanish from Latin can seem awesome to the average classroom language teacher. Nevertheless an attempt to understand some of the basic changes is valuable to the teacher in providing a greater dimension in background. Thus the explanation of the clues to Spanish word recognition will be based upon a deeper understanding of the processes which produced these changes. Therefore the next few paragraphs will provide a minimum of such background history in as clear and concise terms as possible.

When the Roman army of occupation remained in Spain, the former inhabitants began to imitate their speech. As the Roman or Latin language became widely known and spoken in Spain, it underwent certain changes or modifications. Despite these modifications, the use of the Vulgar Latin was a factor for unification of former disparate societies in Spain.\(^4\)

\(^3\)Ibid.

The reasons for change in this as in any language cannot be fully explained in terms of valid correlation between change in habits of articulation and other aspects of human culture or environment. However these changes in articulation led ultimately to changes in the entire structure of the language. In the sixteenth century, some people began to see that this historical development from Latin to the Modern Romance tongue was a result of regular inevitable change instead of mere corruptions or lazy articulatory organs. Later scientists developed linguistic statements as "laws" of specific historical developments, each of which took place at a certain time and in a certain language. These sound or phonetic changes resulted in phonemic changes which were later reflected in the writing system of the language as different graphemes may be substituted for the one which formerly had other phonetic representation.

There are several different linguistic processes which may occur in phonetic-phonemic change in any language. Their definitions are as follows:

1. **Assimilation** is the change which occurs when a sound is attracted to a sound in adjacent position and then assumes the phonetic quality of that sound.

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5 Hall, op. cit., p. 175.
to the extent that often the two sounds are articulated as one.\textsuperscript{6} Example: Old English, *ad-similare*—Modern English, *assimilate*

2. **Dissimilation** is the change which occurs when one of two identical sounds within a word assumes the phonetic quality of another dissimilar sound. Example: Old Spanish, *robre*—Modern Spanish, *robe*\textsuperscript{7}

3. **Metathesis** is the interchange of the order of sounds within a word.\textsuperscript{8} Example: Old English, *bridd*—Middle English, *bird*

4. **Epenthesis**, which is called articulative intrusion by some historical linguists, is simply the addition or intrusion of an additional sound between two others in order to facilitate the mechanics of their production. Example: Latin, *femina*—Spanish, *hembra*

5. **Palatization** indicates that the point of articulation is moved toward the palate so that the palate is touched or almost touched by some part of the

\textsuperscript{6}Robertson and Cassidy, *op. cit.*, p. 80.
\textsuperscript{7}Pidal, *Gramática Histórica Española*, p. 180.
\textsuperscript{8}Robertson and Cassidy, *op. cit.*
\textsuperscript{9}Pidal, *op. cit.*, p. 188.
tongue to produce a palatal sound—either fricative or affricate. This is called a yod by Menédez Pidal.  

6. **Vocalization** of a consonant sound is simply the voicing of the same previously unvoiced sound. The organs of articulation then will remain in the same place, but the vocal bands will vibrate as the air stream passes through them. Example: Latin, *mater*—Spanish, *madre*  

7. **Vocalization** in the terminology used by some linguists indicates the change which occurs when a consonant assumes the quality of a vowel. Example: Spanish, *capital*—caudal  

8. Two other less frequent changes are **prothesis**, which is the addition of an extra sound at the beginning of a word and,  

9. The addition of an extra sound at the end of a word.  

The aforementioned are merely the names of the major phenomena which occur in linguistic change in any language. A thorough understanding of the meaning of these basic linguistic sound changes will aid the classroom teacher of Spanish greatly in understanding the relationship of Latin, Spanish, and English and their respective developments.

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9Pidal, *Gramática Histórica Española*, p. 188.
Though the changes were brought about through a combination of the processes described above, there was a serial order of progressive changes in the development of Classic Latin to the Vulgar which was in turn adopted by the Spanish. With no attempt to place them in historical or literary periods, the major changes in progression were as follows:

1. The first widespread change from Classic Latin to the Vulgar and thence to Spanish was the loss of aspiration after consonants. This simply means they were articulated without the following puff of air which citizens of the United States omit after an initial t.

