SOME INNOVATIONS IN AN ORAL APPROACH TO TEACHING
ENGLISH TO SPANISH-SPEAKING STUDENTS:
EIGHTH GRADE LEVEL

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THESIS

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By

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CHAPTER I

INTRODUCTION

The United States has long been called the "melting pot" of America, with persons of all nationalities represented within its boundaries. Not the least of these are the Spanish-speaking peoples, of whom it is said: "None other has combined so great a linguistic unity and so large a common core of culture within so great a variety of racial stocks and historical backgrounds."¹ The settlers who made up colonial Spain, represented by the Spanish-Americans or Hispanas concentrated in New Mexico and southern Colorado, present "striking contrasts of physical traits and historical backgrounds"² to the predominantly Malay Filipinos of California, the Puerto Ricans with their Negroid element in the New York area, the Cubans in the Florida area, and the predominantly Indian Mexicans of Texas and the Southwest. These Spanish-speaking persons, with their diversity of racial composition, social and political history, face many problems in adjustment, acculturation, and assimilation.³

²Ibid.
³Ibid., pp. v-vi.
Since the Quota Act of 1921 non-English-speaking populations have steadily declined, except for the relatively quota-free Mexicans, who, legally or illegally, have continued to flow into this country. A sparsely settled border of some two thousand miles, practically unguarded, is an invitation to the hordes of Mexican laborers seeking economic security. Before the revolution in Mexico, a laborer was lucky to earn twenty-five cents per day for himself and his large family. By just crossing the border, the worker could expect to earn more in three months in the United States than he could in his native Mexico in a year. For the Mexican peasant immigrant, crossing the border brings him into a different world, one which is from one to five hundred years in advance in technology, but one in which he cannot compete except as a laborer picking fruit, vegetables, and cotton in season. Only in southwest Texas has he been able to become a tenant farmer, but usually he is a laborer, not a farm operator or a factory worker.

Because the Mexican laborer has often worked for less than his Mexican-American counterpart, he has not been welcomed to this country. He has lowered the standard of an already low-paying job. Labor agents representing large agricultural groups, factories, and railroads have directly recruited large numbers of Mexican workers, with and without

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4 Ibid., p. 38.  
5 Ibid., p. 50.
the consent of the United States and Mexico. Once the need for help has been filled and jobs no longer exist, there has often been a mass exodus back to Mexico, sometimes at the expense of the immigrant Mexicans and sometimes at the expense of the United States government, which has found it less expensive to ship them back than to feed and care for them as indigents. 6

The Mexican-American may fare somewhat better than the alien Mexican, but not much. The upper middle class Mexican, the educated professional person, is quickly assimilated into the social, economic, and cultural stream of this country, but the lower class Mexican, the peon, clings to his language, Spanish; his religion, predominantly Catholic; and his culture, based heavily on folklore, tradition, and custom. Most are illiterate and untrained, and because of their poor economic situation, the language barrier, and cultural differences, they are likely to stay that way unless something drastic is done.

In an effort to combat this deplorable situation, to try new methods in an attempt to reach the young Spanish-speaking person, as well as the Indians and speakers of other languages, the Elementary and Secondary Education Act

6 Ibid., pp. 38-50.
of 1965, Title VII, has funded seventy-six bilingual programs in the United States for the 1969 fiscal year.\(^7\)

Title VII authorizes use of Federal funds for the development and demonstration of new and imaginative bilingual programs designed to meet the special educational needs of children 3 to 18 years of age who have limited English-speaking ability and who come from low-income families where the dominant language is other than English.

Since the density of population of the various foreign-speaking persons determined the number and kinds of languages involved in the bilingual test schools, it may be interesting to note the number of schools by state. There are to be four test programs in Arizona, twenty-six in California, and one each in Arkansas, Connecticut, Colorado, Pennsylvania, Rhode Island, Florida, Ohio, Hawaii, Illinois, Oklahoma, Nebraska, New Hampshire, and New Jersey. Massachusetts, Michigan, and Utah have two each. New Mexico will have five pilot schools; New York, three; and Texas, nineteen. As for languages, all but twelve of the seventy-six pilot schools will involve Spanish and English in their bilingual plan. Of the twelve other schools there are two in Chinese-English; two in Portuguese-English; one each in Japanese-English and French-English, and five in American Indian. Two deal with

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Cherokee-English languages, another with Navajo-English, and the last two with multiple languages: Acoma, Laguna, Navajo, Spanish, and English; and Pomo, Spanish, and English.  

From the predominance of the number of Spanish-speaking schools involved in Title VII programs, one may make an estimate of the large numbers of Spanish-speaking persons in our country, there being in Texas alone, according to the 1960 census, some 1,417,810 such persons, or 14.8 per cent of the total state population, and of the urgency involved in seeking more effective methods of teaching them.

In addition to some of the standard subjects, instruction in Indian and Mexican art, culture, and heritage (or Chinese or Japanese, as the case may be) will be included in the curriculum of several of the schools "to make it more relevant to the different cultures, habits, and behavior patterns of the children." Also "individualized instruction and cross-age teaching will be used in the program . . . . Parents will be trained to serve as program aides" in many of the schools. One school proposed that emphasis be placed upon developing original instructional

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12Ibid.
materials based on local sources of folklore, history, art, and music. Preservice and inservice training in such areas as sensitivity training, team teaching techniques, and comparative linguistics will be held. The development of communicative arts and skills, the improving of perceptual-motor growth, development of positive self-images, and elimination of intercultural bias are other goals. Folk songs and folk dancing, dramatic arts, and speech training in both languages of the bilingual programs are also included. Packaged learning kits, tutoring programs, audio-visual materials, closed-circuit television, linguistics—every approach and modern teaching device imaginable will be tested with one big goal in mind: the elimination of the language barrier so that other barriers can be reached and removed.

The aim of this thesis is to suggest how some of the trends mentioned above may be incorporated into a program to help the eighth grade Spanish-speaking student in a predominantly English-speaking school, to help the student who has not only given up the idea of getting an education himself, but is considered by his teachers "too late" to reach. It is aimed toward the teacher of the student whose repeated failures have lead to confusion, frustration, boredom, and finally, apathy; the student who expects this to be his last

\textsuperscript{13} Ibid.
year in school, who is only marking time until he is sixteen so that he may drop out of the school legally; the student who does not have training or education sufficient to help him obtain a job and support himself.

This paper is especially directed toward the teacher with little or no background in Spanish language or culture. It approaches the problem of second language learning in the normal order of all language learning: first, listening, with understanding, and speaking; and later, reading and writing. Listening and speaking involve contrastive linguistics, the differences in sound, structure, and intonation in Spanish and in English. Reading and writing are discussed with emphasis on reminding the Spanish-speaking student of his Spanish culture and on teaching him more of his American culture while continuing the practice of English sound, structure, and intonation.

Enrichment for both the Spanish- and English-speaking students might be provided in a two-hour block period in which English could be taught for one hour with English-speaking students providing models in standard American speech and sources for American habit and culture, and then Spanish could be taught the next hour with Spanish-speaking students being the models in their language and sources for Spanish or Mexican culture. Language might well become more

than a translational experience to both nationalities. It could become more a matter of behavior, a truer language learning process.
CHAPTER II

CONTRASTIVE LINGUISTICS: DIFFERENCES IN SOUND, STRUCTURE, AND INTONATION

Through a study of the sound systems of both English and Spanish, a student will not only understand better the sound of his own language but also understand the "interference" that his native language presents in his learning a second language. A certain amount of "unlearning" and "relearning" is involved. Though the Spanish alphabet has four more letters than the English alphabet (thirty letters compared to twenty-six), English has more phonemes: twenty-four consonants, eleven vowels, three diphthongs—a total of thirty-eight phonemes. Spanish, on the other hand, has only nineteen consonant and five vowel phonemes. ¹

While phonetic and phonemic are sometimes erroneously used interchangeably, there is a difference. A phoneme may have several phonetic interpretations. Consider the differences in the sound and formation of p in the words pin and spin; t in till and still; k in kill, skill, call, and cool.

Though these words constitute a single phoneme, there are
definite phonetic differences.\footnote{Fries, p. 10.}

In Figure 1 there are some thirty-five English phonemes
shown in contrast with twenty-three Spanish phonemes. At
first glance one would assume that phonemically the two
languages are very similar, having in common the consonants
\(/p \, t \, c \, k \, b \, d \, g \, f \, s \, m \, n \, w \, l \, y \, r/\) and the vowels \(/i \, e \, a \, o \, u/\).

<table>
<thead>
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<th>Phonemes of English</th>
<th>Phonemes of Spanish (Mexican)</th>
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<tr>
<td>p , t , c , k</td>
<td>p , t , c , k</td>
</tr>
<tr>
<td>b , d , g</td>
<td>b , d , g</td>
</tr>
<tr>
<td>f , θ , s , š , h</td>
<td>f , s , x</td>
</tr>
<tr>
<td>v , z , ž</td>
<td></td>
</tr>
<tr>
<td>m , n , ŋ</td>
<td>m , n , Ń</td>
</tr>
<tr>
<td>w , l , y , r</td>
<td>w , l , y , ř</td>
</tr>
</tbody>
</table>

Front Center Back

<table>
<thead>
<tr>
<th>High</th>
<th>I</th>
<th>U</th>
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<tbody>
<tr>
<td>Mid</td>
<td>e</td>
<td>o</td>
</tr>
<tr>
<td>Low</td>
<td>æ</td>
<td>a</td>
</tr>
</tbody>
</table>

Figure 1—Phonetic Table, Contrastive Phonology\footnote{Rudolph C. Troike, "Linguistics and the Bilingual Child," \textit{Texas Education Agency Pamphlet} (Austin, n.d.), p. 8.}
But this phonemic similarity is far from the truth phonetically. "If one analyzes a foreign language phonetically he will find that practically no sound of that language is exactly like any one of his own ... . In general, it may be said that, in the pronunciation of Spanish sounds, the tongue is farther forward than it is in English." Someone has attributed the open-jawed manner of speaking English to an affinity for action (the "gum-chewing American"); the precise, stiff articulation of the Spanish, to passion and suffering. These are of course fanciful explanations, but whatever the reason, differences between the two languages usually result in what is commonly called a "foreign accent" in the second language. "Linguists have known for a long time that the most efficient way to predict pronunciation problems for speakers of one language learning another is to compare the phonemic systems of the two languages."  

Phonological problems, then, are encountered from the very first in phonemes which appear to be the same in both languages. As already mentioned, Spanish phonemes are spoken with more precision, with less aspiration than their English counterparts. In pronouncing the English stops /p b

Used with permission of Rudolph C. Troike and the Texas Education Agency. The figures contrasting vowels are from notes taken by permission from a class taught by Kenneth Pike at the University of Oklahoma, summer, 1963.

4 Ibid. 5 Ibid.
t d k/ it should be pointed out that besides more aspiration (that is, more explosiveness), there are other differences. First, there is no consistent similarity between English b and Spanish b. Initially the Spanish b is somewhat softer, a bilabial spirant, not a stop: /β/ with the upper teeth brushing the lower lip as it is sounded. Contrast with the English bilabial b. 6 To the Spanish ear, the sounds of b and v are phonetic, but not phonemic, variants. However, initially the Spanish b and v resemble the English /b/ more than the same letters in medial or final position which have even more of a v or buzzing sound. 7

The English letter d is even more troublesome to the Spanish-speaking person, for in some Spanish words it may be pronounced /d/ initially and medially after l and n but pronounced as the English /ʒ/ or even /θ/ at other times, as in nada, medially, or in usted, finally. Since the Spanish-speaking persons do not have the /ʒ/ phoneme and the /θ/ is most familiar to those speaking Castilian Spanish, the /d/ and /ʒ/ sounds should be drilled in the three positions, such as then-den, initial; other-udder, medial; and loathe-load, final. 8

6See Figure 1, p. 10.
8Ibid., p. 142.
"The Spanish equivalents of /k/ and /g/ occur initially and medially only." To check English pronunciation the /k/ and /g/ should be drilled in the three positions: coat-goat, initial; backing-bagging, medial; back-bag, final. The fact that Spanish /g/ before vowels other than /a/ and /o/ takes on the English /h/ sound causes another type of problem. Since the letter k is borrowed from other languages, only borrowed words begin with k in Spanish. The qu with e or i approximates the English /k/ sound.

