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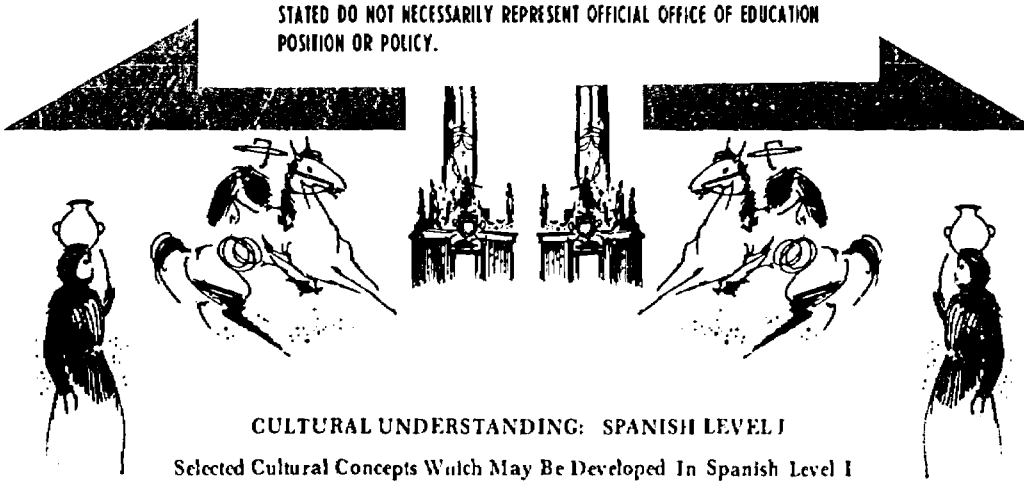
ABSTRACT

The teacher's attention is focused on selected elements of Spanish culture which may be taught integrally with instructional materials found in the first-year Spanish texts "Entender y Hablar", "La Familia Fernandez", and "A-LM Spanish, Level One". Items are cross-referenced for 42 cultural concepts ranging from nicknames to streets, roads, and highways. The role of culture in foreign language teaching is elaborated with commentary on cultural phenomena and teaching methodology. Extensive linguistic examples and illustrations accompany discussion of each of the particular cultural concepts. The booklet serves as a supplement to traditional Spanish texts at all levels. (RL)



CULTURAL UNDERSTANDING: SPANISH LEVEL I

Selected Cultural Concepts Which May Be Developed In Spanish Level I

Special Reference To Three Texts

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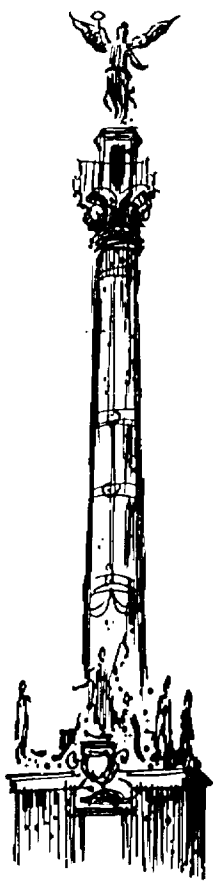

FOREWORD

Sterling M. McMurrin, former United States Commissioner of Education, has so aptly stated, "In educating for the world of today and tomorrow, a world in which barriers that separate men and nations must be torn down, there is no substitute for involvement in another culture." Educators are generally agreed that the purposes of teaching foreign languages are to gain an insight into other cultures and to develop specific skills in listening-comprehension, speaking, reading and writing.

In the past, classroom work in a foreign language has been primarily concerned with the development of the specific skills. An instructional gap has existed in providing for the cultural understanding of the language. The closing of this gap is the goal to which this publication is dedicated. It is to serve as a practicum through which teachers of Spanish can improve their skills in helping pupils obtain an insight into Spanish culture.