2. Since the consonants had lost their following aspirations, the voiceless ones in terminal position were less audible. The apparently sequential change was complete loss of the final t as a person and number inflectional verb ending.

3. The Roman soldier of occupation in Spain neglected to use all of the case endings of the noun declensions. His speech was interspersed with nouns to which he added the m ending of the masculine singular accusative. This speech habit was adopted by the Spanish people. The first general major change was the complete loss of the inflectional ending m.

4. As the stopped consonants had already lost the following puff of air and therefore less muscular tension
was required for articulation, this led to even greater laxness of the muscles; **b** therefore became a **fricative** instead of a **plosive.** In Old Spanish this grapheme was usually written as **v**.

5. The next change was in the voiceless consonant in a medial position which changed to a voiced consonant. The already voiced consonants which were intervocalic disappeared.

There were many changes in the vowels. After the loss of the terminal **m**, if the remaining vowel was **u**, it became **o**; if the vowel was **a**, it underwent no further mutation.

The vowels changed in relation to their positions within the word; post-tonic, protonic, and intertonic. These terms mean, respectively; after the stressed syllable, before the stressed syllable, and the stressed syllable itself. The vowel was long or short according to its quantity, not its quality. The long vowel which was also a strong vowel resisted change more successfully than a short, weak one. A post-tonic vowel frequently disappeared in the transition from Vulgar Latin to Old Spanish.

The evolution of English from Latin to Old French has been omitted from this paper because space permitted only

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the brief description of the evolution of Spanish, which is of primary importance to the Spanish teacher.

Table IV which begins on the following page presents the Latin grapheme, its position within a Latin word, the Spanish grapheme which has derived from it, the English grapheme which has derived from it, the Latin root word followed by the Spanish word, and the English word which exemplify the end changes.
<table>
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<th>SPANISH GRAPHEME</th>
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CHAPTER IV

TEACHING PROCEDURE OF WORD RECOGNITION CLUES

A detailed explanation of any teaching procedure will fail if not executed with sincere enthusiasm and interest by the teacher. One of the first things the teacher must realize is that heretofore no technique similar to this one has been developed and explained in textbooks.

The only available advice for passive recognition of Spanish words is found in some dictionaries and in a few textbooks. It compares English and Spanish suffixes to illustrate their relationship, but does not relate each separate grapheme of one language to the corresponding grapheme of the other. The most frequently listed aids to Spanish word recognition are as follows:

1. Spanish -ada
   a. Expresses capacity of what is denoted by the primitive noun: **cuchara**, spoon; **cucharada**, spoonful
   b. Signifies a collection of things of same class: **perro**, dog; **perrada**, pack of dogs
   c. Denotes stroke or thrust, usually with pointed instrument: **puñal**, dagger; **puñalada**, dagger
2. Spanish -ado
Forms adjectives denoting resemblance to the primitive: corazón, heart; acorazonado, heart-shaped

3. Spanish -dad
Often corresponds to the English ty: crueldad, cruelty

4. Spanish -ia or ia (io)
Often corresponds to the English ending y: historia, history

5. Spanish -cia or cia
Often corresponds to the English ending -ce: providencia, providence

6. Spanish -oso
Often corresponds to -ous in English: famoso, famous

7. Spanish -ción
Often corresponds to the -tion ending in English: acción, action

In addition to the teaching of cognate suffixes for word recognition, some other devices for developing the special skills needed in large-exposure reading are as follows:

1. Teaching the student to skim material.
2. Teaching the student to identify key words.
3. Teaching the student to guess meaning in relation to context.

4. Teaching the functional meaning of suffixes in relationship to known Spanish words: beso, kiss; besar, to kiss.

All of these techniques emphasize the necessity of preparation for word recognition. The first step toward progress in Spanish word recognition is the desire for the pre-reading phase to be truly meaningful and successful. If the teacher has realized the great chasm which exists between the audio-lingual approach and the large-exposure reading phase of language learning, he will desire to bridge the chasm if possible.

