

LinguaLib:
Linguistic Liberation
for the First Year Spanish Student

M. Teresa Cordell
B.A. University of Tulsa 1981

Submitted in partial fulfillment of the requirements for the Master of Arts in
Teaching degree at the School for International Training, Brattleboro, Vermont.
March 2003

© M. Teresa Cordell 2003. All rights reserved.

This project by M. Teresa Cordell is accepted in its present form.

Advisor: _____

Date: _____

Reader: _____

Date: _____

Abstract

LinguaLib: Linguistic Liberation for the First Year Spanish Student

This variation of Mad Libs (a popular party game in the United States) is best suited for middle high school and first year Spanish students who are learning basic vocabulary and grammatical structures. This supplemental material focuses on vocabulary and form; it also elaborates on the culture lessons introduced in most textbooks of this level. The student's interest and self-expression is piqued when they are invited to alter the authentic meaning of an incomplete text, into their own text, which conveys an improbable message. Students are encouraged to choose from acquired vocabulary from the textbook chapter(s) and insert words into an undisclosed, culturally influenced storyline which requires correct grammatical usage; the story becomes their own, unique piece of literature. The students, in turn, are encouraged to share their piece with the class community. The author, as well as his classmates, is surprised and delighted with the humorous results of language manipulation in his creative expression.

ERIC descriptors: Class activities, Substitution drill, Foreign culture

The author hereby grants to the School for International Training permission to reproduce either electronically or in print format this document in whole or in part for library archival purposes.

The author hereby does grant the School for International Training the permission to electronically reproduce and transmit this document to the students, alumni, staff, and faculty of the World Learning Community.

© M. Teresa Cordell 2003. All rights reserved.

Table of Contents

Title Page	i
Abstract	iii
Table of Contents	iv
Chapters	
1. BACKGROUND AND CONTEXT	1
2. THE TEXTBOOK AND THE 5 C's	4
3. MAD LIBS HISTORY	10
4. SAMPLE LINGUA LIB	12
5. LESSON PLAN	16
6. LINGUALIB IN COMMUNITY	23
7. WHY LINGUALIB?	28
8. BIBLIOGRAPHY	34
Appendixes	
A. Sports Interests	35

LinguaLib LOS JUEGOS OLIMPICOS, side 1	36
LinguaLib LOS JUEGOS OLIMPICOS, side 2	37
B. Home Sweet Home.	38
LinguaLib SE VENDE side 1	39
LinguaLib SE VENDE side 2	40
C. On Love and Beauty.	41
LinguaLib LOS PIROPOS side 1	42
LinguaLib LOS PIROPOS side 2	43
D. Coming of Age	44
LinguaLib QUINCEAÑERA side 1	45
LinguaLib QUINCEAÑERA side 2	46
E. A Bargain	47
LinguaLib DE COMPRAS side 1	48
LinguaLib DE COMPRAS side 2	49
F. National Standards for Foreign Language Education	50
G. Standards for Foreign Language Learning in the 21st Century Statement of Philosophy.	51
H. Identifiers for the Standards	52

Chapter 1

BACKGROUND AND CONTEXT

I have always been especially intrigued by that awkward stage that we refer to as “adolescence”. It is the phase in an individual’s life where social acceptance and autonomy are paradoxically juxtaposed as both being of paramount importance. Furthermore, the backdrop of hormonal imbalance, with all of its emotional instability, and physical changes, makes for a most curious group and an even more challenging teaching environment. It is to these preteens and teenagers of predominately white middle class America that I now have the privilege and responsibility of sharing the language and culture of my Hispanic heritage.

Our private Christian school located just north of Atlanta, Georgia is housed within Eastside Baptist Church. Approximately one fourth of the church congregation has at least one child enrolled at the school. Eastside Christian School is renowned for its college preparatory education based on core Christian values for instruction in grades Kindergarten through middle school (seventh and eighth grades). In keeping with the philosophy of quality academics at Eastside, Spanish as a second language was added to the curriculum in 1995. Spanish classes begin in the first grade and are available (as an elective) through the eighth grade. First through fifth grade Spanish classes take place in

the lower-grade's Spanish room once a week for thirty minutes. In the sixth grade, instruction is accelerated to twice a week for forty-five minutes. For the seventh and eighth grades, Spanish is no longer compulsory, but it may be taken as an elective.

In my context, the primary motivation for success in Spanish class is to take the high school unit credit that is available upon completion of both seventh and eighth grade's Spanish curriculum. If a student passes both of their middle school years of Spanish and they receive a recommendation from me to proceed into the next year course, they are encouraged to continue on into Spanish II. As of this date, the Georgia Board of Education mandates that at least two years of foreign language instruction must be completed with a passing grade in order to graduate with a college preparatory diploma. Most students (as well as their parents) are happy to fulfill at least one of the two years required in a foreign language study (Spanish) while at Eastside.

Second, the families at Eastside are very involved with church sponsored mission work. It is considered a privilege for middle high and high school students to be permitted to take part in this important outreach of the church. The children of the church families are at a great advantage to know some Spanish when traveling to the mission fields of Latin American countries. The purpose of the missionary work of the church is to introduce and/or reaffirm the Christian faith to the peoples of (typically) impoverished areas of Mexico or Central America. The specific vocabulary that is

helpful to communicate in this type of work is not available in the Paso a Paso textbook series that we currently use; however, I do make it my responsibility to address this very real desire and need for the students and their families. I provide most supplemental Christian-based language and culture materials that are needed but not included in our textbook.

Because our text is so “communicative” in nature, it has prepared students for interpersonal dialog. Therefore I feel that it has been easy for me to introduce other opportunities with which students can express themselves publicly. It is within this context that I have developed “LinguaLibs”, a Spanish version of the party game Mad Libs.

Chapter 2

THE TEXTBOOK AND THE 5 “C’s”

Should the students decide to stay on the Spanish track during their last two years at Eastside, they are exposed to the target language three times per week for forty-five minutes in the upper school classroom. These students are taught to read, write, listen, and speak using the first year Spanish curriculum published by Scott-Foresman Company and referred to as the Paso a Paso series. This series has been adopted in most of the public schools throughout Georgia. I feel that it is an advantage to middle school students that the first year book of the series is divided into two parts. The "A" textbook is for the seventh grade and the “B” textbook for the eighth grade. The "A" plus "B" textbook concept is designed to speak to the special interests and needs of each age group. Although our goal within the educational archetype is to explore, examine, and hopefully retain various Spanish I level material(s), we also want to have fun! The A + B Paso a Paso series and I attempt to understand and address the adolescent mind-set in order to achieve all of our goals.

The twelve to fifteen -year old students whom I teach are eager to communicate with their peers on the issues that are meaningful to them, such as sports, media, family, and other close relationships. The Paso a Paso series contains many purposeful

communicative activities for them to engage in and most classmates welcome interaction within the class setting. Once their confidence is built up, they are also able to take these communicative skills outside their classroom beyond their customary boundaries such as Mexican restaurants, local shopping excursions, or perhaps overseas travel.

Although oral communication is at the core of second language study, there are other aspects to take into consideration that are just as crucial to the acquisition of that language. The textbook provides a resource for me as a teacher, which recognizes the *Standards for Foreign Language (1999)* as a framework for teaching and learning a second language. The American Council of Foreign Languages has proposed five identifiers of acquisition for the second language learner and teacher to consider. With these guidelines, I am reminded to address the importance not only of **communication**, but also of **culture**, **connections** with other disciplines, **comparisons** between or among languages, and I am able to encourage participation within **communities** in the target language. Most of my LinguaLibs have taken these goals into consideration, hopefully, inspiring the student to interact with Spanish speakers in a more meaningful and appropriate manner.