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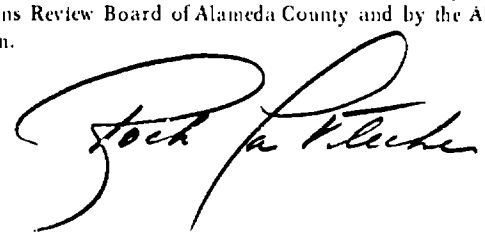

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Cultural Understanding, Spanish Level I

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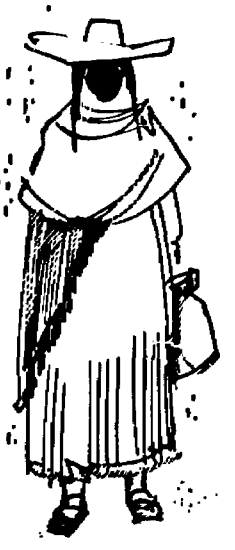

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INTRODUCTION

Listening, speaking, reading and writing skills are listed by almost all school districts as the major objectives of first level foreign language instruction, and usually cultural understandings are added to this list of objectives.

It has been noted, however, that many of the Level I Spanish texts widely used in California include cultural understandings neither as part of the basic dialogs and accompanying pattern drills nor as supplementary material. Indeed, some Level I Spanish materials have consciously excluded cultural understandings in order to focus the student's attention on the structures to be mastered.

It is also true that some teachers of Spanish Level I may not be well enough acquainted with the culture of Spanish-speaking people to be able to bring pertinent cultural understandings to the attention of their students.

This booklet has been prepared to bring to the teacher's attention some of the understandings of Spanish culture which may be taught as part of the study of that language.

The content of any text is generally written for a specific age group, i.e., if a beginning text is to be used with fifteen-year-old students, the content will probably vary in degree of sophistication from that to be used with ten-year-olds. However, the underlying subject matter is often very similar; each text might include units on food, the family, greetings, shopping, etc. The cultural understandings in this booklet, therefore, might be used in part or in toto in a beginning Spanish class regardless of the text being used.

The content of this publication was prepared on the basis of the instructional units in the Holt, Rinehart and Winston Company's Spanish Level I text, *Entender y Hablar*. The items were then cross referenced for the beginning level of Spanish texts published by Harcourt, Brace and World, and by Encyclopaedia Britannica Films. For teachers who may want to cross reference the items for use with still other beginning Spanish texts, an item marked "Other _____" has been included in the boxed space which is found at the beginning of each "Cultural Understanding" item. Thus, looking at page 15 of the booklet, we find that "Nicknames *(Apodos, Sobrenombres)*" may be appropriately introduced when the class is working on Holt, Rinehart and Winston, Unit 1, p. 2, line 4; Harcourt, Brace and World, Unit 1, p. 3 and Unit 4, p. 25; Encyclopaedia Britannica Films, Lesson 1, p. 3; and the teacher may add his own reference for "Other _____(text)_____."

The understandings included in this booklet are not meant to be definitive. The teacher may have other cultural understandings that he wants to include and he should feel free to do so.

The inclusion of cultural understandings may provide relief from the drill work which, of necessity, forms an extensive part of beginning foreign language instruction. Through class discussion of cultural understandings the students may come to recognize the similarities as well as the differences that exist among all men, a step which, hopefully may help to lead to world understanding and to more peaceable coexistence.

I. CULTURE IN FOREIGN LANGUAGE TEACHING

The first step in determining how to teach culture as part of the foreign language program is to establish what we mean by culture. Let us examine three commonly accepted meanings of the word, then make our own definition. To some, culture is refinement; to others, history and statistics; and to still others, it is the study of a civilization in the socio-anthropological sense.

A. Culture-Refinement

This meaning of culture – some like to say "with a capital C" – embraces the study of literature, art, music, architecture, choreography; that is, the subjects that make you "cultured." They teach you what to say about the theater, the opera, and the current best seller. You also know which magazines will be impressive on your coffee table. This type of culture is not part of every citizen's repertoire. It is rather the bailiwick of the intellectual. A non-native might know more about this sort of culture than the native.

B. Culture-History-Statistics

Many culture courses teach only political history – Fernando VII held the Spanish throne from 1814 till his death in 1833; in 1936 the Spanish Civil War broke out when Francisco Franco attacked the Republican government. He defeated them by 1939 and has been Caudillo ever since.