Heretofore there have been four general tendencies in the intensive reading phase of language learning. They are the following:

1. For the literary works to be always translated into English, thus converting to a traditional compound method.

2. For the students to become hopelessly, irrevocably lost in the maze of abundance of new vocabulary items.

3. For the students to live with their heads in a dictionary, thus losing the continuity of meaning and the psychological implications of the author's work. (The last method exemplifies the maxim of obscuring the view of the forest because of looking at the trees.)
4. The teacher begins again with the audio-lingual material, thus boring the students with repetitious work and halting their further advancement in the learning of the target language.¹

What then is the teacher to do? He should realize the fact that his students are suddenly expected to achieve a different type of mastery, one which involves different skills from those previously utilized in the classroom. He should also realize that the students' previous audio-lingual drill in the specific language has not necessarily enhanced their ability to master the graphemic system of the second language.

The most profitable and time-saving arrangement for the teacher is to schedule a "pre-reading phase" in which the students will be taught special techniques to help them in their future large-exposure reading. The teacher must not feel that time is being wasted, but rather gained, because the students will advance more rapidly after their pre-reading instruction.²

¹Handschin, op. cit., p. 149.
²Hall, op. cit.
There are several ways a teacher might begin the actual instruction for more effective reading and word recognition. The students benefit by being told the purpose of such instruction.

Perhaps the teacher has earlier explained the three ways phonetic symbols are described. This is indeed probable, for many of the new textbooks describe the sounds according to the position and manner of articulation and the explanation of whether the sound is voiced or voiceless. If the teacher has not previously explained the articulatory classification of sounds, this is an opportune time to do so. A voiced sound can be explained to a student as young as five years by the explanation that the sound is made while the "motor in his throat" is turned on. Students of any age seem to enjoy the understanding of the active processes involved in the articulation of sounds.

After the presentation of voiced and voiceless sounds in contrast, such as [p] and [b], or [t] and [d], ask them to place their fingers on their throats above their voice boxes to feel whether or not their vocal cords are vibrating. After several demonstrations by the teacher, individual or class response may be elicited by class or individual production of one of paired consonant sounds and asking other class members to produce the other. As the correct sounds are produced, the teacher may write these on the board, both
in phonetic transcription and in the one or more graphemes which can be the written symbol of this sound. This whole procedure might be done first in English as the class will be more familiar with their mother tongue and its sounds. As they see the symbols, both phonetic and graphemic, they will begin to realize there is certainly not a one-to-one relationship in the sound and writing system of English. Psychologically, there is a slight advantage in this treatment of English first, for it is then comforting to them to hear that the disparity in sound and written symbol of Spanish in comparison is less. The class should realize that the sound system of the second language is that which they have drilled and mastered, but that the next emphasis will be upon their mastery of the interpretation of the graphemic system.

To illustrate that sound change was largely responsible for the ambiguity and confusion in orthography, a chart or drawing of the articulatory organs might be placed before the class. The teacher may select one grapheme and phonetic symbol and articulate the sound they represent. Then he should move the tongue slightly back until another sound is produced. As he makes the sound, he should point out on the chart the two respective positions of the tongue. The teacher may then tell the class that in some languages even though the sound changed by such slight alteration of
articulatory habits, there was no corresponding change in the original grapheme, whereas in another language where the same phonetic change evolved, perhaps the grapheme was changed. Therefore, in two different languages the same sound was represented in orthography by different graphemes.

Though over-simplified, this procedure will help the student understand the disparity in the sound and writing system and, at the same time, the diversity of graphemes, which represent closely approximate sounds in various languages.

An excellent assignment for this day's homework is to compile lists of ten pairs of words with the contrast of voiced and voiceless sounds as the only difference. Example: bill, pill; bit, pit. To encourage more independent work, each row might be assigned a different pair of sounds. The following day some of the class members may read one word of a pair aloud and call on another class member to produce its sound contrast. The teacher may briefly describe the types of sound changes without using technical terminology.