“The standard 5,” (communication, culture, connections, comparisons, and communities), as they are referred to by the American Council of Foreign Languages, guide the format of each chapter for the teacher to preview, present, practice, and apply

Spanish as a second language to the middle high student. In my opinion, the split curriculum in the Paso a Paso series is not only age appropriate, it is also careful to include all of the pertinent first year material required in a first year language course.

Many, including leading linguists, have proposed that language and culture should not, or cannot, be (taught) apart from one another. I wholeheartedly agree with this supposition. I feel that because our environments differ from region to region, experiences within each corresponding environment also differ. From generation to generation, learned conditioned responses and the verbal interaction with which to react to these are passed on from parent to child(ren). The experiences are sometimes initiated by the group and become ritual(s) fundamental to the people therein. I would argue that our competence in any language must embrace the traditional attitudes, practices, and special discourse accepted and used by the people of the region because “what to do, when, and where” becomes a critical issue outside of the classroom setting. Due to my adamant convictions regarding the need for a student’s cultural competence of native expression, I have done my best to sprinkle each *LinguaLib* with unique Hispanic lifestyle. I feel that it is this aspect of my activity that sets it apart from other *Mad Lib* variations that I have encountered. Although students are able to manipulate superfluous matter with inconsequential vocabulary, the essence of the cultural content remains intact.

In recent years I have recognized the benefit of an interdisciplinary curriculum. Therefore, some of my LinguaLibs expound on historical, mathematical, or even Biblical lessons that the students have been or will be exposed to. The “Se vende” LinguaLib (Appendix B), parodies a real estate agent selling a Mayan pyramid to a potential buyer. In this example, I have borrowed from the history of the indigenous peoples of Central America. In the “De Compras” LinguaLib (Appendix E), which takes place in an open-air market, I have integrated basic mathematical computations towards the final price of the sale. These and other LinguaLibs serve as a tool toward continued learning as they expound upon previously acquired knowledge. The schema that the students bring to each LinguaLib is integrated into their own developing piece of Spanish instruction. In this way I believe that students are able to benefit from a more holistic educational approach.

Comparisons between both languages and cultures allow the student to think critically about how similarly (or differently) these languages and cultures have developed. These similarities could be as obvious as cognates. In the activity, I have added many words that are borrowed from the target language or look very much like the target language so that the students may sense that perhaps there is not a world of difference between the languages. Many of these parallels are overlooked in foreign language instruction, but appreciating our similarities as well as dissimilarities may be

the key to living with tolerance in our multicultural societies.

If we are to reach out to people beyond our customary boundaries and let them come into our environment(s) peaceably, then I feel I must make every effort to have students experience the real world. Although it is a difficult task to assemble field trips or have guest speakers, the benefit of experiencing authentic Hispanic community is invaluable. When I am unable to provide such an experience, *LinguaLibs* can offer a viable compromise. When completed and read within the class community, the activity possesses an alluring element of surprise for the author as well as the listener, as might be the case when engaged in an authentic conversation. Because the content is saturated with commonplace situations and dialog, it may be as close as the class can get to practicing the art of manipulating and deciphering the target language. A *LinguaLib* is not a text to be put to memory, studied, rehearsed, and then divulged. Instead, through the completion of the text, the student/speaker can create so many unexpected outcomes, share them and be (well) received despite the peculiarity of the discourse. In a sense, the class becomes receptive to the unanticipated diversity that they may encounter when peoples of different cultures converge. I heartily support a curriculum that has taken the time to integrate interdisciplinary connections, cultural and language comparisons, and then proceeds to apply the work within communities.

This is precisely why I was able to find much of the content for LinguaLibs in the Paso a Paso A and B textbooks. Most of the vocabulary and grammar, as well as the culture segments, serve as launch pads for the theme of my storylines. Along with many of my own ideas and experiences, LinguaLibs continues to develop not only as my work, but as a work in progress through the experimentation and exploration of the students who play the game. Although each story's skeletal scaffolding remains in place, students enjoy dressing the bare bones and creating their own unique composition. The contribution of the learner into the instructional material is subversively requested under the guise of a game.

Chapter 3

MAD LIBS HISTORY

The idea behind LinguaLibs is not a new one, but one that became very popular with Mad Libs. As the story goes, in the fall of 1953, Leonard Stein was a character writer for the television situation comedy “The Honeymooners.” He was working on a script one day with his partner Roger Price, when he quite accidentally became the recognized originator of Mad Libs. As the story goes, while Leonard was writing, he was stumped in the middle of a sentence that required a descriptive adjective for his character. He called out to his partner, who was in another room, for help. Before Leonard had had an opportunity to clarify the specifics of the request, Roger blurted out the adjective “clumsy.” Roger’s impetuous response created the silly phrase “... with a round face, blue eyes, and a clumsy nose.” The men thought that the repetition of such ridiculous circumstances might make a fun party game. That evening, both Leonard and Roger introduced the concept to a group of friends who readily agreed with their speculation. It was five years later that the game was officially named “Mad Libs” and published.

Leonard became a writer for the “Steve Allen Comedy Show” in the mid-1950’s and was able to convince Steve to use the Mad Libs format to introduce guests on his

show. By the end of the first week of airing with the open-ended and unique guest introductions, Mad Libs became a hit with the audiences. People nationwide ran out to buy Mad Libs activity books. Even today, the original concept continues to branch out into other novelty formats and subjects. All sorts of Mad Lib versions are found in bookstores and the world wide web of the internet. LinguaLibs is my contribution and accolade to Mr. Stein and Mr. Price. Now let's play LinguaLibs.

Chapter 4

SAMPLE LINGUALIB

The following three pages are the format of a typical LinguaLib. This particular LinguaLib is introductory and for a beginner in first year Spanish. As a student would do, follow the directions on the first page (page 13) but do not look at the second page (page 14). Ideally, I conserve paper and energy when I copy the first page to the front of printer paper and the second page to the back of the printer paper. If the student follows directions, one side of the paper (with their answers) will line up with the other side of the paper (the story). You may use the attached vocabulary help on page fifteen. Each chapter of the Paso a Paso series has a “*Resumen*” on the world wide web of the internet, which is identical to the “*Resumen*” page at the end of each chapter in the textbook. The page is provided by the textbook as a review and record of the introduced materials in the chapter; therefore, it is a very useful guide for the students to refer back to in completing the LinguaLib.

LINGUALIB EN ESPAÑOL

1. _____ (Any Spanish first name)
2. _____ (# between 6 & 11)
3. _____ (N/S/ Latin American country)
4. _____ (N/S/place)
5. _____ (ADJ/M/P)
6. _____ (V/-er inf.)
7. _____ (N/S/meat)
8. _____ (ADJ/S)
9. _____ (ADJ/M/S/color)
10. _____ (N/P/vegetable)
11. _____ (# < 1)
12. _____ (V/-ar inf.)
13. _____ (N/M/S/actor)
14. _____ (# between
1 & 100)
15. _____ (V/-ar verb conj.
w/ Ud./él/ella)
16. _____ (V/inf./pastime or
hobby)
17. _____ (N/P/day
of the week)
18. _____ (N/S/place)
19. _____ (N/F/S/singer)
20. _____ (N/S/school
subject)
21. _____ (N/M/S/sports
hero)
22. _____ (ADJ/M/S)

To create your own story:

look on the **RESUMEN** page
for Chapters 3 & 4.