The more explosive or aspirated English /p/ and /t/ may be examined with the hand in front of the mouth as the English oral rendition of Peter and Tilly are compared with Spanish Pedro and tía (aunt).

Though both Spanish and English have the /č/, the Spanish do not have the /š/. However, in certain northern areas, the Mexican and Mexican-American will approximate the English /š/ in such Spanish words as chapas (chaps), hence the American versions /šéps/ and, for muchachas (girls), /mušašas/.

Spanish-speakers have no /j/ but some of them, especially in parts of South America, approximate that English sound in Spanish words such as yo (I), ayer (yesterday), and hierro (iron). 10

The phonemes /f/ and /s/ are common to both English and Spanish and are perhaps two of the closest in phonetic quality.

9Ibid. 10Ibid., p. 146.
Figure 2

The Speech Organs

1. nasal cavity
2. lips
3. teeth
4. alveolar ridge
5. hard palate
6. velum
7. uvula
8. apex or tip of tongue
9. blade of front of tongue
10. dorsum or back of tongue
11. oral cavity
12. pharynx
13. epiglottis
14. larynx
15. vocal cords
16. trachea
17. esophagus

Adapted from John Algeo and Thomas Pyles, Problems in the Origins and Development of the English Language (New York, 1966), p. 60. Used with the permission of Harcourt, Brace and World, Inc.
However, in Castilian, /s/ becomes /θ/ if the spelling is c followed by i or e. Compare Castilian liso (smooth), /liso/ to cinco (five), /θínko/. Also it need not be only a medial /s/ sound (or /θ/ in Castilian) but also initial. In Spanish the letter z is represented by the phoneme /s/ with any vowel and in any position. Also, /z/ becomes /θ/ in Castilian azucar /a θ ú k a r/. English words with gh which have the /f/ phoneme (rough, tough) should be pronounced while writing the word on the blackboard. A phonemic transcription would be very helpful in this situation.

The /h/ phoneme does not occur in Spanish; it is a silent letter hijo (son), /íxo/. But the Mexican x in México, sometimes written Méjico, is a more strongly aspirated velar than the English /h/. Castilian /x/ is as strongly aspirated as German ichlaut. The letter x is in quite a few Indian words with varying sounds, some closely akin to the English /h/, /x/, or /s/ as in xocoyote (jocoyote, socoyote) meaning "sour fruit."¹²

It will take some practice for the Spanish-speaking person to hear and say /z/ or /ʒ/ since neither phoneme is present in his language. However, the Spanish /s/ becomes voiced when it precedes some consonants: mismo (same) /mízmo/; desde (since) /dězə/, las bocas (mouths), /lazgoškas/. (£ is a bilabial spirant, an allophone of /b/ or /v/). As

mentioned above, z is pronounced as /s/ in Mexican Spanish but not Castilian Spanish: Venezuela, izquierda (left). English alternation of the plural, /s/~z/~/Iz/, should be taught early. The /z/ is taught by giving voice to /s/. American zero and azure will both have /s/ sounds to the Spanish-speaker until the position of the lower jaw is demonstrated in making the two sounds, /z/ and /z/.

While Spanish /m/ and /n/ usually are phonetically similar to English /m/ and /n/, Spanish /n/ in combination with the letter p, v, or b will take on the /m/ sound as in un perro (a dog), /um péro/, un vaso (a glass), /umباسo/. In rarer instances /m/ may be pronounced more as an /n/ when "final in a word before a vowel of the same phonetic group, as in 'album espanol,'" /álbun espanol/. This differentiation between /m/ and /n/ can be clearly shown by the teacher's modeling the bilabial /m/ and the alveolar /n/ (where the tongue touches the hard roof of the mouth just above the teeth) in drills where the letters appear in various positions in words: nana-mama, money-mummy, then-them. The /n/ does not appear in English words except in ny combinations as in canyon, or ni as in minion. The English /η/ may appear medially in Spanish words such as banca.

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14 See Figure 2, p. 14.
15 Allen, p. 146.
The letter w does not belong to the Spanish alphabet and is mainly used in words, chiefly proper nouns, taken from other languages. Generally, words beginning with w are changed to begin with v "on account of their similarity to their English equivalents. The Spanish Academy has condescended to tolerate the use of the letter in wat, (electrical) watt, although the term generally used is vatio." The Spanish diphthong, ua, approximates the /w/ sound: agua (water), /ágwa/ or dialectal /áwa/.

Mexican Spanish 11 corresponds to English 11 in million only if one says /míyan/. If he says /mílyan/, it corresponds to Castilian 11, caballo (horse), /kabályo/, as opposed to Mexican /kabáyo/.

Both Spanish letters r and rr receive more trill than the English r. Contrasting words beginning with w with those beginning with r will help to establish the English r: wing-ring. Spanish initial r receives more trill than medial or final r; Roberto (Robert). This will not be an interference in English.

16 Ibid., pp. 144-145.
18 Ibid.
While "there are many consonant clusters in Spanish . . . their range is by no means as great as it is in English."\textsuperscript{19}

By far the most difficult English clusters for Spanish-speaking persons are "initial clusters of two consonant sounds where the first sound is /s/ as in Spain, stain, skip, snap, small, and slit."\textsuperscript{20} Invariably an /ɛ/ or /æ/ will preface the word since no such initial cluster exists for the Spanish-speaking person. "There are no initial clusters of three consonant sounds . . . and no consonant clusters in word-final position in Spanish, but . . . consonant clusters of various numbers may appear medially: \textit{hambriento} (hungry)."\textsuperscript{21}

It has already been mentioned that the primary or native language tends to interfere with the second or target language. This is especially true in the case of a Spanish-speaker's learning English vowels. Even Americans do not always agree on the "proper" pronunciation of words in the various geographic regions or the several social and economic classes. Perhaps the diphthongizing and triphthongizing of many English vowels account for a large number of the differences in word pronunciations, \textit{e.g.}, the so-called drawls of Southerners and Southwesterners and the somewhat broad British /a/ in Eastern New England (along with the illusive \textit{r}). Even the single vowels have different sounds in combination with certain consonants. Whether a vowel is stressed

\textsuperscript{19}Allen, p. 148. \textsuperscript{20}Ibid. \textsuperscript{21}Ibid.
or unstressed influences its sound, with unstressed vowels
tending to become schwas. In Figure 1 the eleven English
vowels are contrasted with the five Spanish vowels which
"are generally 'pure' in that they are free from any change
in the position of the vocal organs during articulation, and
do not tend to glide into diphthongs as do some English
vowel sounds."  

Like the consonants, Spanish vowels are
spoken with much more tension, more precision. The two
figures in Figure 1 attempt to illustrate where the sounds
are formed in the mouth area, with the lips gradually
widening from /i/ to /a/, /e/ to /a/, and /u/ to /a/. Front,
center, and back vowels are shown as well as an indicator
to show the height of the tongue in making the various vowel
sounds. It is very difficult for most English speakers not
to make the single vowels long, as with /iː/, contrasted
with the very brief Spanish /i/. Phonemes not present in
Spanish must be practiced until the sounds can be distin-
guished: /I, ñ, x, ë, ù, œ, ð/.  

<table>
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<tr>
<th>Consonants</th>
<th>Spanish</th>
<th>English</th>
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</thead>
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<tr>
<td>/p/</td>
<td>paso</td>
<td>pin, spin, tap</td>
</tr>
<tr>
<td>/b/ (ɓ)</td>
<td>basta</td>
<td>bin</td>
</tr>
</tbody>
</table>

22 Ibid., p. 135.
23 Figure 3, pp. 19, 20, and 21, is useful to both teacher
and the student in determining English phonemes. Phonemic
transcription involves the use of the eye along with the ear
in helping to determine "correct" or standard pronunciation.
<table>
<thead>
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<th>Spanish</th>
<th>English</th>
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<tr>
<td>/t/</td>
<td>teja</td>
<td>tin, sting, cat</td>
</tr>
<tr>
<td>/d/</td>
<td>deja</td>
<td>din</td>
</tr>
<tr>
<td>/k/</td>
<td>casa</td>
<td>kin, skin, tack</td>
</tr>
<tr>
<td>/g/</td>
<td>gasa</td>
<td>gain</td>
</tr>
<tr>
<td>/č/</td>
<td>mucho</td>
<td>chin</td>
</tr>
<tr>
<td>/j/ (г)</td>
<td></td>
<td>gin</td>
</tr>
<tr>
<td>/f/</td>
<td>fumo</td>
<td>fin</td>
</tr>
<tr>
<td>/v/</td>
<td></td>
<td>vain</td>
</tr>
<tr>
<td>/s/</td>
<td>sano</td>
<td>sin</td>
</tr>
<tr>
<td>/z/</td>
<td>desde, mismo</td>
<td>zinc</td>
</tr>
<tr>
<td>/ʃ/ (s)</td>
<td></td>
<td>shin</td>
</tr>
<tr>
<td>/ʒ/ (ʒ)</td>
<td></td>
<td>vision</td>
</tr>
<tr>
<td>/θ/</td>
<td>cine (Castilian)</td>
<td>thin</td>
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<tr>
<td>/ș/</td>
<td></td>
<td>then</td>
</tr>
<tr>
<td>/m/</td>
<td>mudo</td>
<td>main</td>
</tr>
<tr>
<td>/n/</td>
<td>nudo, dentro, cinco</td>
<td>no</td>
</tr>
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<td>/ñ/ (ɲ)</td>
<td>año</td>
<td>canyon</td>
</tr>
<tr>
<td>/γ/</td>
<td></td>
<td>thing</td>
</tr>
<tr>
<td>/l/</td>
<td>lana</td>
<td>lime, mill</td>
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<td>/i/</td>
<td>llamar</td>
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<td>Consonants</td>
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<td>------------</td>
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<tr>
<td>/j/ (j)</td>
<td>hierro</td>
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<td>/eɪ/ /e:/</td>
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<td>sigh</td>
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</tbody>
</table>

Note: /:/ indicates long vowel.

// placed on a syllable indicates that the syllable has prime accent.
/\ placed on the syllable indicates that the syllable has secondary accent.

Figure 3—Analysis of Spanish and English Phonemes. 24

There are many exceptions to rules of English spelling and pronunciation, and there is no set method for determining stress in English. Generally in English, polysyllabic words have primary stress on the first syllable and secondary stress on the penultimate syllable. For the Spanish-speaking person with his dependable, almost phonetically written language, his simple three rules for stress (the graphic or written accent for stress on other than the usual penultimate syllable for words ending in a vowel or the consonants n or s, or the stress on the last syllable of a word ending in a consonant other than n or s), the many vowel sounds in English and the seemingly wild abandon in word stress are most confusing. It is necessary to remember that in Spanish there is one primary stress and that all the other syllables, regardless of the number, have equal secondary stress or no stress. This, added to some rather amazing false cognates, 25 the many possible meanings for a single spelling (read, present

24 Albert Valdman, editor, Trends in Language Teaching (New York, 1966), pp. 294-295. Used with permission of McGraw-Hill Book Company. This system varies slightly from the one already introduced but is used here because it gives examples of both Spanish and English words. Symbols in parenthesis are other phonemes which are close in sound and sometimes used by other linguists.

25 See Appendix A, p. 75.
tense; read, past tense) since they are pronounced quite differently /rid/, /red/, and different sentence and intonation patterns might lead the Spanish-speaking person to think that English is a highly illogical language. But linguists agree that "no language is more logical than another."26 Also, "no one system can be said to be superior to another."27

Language has been defined as "systematized combinations of sounds which have meaning for all persons in a given cultural community."28 Language learning, then, involves learning a system, a process including not only sounds but also the order of sounds (represented by their letter symbols in written language) into syllables of a word. These words, in turn, follow a system, unique to each language, whereby the words are formed into meaningful phrases (related word groups), which, in turn, follow a systematized structure to form various types of sentences. In these sentences usually content words rather than function words receive the stress.