When the class has demonstrated the ability to produce almost instantaneously the corresponding voiced sound when given the voiceless, or produce the corresponding voiceless sound when given the voiced, the teacher may proceed. Many of the word recognition clues are dependent upon the student's mastery of this ability.
Before the most probable graphemic changes from Spanish to English are presented to the class, the teacher should instruct the students that many prefixes in both English and Spanish words will be identical in form and meaning. They should be told to disregard the prefixes al, a, and e occurring initially before s in nouns as al and a may be the Arabic article incorporated into the Spanish word, while the initial e developed as an aid to articulation of the following s. The teacher may proceed to distribute mimeo- graphed sheets which list the Spanish grapheme at left, its position in a Spanish word, the English grapheme it is most likely to be, and examples of Spanish and English words containing these respective graphemes. The teacher may illustrate on the board with a word such as algodón. If the student encountered this as an unfamiliar word in reading, he should mentally remove the al, leaving the graphemes godón. The students should be asked to produce the voiceless sound corresponding to the [g] sound, which is [k]. Since [k] has more than one graphemic representation, the English grapheme c should be written below the Spanish g. One must remind them that o often is common to both languages and to write o and c. Next they should be asked for the voiceless sound which corresponds to the voiced [d]. When the correct response (t) is given, the grapheme t should be written below the Spanish grapheme d. One then writes o in the English
sequence of graphemes, followed by n. The students will now see the graphemes cotton, but must be reminded that internal consonants are often doubled in English and asked to respell it doubling the medial t. Of course, the result will be cotton. The teacher may illustrate one or two more such changes on the board and then call for volunteers to work at the board to experiment with "intelligent guessing" of the correct English word cognate of an unfamiliar Spanish word. The teacher may guide the class in aiding those working at the board, if such help is needed.

To merely present and demonstrate the word recognition clues does not suffice to aid the student greatly in intensive reading. He must practice using the clues until he becomes so adept that he can read a sentence and recognize new words so quickly he is hardly aware of processes he uses in word recognition. Charles N. Stauback and John W. Walsh state:

The apparently ponderous process of the intelligent guess becomes astonishingly swift with practice. Obviously the teacher must first demonstrate the process and oblige the class to practice it repeatedly until it becomes habitual. By means of it, looking up words can be cut by 50 per cent to 75 per cent, the speed of reading increased by as much as 100 per cent, and the enjoyment and understanding of the text augmented immeasurably. 3

Robert L. Politzer and Charles N. Stauback again advocate the learning of intelligent guessing:

Drawing upon the help of overlapping word forms and meanings, on the recognition of derivational suffixes and prefixes, and on the increasing complexity of our feeling and our growing linguistic and cultural sensitivity, we develop skills of inference, we learn to make the intelligent guess, we absorb word stocks by a process that becomes more and more like that of osmosis or like that which operates in our native tongue.  4

As advance preparation for intensive reading, a week or two should be spent in which scientific clues for word recognition are utilized until the students can meet the problem of absorbing new vocabulary words without disruption of continuity of meaning. The student will be rewarded with many hours of meaningful and enjoyable reading of the target language.