Nouns are PERSONS, PLACES, or THINGS

(N) Nouns may be:

(M) : masculine OR (F) : feminine

(S) : singular OR (P) : plural

Articles before the nouns are not necessary.

Adjectives DESCRIBE nouns and may be:

(ADJ)

(M) : masculine OR (F) : feminine

(S) : singular OR (P) : plural

Verbs are ACTION WORDS

(V) Verbs may be kept in the **INFINITIVE (inf.)**
with ar / -er / -ir endings; (some are irregular).

OR

You may need to **CONJUGATE (conj.)** verbs.

When you have filled in all of the blanks
fold the top right corner and side of the page over
towards the top left corner and side of the paper
then line up and copy your answers.

*DON'T change any answers

and you will have

your own unique story to share with the class.

¡Hola! Me llamo(1_____

Son las(2_____de la noche aquí

en mi país de(3 _____

Yo estoy con mi familia en (4_____

Nosotros somos muy (5_____

y me gusta (6_____ con ellos.

Nosotros tenemos hambre y queremos comer. Para

la cena, mi mamá cocina (7_____

(8_____, arroz (9_____

y (10_____con salsa. ¡Qué asco!

¡Yo creo que no es bueno para la salud! En el

comedor, toda mi familia grande de (11_____personas

y yo estamos juntos pero yo prefiero (12_____

con mi amigo,(13 _____.

El tiene (14_____ años y él (15_____

bien. Vamos a (16_____ todos

los (17_____ en (18 _____

También, (19_____ y yo somos compañeros

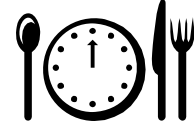
en la escuela donde estudiamos (20_____

con el Señor (21_____ ;

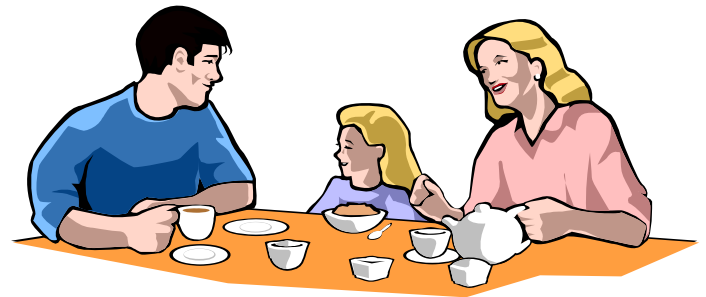
él es (22_____ . ¡Ay, caramba!

Mi mamá me llama porque es la hora de la cena. ¡ Adíos !

¡ Hasta luego !



La Hora de La Cena



to ask and to tell how someone feels or where someone is

- ¿Dónde?
- estar:
 - (yo) estoy
 - (tú) estás

to ask and to tell where someone is going

- ¿Adónde?
- ir:
 - (yo) voy
 - (tú) vas
- el centro comercial
- el gimnasio
- el parque
- el parque de diversiones
- la piscina
- la playa
- el campo

to talk about activities

- ir a una fiesta
- ir de compras
- ir de pesca
- jugar:
 - (yo) juego
 - (tú) juegas
- jugar básquetbol
- jugar béisbol
- jugar fútbol
- jugar fútbol americano
- jugar tenis
- jugar videojuegos
- jugar vóleybol
- el pasatiempo

to say when you do an activity

- la estación, *pl.* estaciones
 - la primavera
 - el verano
 - el otoño
 - el invierno
- el lunes, el martes . . .
- los lunes, los martes . . .
- el fin de semana

to say with whom you do an activity

- con
- conmigo, contigo
- el amigo, la amiga
- la familia
- solo, -a

to extend, accept, or decline invitations

- ¿(A ti) te gustaría ____?
- (A mí) me gustaría ____.
- poder:
 - (yo) puedo
 - (tú) puedes
- querer:
 - (yo) quiero
 - (tú) quieres
- ¡Claro que sí!
- ¡Claro que no!
- De nada.
- cansado, -a
- enfermo, -a
- ocupado, -a

to ask for an explanation

- ¿Por qué?

to give an explanation

- porque

to express surprise, enthusiasm, or disappointment

- ¡No me digas!
- ¡Genial!
- ¡Qué lástima!

to express possession

- mi, mis
- tu, tus

- beber:
 - (yo) bebo
 - (tú) bebes
- comer:
 - (yo) como
 - (tú) comes
- el almuerzo
- la cena
- la comida
- el desayuno
- en el desayuno
- en el almuerzo
- en la cena

to talk about foods

- el arroz
- el bistec
- el cereal
- la ensalada
- las frutas:
 - la manzana
 - la naranja
 - el plátano
 - la uva
- la hamburguesa
- el huevo
- el jamón
- el pan
- el pan tostado
- la papa
- las papas al horno
- las papas fritas
- el pescado
- el pollo
- el queso
- el sandwich (de jamón y queso)
- la sopa:
 - la sopa de pollo
 - la sopa de tomate
 - la sopa de verduras
- las verduras:
 - la cebolla
 - los guisantes
 - las judías verdes
 - la lechuga
 - el tomate
 - la zanahoria

Chapter 5

LESSON PLAN

For the lesson on “*La Hora de La Cena*,” the objective is to teach the mindset of a Hispanic adolescent in the 21st century, which may or may not be different from the mindset of an American youth. The goal is to have the American student play the role of the Hispanic using the prior knowledge acquired through the study or experience with popular foods, pastimes, and celebrities.

The total time needed for the students to engage is usually a full forty-five minutes. The first fifteen minutes will require a quiet atmosphere while the students are writing in their responses. Upon completion, the time needed will vary because of the actual reading in community and how students are willing to share their piece.

The materials needed for this activity include the LinguaLib, a pencil with an eraser, and any vocabulary help that is available and pertinent to the theme of the LinguaLib. If a student would like to act out his LinguaLib, a stage of sorts with some props may be helpful. Ideally, the classroom should be set up in the round. That is, chairs or desks should be placed in a circle, facing in, so that no one is left out and there is no need to turn around as someone reads.

To begin, students should clear their work area of all except the required materials. The teacher should handout the materials and ask that the students read the directions. After the student reads the directions provided and any questions about the directions are answered, students think of what words fit into the parameters given. In this way, they are challenged to review and reflect on the grammatical part of speech that each word fulfills.

Next, each student then practices writing in the target language as he copies (from the vocabulary list,) or thinks of words to use. There should be a time limit of fifteen minutes given although it usually takes less time. At no time should any student look at the other side of the paper which would disclose the storyline.

The teacher should then call time on the writing and ask the students to fold the paper as indicated in the directions. Students will once again be writing as they copy their answers into the text. From time to time, the teacher will hear a snicker or laugh indicating that a student has already begun to read a line and understands the meaning. At this point, a student may not be happy with the results and may try to alter his original answers. It is entirely up to the discretion of the teacher as to whether or not to allow such alterations.

After all the copying has taken place, some students will be ready to volunteer for the oral presentation of their narrative. In order to allow the majority of students to read

publicly, hence addressing the speaking skill, each student should also be given a time limit of one minute. It may or may not be enough time for each story because of the interaction that takes place between the author and the audience. There may be comments and laughing during the reading.