Ordinarily the sounds are not considered alone, but since older persons (here, eighth grade students) are interested in a more graphic description of English as their second language, it is best that the sounds, the phonemes, 


28 Ibid., p. 3.
be taught as an aid to proper pronunciation. The popular Berlitz and Cortina Methods of teaching languages as well as the scholarly four volumes of *English for Latin-American Students*, produced by the Research Staff of the English Language Institute, directed by Charles C. Fries (1948-1950), are some notable examples of programs which use phonetic or phonemic interpretations of English words and English sentences. The two suggested programs for this particular eighth grade situation are (1) *Let's Learn English, Intermediate Course, Complete* by Audrey L. Wright, Ralph P. Barrett, and W. Bryce Van Syoc (1968); and *Improve Your English Conversation, Second Edition*, by Sidney L. Hamolsky (1960), both published by the American Book Company, New York; and (2) *English for Today* series, with William R. Slager as project director and general editor (1962-1964), sponsored by the National Council of Teachers of English and published by the McGraw-Hill Book Company, New York.

Both series are rich in pronunciation drills which are not only necessary for the Spanish-speaking person, but beneficial to the English-speaking student. The latter becomes conscious of acts he has performed unconsciously. Structural drills in the manner of Charles C. Fries and drills in transformational-generative grammar in the manner of Noam Chomsky are also used to teach the student facts about the English language. Few, if any, "formal" rules of grammar are used.

Probably at the same time words are learned by a young child, the sentence structure of his language is also learned. Since the structure of Spanish sentences is different from that of English sentences, the new structure must be acquired along with all the other aspects of language learning. Modern linguists do not know all there is to know about language, but a promising start has been made. Structural linguistics is a definite aid, and transformational and generative linguistics have gained much attention. Principles which were first used so successfully in teaching foreign languages are now being favorably investigated as better methods of teaching a first language.

Simultaneously with the mastery of the English sound system, the structure of the language must be learned. With

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30 Harold B. Allen, Linguistics and English Linguistics (New York, 1966), p. 9. This bibliography is an excellent guide for the language teacher who would become knowledgeable in this new approach to teaching and understanding language.
the muscles of the speech organs strained from unaccustomed movements to make unaccustomed sounds, the mind must also be taxed with different speech rhythms, unusual intonation, strange word order, and different sentence structure. One should remember that in Spanish the verb often precedes the noun, not only in questions but also in some statements. Because the pronoun is usually evident in Spanish verb conjugations, many times the subject and verb are combined in the verb: ¿Quién es? (Who is it?) and Tengo dinero (I have money). Also, the general position of most Spanish adjectives is following the noun: Es una casa blanca (It is a white house).

In a National Defense Act Institute in Spanish and French at the University of Oklahoma in Norman in 1963, Kenneth L. Pike of Ann Arbor, Michigan, discussing intonation, explained that although he had heard a higher pitch, in general American English utterances follow four levels of pitch in intonation patterns:

Level 1—very high, due to emotion
Level 2—high, for stress
Level 3—normal voice level
Level 4—below normal voice level, usually indicating finality, end of an utterance.

A question, especially one requiring a yes-or-no answer, usually rises in pitch. Certain types of Spanish questions
may have this rise. Many English teachers tell their students to watch for the question mark at the end of a written sentence and to prepare for a rise in pitch, an instruction which has caused students to read in a manner they would not normally speak. Two basic patterns of intonation may be graphically illustrated:

The question which requires a yes/no answer

Either lines, numbers, or a combination of both may be used to indicate pitch in a sentence. These lines or numbers only indicate the general patterns of pitch. The human voice will have slight variations within a line. Stress in the form of pitch in an utterance can change the meaning entirely. For instance, to see the following sentence written with the intonation indicators, one might achieve the indicated intonation patterns:

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Statement -- 3 Your nose is red

Question or disbelief -- 3 Your nose is red

Emphasis (to indicate very red) -- 3 Your nose is red

Implied comparison (but your back is redder) -- 3 Your nose is red

Stress on nose -- 3 Your nose is red

Stress on your (not someone else's) -- 2 Your nose is red

The stress within a word will also add to the melody of speech. There will be stress and pitch in a given phrase:

2 at the first stop

An unfinished utterance is usually indicated with a rise in pitch:

3 Did he...

There are innumerable patterns which can be explained and drilled until the student will be able to use them unconsciously. These must become familiar before he can make any appreciable stride in the language.
In addition to phonetic and intonation drills there are others that are useful. **Repetition drills** introduce new vocabulary, new sentence structures, and new intonation patterns. **Substitution drills**, practiced in various tenses, introduce parts of speech or word functions. For example:

Repeat: Monday is my favorite day.

(Monday is my favorite day.)

Change to: Tuesday __________________.

(Tuesday is my favorite day.)

Wednesday __________________.

(Wednesday is my favorite day.)

January is my favorite month.

(January is my favorite month.)

________ his ____________.

(January is his favorite month.)

________ was ____________.

(January was his favorite month.)

Blue ____________ color.

(Blue was his favorite color.)

The substitution drill is a variation of the repetition drill which helps even English-speaking students to understand the structure of sentences. The repetition drill is obvious. The teacher, a record, or a tape recording will make an utterance with the instruction: "Repeat after me," or "Listen and repeat." After the students repeat as a group,
by row, or, later, as individuals, the teacher will model the utterance again as a check for correctness. The utterance may be repeated several times until it has been mastered. Normal rate of speed and proper intonation as well as proper pronunciation will be stressed. The substitution is explained to the student in this manner: "After repeating this sentence after me, you will be given a word to form a different sentence using the same pattern. Thus as in the sentence above, substitutions may provide practice in words previously learned: the days of the week, the months of the year, possessive pronouns, past tense, colors, and so on. After each student trial, a corrected version will be given by the teacher or tape for the student to check his utterance.

The pattern drill may follow this plan: The teacher asks, "Do you have a purse?" The student answers, "Yes, I have a purse." Thus the form is set:

Teacher

Do you have a watch?

Student

Yes, I have a watch.

The list continues, with a new word substituted each time. Then the pattern changes to start a list of negative answers:

Teacher

Do you have a purse?

Student

No, I don't have a purse.

The completion drill follows a pattern already taught by repetition drill. Two words may be given from which the student is to compose an utterance, such as:
In the conversion drill there are several kinds of exercises which may be beneficial in training patterns. An affirmative statement may be changed to a negative one. A question may be transformed into a statement: Is the house red? The house is red. Changes in person may be practiced as well as other changes in structure such as:

I am hungry, aren't you?
He is strong, isn't he?

In the chain drill, which is similar to the completion drill, different types of utterances are elicited. The teacher may say: "breakfast, ready"; the students may return: "The breakfast is ready," "It is ready." "Is it ready?" "Here I am, ready for breakfast." In other words, new words are given to stimulate the generation of sentences. These drills, whether in a classroom or in a language laboratory, whether modeled by the teacher or by a machine, are very deadly if practiced for too long a period. Five to eight minutes is profitable; further practice is wasted. Monotony tends to deaden interest; a variety of activities will spark interest. If the readings are relevant and informative, if they help to acquaint the Spanish-speaking person with the English-speaking classmate and his social customs, then the drills are bearable. When the student grasps the meaning
behind the drills, when he is aware of his own progress through comparing taped recordings of his voice early in the year with those made later, the drills will become more bearable and less necessary. However, drill and prompt correction where it is needed will become second nature to the teacher and will be carried over into the literature once the student is prepared for it.

Once the aural-oral patterns of language are well established, reading and writing will be introduced. The brief readings in the two suggested programs by the American Book Company and McGraw-Hill Book Company\(^2\) are interesting and simple. Penmanship and spelling may be practiced in the form of dictation from the previously studied readings. But reading and writing should not be permitted until the material is learned perfectly orally.

The audio-lingual or audio-aural approach has been instrumental in helping students learn to speak and to understand foreign languages and their own languages. The traditional method may have been of some help to the student who probably did not need much help to learn, but it has not proved very beneficial in teaching oral communications.

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to the majority of students. Since most communications are oral, it follows that the oral approach has possibilities not fully realized before.
CHAPTER III

READING: THE THIRD SKILL

The fact that the alphabets of both English and Spanish are based on the Latin or Roman alphabet is an advantage to the Spanish-speaking person learning to read in his second language, English.\textsuperscript{1} A second advantage is that these Spanish-speaking persons are growing up with the second language,\textsuperscript{2} with all the oral possibilities of hearing the language on the streets, in the schools, on radio and television, which may be reinforced with an abundance of inexpensive written materials in newspapers, magazines, reviews, business and personal correspondence, official documents, forms, questionnaires—and closer to the students' hearts—comic books, paperbacks, books from school and public libraries, and signs, everywhere. Even the total immersion in English-speaking schools should be an advantage, but the fact that the Spanish-speaking child is expected to compete in English with the English-speaking child too often becomes a disadvantage that the child does not overcome. But, with a

\textsuperscript{1}Mario Pei, How to Learn Languages and What Language to Learn (New York, 1966), p. 117.

\textsuperscript{2}Ibid., p. 25.
language block, with English-speaking students learning Spanish as the Spanish-speaking student learns English, the school can achieve broader and more far-reaching results beneficial to both groups. The English-speaking student becomes more aware of his own language as he explains it to the Spanish-speaking student; the Spanish-speaking student takes more pride in using his own language in explaining it to his English-speaking classmate. "With these two kinds of programs, combined in an exchange situation which would satisfy both the English and the Spanish objectives, language study would at once become even more meaningful and purposeful."³

With the help of a phonemic alphabet to deal with the "practical problems of teaching a language so inconsistently spelled as English,"⁴ phonetic transcriptions may be a visual aid to pronunciation which is necessary if the reading is to be used as a source for oral communication. It is very difficult to remember material read when one does not know how the words are pronounced. While in the past and to some degree even now, some foreign languages are studied through written material without any design that


⁴Charles Carpenter Fries and Agnes C. Fries, Foundations for English Teaching (Tokyo, 1961), p. 356. In his Teaching and Learning English as a Foreign Language (Ann Arbor, 1945), p. 11, Charles C. Fries stated, "Spanish is well spelled. English, however, is very badly spelled."
the language ever be spoken, the first goal for second
language learning is understanding and speaking; the second,
reading and writing. Nevertheless, "it is true that the
general tendency today is to combine both types of learning,
the auditory and the visual, to teach you how to read and
possibly do a little writing, at the same time that they
Teach you to speak and to understand."5

Although most authors agree that some 90 per cent of
all language is oral,

the written language has an importance that
rivals that of speech. . . . In fact, written-language study offers several advan-
tages over spoken-language study. The
written language gives you time to reflect,
go back for a better understanding of what
you have just read, make corrections, use such
aids as dictionaries or reference grammars.
The best of man's thoughts have been captured in written
form, though modern technology may be able to put the
spoken word onto tapes and records of such long-lasting
varieties that they equal the permanence of books.

"Learning to read one's own native language and learning
to read a foreign language are very different matters."7 The
same may be said for learning to speak a second language.
One hopes that the Spanish-speaking person has already
mastered the process of reading in his own language; that is,

5Pei, p. 113. 6Ibid., pp. 112-114.
7Fries and Fries, p. 374.
that he will not have to learn the reading process.\textsuperscript{8} He needs "to learn only to respond to the new language signals of the foreign or second language as these signals are represented by writing shapes that are already familiar."\textsuperscript{9} Regardless of the goal—reading as a source for oral and written communication or just for low-level translation—the "oral approach" is the most efficient procedure. Whatever the goal, "the language signals must be mastered in some way. . . . Only when the language signals are so mastered can satisfactory independent reading be done by the learner."\textsuperscript{10}

The study of the life and culture of English-speaking people may be combined with drill in the reading of dialogs, brief essays, or stories which introduce new sentence structures, and in vocabulary building with prefixes and suffixes that not only change the shape but the meaning and function of a word, along with pronunciation and intonation hints. No second language material should be attempted for reading until it has first been mastered orally, to prevent first language interference in early experiences in reading English and in remedial work to build up skills and confidence. Cultural topics in the \textit{English for Today} series include: Book I, "At Home and at School"; Book II, "The

\begin{itemize}
\item \textsuperscript{8}Ibid., p. 375.
\item \textsuperscript{9}Ibid.
\item \textsuperscript{10}Ibid., p. 376.
\end{itemize}

Structurally, the series begins with very simple yes-no questions; wh questions; or questions; simple, compound, and complex sentences; sentences using transitive and intransitive verbs. There are sentences using verb forms of to be and to have which will need to be explained to both English- and Spanish-speaking students since Spanish has two words for each verb form, each with different uses: ser (to be), to be by nature, inherently; estar (to be), to be temporarily or to be by position; and haber (to have), the auxiliary verb for the perfect tenses; tener (to have), to own or to possess an object, to be so many years old, to be hungry, thirsty, and so on.