4 Politzer and Stauback, op. cit., p. 130.
TABLE V

Table V contains the scientific clues to passive word recognition in Spanish. The clues list the Spanish grapheme at left, its position in a Spanish word in the next column, the English grapheme it is most likely to be according to its position in the word, and examples of Spanish and English words containing these respective graphemes. These scientific clues may be mimeographed by the teacher and distributed to the class in the instructional pre-reading phase for teaching passive word recognition in Spanish.
<table>
<thead>
<tr>
<th>SPANISH GRAPHEME</th>
<th>POSITION IN WORD</th>
<th>ENGLISH GRAPHEME</th>
<th>EXAMPLES OF SPANISH AND ENGLISH GRAPHEMES IN WORDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>b</td>
<td>initial</td>
<td>b</td>
<td>balón, balloon; base, basis; bravo, brave</td>
</tr>
<tr>
<td>b</td>
<td>medial</td>
<td>v</td>
<td>abogado, advocate; sabor, savor; probar, prove, diablo, devil; gobierno, government</td>
</tr>
<tr>
<td>b</td>
<td>medial or final</td>
<td>p</td>
<td>soberb(io), superb; abertura, aperture; cobre, copper; víbora, viper</td>
</tr>
<tr>
<td>b</td>
<td>between m &amp; r</td>
<td>vowel usually</td>
<td>alumbrar, aluminate; nombrar, nominate</td>
</tr>
<tr>
<td>v</td>
<td>medial</td>
<td>v</td>
<td>dividir, divide; pavimiento, pavement; evento, event; naval, naval; invadir, (to) invade</td>
</tr>
<tr>
<td>v</td>
<td>medial</td>
<td>b</td>
<td>trovador, troubador</td>
</tr>
<tr>
<td>v</td>
<td>final and some- times medial</td>
<td>f</td>
<td>provecho, profit; breve, brief; motivo, motif; relevo, relief</td>
</tr>
<tr>
<td>SPANISH</td>
<td>POSITION</td>
<td>ENGLISH</td>
<td>EXAMPLES OF SPANISH AND ENGLISH GRAPHEMES IN WORDS</td>
</tr>
<tr>
<td>---------</td>
<td>----------</td>
<td>---------</td>
<td>--------------------------------------------------</td>
</tr>
<tr>
<td>c</td>
<td>initial</td>
<td>c</td>
<td>capitan, captain; cable, cable; cabina, cabin; cafe, coffee; caso, case</td>
</tr>
<tr>
<td>c</td>
<td>any position</td>
<td>k</td>
<td>cocina, kitchen; caldera, kettle; avectar, evoke; provocar, provoke; canal, kennel</td>
</tr>
<tr>
<td>c</td>
<td>initial (after prefix)</td>
<td>q</td>
<td>cuarto, quarter; cualidad, quality; cantidad, quantity; cuadro, square; esquadero, esquire</td>
</tr>
<tr>
<td>c</td>
<td>medial (after vowel)</td>
<td>t</td>
<td>palacial, palatial; parcial, partial; afeccion, affection; nacion, nation; compensation, compensation</td>
</tr>
<tr>
<td>c</td>
<td>medial (after vowel)</td>
<td>s</td>
<td>leccion, lesson; seccion, section</td>
</tr>
<tr>
<td>ch</td>
<td>after vowel</td>
<td>ct</td>
<td>hecho, fact; derecho, direct; pecho, pectoral; contradicho, contradict; noche, nocturnal</td>
</tr>
<tr>
<td>ch</td>
<td>medial</td>
<td>tt</td>
<td>lechuga, lettuce; lecho, litter; rechina, rattle</td>
</tr>
<tr>
<td>ch</td>
<td>last syllable</td>
<td>t</td>
<td>bizcocho, biscuit; provecho, profit; trucha, trout</td>
</tr>
</tbody>
</table>
TABLE V --Continued