Sometimes, during the listening, the students who do not understand the meaning, will ask a nearby classmate to translate from Spanish to English. Again, it is up to the discretion of the teacher to encourage or discourage this kind of help. If too many students talk among themselves, then the author and the material are not given full attention and there will not be enough time for other students to read.

It is important to remember that this is a game. Sometimes when people play games, they need directions repeated, they cheat, and they laugh out loud. The teacher will need to expect these responses. However, disrespect and unnecessary interruptions are always inappropriate so the teacher will need to monitor and manage behavior.

Before introducing LinguaLibs to the students, the teacher must prepare them with the skills that they need in order to not become unduly frustrated. The student not only needs to understand the rules of the game, but also the rules of language.

A basic working knowledge of grammar is essential in order to play LinguaLibs. Grammar lessons abound, and each teacher has his or her own methods of instruction for

acquiring the parts of speech. On each LinguaLib, I give a brief overview of the basic function of a verb, a noun, and an adjective. The vocabulary that is complementary for the activity comes as a separate piece to review, but it is not required and may be supplied depending on each of the textbook's vocabulary lists. I would like to share the steps that I have the students take so that LinguaLibs retain the qualities of a game, and not a chore.

At the end of each chapter or theme, the student reviews the content of learned material and determines which part of speech each word fulfills. As a class, we play with making the singular nouns and adjectives plural, and changing the gender of the adjectives if possible. The verbs may be kept in the infinitive, or we may review several conjugations.

As a second exercise, I provide short sentences that will require only one of the parts of speech. As an example: A noun that is masculine and plural into the phrase:

Ella come _____ al desayuno.

(NOUN/MASC./PLURAL)

In this sentence, the student has access to the context and is able to determine whether or not to insert a food item, however, a food item is not mandated by the parameters. The student could just as freely choose "*videojuegos*" (videogames) to fulfill the required plural noun. In English the sentence would read, "She eats videogames for breakfast." This sort of substitution drill introduces the class to the many variations possible when modifications are made to an incomplete text.

Ultimately, although the content is supplied by each individual, the context into which it will be placed is undisclosed. The task for the student to complete the text with the known (learned) material and venture down an unknown path and destination. The text is like a hidden treasure, found only by satisfying the clues, which are provided within a prepared storyline. The cultural based storyline is only a skeletal framework of sentence structure and context; but the group, along with the author, ultimately determines the appropriateness of the meaning. Linguistic terms are recycled, as is learned vocabulary; hence, from the language (grammar) teacher's perspective, the activity is also a most effective means to an end. For the students, there is a sense of freedom in knowing that they can be as creative in the task as they would like to be; that there are no 'correct' or 'incorrect' responses for meaning. However, should the student insert an incorrect part of speech, the text will not read 'properly'; this becomes a built in internal check for each individual. When the published work is shared, the class community may also recognize and monitor the author's grammar form and use; teacher's work is done! The students are working under the assumption that correct grammar must be used, but because they want to participate in the game, the grammar work is play. The student will work hard to fit the 'correct' grammatical pieces into the hidden puzzle and hope that these will combine to produce ridiculous, hilarious results to share with classmates. To a great

extent, each individual's personal contribution and ultimate composition is a risky investment into the learning community.

On the following page, I have included a more user-friendly lesson plan for the teacher for "*La Hora de la Cena.*"

Lesson plan for: “*La Hora de La Cena*”

Standards addressed: Communication, culture, and comparisons of culture.

General goals: Students will be able to write vocabulary within an incomplete text, and read the literary work to the class.

Specific objectives: Students will experience a typical dinner in a Hispanic home.

Time required: Fifteen minutes for writing, and thirty minutes for reading.

Required materials: LinguaLib, sides one and two, the “*Resumen*” vocabulary page, and a pencil with a good eraser.

Anticipatory set up: Students work best in a circular group setting and a quiet environment.

Step-by-Step procedures:

1. Have the students clear their workspace.
2. Distribute the required materials.
3. Explain that they will have fifteen minutes maximum to fill-in the blanks.
4. After everyone has completed the blanks, allow students to transfer their answers into the revealed text on the other side of the paper.
5. Call on volunteers to read the completed text aloud.

Assessment based on objectives: Students will react to mistakes made, but the teacher will not evaluate the results.

Chapter 6

LINGUALIB IN COMMUNITY

Ideally, when the class plays LinguaLibs, it should provide a safe setting for any student to be able to experiment with communication. The atmosphere should be one of mutual respect. The teacher should first and foremost encourage and uphold trust among the interdependent relationships that should already exist. As an individual's storyline develops, the author must sense that his community is willing to actively listen to the composition. The assurance for the student is that he himself controls the verbiage because he determines the choices (the vocabulary); however, the risk that he takes is in the oral presentation of his piece. The meaning that this information will hold within the group, and whether or not it is appropriate for their culture and context, is at stake. The author's reputation and status is also at stake because he is the creator. Furthermore, any mistakes with grammar use and form made by the author are exposed before the class and the teacher. This vulnerability could be paralyzing if the student does not have a sense of belonging. I feel that it is upon this "baring of the soul" that strong communities can be built up and where participants are free to take future risks into their own linguistic experimentation.

While integrating the lesson vocabulary, the students practice their writing skills. Moreover, the student must also apply the critical thinking necessary to satisfy the grammatical qualification of each vocabulary term. Each blank requires a specific part of a sentence and perhaps some manipulation (i.e. the plural form) is needed. These skills can place limitations on the willingness of the linguistic learner to participate and share his composition. The class as a whole will react if the author reads a mistake aloud which could be an incorrect part of speech or its form. If correction is needed, I have noticed that the students will first lower their brows in a questionable manner, then look over at one another, and finally call out to correct the speaker. If one or more classmates give correction in a constructive manner, the author is willing to change his response and even make other mistakes. In my opinion, this is what family, friends, and society at large *should* do when someone makes a mistake.

As each story is read aloud, the author practices the skill most challenging to a foreign language learner and that is to actually speak in the target language. When given a platform, some more extroverted students will go so far as to actually act out their story in order to further entertain their audience. Syntax, intonation, and pronunciation are all divulged by the speaker at the risk of making a fool of himself. The student will compare his speaking skill to others in the group but especially to the teacher or another proficient speaker. The author knows that his delivery may not be as good as someone

else's but he is willing to make an attempt at the communication (of a funny story).

As a class, students enjoy listening to each individual's composition, and they usually follow its development by silently reading along with the fragmented text. As the author presents his piece, even the least auditory of the students is compelled to listen attentively in order to make sense out of the nonsense. The listeners make self-assessments by deciphering the meaning in translation. It is unlikely that even the most proficient student will know all of the given material since *LinguaLib* is designed as a supplemental cultural activity. The student will probably be most confident with the language that s/he supplies; however, the context may be uncharted territory.

Due to the sheer repetition of any unfamiliar linguistic style or vocabulary, the context becomes a lesson in and of itself. That is to say, the students gather form, use, and meaning inductively from the repetition of the format without any formal translation that may be taking place. I feel that in this way, not only is the structure of the language reinforced, but sometimes it is introduced and acquired 'second hand'. For the first few volunteer authors who rehearse the foreign pronunciation, rhythm, and style, a snicker of criticism may follow during their experimentation. Listeners, who later become speakers, may correct or simply follow suit with the reading of the text. Eventually, any new material is as welcome as the formerly acquired material.