Spanish-speaking students will try to add /s/ to second person singular of all but the completed past-action verbs in the present indicative mood and try to leave off the /s/, /z/, or /Iz/ on third person singular forms—examples: eats /s/, comes /z/, misses /Iz/. Compare verbs in Spanish and English:

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11William R. Slager, editor, English for Today (New York, 1962-1967), p. 40. These books may be used by students who know no English at all; however, students who already have a slight knowledge can telescope the first three or four books into quick review lessons and will then find, it is believed, material that is new to them.
Present tense—**como**—I eat, do eat, am eating

**comes**—you eat

**come**—he, she eats

Imperfect tense (English does not have this past tense)—

**comía**—I was eating, used to eat

**comías**—you were eating, used to eat

**comía**—he, she was eating, used to eat

Future tense—**comeré**—I shall (will) eat

**comerás**—you shall (will) eat

**comerá**—he, she shall (will) eat

Conditional tense—**comería**—I should (would) eat

**comerías**—you should (would) eat

**comería**—he, she should (would) eat

The Spanish-speaking reader will experience some difficulty with *am* and *do*, *was*, *were* and *did*, *shall* and *will*, *should* and *would*, *can* and *may*—English auxiliaries which are incorporated in Spanish verb conjugations, as illustrated above. Special drills, as illustrated by *do*, may be used:

Do you understand?

See

Do you see?

Hear

Do you hear?

With drills in the patterns of both English and Spanish verbs, a native speaker of each language will reinforce
knowledge of his own language while adding language facts about the target language. With such on-the-spot linguistic and cultural exchanges, reading will tend to become reading instead of translation. Besides knowledge of verb forms, both will note that Spanish verbs include the subject; English verbs do not. A study of subject pronouns in each language should follow, with the understanding that Spanish pronouns are mainly used for emphasis.

The definite and indefinite article, which must agree with Spanish nouns in number and gender, may sometimes account for such statements as "The \(s\)t boys" for "the boys." Also de (of) expresses ownership or possession instead of the apostrophe s. "Mary's house" may be expressed as "the house of Mary" in Spanish speech and writing. There are no contractions except for the de + el (of or from the), del and a + el (to, at the) al in Spanish; hence it's (it is), isn't (is not) and the many other English contractions must be drilled in oral and written form so that these contractions may be understood.

Another special difficulty is that direct and indirect objects have different positions in relation to the verb in the various types of Spanish sentences, problem area for students learning English (familiar problems to anyone who has ever studied a second or foreign language). Thus, the reading material gradually becomes more difficult in this
respect, but continues to supply ample repetitions so that the various patterns become matters of habit.

To summarize all the points made above, it is apparent why the "new" or "scientific" grammar, described as the study of "the patterns of form and arrangement, including intonation, stress, and juncture—the structure by which the speakers of a language communicate—"\(^{12}\) is being acclaimed as not only the best method for teaching a language as a foreign or second language, but is taking its place in schools over the country in the teaching of the first or native language. All new English textbooks this year have claimed to be totally, or at least partially, linguistic in approach. This is an improvement in the traditional method, which did not provide enough practice to make habits of rules which were explained. "It is actually normal to forget difficult patterns, not once but many times."\(^{13}\) "The most important factor determining ease and difficulty in learning the patterns of a foreign or second language is their similarity to or difference from the patterns of the native language."\(^{14}\) "What is needed is practice that will gradually force the students' attention away from the linguistic problem while forcing them to use language examples that contain the problem. This will engage the habit mechanism and more quickly establish the new habits."\(^{15}\)

\(^{13}\)Ibid., p. 104.  
\(^{14}\)Ibid., p. 91.  
\(^{15}\)Ibid., p. 105.
While there are innumerable sentence patterns possible in the English language, the following is a sample list taken from *English for Today*, Book I, to be practiced by Spanish-speaking students while English-speaking students are using A-LM tapes of similar constructions in Spanish:

Example: (This is a book) book, chair, pencil, table, watch

1. It's a ___.
   (It's a chair.) (p. 1)

2. Is this a ___?
   (Is this a pencil?) Yes, it is.
   (Is this a pencil?) No, it is not. (p. 2)

3. It's not a ___.
   (It's not a chair.) (It's a table.) (p. 3)

4. What's this?
   (What's this?) It's a ___.
   (What's this?) It's a watch. (p. 4)

5. The ___ is ___.
   (The box is big.) big--small, black--white
   old--new, wide--narrow (p. 6)

6. The ___ is not ___.
   (The chair is not big.) It's ___.
   (The chair is not big.) It's small. (p. 7)

7. The windows are open.
   The windows are not closed. (p. 9)

8. They're open. (p. 11)

9. Are the windows open? Yes, they are. They're open. (p. 11)

10. This coat is long. That coat is short. (p. 13)

11. This is red. It's red.
    These are red. They're red.
    That's green. It's green.
    Those are green. They're green. (p. 15)

12. This is Mr. Brown. He's a man.
    This is Mrs. Brown. She's a woman.
    This is Dick. He's a boy.
    This is Doris. She's a girl. (p. 18)
13. Mr. Brown and Mr. Green are men. They're men. (p. 19)


15. Mr. Brown is tall. He's taller than Mr. Green. Mr. Brown is taller than Dick. He's taller than Betty. He's the tallest. (p. 20)

16. Is Mr. Brown older than Mr. Green? Yes, he is. . . . Who's the oldest? (p. 21)

17. This is Mr. Brown. Mr. Brown's a farmer. He's a farmer. . . . Is Mr. Green a teacher? No, he isn't. He isn't a teacher. He's a pilot. (p. 25)

18. What time is it? It's one o'clock. (p. 32)

19. It's ten minutes after ten. It's ten ten. It's twenty minutes to eleven. (p. 33)

20. It's eight o'clock in the morning. It's five o'clock in the afternoon. It's seven o'clock in the evening. It's ten o'clock at night. It's noon. It's midnight. (p. 35)

21. What are the days of the week? What are the months of the year? (p. 36)


23. Where's the clock? It's there. There it is. It's on the wall. (p. 41)

24. Is there a map on the wall? Yes, there is. (or) No, there isn't. (p. 44)

25. How many seconds are there in a minute? Sixty. There are sixty. (p. 46)

26. How old are you? I'm ten years old. So am I! I am, too. (p. 47)
27. Where are you from? I'm from the United States. (p. 49)

28. It was hot yesterday. Yes, it was. It was quite hot. Was it cold yesterday? No, it wasn't. It was quite hot. (p. 129)


The variety of drills, the gradual increase in vocabulary, and the growing complexity of the structures of the sentences not only provide drills for habit formation but tend to promote security and a feeling of accomplishment for Spanish-speaking students. The same may be said of similar drills in Spanish for English-speaking students. Some material lends itself to entire class discussion. Most drills and pattern practices are handled separately by language. During drills, instead of one child speaking or reading at a time, in the target language, the whole class may participate. Choral reading by room, half room, rows, or two persons gives confidence.

This oral work should precede laboratory work. One book or all six of the English for Today series may be used. They may be read in any order; however, each book in the series from one through six (in order) is slightly more difficult. If more drill of this type is considered necessary throughout the year, American Book's Let's Learn English and Improve

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16 Slager, English for Today, Book I, pp. 1-154. The page on which each set may be found is in parentheses following the set.
Your English Conversation may be used for more advanced work. McGraw-Hill's Let's Read Stories as retold by Faye L. Bumpass furnishes favorite short stories for low ability readers. (These books were also mentioned in Chapter II in discussing oral drill before the words were seen.) Native speakers of English will not need the books mentioned here in their study of English, for their needs may be easily filled with more appropriate readings from the anthology text, books mentioned in the Annotated Bibliography (Appendix B), school or public libraries, or other sources. Spanish stories in the dual-readers may supplement their rather ample text.

Oral reading, frowned on by some, is recognized as an excellent method for stimulating interest in reading, especially for those with language problems who find reading too tedious to be interesting. Taped stories to be heard in the language laboratory are beneficial, but the personal touch of a teacher's reading is even better. Stopping to discuss a new word, to practice a new sentence structure, or to allow for student comments or questions makes the story more meaningful. When the students have their own copy of the material being read it becomes a "joint activity" of listening and, perhaps, of reading along silently.  

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18 Ibid., p. 63.
was as much lost as gained when oral reading went out of favor and silent reading received all the emphasis in schools. Reading is an art that deserves revival." \(^{19}\) This may apply to both English and English as a second language or to any language. \(^{20}\)

To prevent drudgery in structure drills in prereading and the simplicity of early readings in a second or foreign language, levels of speech, dialects, and various literary genres should be introduced. The reasons for reading must be made obvious. The advantages of literacy and the disadvantages of illiteracy should be weighed. It should be pointed out that characters in literature may become as familiar as members of the family, and that sometimes a person may learn more about a country through books than an actual visit. What is even more important, a reader may share situations and emotions vicariously and learn much about himself: his likes and dislikes, how he thinks he would react in a situation, what he thinks should be done on certain occasions.

Chapter Seven of the grammar for the eighth grade class is entitled "Do You Know Yourself?" \(^{21}\) The questions most

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\(^{20}\) Lado, p. 105.

often asked by junior high school students seem to be "Who am I?" and "What is my purpose for being?" For the Spanish-speaking student exposed to two cultures, these questions may be doubly puzzling. Reading "Do You Know Yourself?" with the students should stimulate some interesting thought and discussion. No child should be made to feel that he or his culture is inferior, but the child of double or multiple cultures should be able to identify himself in each of his cultures and to enrich and benefit his life because of them. The Spanish-speaking should be trained to be unbiased and to earn for himself a respected place in his society. Much can be achieved through the right kind of reading, and reading about something with which he is familiar and which he can explain to his English-speaking peers should do much to build up a deflated ego and improve his peer image. While children can be terribly unkind, they can also become genuinely interested in one another. Lessening of linguistic and cultural barriers can help promote mutual interest and admiration.

"Reading for fun is the main thing; one sometimes wonders if reading without enjoyment accomplishes anything except the creation of distaste for the whole process."22 As one notable example, fun and enjoyment and a joint English-Spanish sharing of experiences is to be found especially in a

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22 Munson, p. 17.
biography, *My Heart Lies South*, by Elizabeth Barton de Treviño. It describes accurately and completely the life of a young woman newspaper writer who goes to Mexico on a writing assignment and is courted by a young Mexican public relations man. She loses her heart to him and to his country. The story of her acceptance of and being accepted by a foreign country so different from her own is not only rewarding to the Spanish-speaking student whose culture in its many facets is so well described, but it is doubly rewarding to the English-speaking student who is curious about another culture so near in miles and so far away in other aspects. The humorous and gentle descriptions of similarities and differences in the many varied topics so typically Mexican can only provide pride, sympathetic understanding, and mutual respect by both the Spanish- and English-speaking students.

Elizabeth Barton de Treviño accepts the name "Eleesabet," the Mexican version of her name, and explains the system of Spanish names which seems so simple and clarifying for the people who speak Spanish and so confusing to those who do not. The Spanish-speaking student is only too happy to demonstrate this system on the blackboard, using names in his own family and hypothetical names.

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The *u* in *cuffs* and the *ou* in *coughs* appeared to be the only two English words her Mexican husband, Luis, who had lived part of his early life in the United States, could not master.\(^{24}\) The author admitted that though she had studied Spanish, and Mexicans are extraordinarily kind and patient with anyone who is trying to speak their language, "she probably needed an interpreter more than she knew."\(^{25}\) (This statement will probably be verified by the English-speaking students who are taking Spanish and have tried to communicate in Spanish on visits to Mexico.) The fact that Eleesabet spoke to Mamacita, Luis' mother, in her best school Spanish, helped to win the mother's approval of Elizabeth as Luis' wife before Elizabeth Barton ever realized that she was being courted, "Mexican style."