<table>
<thead>
<tr>
<th>SPANISH GRAPHEME</th>
<th>POSITION IN WORD</th>
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<th>EXAMPLES OF SPANISH AND ENGLISH GRAPHEMES IN WORDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>g</td>
<td>any</td>
<td>o</td>
<td>delgado, delicate; gato, cat; amigable, mendigo, mendicant; agudo, acute</td>
</tr>
<tr>
<td>s</td>
<td>before u (especial ly ua)</td>
<td>q</td>
<td>agua, aquatic; igual, equal; seguin, sequel; yegua, equine; antigua, antique</td>
</tr>
<tr>
<td>d</td>
<td>inter-vocalic</td>
<td>t</td>
<td>brevedad, brevity; todo, total; estado, state; marido, marital; ciudad, city</td>
</tr>
<tr>
<td>t</td>
<td>any</td>
<td>th</td>
<td>teatro, theatre; termometro, thermometer; tema, theme; teoria, theory; metodo, method</td>
</tr>
<tr>
<td>h</td>
<td>initially</td>
<td>h</td>
<td>humor, humor; hota, hut; honor, honor; héro, hero; historia, history</td>
</tr>
<tr>
<td>h</td>
<td>initially and medially</td>
<td>f</td>
<td>hoja, foliage; huir, (to) flee; humo, fume; hembra, female; horno, furnace</td>
</tr>
<tr>
<td>j</td>
<td></td>
<td>j</td>
<td>justo, just; jade, jade; jarra, jar; jazmin, jasmine; joya, jewel</td>
</tr>
<tr>
<td>j</td>
<td>inter-vocalic</td>
<td>x</td>
<td>ludo, (de) luxe; ejes, axis; ejecutivo, executive; ejercicio, exercise; ejemplo, example</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>SPANISH GRAPHHEME</th>
<th>POSITION IN WORD</th>
<th>ENGLISH GRAPHHEME</th>
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</tr>
</thead>
<tbody>
<tr>
<td>j</td>
<td>after vowel</td>
<td>c(u)l, cl</td>
<td>ojo, oculist; oreja, auricle</td>
</tr>
<tr>
<td>j</td>
<td>after vowel</td>
<td>li, l</td>
<td>ajeno, alien; consejo, consul</td>
</tr>
<tr>
<td>1</td>
<td>stressed syllable before consonant</td>
<td>u</td>
<td>salsa, sauce; delfín, dauphin; malva, mauve; salchicha, sausage; alba, aurora</td>
</tr>
<tr>
<td>ll</td>
<td>initially</td>
<td>cl</td>
<td>llamar, (to) clamar; llave, cue, clef (mus.)</td>
</tr>
<tr>
<td>ll</td>
<td>initially</td>
<td>fl</td>
<td>llama, flame; llanura, flatness; llameante, flamy; llamarada, flash; llamativo, flaming</td>
</tr>
<tr>
<td>ll</td>
<td>initially</td>
<td>pl</td>
<td>llano, plain; lleno, plenty; lloroso, plentiful; llanura, plainness; llenor plenish</td>
</tr>
<tr>
<td>n</td>
<td>intervocalic</td>
<td>gn</td>
<td>puno, pugna(cious); sera, sign; enseñar, ensign; enseñar, desdenar, disdén; reino, reign</td>
</tr>
<tr>
<td>n</td>
<td>intervocalic</td>
<td>m</td>
<td>dano, damage</td>
</tr>
<tr>
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<td>---------------------------------------------------</td>
</tr>
<tr>
<td>n</td>
<td>inter-vocalic</td>
<td>ni</td>
<td>senor, senior; companero, companion</td>
</tr>
<tr>
<td>n</td>
<td>inter-vocalic</td>
<td>n</td>
<td>pina, pine (apple); tenir, tinge</td>
</tr>
<tr>
<td>n</td>
<td>inter-vocalic</td>
<td>nn</td>
<td>anexo, annex; aniquilar, annihilate; aniversario, anniversary; anumeraar, anumeraate; atono, autumán</td>
</tr>
<tr>
<td>r</td>
<td>exchange places with 1 many times</td>
<td>l</td>
<td>milagro, miracle; peregrino, pilgrim; coronel, colonel; peligro, peril; palabra, parable</td>
</tr>
<tr>
<td>s</td>
<td>medially</td>
<td>c</td>
<td>salsa, sauce; secanssa, sequence; farga, farce</td>
</tr>
<tr>
<td>s</td>
<td></td>
<td>ss</td>
<td>posesion, posession; omission, omission; sesion, session; sucesor, successor; misión, mission</td>
</tr>
<tr>
<td>s</td>
<td></td>
<td>t(i)</td>
<td>subdivision, subsection</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>SPANISH GRAPHEME</th>
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</thead>
<tbody>
<tr>
<td>y</td>
<td>initially</td>
<td>h(i)</td>
<td>yerba, herb; yelmo, helmet</td>
</tr>
<tr>
<td>y</td>
<td>inter-vocalic</td>
<td>j</td>
<td>proyecto, project; mayor, major; inyeccion, injection; conyugal, conjugal</td>
</tr>
<tr>
<td>z</td>
<td>any position</td>
<td>s</td>
<td>jazmin, jasmine; sazon, season; zapata, slipper; zapa, sap; azucar, sugar;</td>
</tr>
<tr>
<td>z</td>
<td>final consonant</td>
<td>o(e)</td>
<td>solaz, solace; paz, peace; voz, voice; arroz, rice; faz, face</td>
</tr>
<tr>
<td>z</td>
<td>medial or final consonant</td>
<td>t</td>
<td>acuzar, acute; cazar, catch; razon, ratio</td>
</tr>
</tbody>
</table>
BIBLIOGRAPHY

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