In this manner, *LinguaLibs* progress from an intrapersonal activity of an

individual's composition to an interpersonal published activity for the students within a group setting. The telling of daring half-truths free students linguistically, even those with an inhibited learning style, in an almost subversive fashion. It is this form of communication that particularly pre-teens and teenagers enjoy (and need) most in order to express their individuality.

Given the nature of this activity, with its student-invested materials, even the most private of individuals becomes the center of attention; or is it their composition that is in the spotlight? Are the author and his creation one and the same? It would be worthwhile to remind the community that the LinguaLib is responsible for the framework upon which the author's own storyline is developed. Therefore, even before the author makes any alterations, the meaning of the text is already in question because of the culturally charged theme within which the author is thrust. This atypical setting usually gives students an 'out' should the meaning of the content be negatively received. The content of the sentence may be grammatically correct, yet the meaningful context of the sentences is at least improbable, and that is precisely the goal! The focal point of the 'study' of language/culture is not the author, or his social acceptance, but the language/culture *itself*. Nevertheless, as socialization goes, the composition is viewed as an extension of the creator.

With some extremely timid individuals, an anonymous contribution may be submitted and presented by the teacher. Therefore, without risk of rejection by the group, the student may allow for the unlikely or inappropriate; this in turn would encourage a wealth of diversity and creativity. However, I do not feel that this should be a convenient option for the student who needs to become one in community. I feel that in repressing his contribution and not taking ownership for his generated material, the student is singled out even more so, and in a negative light at that, due to his non-participation. I feel that most students are prepared to share themselves in community because it is in the sharing of an amusing and seemingly nonsensical story that practice, cooperative learning, acceptance, and individuality can take place.

Chapter 7

WHY LINGUALIBS?

I must confess that as a teacher when I introduce the second language and its culture, I feel I need to affirm the obvious, especially to the more insular personalities, that the foreign language and culture is, just that, foreign, but only temporarily. Although the content of our communication may be different from one people group to the next, within the context of the world, we are really quite the same. To the American minors with whom I work, this is sometimes an unsettling notion. I feel that it is this fear of the unfamiliar that prevents much of our learning.

My personal motivation for the development of LinguaLibs in the Spanish first year program was to make some differences found in foreign language and culture more approachable for the students. I suppose that the politically correct term for my motivation is to encourage multicultural “tolerance” and understanding. I believe that LinguaLibs permits a safe exploration into the absurd; into the different. This activity is an investigation into the question of what exactly are other possibilities/probabilities culturally and linguistically outside of our society? Of these possibilities, which are acceptable or unacceptable within our society as compared to another society?

My goal upon the completion of a LinguaLib is to facilitate Spanish communication among the student body about aspects of Hispanic culture in a non-threatening way so that eventually the students might be able to enter an authentic Spanish speaking community. Whatever the individual may create, it will probably be ‘foreign’ to everyone, yet acceptable because ALL of the possibilities are acceptable and the outcomes are supposed to be improbable, slightly uncomfortable and “ridiculous.” Students practice dealing with these reactions, which simulate the feelings within a foreign culture. The storyline ideas introduced in LinguaLibs are, for the most part, quite foreign concepts. At times the themes may have some American equivalent; however, they are just *not* “American”.

On a more academic note, LinguaLibs welcomes interaction with lesson and material, both linguistically as well as socially. Students are, at the onset, unaware that their grammar work will modify an authentic, yet incomplete, text in the target language. As the individual develops a given storyline, the text becomes the basis for self-expression. The original cultural lesson is transformed into a unique piece of student generated Spanish material. The piece then may be shared within a class community for further development, comment, and/or sheer entertainment. With the LinguaLib text, a novice level learner is able to read, write, speak and listen and, yes, communicate in the true sense of the word about slightly unfamiliar topics.

Although I consider LinguaLibs to be supplemental materials, I depend on their use as a means of creating an environment of learner centered instruction. LinguaLib attempts to unite the two concepts of self (autonomy) and community (society) in the form of student chosen vocabulary practice and published works. The individual's unique composition is a platform into exploration and provides a safety net of peer support, text support and security. I feel that self-expression, acceptance, tolerance, and even lessons in both first and second language are considered all at once.

An intangible yet perhaps more practical long-term function of the LinguaLib activity is what I hope for each student; a love for continuing education. Students are able to approach, critique, and create other literary work with potentially less apprehension. As life-long learners, I feel that they would be more likely to take a close look at authentic prose because of their practice with the grammatical skills and resolving cultural differences. Also, they are more relaxed in the undertaking of other literary tasks. When grappling with similar compositions, there is a certain confidence that comes with the sense of "I know this!" although "I have to work through this part."

In conclusion, I would say that, LinguaLibs has developed out of my desire for an activity that both my students and I could enjoy in the Spanish language and culture. Once again, for me, necessity has become the mother of (psuedo) invention. Because

I could not find Mad Libs in Spanish, I contrived my own. As a linguist, teacher and learner, I (have) enjoyed the task of formulating just-the-right sentence where just-the-right words are missing. I delight in the student's abilities as they play my game(s) and react to modified meaning that they have given to the incomplete text.

Linguistically, the sort of practice that LinguaLib invites is both engaging and liberating. Students are free to be autonomous and even responsible for their own learning. The teacher is almost absent in the learning process because, at least initially, only the student and the material interact. I like that the student must rely on his prior knowledge as an inner resource to meet the challenge of the activity. I feel that the student enjoys the freedom to make language choices and to assert his individuality to the class in the form of humor. Within our class community, students agree that some of the choices may not be appropriate given the grammatical (or later, social) parameters, but they are willing to experiment.

The cultural aspect of LinguaLibs continues to intensify for me with each subsequent storyline. It has become increasingly more important for me to share my "self" with my students. I want them to know more about me and the traditions of my heritage. I also want for them to feel more comfortable with the differences between their culture and other cultures. I hope that via the frameworks that I have selected for each LinguaLib, I have introduced foreign concepts that will encourage students

to approach other people groups and eventually become better world citizens. Finally, I desire that they may be concerned with the journey and discovery of truths so that they may become life-long learners.

Bibliography

- Azevedo, Milton M. *Introducción a la lingüística española*. Englewood Cliffs, New Jersey: Prentice Hall, 1992
- Brown, H. Douglas. *Principles of Language Learning and Teaching*, 4th edition. New York: Addison Wesley Longman, Inc., 2000
- Fantini, E. Alvino. ed. *New Ways in Teaching Culture*. Alexandria, Virginia: Teachers of English to Speakers of Other Languages, Inc., 1997
- Kramsh, Claire. *Language and Culture*. Great Clarendon Street, Oxford: Oxford University Press, 2000
- Long, M. H. "Input and SLA Theory." *Input in SLA*, S. Gass and C. Madden, eds. 377-393. Rowley, Mass. : Newbury House, 1985
- Met, Myriam, Richard S. Sayers, Carol Eubanks Wargin, and Harriet Schottland Barnet. *Paso a Paso*. ScottForesman Spanish Program, Book A & Book B Ser. Glenview, Illinois: ScottForesman, 1997
- Mínguez, Nieves Fontán, and Ivette Fernández Pello. *Las partes de la oración*. Puerto Rico: Producciones Anisa, Inc., 1990
- Price, Roger, and Leonard Stern. *Grab Bag! Mad Libs*. New York: Price Stern Sloan of The Putnam & Grosset Group, 1996
- Spinelli, Emily. *English Grammar for Students of Spanish*, 3rd edition. Michigan: The Olivia and Hill Press, 1994
- Phillips, June K. Program Director. *Standards for Foreign Language Learning in the 21st Century*. Lawrence, KS : Allen Press, Inc., 1999
- Vining, Patricia Lunn, and Janet A. DeCesaris. *Investigación de gramática*. Boston, Massachusetts: Heinle & Heinle Publishers, 1992
- World Wide Web "Fade to Black Comedy Magazine." Ed. Michael Page
Mad Lib interview available <http://www.fadetoblack.com/interviews/leonardstern>