Elizabeth also noticed that when in a group all Mexicans talk at the same time.\(^{26}\) (The Spanish-speaking students will probably say they have noticed the same thing about English-speaking people.) Next, Elizabeth noted that half the words are left out and special gestures take their place.\(^{27}\)

Polite gestures of both cultures may be demonstrated. For the Mexicans, the forefinger and thumb a small distance

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\(^{24}\) Ibid., p. 3.  
\(^{25}\) Ibid., p. 4.  
\(^{26}\) Ibid., p. 15.  
\(^{27}\) Ibid. Spanish-speaking students will verify that this is also true of English-speaking friends.
apart may indicate "just a little" (pocotito) or "just a moment" (momentito). To pull down the skin below the eye (mucho ojo) indicates "look out" or "that is an 'eyeful.'" Pointing a finger to the eyestooth (colmillo) indicates "I was not born yesterday" or "You cannot fool me." The sketch of two little fat gentlemen (pancho a pancho) "stomach to stomach" talking at the same time and punching each other in the pancho will amuse the students and give an insight into one of the Mexican man's favorite pastimes, that of talking with another man. The Spanish method of waving corresponds similarly to the English "come here." Mexican "come here" may be confused with English "go away." While English-speaking people use shrugs and gestures, it seems that Spanish-speaking people of the world use them more.

The third aspect of language noted by Elizabeth was that many of the words Mexicans use are Indian, and as such, have not been recognized by the Royal Spanish Academy and are not to be found in Spanish dictionaries. American-Spanish Semantics is a good source of words of Indian origins in the Americas as well as a contrast of continental Spanish and Spanish in the other places.  

Papacito, Luis' father and an engineer who had lived in the United States during a political outburst in Mexico,

watched over Eleesabet's progress in learning "correct" Spanish. He told her not to worry about her accent, that she would always have one, but if she spoke a "correct" Spanish, the accent would be "a charm." He also warned her not to use the Castilian mannerisms in Mexico, to drop the theta. He compared Castilian Spanish in Mexico with Oxford English in Texas. Elizabeth learned to use the idioms and vivid expressions which were not vulgar, but avoided slang and certain Indian peculiarities such as repetitions for stress, as: "'The girl is pretty pretty pretty!' and the strange (and much used), 'The water is boil boil' (instead of 'boiling'), or 'the baby is cry cry.'"\textsuperscript{29}

The Treviño family, like most Mexican families, used the familiar tú between man and wife. Elizabeth had learned the usted form of you in her school Spanish, and "word got around that Luis was awfully severe with his wife, and maybe even beat her in private."\textsuperscript{30}

The English language, which was brought over from England centuries ago, has resisted change, and the English in Great Britain has undergone change. Likewise, Mexican Spanish has retained words brought over by the Spanish conquerors some four centuries ago.\textsuperscript{31} Some examples are

\textsuperscript{29}Ibid., pp. 16-17. \textsuperscript{30}Ibid., p. 17.  

\textsuperscript{31}Note: Charles E. Kany's American-Spanish Semantics and Thomas Pyles' The Origins and Development of the English Language are rich sources of such examples. Chapter IX of Pyles' book compares "Recent British and American English."
parian instead of mercado (market) and azotea instead of terraza for terrace. Americanisms such as beesquites (biscuits), jot queques (hot cakes), and esueters (sweaters) are found.

Using a man's vocation as a title, such as "Señor Ingeniero" (Mr. Engineer) and "la señora del ingeniero" (Mrs. Engineer) were innovations new to Elizabeth. So were the names in a city filled with many Garza's, Gonzalez', and Treviño's. Her own name became Mary Elizabeth Victoria Barton Christensen de Treviño Gomez. The first three names were her Christian names; Barton, her father's surname; Christensen, her mother's surname; de (of); Treviño, Luis' father's surname; and Gomez, Luis' mother's surname. (English-speaking students may want to arrive at their names and their parents' names using this rather complicated system.)

Elizabeth found herself the ama de llaves (mistress of the keys), for the house and everything in it, from the dispensa (pantry) to the ice box was kept locked, another Spanish custom. Even the implements of housekeeping were strange to her: sundry gourds; clay cooking vessels (cazuelas); scraps of rope which became dish scourers; strange vegetables used as soap (amole root); dried membranes of certain squashes used as dish cloths; little pats of earth molded into cakes and used to clean brass and copper.

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32 Treviño, p. 17. 33 Ibid., p. 18. 34 Ibid., pp. 21-22.
"Instead of the vacuum cleaner, the washing machine, and the mangle, you have Lupe, Torquota, and Tencha." There was a servant for nearly every chore. Mamacita advised Elizabeth to get a fat cook, for she would taste the food as it cooked and would prepare good meals, and for housemaid she suggested a solterona (an old maid), for being unmarried she would take out her frustrations in cleaning and scrubbing.

When Elizabeth became familiar with real Mexican courtship and marriage through her brother-in-law Bob, she realized what a whirlwind courtship she had had. Some of the Spanish-speaking students may have had or at least witnessed the coming of age party, called the quince (fifteen year old) party. Also, the promenade could be demonstrated, with the girls going in one direction in the inside circle around the jardin (garden) and the eligible males on the outside circle going in the opposite direction, with other students pretending to be parents or aunts watching closely from the park benches on the sidelines. The close supervision of Mexican girls can be compared with the "dating" practices in the United States. Courtship in Mexico is handled according to a strict, customary pattern. The wedding is also a complicated affair with both a civil and a religious ceremony necessary. Sometimes the

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civil ceremony precedes the religious one by several months, but both are necessary before the couple is completely married. Other topics familiar to the Spanish-speaking students and interesting to the English-speaking students are the position and unselfish service of Mexican tías (aunties); the gasto (daily household expense money); Mexican food and drink and their preparation; economic conditions; shopping and bargaining in Mexico; the infrequent shopping trips to Nuevo Laredo (in the United States); the jardín (garden) as the center of social life; the songbirds and parrots and the man's place as undisputed master of his household. Other conversational topics to compare and contrast the two cultures are the devotion to the old; the firm but loving attitude toward children; the children's love and respect toward their parents; the attitude toward suffering and death, and the long, strict periods of mourning and the burial customs. The highly mechanized, speed-driven sounds in the United States are compared with the slow, sleepy sounds of the church bells, of the birds, the dogs, and the burros; the music of the serenatas (serenades); the burst of fireworks on religious and other festive days. Protestant religion and Catholicism, with its many Saints' Days, may be compared. Most children are educated in Catholic-taught schools, regardless of Mexican law.

Folklore and echando ojo (the evil eye) are points of interest. It seems that many of the people believe that if
something or someone is looked upon with admiration and not touched by the onlooker, evil will befall the person or thing. The golden curls and blue eyes of Luis and Elizabeth's first child often caused him to be touched by an admiring passer-by.

Other topics for discussion are differences in weather, there being wet and dry seasons rather than cold and hot seasons in most of Mexico; the many tisanes (herb teas) for the various ailments; the indio (Indian), and communism. My Heart Lies South covers so many subjects that at least one of them is bound to loosen the lips of the shyest Spanish-speaking student. Exposure to at least one complete book should encourage other reading.

There are several other books written by Elizabeth Barton de Treviño which are recommended. One of these, I, Juan de Pareja, tells of the life of a black slave boy in Spain who eventually served the great Spanish artist, Velasquez. Following the reading of the book, filmstrips showing Velasquez's great masterpieces should develop more pride in and understanding of Spanish art. A good translation of novels by Spain's Blasco-Ibáñez, one in particular, Woman Triumphant (La maja desnuda), should stimulate interest in the Goya masterpieces. Four dual-language books suitable

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36 See Appendix B, Annotated Bibliography of high interest level, low reading level books of differing cultures.
for eighth grade reading provide interesting stories from significant Spanish writers which reveal the way of life and the psychology of the Spanish-speaking people.\footnote{Angel Flores, editor, \textit{First Spanish Reader} (New York, 1964); Angel Flores, editor, \textit{Spanish Stories} (New York, 1960); William E. Colford, translator, \textit{Classic Tales from Modern Spain} (Great Neck, New York, 1964); and Harriet de Onis, editor, \textit{Spanish Stories and Tales} (New York, 1954).}

The conclusion to such a program could be an outing to a good Mexican restaurant, to hear the beautiful guitar music of an Andrés Segovia or a Carlos Montoya, or perhaps to see and hear a visiting Folklorico from Mexico with the songs, dances, and costumes native to that country.

Once the Spanish-speaking child begins to first identify with the Spanish culture, he should be encouraged to add on to it aspects of his second culture. Just as the English-speaking student may gain respect and understanding of his Spanish-speaking neighbor through reading, so may the Spanish-speaking person for his English-speaking neighbor. They may come to understand that a word as simple as "breakfast" may have entirely different meanings to different peoples. To some in the world it may mean a gnawing stomach as others eat; to others it may mean a roll and a cup of chocolate. Even in the United States it may not always mean bacon and eggs.

The ability to read—literacy—is unanimously regarded as a fundamental necessity in the education of the citizens.
of a democracy, and teaching students to read is rightly held to be of first importance in the public schools. . . . To be fully literate, an individual must grasp meaning easily through the printed page.38

As "citizens of a democracy" the Spanish-speaking students should be encouraged to read patriotic stories and poems. Reading which covers history, geography, customs, life, and politics of a country should be found that is interesting but at the reading level of the students. The school librarian and public library workers are very helpful in collecting such material. A good source is often found in old readers and language arts books which are no longer in use but are stuck back in the book room. Such books as are found in The Life History of the United States series provide wonderful pictures and interesting accounts from prehistory to present day. Each book is accompanied by a record with songs, speeches, letters, and other examples of typical dialect and manner of speaking current at the particular time.39 To keep a balance of interest in matters of history, geography, customs, life, and politics in countries where Spanish is spoken, Part II of an annotated bibliography is included.40


40 See Appendix B, p. 79.
Part I of the Annotated Bibliography is fictional writing of high interest, low reading level which was chosen to give vicarious experience in growing up, in showing group influence on the individual, in the search for values, in learning to feel at home in our country and in other lands, in learning to live with change, and in living as a free people. One's privileges and responsibilities should be compared with those of real or imagined persons, here and in other lands.

Many examples of aliens adapting themselves to the life and culture of the United States are furnished to give the reverse picture of a person adapting to the Mexican life and culture, as shown in My Heart Lies South. Some likely titles selected from the bibliography are Party for Suzanne by Cecile P. Edwards, which tells of a French-Canadian girl in Massachusetts; Eva Knox Evans' All About Us, which seeks to eliminate prejudice through an approach of "simple scientific understanding of customs, speech, and skin color." Also, Lyla Hoffine's Jennie's Mandan Bowl deals with a person of mixed ancestry who discovers that "each culture has a heritage of which to be proud." Another, Joseph Krumgold's . . . And Now Miguel tells of a Spanish-American

42 Ibid., p. 48.
boy who lives on a sheep ranch near Taos, New Mexico, and his experiences in growing up. *Candita's Choice* by Mina Lewiton is the story of a Puerto Rican girl in New York who, after experiencing many difficulties in adjusting to a new country with a different language and different customs, gets the chance to return to her native Puerto Rico. Her reasons for not returning are a testimony with which no lecture could compare. *Teresita of the Valley* by Florence Crannel Means, *Roy Sato, New Neighbor* by Vanya Oakes, *That Stewart Girl* by Nena Palmer, *The Corn Grows Ripe* by Dorothy Rhoads, *Because of Madeline* by Mary Stolz, and *Quiet Boy* by Lela and Rufus Waltrip are especially recommended as delightful aids in helping junior high students.