Appendix A

Sports Interests and the “Los Juegos Olimpicos del Futuro” LinguaLib

Just about all middle schoolers are interested in some sport. Whether they are involved with a school team, or watch broadcast games or follow the team that represents where they will be attending college one day, these students talk sports. The Paso a Paso textbook A addresses this interest in Chapter 3 of the book whose theme is “Sports and Leisure Activities”. It highlights the importance of baseball in some Hispanic countries. The chapter does not include bullfighting as a sport, but I feel that it is worth mentioning to the students and therefore has made it into the futuristic LinguaLib that I call “Los Juegos Olimpicos del Futuro”. With the student’s prior knowledge of sports in general, and the lessons in Chapter 3, I invite their responses to what could be, sometime in the future. Because no one knows what will be, any ridiculous combination of words is a viable possibility.

A fantastic follow up activity after this LinguaLib is to makeshift an announcer’s box with a microphone for the students to call a game, play by play. After reading the LinguaLib, the next scene could be that the author/student announce a real game. If the teacher has any recorded footage that could be played on a television, the tape would be played mute so that the student could call the plays. Any sport would do, but preferably one that is played on a field. Calling the game would mean more specific vocabulary for each of the sports, commonly not introduced until second year Spanish.

- 1)_____ (N/tipo de persona/P)
- 2)_____ (# entre 30 y 90)
- 3)_____ (N/estación/S)
- 4)_____ (N/país latinoamericano)
- 5)_____ (N/F/compañera)
- 6)_____ (ADJ/M/P)
- 7)_____ (V inf.)
- 8)_____ (ADJ/M/P)
- 9)_____ (V inf./deporte)
- 10)_____ (N/deporte)
- 11)_____ (N/animal/P)
- 12)_____ (N/M/compañero)
- 13)_____ (N/F/actriz)
- 14)_____ (N/M/un hombre deportista)
- 15)_____ (# entre 30 y 90)
- 16)_____ (ADJ/F/S)
- 17)_____ (N/cosa de escuela/S)
- 18)_____ (N/M/profesor)
- 19)_____ (# > 30)
- 20)_____ (ADJ/M/S)
- 21)_____ (V inf.)
- 22)_____ (N/una profesión/P)

Buenas tardes Señores y _____1)

y - ¡Bienvenidos a las Olimpiadas del año 20 _____2)!

Es un día muy bonito en _____3)

aquí en la ciudad de San Olé de _____4).

Conmigo está mi amiga _____5).

Nosotros somos _____6)

Y me gusta _____7) con ella.

Vamos a ver muchos eventos _____8)

hoy. Los eventos incluyen: _____9)

fútbol, un partido de _____10)

y un rodeo de _____11) espectacular!

En la corrida de toros hoy hay un matador quién es el

muy gracioso _____12) y el hijo de

la artística _____13) y el atrevido

_____14).

En _____15) minutos empieza

esa corrida _____16).

Ahora necesitamos _____17)

con mi amigo, el Señor _____18);

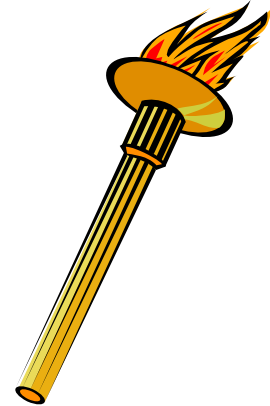
él tiene _____19) años y no es muy

_____20). Gracias por _____21)

con nosotros hoy y ¡Buena suerte a todos los

_____22)!

LOS JUEGOS OLIMPICOS DEL FUTURO



Appendix B

Home Sweet Home and the “Se Vende” LinguaLib

The upper middle class youngsters I teach are blessed to have large, comfortable homes. They are likely to have their own bedroom with all of the conveniences that their parents can afford. Furthermore, I feel that they take those luxuries for granted, but like to compare their homes to their friend’s home nonetheless. Chapter 8, in the “B” Book of the Paso a Paso series, includes much vocabulary and many activities which facilitate these comparisons in the target language.

In the LinguaLib I call “Se Vende”, a sales agent of the past tours a potential buyer around a house, not just any house, but a pyramid. The fact that pyramids were not used as homes by the indigenous people who built them, for me, is irrelevant. The design of such a house, one that is in the shape of a pyramid, is what initially intrigued me. Also, I felt that this LinguaLib could lead to a dialog about the Aztec and Maya civilizations. Unlike the Egyptians, the first Americans did conduct daily life in or around their pyramids. The issues about the religious beliefs of the Aztec and Maya inevitably arise when I mention the pyramids. Eventually my hope is to speak with the students about their own beliefs about God and why He would allow the Spanish conquistadors to eradicate such civilizations. Perhaps there are no right or wrong answers to these hard questions, however the moral and philosophical debate is rich, and, hopefully, the discussion will incite their journey towards Truth.

- 1) _____ (# < 30)
- 2) _____ (# > 100)
- 3) _____ (ADJ/F/S)
- 4) _____ (N/lugar)
- 5) _____ (# < 10)
- 6) _____ (# > 10)
- 7) _____ (ADJ/M/P)
- 8) _____ (N/cuarto en casa)
- 9) _____ (V inf.)
- 10) _____ (N/cosa en casa/P)
- 11) _____ (ADJ/F/S)
- 12) _____ (V inf.)
- 13) _____ (N/cosa en casaM/S)
- 14) _____ (# entre 5 y 15)
- 15) _____ (N/miembro de familia)
- 16) _____ (N/cuarto de casa/M)
- 17) _____ (ADJ/M/S)
- 18) _____ (ADJ/color/F/P)
- 19) _____ (N/animal/S)
- 20) _____ (N/vegetal)
- 21) _____ (N/ indio nativo)

Esta pirámide de _____1) pisos se vende hoy por
 _____2) dólares. Está en una
 comunidad _____3) que queda cerca
 a _____4) y la plaza queda sólo
 _____5) cuadras de aquí. ¡Adelante,
 por favor! En el primer piso hay _____6)
 cuartos _____7) porque este piso es
 el más grande. En _____8) Uds.
 pueden _____9) y tener muchos
 _____10). La sala de estar es muy
 _____11) para _____12).
 La cocina está afuera pero _____13)
 es nuevo. Vamos a subir las escaleras aquí afuera - ¡Cuidado!
 El segundo piso tiene _____14) dormitorios
 para sus _____15). Arriba, en el tercer piso
 está el único _____16) - es pequeño pero es
 _____17). Lo siento pero no hay ventanas en
 esta pirámide, - pero, ¿le gustan todas las paredes
 _____18)? Detrás está el garaje para
 su _____19) y al lado está el jardín para
 poner su _____20). ¡Señores, esta
 pirámide es muy cómoda y perfecta para su familia
 _____21) - ¡Viva o muerta!

¡SE VENDE!



Appendix C

On Love and Beauty and the “Los Piropos” LinguaLib

I do not know a single teenager, male or female, who is not a bit self-conscious about their looks. The girls especially crave and thrive on compliments from any body, but particularly from the boys. In the Hispanic culture, people are not only aware of this aspect of most female's composition, it is understood that compliments are welcomed and expected. In “Los Piropos”, it is a young man who is speaking, (or perhaps writing,) to a special young lady. I am quick to interject that the compliments paid to a young lady are only to be made with respect and sincerity, always treating her with high esteem. The idea of chivalry in the 21st century is alive and well from the traditional Hispanic perspective.

Neither of the Paso a Paso textbooks that I use have any information about this cultural nuance. However, there is a chapter that encourages compliments to mothers on Mother's Day. In Chapter 5, Book A of the series has much of the vocabulary that would lend itself to play this LinguaLib. Also, in Chapter 9 of Book B, the chapter includes the nouns for body parts that are needed in some of the blanks. I do appreciate the fact that the textbook series does not have many activities that would have students describe one another. Middle schoolers can be harsh and callous at times when asked to physically describe a classmate. For this reason I have not asked that names be included.

1. _____ (N/fruta/S)
2. _____ (N/cuerpo/M/P)
3. _____ (ADJ.color/M/S)
4. _____ (V -ar/inf.)
5. _____ (N/persona/M/S)
6. _____ (N/S)
7. _____ (expresión
con "tener")
8. _____ (N/bebida/S)
9. _____ (ADJ. M/S)
10. _____ (N/cuerpo/S)
11. _____ (N/lugar/S)
12. _____ (V -er/inf.)
13. _____ (ADJ./S)
14. _____ (ADJ./S)
15. _____ (N/ropa/S)
16. _____ (N/cuerpo/S)
17. _____ (N/cuerpo/F/P)
18. _____ (ADJ.color/M/S)
19. _____ (V inf.)
20. _____ (ADJ./F/S)

To create your own story:

look on the **RESUMEN** page
for Chapters 5 and 9.

Nouns are PERSONS, PLACES, or THINGS

(N) Nouns may be:

(M) : masculine OR (F) : feminine

(S) : singular OR (P) : plural

Articles before the nouns are not necessary.

Adjectives DESCRIBE nouns and may be:

(ADJ)

(M) : masculine OR (F) feminine

(S) : singular OR (P) : plural

Verbs are ACTION WORDS that have

(V) Verbs may be kept in the **INFINITIVE**
(inf.)

with ar / -er / -ir endings OR

You may need to **CONJUGATE (conj.)**

When you have filled in

all of the blanks

fold the top right corner and side of the paper

towards the top left corner and side of the paper.

Next, line up and copy your answers.

*DON'T change any answers and you will have your own unique story to share with the class!

Tú eres como _____1)

porque tus _____2)

son muy _____3)

Todos los días yo quiero _____4)

porque tú eres mi _____5)

Cuando yo estoy contigo mi _____6)

está feliz. Contigo yo tengo _____7)

y necesito _____8)

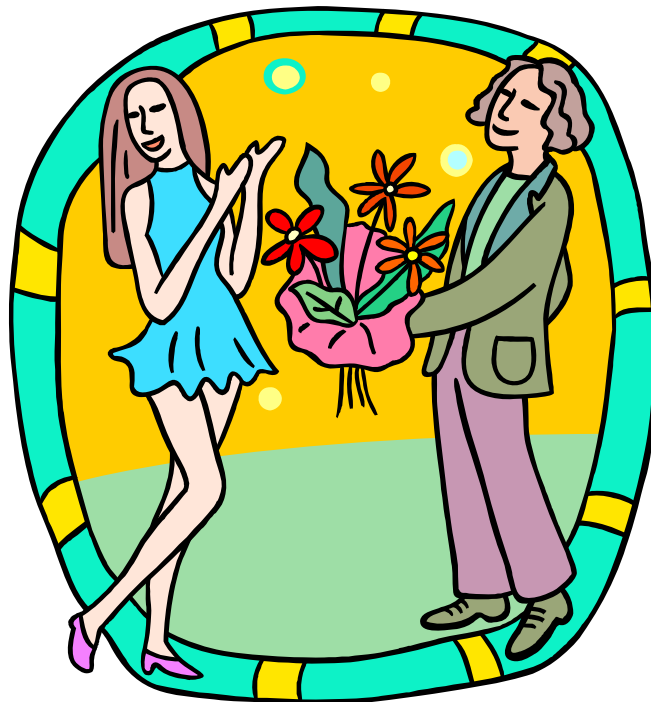
me siento _____9)

y me duele _____10)

Estar contigo en _____11)

Y _____ (12 es lo mejor! ¡Ay, mi
amor! Tú eres _____13) y
_____14). Me encanta
la manera en que tú llevas tu _____15)
en tu _____16); ¡Sí, me gusta!
Yo sé que tus _____17) son
únicas. Siempre pienso en ti y especialmente en tu
pelo_____18). Sin ti, no puedo
_____19). Sin ti, mi vida es
_____20); no vale nada.

LOS PIROPOS



Appendix D

Coming of Age and the “Quinceañera” LinguaLib

This LinguaLib was not birthed from any cultural lesson found in our textbook. I found it necessary to take from personal experience and some research in order to devise a context around concepts that I feel is important enough to share. The LinguaLib is a narrative delivered by the girl whose birthday it is. This “Quinceañera” is truly supplemental in two ways. First, the fifteenth birthday of a Hispanic young lady has been, in the past, a critical steppingstone for her and her family. Secondly, the influence and involvement of the Roman Catholic Church in the lives of the family is changing.

For centuries, the Catholic Church has been the fundamental reason behind many of the rituals maintained by the people in Hispanic countries. One such ritual, the event of the *quinceañera*, has been acknowledged as the presentation of the girl (and her family,) into the larger community, hence the perseverance of the faith. The girl, in a sense, has become eligible for the prospect of marriage and motherhood, both of which require that the church bestow sacraments of faith within the religion. In this LinguaLib, I address the church service, called a mass, and the key figure in the church, the priest. Although faith in the church has somewhat shifted in these latter days, I still feel it is worth including.

The *quinceañera* is one of the ways that Hispanic families display their wealth and hospitality. A huge party is given in an enormous ballroom that costs an extravagant amount of money, showing all of (high) society that the family is doing quite well. All extended family members and friends are invited to celebrate a young lady’s passing into adulthood.

- 1) _____ (nombre de amiga)
- 2) _____ (# entre 1 y 11)
- 3) _____ (N/S/miembro de familia)
- 4) _____ (N/P/grupo de personas)
- 5) _____ (N/S/miembro de familia)
- 6) _____ (N/S/cosa de comedor)
- 7) _____ (N/S/comida Mexicana)
- 8) _____ (N/S/bebida)
- 9) _____ (ADJ/color/S)
- 10) _____ (ADJ/M/S)
- 11) _____ (ADJ/M/P)
- 12) _____ (ADJ/F/S)
- 13) _____ (N/P)
- 14) _____ (#)
- 15) _____ (N/S)
- 16) _____ (N/S/cuarto en casa)
- 17) _____ (nombre de banda)
- 18) _____ (nombre de un profesor/M)

To create your story,
look on the **RESUMEN** page
for Chapter 12.

Nouns are PERSONS, PLACES, or THINGS

(N) Nouns may be:

(M) : masculine OR (F) : feminine

(S) : singular OR (P) : plural
Articles before the nouns are not necessary.