Another source of reading material which is geared for high interest and average level reading is the state adopted anthology, the new *Counterpoint in Literature*. There are five units which might be particularly good for use with Spanish-speaking students: "Encounter," Unit 1; "Two Generations," Unit 2; "Values," Unit 3; "The 'American Romance,'" Unit 5 and "Heroes of Olympus," Unit 7. "The First Day" by George and Helen Papashvily from Unit 5 is an amusing success story of a Russian man in the United States. All of Unit 3 is especially appropriate, but "Flowers for

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Algernon" by Daniel Keyes should be most interesting to the students, for it shows how levels of speech and writing affect what others think of us. A movie hit, Charlie, based on the story, has been released recently. The viewing of this film might become a profitable and pleasurable outing.

The teacher's oral reading of George B. Shaw's Pygmalion might very well stress the idea that "language is behavior." The desirability of standard speech to be added to whatever dialect one may possess, for social prestige and economic advancement, may be better understood through this literary experience. Mark Twain's Tom Sawyer and The Adventures of Huckleberry Finn are old favorites for stressing American dialects. Once the reading process has begun, it is wise to be directed by the interests, hobbies, experiences, and desires of the students in choosing material to be read. Almost everyone can learn to read and enjoy reading with a little guidance and plenty of the right level of material, available and in sight, but time must be permitted in the classroom for this very important skill.
CHAPTER IV

THE FINAL SKILL: WRITING

Oral reading, which continues the speaking, listening, and understanding skills, leads directly into the fourth language art skill, that of writing. Oral composition and conversation based on material read set the various types of sentence patterns which may be transformed to written composition. Class or group participation in attempting to write is stimulating and useful. Views and opinions of the students may be jotted down on a pad or the blackboard by the teacher to be developed into a paragraph or a short essay. It is a good idea to initial the various comments in case it is necessary for a student to defend, enlarge, or clarify his statement. While there might be some definite advantages in having special classes of Spanish-speaking students, it is feared that this grouping would not only cause further prejudice, but that mixing them with English-speaking students has advantages that far outweigh the disadvantages. It takes great planning on the teacher's part and much maneuvering for efficient handling of an English-Spanish block in composition, but it can be done in a manner beneficial to both groups of students. In learning
writing, most sophisticated and difficult of the four skills, there is no better, more efficient way than through group efforts in writing and peer criticism and correction of what has been written. The right words, correct phrasing, and sentence patterns may be chosen with the linguistic and cultural aid of both languages at hand.

One of the biggest problems for the Spanish-speaking student in writing is spelling. In comparing Spanish and English, Lado and Fries describe English as "badly spelled" and "inconsistently spelled."¹ Though both languages use the Latin alphabet, the differences in the sound system account for the "confusion about the orthographic system."² Sawyer and Silver suggest that "dictation is one very effective way of correcting such errors. For the student who has learned the sounds before going on to the writing system, it will form a logical next step."³

Of the four types of dictation described by Sawyer and Silver—phonemic item, phonemic text, and orthographic item or orthographic text—phonemic item and orthographic text dictations were found to be most useful in languages such as English. However, "the usefulness of orthographic text

¹Charles C. Fries, Teaching and Learning English as a Foreign Language (Ann Arbor, Michigan, 1945), p. 11.
³Ibid.
dictation is wider and offers the student and the teacher a multiplicity of advantages, both in techniques used and materials presented.\(^4\)

A simplified version of the Sawyer and Silver orthographic text dictation is preferred for eighth graders. It may be described in the following manner: first, a short passage which has already been mastered orally and read and studied by the student is selected for each day's dictation. Preceding the dictation to the class, the material is dictated by a student to the teacher, who writes it on the blackboard, pronouncing each word as it is written.\(^5\) Care is made to write clearly, noting capitalized words and marks of punctuation. It should be pointed out to the English-speaking student that capitalization in titles is different in Spanish with only the first word and proper nouns being capitalized. Also, adjectives referring to countries are not capitalized, such as espanol (Spanish); neither are days of the week, such as domingo (Sunday), nor months of the year, such as enero (January), capitalized. There are also some differences in punctuation, mainly the inverted question and exclamation marks before the sentence, which are logical ways to warn the reader of the type of

\(^4\)Ibid.

\(^5\)The Grace Fernald Method as explained by Vernon Eady of North Texas State University in a lecture for the Experienced Teacher Fellowship Program in English, 1969.
sentence before it is read so that proper intonation may be used. A dash (--) precedes spoken material instead of the quotation marks used in English. The end of the paragraph indicates the end of the speaking. At the same time that Spanish capitalization and punctuation differences are pointed out to English-speaking students, these differences should be contrasted for the Spanish-speaking student learning English.

After the essential explanations have been given, the passage is dictated to the students by the teacher, who reads each sentence through, first at a normal conversational rate to which the students are instructed to listen, not write. Next, as in oral drill for speaking, the sentence is broken into meaningful phrases to be written down. Finally, before the next statement is read, the sentence should be reread for the student to check his work. A raised hand may signal the necessity for a third and final reading. No talking should be permitted, as it is very distracting to those attempting to listen and write down the material.

Dictation of about a hundred words, or half that number, if the class expresses great difficulty at first, is enough. Words should be correctly spelled and capitalized, and sentences properly punctuated. If there are a hundred factors to be considered, the number of errors may be
subtracted from a hundred for a score. The first few efforts should be for practice. Scores may be kept after the first week so that each student may watch his progress. Competition usually runs high, especially when the students are allowed to exchange papers to grade by checking the student paper against the model in the text. It is difficult to see one's own mistakes, and the checking of the paper is another learning process. However, once every week or two the teacher should take up the checked papers to see that they are being marked properly. The circled mistakes should be corrected above the error. If there are more than ten errors, the dictation should be studied and taken again the following day. The parent or older brother or sister may give the dictation at home if it is signed and checked. Since this involves the family, it is usually added incentive for the student to exert more effort.

A more exciting kind of dictation involves asking students to attempt to copy the words of a popular song. This is an excellent way to teach the rhythm of language and to test hearing and understanding if the song is new to the student. Columbia Recordings of Texas Boys Choir songs for schools are recommended here for Spanish-speaking students. It is well to have a copy of the words of the song in case of arguments. Nearly every eighth grader likes music, and some of the songs are quite effective in helping the student
to understand himself and others, "an eternal theme for youth." 6

Some favorite records for English-speaking students with a message that even the teacher may understand and approve are the Beatles' "Eleanor Rigby" and "Taxman," Simon and Garfunkel's "Dangling Conversation," "Sound of Silence," and others, most of them "about lonely, searching people." 7 For "social meanings of current songs: 'Condition Red,' 'Revolution,' 'Shape of Things to Come,' 'Hey Jude,' and 'Those Were the Days!'" 8 may be used. "Ballads in terms of medieval ballad characteristics and applied . . . to such contemporary songs as 'Harper Valley PTA,' 'Ode to Billie Joe,' and 'The Green Berets,'" 9 are meaningful and may stimulate more than an attempt to copy the words as the record is played through two or three times. Beside the question "Who Am I?" may be added "Who Are They?" While some of the songs are sometimes difficult even for native speakers, one every month or so is looked forward to with relish.

Essays with social, economic, and political issues (even if they are only the views of the family) may be

6 Susan Jacoby, "Who Am I?" Senior Scholastic, 94, No. 3 (February 7, 1969), 16.


8 Ibid.

9 Ibid.
written by the English-speaking students and those Spanish-speaking students who have an adequate command of the language. Unless an idea is spoken or written for an audience (even if it is an audience of one, the composer), clear, concise, definite, logical thinking is difficult. Fleeting ideas in the subconscious mind may trouble a person. These ideas must be brought to the consciousness, formulated into spoken or, preferably, written form, and analyzed for therapeutic value.

The practice of writing down one's problems on a sheet of paper in an effort to decide how real or how foolish the problems may be can be developed into the writing of a journal, a form of diary to set down opinions, reflexions, analyses of movies or television programs, beliefs, questions—anything which might be on the mind of the student. Students are often reluctant to write at first, for several reasons. Primarily, the difficulty of expressing one's thoughts, emotions, or views in a second language is a deterring factor, but the Spanish-speaking student in an English-speaking class should be encouraged to try; second, students are shy about revealing their innermost thoughts and beliefs, for fear of being laughed at.

This reluctance may be overcome by letting the students base their comments on something they have read in the paper, even a comic strip ("Emmy Lou" quite frequently has some
thought-provoking ideas), and especially to be desired for comment is an editorial or feature story. Magazines and other popular media may be used. Another source of ideas may come from their own surroundings, their home town or city, their family, the individuals they come in contact with personally or otherwise, their contacts with nature, their views on manners and the principle of observation itself. "The writer is most accurate and vigorous when his writing grows out of his own first hand observation."  

First hand observation of his own daily life in the form of a daily schedule may be revealing to the student himself and to the teacher. Each person is given the same amount of time; how is that time spent? The students need to be reminded that language arts skills are one part of our lives that is mastered by practice and habits. One profitable class activity may be to show a picture to the class or read a passage, or even better, play a tape with various sounds to be distinguished. A brief written description of the picture or the sounds will make it evident that no two persons ever see or hear the same things. The broader the experience one has, the greater will be his ability to imagine situations.

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Rather than have the teacher read or check the daily journals by date, it is preferable that the journal not be checked except on certain specified days. Students should be asked to choose what they consider their best entry for the week, something interesting, well-written, and worthy of the attention of the class. Students are warned not to write any secrets or any material which they would not want anyone else to read, for even spiral notebooks, a good container for the daily journal, might become lost. Small groups, with both English-speaking and Spanish-speaking students, could work together, make corrections and changes in each paper, and then vote on the paper to present to the whole class for consideration. The best paper or papers might then be recorded by tape or collected to be compared at the end of a nine-week period for further analysis or for printing in a newspaper. Students tend to become less hesitant about sharing ideas and more interested in writing their ideas down if they can see a reason for doing so. (It is also important for Spanish-speaking students to work together with English-speaking students.) Peer respect and recognition are very necessary to these students.

A "writing down" idea given by James Moffett is a student-made calendar with enough room to jot down entries.

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of what has happened each day, or a memorandum of a special date or happening. This may be substituted for the journal by some boys, some of whom may take a dim view of journal writing. Anyone, from the business executive to a Cub Scout member, may find a memorandum calendar useful. Later, letters may be written to a friend or a relative (after the parts of a letter have been studied) by looking back over the calendar to be reminded of events of interest of the past month. Moffett points out that "looking back prompts memories, and that calendars also help... to develop an objective sense of time, which in turn facilitates kinds of thinking based on it chronologic. Planning, tying events together, continuity, cause and effect, cyclic regularity, and the consistency of the self all relate to the public concept of time." Excellent for any group of young students, this idea is especially beneficial to Spanish-speaking students, from the construction of the calendar and the subsequent necessity for knowing the months, days of the week, the number of days for each month, to the ordered recording of events and the friendly letter based upon the events.

Perhaps most important of all and often most neglected are business forms, application forms, brief autobiographies such as the ones required on many application forms, and

Ibid., p. 137.
letters of application. To help create interest in career fields and to show reasons for students to continue their educations, businessmen in the community might cooperate in granting interviews to two or three members of the class. These men could be asked to inform the students of the courses one would need to take to prepare himself for the various kinds of business concerns and what they expect of the persons they hire in the matter of dress, behavior, personality, and manners. They might even furnish the students with sample application forms and explain minimum requirements for certain jobs, salaries, and other pertinent facts. Class field trips could perhaps be arranged to industries which might hire untrained help. Knowledge of low salaries for backbreaking work could be an inducement for some students to learn all that they can and to stay in school as long as possible in order to try for better paying, more interesting positions. However, summer jobs or after school employment might be found for students who are sixteen or nearing sixteen.

Along the business line, reading newspaper advertisements and noting the types of positions open, qualifications required, and salaries is also good practice for the would-be drop-out.

For other types of reading to be considered as models for writing, the slanted or biased articles from newspapers, magazines, and other sources should be selected for class study. It should be pointed out that every story has two
or more sides to it. Experience in recognizing slant and bias is necessary training for citizens of a democracy with all its freedom of speech and freedom of press. Practice in telling something from two or more points of view is interesting and useful at this age, for it seems that the printed word is sometimes taken as gospel. Students must be made to realize that some person composed what they see printed, and the fact that it is printed does not necessarily make it true.

Types of essays may be studied by comparing famous examples of a century or more ago with contemporary essays. "Students can best learn to write by examining carefully selected models. And it follows that the teacher must give highly structured assignments."\(^\text{13}\)

To expect an English-speaking child to be able to write without giving him good models and without giving him instructions in how to go about composing and what to do about perfecting his paper after it is written is shortsighted enough, but to give such an assignment in English to a Spanish-speaking child is even worse. Rather than to expect a corrected paper, or worse, to mark every error of the Spanish-speaking child who tries to write English, though his background is poor, it is much kinder and much more reasonable to give him the help he needs in the language he speaks.

more realistic to give the students grease pencils to write their paragraphs on material for the overhead projector. The teacher selects a paper for revision and correction to be done by the entire class. Each student then becomes an editor with suggestions to make the paper acceptable in formal, standard English, the usual requirement for written material.

To assure that there will be no unkind comments, the English-speaking students' efforts to write in Spanish can be handled in the same manner in the Spanish class. In such a classroom situation there would never be an ungracious criticism like, "He can't even write English!" In such a classroom, the teacher is the guide directing operations only when necessary. The students are put in the position of doing more thinking, more speaking, more learning, and are shown by one example after another what must go on to make written work acceptable: the topic sentence, the right word and correct word order, how something is said in English, correct spelling and punctuation. Most of the corrections can come from the students, but dictionaries are handy for problem words, and the teacher may be used in case of question or dispute. Ambiguities which would probably not exist in spoken language must be clarified. "Because writing and enciphering language involve time and because the written form is used for storage of necessary and worthwhile
communication, the written word needs both economy and exactness. This has caused precision to become the special quality of the written word. The gradual acquisition and refinement of language in communication can bring about much satisfaction in achievement. The student needs to become the center of the learning situation with active involvement in the language being learned.

Finally, the interrelation of language skills should be obvious. "Listening is the base from which other language develops;...progress in reading, speaking, and writing is governed by listening ability."15

In all four areas of language learning, the aim is for communication. Deep personal satisfaction is gained once students develop confidence in their ability to communicate in a second language. In the case of Spanish-speaking students living in an English-speaking country, new doors are opened to them once they are able to use their English. Truly, English is their key to mastering other subjects, their key to new friendships, and their key to a better life.16


APPENDIX A

FALSE COGNATES

Since Latin is the parent language of Spanish and a heavy contributor to the English language, there are many words which are similar in spelling and in meaning. There are also quite a few words which are similar in spelling but have quite different meanings. The following list of false cognates may prove helpful as well as somewhat amusing to Spanish-speaking students in vocabulary building; they can be troublesome.

<table>
<thead>
<tr>
<th>Spanish</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>actual—present (of time)</td>
<td>actual—real, true</td>
</tr>
<tr>
<td>apuntar—to jot down, make note of</td>
<td>appoint—to name</td>
</tr>
<tr>
<td>asistir—to attend, be present at</td>
<td>assist—to help</td>
</tr>
<tr>
<td>atender—to pay attention</td>
<td>attend—to wait upon, to be present at or in, as a meeting</td>
</tr>
<tr>
<td>bizcocho—sponge cake</td>
<td>biscuit—a kind of bread</td>
</tr>
<tr>
<td>carpeta—file</td>
<td>carpet—floor covering</td>
</tr>
</tbody>
</table>

1 The Spanish words are adapted from "Falsos amigos y amigos informales" ("False Friends and Unreliable Friends") from Cassell's Beyond the Dictionary in Spanish, Bryson Gerrard and José de Heras Heras, by permission of the Funck and Wagnalls Company, Inc. (New York, 1953), pp. 118-119. English words are derived from Webster's Third New International Dictionary of the English Language, unabridged edition, Encyclopedia Britannica, Inc. (Chicago, 1966).
<table>
<thead>
<tr>
<th>Spanish Word</th>
<th>English Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>carta—letter</td>
<td>card—a piece of cardboard, bearing or intended to bear written or printed material. i.e., a post card</td>
</tr>
<tr>
<td>cigarro—cigarette (dialectal) (cigarillo)</td>
<td>cigar—a small roll of tobacco leaves prepared and shaped for smoking. (Larger than a cigarette and not wrapped in paper,)</td>
</tr>
<tr>
<td>conferencia—lecture, long distance call, conference</td>
<td>conference—a formal meeting for counsel or discussion</td>
</tr>
<tr>
<td>constipado—(having) a cold</td>
<td>constipated—(having) a morbid inactivity of the bowels; difficult evacuation</td>
</tr>
<tr>
<td>decepción—disappointment</td>
<td>deception—the act of deceiving</td>
</tr>
<tr>
<td>desgracia—misfortune</td>
<td>disgrace—dishonor, shame</td>
</tr>
<tr>
<td>desmayo—faint, swoon</td>
<td>dismay—to paralyze with fear; deprive of courage and the ability to act; a state of overwhelming embarrassment.</td>
</tr>
<tr>
<td>dirección—address, steering, direction</td>
<td>direction—the position of one point in relation to another without reference to intervening distance</td>
</tr>
<tr>
<td>distinto—different</td>
<td>distinct—clear, visible</td>
</tr>
<tr>
<td>embarazada—pregnant</td>
<td>embarrassed—made ill at ease; self-conscious, and uncomfortable</td>
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<tr>
<td>emoción—excitement, emotion</td>
<td>emotion—sentiment; any strong manifestation or disturbance of the conscious or the unconscious mind</td>
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<tr>
<td>éxito—success</td>
<td>exit—a way or passage out; egress</td>
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<tr>
<td>expedir—to send off</td>
<td>expedite—to speed up the process or progress of; facilitate</td>
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<tr>
<td>fábrica—factory</td>
<td>fabric—a woven, felted, or knitted material, as cloth, felt, hosiery or lace; also, the material used in its making</td>
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<tr>
<td>Word</td>
<td>Definition</td>
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<td>-----------------------------------------------------------------------------</td>
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<tr>
<td>falta</td>
<td>default, lack</td>
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<tr>
<td>flan</td>
<td>caramel custard</td>
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<tr>
<td>formal</td>
<td>reliable, formal</td>
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<tr>
<td>genial</td>
<td>having genius</td>
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<tr>
<td>gracioso</td>
<td>witty</td>
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<tr>
<td>honesta</td>
<td>chaste</td>
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<tr>
<td>ignorar</td>
<td>to be unaware</td>
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<tr>
<td>ingenioso</td>
<td>witty</td>
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<tr>
<td>largo</td>
<td>long</td>
</tr>
<tr>
<td>lectura</td>
<td>reading</td>
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<tr>
<td>matricula</td>
<td>registration number</td>
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<tr>
<td>ordinario</td>
<td>rude, common, vulgar</td>
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<tr>
<td>plausible</td>
<td>praiseworthy, laudable</td>
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<tr>
<td>prevenir</td>
<td>to warn</td>
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<tr>
<td>probar</td>
<td>to try, to try out</td>
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<tr>
<td>prospecto</td>
<td>prospectus</td>
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</tbody>
</table>

fault—blame, a slight offense; failure; negligence
flan—a piece of metal ready to be made into a coin by receiving the stamp or the die; a blank.
2. a tart filled with cheese, cream or fruit; also a custard or soufflé.
formal—made, framed, or done in accordance with regular and established forms and methods, or with proper dignity and impressiveness; orderly
genial—cordial, sociable
gracious—courteous, elegant
honest—fair and candid in dealing with others; true; just upright; trustworthy.
2. chaste; virtuous
ignore—to refuse to notice or recognize; disregard intentionally
ingenious—possessed of or manifesting inventive faculty
large—absolutely or relatively great or ample as regards size, dimensions, quantity, number, extent, range, etc; big; great; spacious
lecture—a discourse delivered aloud for instruction or entertainment.
2. a formal reproof; reprimand
matriculation—the act of enrolling in a college or university as a candidate for a degree
ordinary—of common or everyday occurrence; customary; usual
plausible—seeming likely to be true, but open to doubt, specious
prevent—to keep from happening
prove—to show to be true or genuine, as by evidence or argument
prospect—a future probability based on present indications
<table>
<thead>
<tr>
<th>Spanish Word</th>
<th>English Translation</th>
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<tbody>
<tr>
<td>quitar</td>
<td>to take away</td>
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<tr>
<td>realizar</td>
<td>to achieve, to bring about</td>
</tr>
<tr>
<td>regular</td>
<td>so-so, all right</td>
</tr>
<tr>
<td>sano</td>
<td>healthy</td>
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<tr>
<td>sensible</td>
<td>sensitive, aware conscious</td>
</tr>
<tr>
<td>simpático</td>
<td>nice, pleasant (of persons)</td>
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<tr>
<td>suburbio</td>
<td>slum</td>
</tr>
<tr>
<td>sustraer</td>
<td>to deduce, to &quot;pinch&quot; (steal)</td>
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<tr>
<td>traducir</td>
<td>to translate</td>
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<tr>
<td>trasladar</td>
<td>to transfer, move</td>
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<tr>
<td>vago</td>
<td>lazy</td>
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<tr>
<td>verficar</td>
<td>to carry out, perform</td>
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<tr>
<td>violento</td>
<td>embarrassing, violent</td>
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<tr>
<td>vulgarización</td>
<td>popularization</td>
</tr>
</tbody>
</table>

- quit--to leave from
- realize--to understand or appreciate fully.
- regular--made according to rule; symmetrical; normal
- sensible--possessed of good mental perception; exhibiting sound sense and judgement; discreet; judicious
- sympathetic--pertaining to, expressing, or proceeding from sympathy
- suburb--a place adjacent to a city, outskirts
- subtract--to take away or deduct, as a portion from the whole, or one quantity from another
- translate--to misrepresent wilfully the conduct or character of; defame; slander
- translate--1. to give the sense or equivalent of, as a word or an entire work, in another language. 2. to interpret; explain in other words
- vague (of persons)--lacking definiteness or precision
- verify--1. to prove to be true or accurate; substantiate; confirm.
- violent--proceeding from or marked by great physical force or roughness; sudden; forcible
- vulgarization--the act of making vulgar
Choosing the right books at the correct reading level which are slanted toward helping the Spanish-speaking students to recognize and to respect both Spanish and English cultures is made less difficult by Muriel Crosby's *Reading Ladders for Human Relations*\(^1\) for fictional choices found in Part I, and the *Junior High School Library Catalog*, edited by Rachel Shor and Estelle A. Fidell\(^2\) in Part II, for factual information concerning history, geography, customs, life, and politics of various countries where Spanish is spoken. Some books deal with various Indian tribes found in countries conquered by Spanish explorers. James A. Michener's *Iberia: Spanish Travels and Reflections* was added for the teacher who would like to know more about Spain and its role in the shaping of the North and South American continents. These are only a sampling of the many books which are not only informative and interesting but easy to read.

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Part I—Fiction

Beim, Jerrold, Trouble After School, illustrated by Don Sibley, Harcourt, Brace & World, 1957. Lee's mother decides to go back to work. Lee, an eighth-grader, is thought mature enough to take care of himself; however, he begins to spend more time with the wrong people. His grades slip, and he plays hookey. When the gang plans to wreck a high school recreation center, Lee realizes the wrongness of their action and talks the gang into working for a junior high center instead.


Bulla, Clyde Robert, Benito, illustrated by Valenti Angelo, Crowell, 1961. Benito, a shy and withdrawn Mexican boy whose mother is dead and whose father has deserted him, is sent to live with and work for cruel relatives. Interested in art, he eventually asserts himself, tells his uncle he will continue to work hard for him, but is going to attend school each afternoon and take time for himself.

Cavanna, Betty, Fancy Free, Morrow, 1961. Fancy accompanies her father's archaeological expedition to Peru, although she feels that all this interest in ruins is slightly beneath her: she finds, however, that she is the misfit. She marks the most attractive male on the trip as her special property but finds she has made a bad judgment. The landscape, the early Indians, and their modern descendants all add interest.

Cavanna, Betty, Lucho of Peru, illustrated by George R. Harrison (photographs), Watts, 1961. Lucho takes us into his home and school, to his Saturday job in a brickyard, and with his father to the market in Cuzco.