Adjectives DESCRIBE nouns and may be:

(ADJ)

(M) : masculine OR (F) : feminine

(S) : singular OR (P) : plural

Verbs are ACTION WORDS

(V) Verbs may be kept in the **INFINITIVE (inf.)**
with ar / -er / -ir endings; (some are irregular).

OR

You may need to **CONJUGATE (conj.)** verbs.

When you have filled in all of the blanks
fold the top right corner and side of the page over
towards the top left corner and side of the paper
then line up and copy your answers in.

*DON'T change any answers and you will have your own unique story to share with the class!

¡Hola! Yo soy _____ 1).

Son las _____ 2) de la mañana aquí en

la casa de mi _____ 3). Hoy yo soy

Quinceañera y todos mis _____ 4)

van a estar conmigo. _____ 5)

pone la mesa. Al centro está _____ 6)

grande. Vamos a comer _____ 7) frío

y beber _____ 8) _____ 9).

Para mi cumpleaños, yo quiero un pastel muy

_____ 10) y muchos regalos

_____ 11) porque me gusta estar

_____ 12). Mi familia me trae

_____ 13) porque ahora no soy

una niñita. En mis tarjetas de cumpleaños recibí

_____ 14) pesos y voy a

comprar _____ 15) con el dinero.

En _____ 16), todos me van a

cantar <<Feliz cumpleaños>> cuando

la banda _____ 17) toca.

Mañana es domingo y celebramos la misa en la catedral.

El Padre _____ 18) va a

tener un servicio especialmente para celebrar mis quince años.

Quinceañera



Appendix E

A Bargain and the “De Compras” LinguaLib

Traditional shopping in Hispanic countries is typically not found in America. Shopping in an open-air market is briefly mentioned in Chapter 6 in the Paso a Paso Book A, but negotiating with a vendor for a better price is not. Also, Chapter 10 in the Paso a Paso Book B introduces currencies of some countries, costs of items, and Hispanic neighborhoods with small stores, but still no bargaining. With “De Compras” I have tried to recreate a representative negotiation during a shopping excursion between prospective buyer and vendor in a traditional marketplace of any Spanish speaking country. The closest comparison to this interaction would be the American experience of a garage sale.

For the students, this LinguaLib is a practical way to review greetings and numbers as well as nouns. A great follow up activity is to actually construct a Spanish grocery and have the students act out their LinguaLib, if it is not too outrageous!

LINGUA LIB en español

Me llamo _____

- 1) _____ (N/M/S)
- 2) _____ (# > 50)
- 3) _____ (# < 50)
- 4) _____ (Adj./M/S)
- 5) _____ (Adj./F/S)
- 6) _____ (V/inf.)
- 7) _____ (Adj./F/P)
- 8) _____ (# < 30)
- 9) _____ (# > 50)
- 10) _____ (# between
30 & 50)
- 11) _____ (# < 40)
- 12) _____ (Adj./M/S)

Use Resumen for Chapters 6 and 10.

Nouns are PERSONS, PLACES, or THINGS

(N) Nouns may be:

(M) : masculine OR (F) : feminine

(S) : singular OR (P) : plural

Articles before the nouns are not necessary.

Adjectives DESCRIBE nouns and may be:

(ADJ)

(M) : masculine OR (F) : feminine

(S) : singular OR (P) : plural

Verbs are ACTION WORDS

(V) Verbs may be kept in the **INFINITIVE (inf.)** with ar / -er / -ir endings; (some are irregular).

OR

You may need to **CONJUGATE (conj.)** verbs.

When you have filled in all of the blanks fold the top right corner and side of the page over towards the top left corner and side of the paper then line up and copy your answers in.

*DON'T change any answers and you will have your own unique story to share with the class!

Clienta: ¿Señor, cuánto cuesta este _____?(1)

Vendedor: _____(2) pesos Señorita.

Está muy barato, ¿no? Es un buen precio.

Clienta: Me gusta, pero solo tengo _____(3) pesos.

Vendedor: Bueno 50 pesos es el precio hoy solo para usted.

Clienta: Yo no sé. Es muy caro – y también necesito un

sombrero _____(4) y muchos recuerdos

para mi familia _____(5)

Vendedor: Sí, es muy importante _____(6)

con regalos para su familia.

Clienta: Me gustan las maracas _____(7)

Vendedor: Las maracas cuestan _____(8)

y los sarapes cuestan sesenta pesos.

Clienta: Y el sombrero,- ¿cuánto?

Vendedor: En descuento, _____(9)

Clienta: ¿ _____(10) pesos?

Vendedor: No, señorita. ¡ Las maracas cuentan menos que el sombrero!

Clienta: Bueno. Maracas y sombrero por _____(11)

Vendedor: De acuerdo. Pero solamente hoy – y solo para usted.

Clienta: Oh, gracias. Usted es un señor muy _____(12)

Vendedor: Igualmente, Señorita. Adiós.



Appendix F



NATIONAL STANDARDS FOR FOREIGN LANGUAGE EDUCATION

*A Collaborative Project of ACTFL, AATF, AATG,
AATI, AATSP, ACL, ACTR, CLASS and NCJLT-ATJ*

With the help of a three-year grant from the US Department of Education and the National Endowment for the Humanities, an eleven-member task force, representing a variety of languages, levels of instruction, program models, and geographic regions, undertook the task of defining *content standards* -- what students should know and be able to do -- in foreign language education. The final document, *Standards for Foreign Language Learning: Preparing for the 21st Century*, first published in 1996, represents an unprecedented consensus among educators, business leaders, government, and the community on the definition and role of foreign language instruction in American education. This visionary document has been used by teachers, administrators, and curriculum developers at both state and local levels to begin to improve foreign language education in our nation's schools.

Appendix G

The latest version of the standards,

Standards for Foreign Language Learning in the 21st Century, which includes

information applying the standards to specific languages, was released in 1999.

ACTFL continues to play a leadership role in the collaborative project that was

responsible for the development of national content standards for foreign

language education. The project continues to operate, focusing now on

professional standards, and the development of programs and publications

to assist in the implementation of standards nationwide.

Statement of Philosophy

Language and communication are at the heart of the human experience. The United States must educate students who are linguistically and culturally equipped to communicate successfully in a pluralistic American society and abroad. This imperative envisions a future in which ALL students will develop and maintain proficiency in English and at least one other language, modern or classical. Children who come to school from non-English backgrounds should also have opportunities to develop further proficiencies in their first language.

Appendix H

Standards for Foreign Language Learning

COMMUNICATION

Communicate in Languages Other Than English

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

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

Standard 1.3: Students present information, concepts, and ideas to an audience of listeners or readers on a variety of topics.

CULTURES

Gain Knowledge and Understanding of Other Cultures

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

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

CONNECTIONS

Connect with Other Disciplines and Acquire Information

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

Standard 3.2: Students acquire information and recognize the distinctive viewpoints that are only available through the foreign language and its cultures

COMPARISONS

Develop Insight into the Nature of Language and Culture

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

Standard 4.2: Students demonstrate understanding of the concept of culture through comparisons of the cultures studied and their own.

COMMUNITIES

Participate in Multilingual Communities at Home & Around the World

Standard 5.1: Students use the language both within and beyond the school setting

Standard 5.2: Students show evidence of becoming life-long learners by using the language for personal enjoyment and enrichment.

Copyright 2003, American Council on the Teaching of Foreign Languages.

MAIL TO

Kipling Road, P.O. Box 676, Brattleboro, Vermont USA 05302-0676
Phone: (802) 258-3510 Toll Free Within the US: (800) 336-1616