Clark, Ann Nolan, Santiago, illustrated by Lynd Ward, Viking Press, 1955. Three cultures—Spanish, American, and Indian—influence a Guatemalan boy, Santiago, from his twelfth birthday to his manhood. The boy moves from the city to an Indian village, from a coffee plantation to the chicle trees in the rain forest, and on to a banana plantation. Santiago finds his place in life after sampling many alternatives.
Clark, Ann Nolan, *Secret of the Andes*, illustrated by Jean Charlot, Viking Press, 1952. While Cusi, an Indian boy of royal blood, and his companion Chuto, an old Inca herder, guard a llama flock in a remote valley of the Andes, Cusi becomes steeped in the proud history of his people. The boy, however, longs to be part of a real family. Thinking he will find his family in the town, Cusi travels there only to learn that home is where the heart is—and his heart lies with old Chuto and the sacred duties of the llama herder. The contrast of the Inca culture with the modern world presents a dramatic story.

Crockett, Lucy Herndon, *Kings Without Castles*, illustrated by L. H. Crockett, Rand, 1957. A significant and illuminating picture of people in Spain today, this book is based on long residence there, wide travel, and meeting and talking with all kinds of Spaniards.


Ets, Marie Hall, and Aurora Labastida, *Nine Days to Christmas*, illustrated by Marie Hall Ets, Viking Press, 1959. Ceci is old enough this time to stay up for the posadas, the Mexican parties given for the nine nights preceding Christmas. She wishes for a very special piñata and, on the final day, sees her wish come true.

Evans, Eva Knox, *All About Us*, illustrated by Vana Earle, Capitol, 1947. Prejudice might be less pronounced if all people could gain these simple scientific understandings of customs, speech, and skin color.

Harkins, Philip, *Road Race*, Crowell, 1953. A boy becomes aware of the danger and foolishness of stunts in a hot rod club. After being arrested for an initiation stunt, he recognizes the value of actual knowledge of cars and actual road tests. This story shows how the handling of cars becomes for teenage boys a means of acting out their adolescent boastfulness and rivalry.

Hoffine, Lyla, *Jennie’s Mandan Bowl*, illustrated by Larry Toschiss, Longmans, 1960. Shy little Jennie wants to learn the ways of white people and to forget that she is part Mandan Indian. She realizes that her fear of looking at and talking to people, if not overcome, will make
impossible her dream of becoming a teacher. Because of her teacher's understanding and wise request, Jennie seeks the help of her grandmother in making a lovely piece of Mandan pottery. Through this experience, Jennie comes to realize not only that she need not be ashamed of her mixed ancestry but also that each culture has a heritage of which to be proud. (intermediate)

**Juline, Ruth Bishop, A Place for Johnny Bill,** illustrated by Georgiann Helms, Westminster, 1961. Johnny Bill Mason and his family are migratory workers, pickers of beans, strawberries, and celery, and choppers for a turpentine distillery. They live in shacks or tents and stay in one place only a short while. Johnny Bill's greatest wish is to stay put so he can go to school regularly as other boys and girls do and make new friends and keep them until at last they are old friends.

**Kalnay, Francis, Chucaro, Wild Pony of the Pampa,** illustrated by Julian De Miskey, Harcourt, 1958. This beautifully written story of a boy, a fine horse, and a bighearted, courageous friend gives an impressive picture of the land and people of the Argentine pampas.

**Krumgold, Joseph, And Now Miguel,** illustrated by Jean Chariot, Crowell, 1953. Twelve-year-old Miguel Chavez, the middle son of a Spanish-American family on a sheep ranch near Taos, New Mexico, wants his family to consider him as an adult. To Miguel, who tells the story, permission to accompany his father and his uncles when the herd is driven to summer pasture in the mountains means recognition by them that he has grown up.

**Lewis, Oscar, The Children of Sanchez,** illustrated by photographs, Random, 1961. Each member of a typical lower-class family of Mexico City recounts his life and brings into dramatic focus the great problem of urban poverty, under which a billion of the world's population live today.

**Lewiton, Mina, Candita's Choice,** illustrated by Howard Simon, Harper, 1959. Candita, a shy eleven-year-old Puerto Rican girl, faces many problems when her family moves to New York. In adjusting to her new life, she must learn a bewildering language, but she is fortunate to go to a school where they have special English classes for immigrants and an understanding teacher. Candita finally has the opportunity to return to Puerto Rico and, to her own surprise, she chooses to stay in New York.

Means, Florence C., *But I Am Sara*, Houghton, 1961. Sara is unwilling to return to her father's home in Mexico. When she does, her sense of values regains perspective. This story of an American girl in Mexico reveals significant aspects of Mexican life and values.

Palmer, Nena, *That Stewart Girl*, Morrow, 1953. At the beginning of her senior year in high school, Petra, shy, diffident, and usually ignored, slowly and painfully wins a place for herself in the activities and affections of her classmates. Her inferiority complex misleads her to mistake fun for ridicule. This story shows how an adolescent's perception of herself changes as she gains confidence.

Rheaps, Dorothy, *The Corn Grows Ripe*, illustrated by Jean Charlot, Viking Press, 1956. Twelve-year-old Tigre, a Mayan Indian boy, is considered spoiled and lazy by his grandmother. When his father is injured, Tigre grows up suddenly and assumes a man's role in the family activities. At the end of his hard work making a clearing, his grandfather gives him a man's gun, and Tigre knows that he has grown up.
Stolz, Mary, *Because of Madeline*, Harper, 1957. A brother and sister who attend a private school in New York City learn to understand each other and other people better because of a girl from the "other side of the tracks" who wins a scholarship to their school. Because of Madeline, Dorothy learns what it means to be an individual, Brian begins to analyze his confusing sympathies toward human suffering, and all the students at Bramley are changed in some way, either in their approach to life or in their understanding of themselves and others. The importance of self-respect and individuality is stressed.

Tarshis, Elizabeth Kent, *The Village That Learned to Read*, illustrated by Harold Haydon, Houghton, 1941. A ten-year-old lone wolf becomes a figure of disgrace in his Mexican village and in his own family because he refuses to learn to read at the new school. The family's wise acceptance of his desire to become a bullfighter and the alacrity with which he finally reverses his decision are treated with humor and insight. Without personal loss, a strongly motivated individual relinquishes his personal ambition and conforms to the aspiration of the group.

Waltrip, Lela and Rufus, *Quiet Boy*, illustrated by Theresa Kulab Smith, Longmans, 1961. This is a story of a twelve-year-old boy living on a present-day Indian reservation in Arizona. Quiet Boy's father died in the service in the war. In a letter to his son, he had told him to learn all he could of the white men's ways and language. Thus Quiet Boy attends a government school. The conflict and the prejudice that exist between cultures are clearly and realistically depicted, as are conflicts that occur between generations.

*White Harvest*, illustrated by Christine Price, Longmans, 1960. Susan Mathis moves from one cotton picking harvest to another with her family. Her dearest wish is to stay in one place and to have an opportunity to make friends, go to school, and have a settled home life. The unfailing courage, cheerfulness, and optimism of plucky ten-year-old Susan keeps up the morale of her family of migrant workers until her father's renewed trust in people makes a better life possible.

West, Fred, *Breaking the Language Barrier: The Challenge of World Communications*, Coward, 1961. A scout jamboree today sounds like the people about the Tower of Babel,
but scouts and others are learning to communicate. Can we all become "diplomats" rather than bomb-droppers? Basic needs have determined much of our language, but travel has created the need to understand each other, and signals or symbols may simplify it. Understanding is more than knowing what collections of sounds stand for; it is attitudes, too.

Young, Bob and Jan, Across the Tracks, Messner, 1958. A senior girl of Mexican descent helps remove racial barriers in a mixed California school. In the process, she learns that she herself is not free of prejudice.

Part II—Non-Fiction

Baker, Nina Brown, He Wouldn't Be King: The Story of Simon Bolivar, illustrated by Camilo Egas, Vanguard, 1941. A biography of the South American patriot, statesman, diplomat, and soldier whose democratic ideals caused him to risk position and wealth to lead his people to freedom from Spain. Portrays the period as well as the personality of the Liberator of South America.

Juarez, Hero of Mexico, adapted by William Kottmeyer, illustrated by Stephen Bloomer, Webster, 1949. Biography of the great patriot, the first civilian president of Mexico, whose rule was interrupted by the Maximilian episode. Map.

Blacker, Irwin R., Cortes and the Aztec Conquest, American Heritage, 1965. A well-researched history of Cortes' Conquest of Mexico gives a full, absorbing account of the conquistador in the New World--his marches, battles, and destruction of the Aztec civilization--revealing the contrasting cultures and the character of conqueror and the conquered. Maps.

Downey, Fairfax, Texas and the War with Mexico, American Heritage, 1961. The text describes the relations between Mexico and the United States from the time of the waning of Spanish power in the New World to the end of the Mexican War in 1848. Some attempt is made to show how unjust this territorial acquisition was in spite of the "manifest destiny" of the United States. Maps, bibliography, reading list, and index.
Elting, Mary, *The Story of Archaeology in the Americas*, illustrated by Kathleen Elgin, Harvey House, 1960. Who built the mysterious temples in the jungles of Mexico? What happened to the cliff dwellers? This is the story of the methods archeologists use and the clues they dig up to answer these and other questions about the past. Includes lists of organizations, books, magazines, films, and a pronouncing index.

Hobart, Lois, *Mexican Mural: the Story of Mexico, Past and Present*, illustrated with photographs, Harcourt, 1963. After surveying the geography and history of Mexico from early Indian days, the arrival of the Spaniards, the days of New Spain, through to the establishment of the Republic, the author presents the life, resources, art, architecture, and United States relations of Mexico.

Larralde, Elsa, *The Land and People of Mexico*, Lippincott, 1964. Good resource book. Covers: map of Mexico; The ancient tribes and present people; The Colonial Period; Independence; The Texas War; Porfirio Díaz and the Revolution; Natural Resources—oil; The Renaissance of art in Mexico; The cities of Mexico; Feasts and customs; National problems; Modern Mexico.

All of *The Land and People of Mexico* books are good and easy to read. They cover the history, geography, customs, life, and politics of the country. Lippincott Co.

McNeer, May, *The Mexican Story*, lithographs by Lynd Ward, Ariel Books, 1953. The Mexican story from the early Mayan civilization through Montezuma's magnificence, the glory of Cortez, down through the great and contrary figures of Father Hidalgo, Maximilian, Juarez, Díaz, to Villa and modern man. Incidents and people are presented in brief chapters which alternate with stories that interpret social life.

Norman, James, *The Navy That Crossed Mountains*, illustrated by Dirk Gringhuis, Putnam, 1963. When Cortes stormed Mexico his navy was prefabricated. The ships were designed, built, then disassembled; after being hauled over mountain passes ten thousand feet high they were reassembled for naval action. This is the story of Martin López whose sword and saw played large parts in the conquest of Mexico. Bibliography and map.

told about the history and development of Spain, its important role in the shaping of the North and South American continents, and its rise and fall as a world power; the nature and character of the Spanish people, their regional and class differences, and the way they make their living, and much else. Index, map of Spain, diagram of the rulers of Spain—with notes.

Peck, Anne Merriman, *The Pageant of South American History*, photoengravures, McKay, 1962. The book is divided into five sections: Native peoples; The conquest of South America; Colonial empires; South American colonies become nations; South America in the twentieth century. Bibliography, maps. Third edition.

Riesenberg, Felix, *Balboa: Swordsman and Conquistador*, illustrated by Fedor Rojankovsky, Random House, 1956. This biography shows Balboa, discoverer of the Pacific Ocean, not only as the most formidable swordsman of the early sixteenth century and an outstanding colonizer and military strategist, but also as a noble, kindly man. Included are little-known stories of Ponce de Leon, Cortez, Pizarro and other captains who trailed Columbus to the New World.


Von Hagen, Victor W., *Maya, Land of the Turkey and the Deer*, illustrated by Alberto Beltran, World Publishers, 1960. An account of the ancient Mayan civilization which arose about 350 B.C. and lasted until the final Spanish conquest in 1697. The author explains that this book is based on documents which have been known and used by scholars for many years and although the boy, Ah Tok, through whose eyes we witness the various events and details of daily life, is fictitious, the rest is actual history. Chronological chart, bibliography, and pronouncing index.
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