Other historians add or substitute the history of great men – El Cid Campeador, Alfonso X el Sabio, Luis Vives, Hernán Cortés, Ignacio de Loyola, Lope de Vega. Others stress great historical events – the cathedral of Santiago de Compostela was built in 1128, Pope Alexander VII recognized the validity throughout Europe of degrees from the University of Salamanca.

Some culture courses become a *coup de force* in memorizing facts about geography, population, production, imports and exports, education, literacy, government, law.

C. Culture-Civilization

This kind of culture – with a small c, or Culture-Civilization – studies everything the members of a given society *do, think, or feel, at all levels of that society.* This is culture as the anthropologist or the sociologist studies it. Perhaps a bit more prosaic than Culture-Refinement, it studies aspects that not only the intellectuals know. It studies how people earn a living, what they eat, when, how they prepare it, how they amuse themselves, how they choose a husband or wife and every other aspect of their daily life. It also studies – and this aspect is even more important – what attitudes and values they have, and what basic views of the world. More specifically, their religious and moral beliefs, their attitude toward certain types of dress, verticality, horizontality, and

period-ally. By vertically, is meant what one social class thinks in comparison with other classes; motorcycle gangs, for instance, don't dress like bankers. By horizontally, is meant what does one region think in comparison with other regions: Texans are apt not to dress like Bostonians. By periodically, is meant what does one era think in comparison with another era: the miniskirt is a radical change from its lengthy counterpart of 1947.

Culture-Civilization also delves into the predictable reactions of the average citizen in a given situation. Compliment a Spaniard about his tie and you can expect him to *start taking it off while politely offering Será un regalo* (It will be a present). Also expect shock and chagrin if you are so naïve as to accept what was offered only as a formality — *noblesse oblige*.

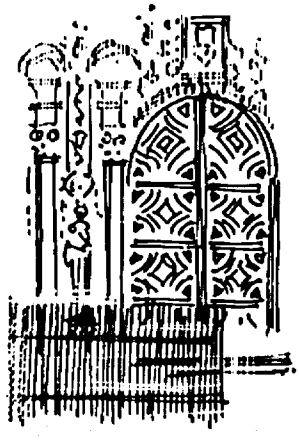
Culture-Civilization will also determine what impression certain words will leave—what is the effect of using the familiar *tú* when you should have used the formal *usted*, or vice versa? What words do only men use or only women or both? What words are used in polite society and what words are taboo? What is the effect of Biblical exclamations such as the Spanish *Dios mío, Jesucristo*, or *Por los clavos de Cristo*? Do they produce the same reaction in Spain as their literal translation would in the United States? What is the difference in the denotation and the connotation of a word?

Culture-Civilization also studies how sub-cultures fit into the majority pattern: minority groups, the attempts to assimilate them, isolate them, expel them, or even kill them, depending on the cultural climate at the moment. In the United States at the present time, some are trying to assimilate minority groups whereas others are still trying to isolate them. *In 1492* Spain expelled the Jews. She doesn't now try to excuse the cruelty of that mandate, but she does note that even in the twentieth century countries have resorted to genocide, a far more cruel way of dealing with a minority group than mere expulsion or isolation.

Culture-Civilization will also investigate what social errors foreigners commit and what errors natives themselves commit. It will determine how natives define virtue and vice, what they admire and despise, what they consider gives prestige. In present-day United States, pride is considered a virtue, but in Dante's day it was one of the seven cardinal sins. In the United States owning two cars and a beautiful home usually means prestige, but in Russia prestige is being an important party member, and in Chile, it is owning a second house in the country. In some of the Polynesian islands not more than two decades ago, no one could hope to gain prestige until he had his entire body covered with a delicate tracery of tatoos. All these and many other aspects of a civilization are studied by the cultural anthropologists.

D. Conclusion

It now seems quite evident that none of these three approaches alone can teach a foreign language student to understand a new civilization. He needs, rather, all three: the prosaic facts of everyday life as well as the historical and statistical data and the refining pleasures of literature and music and art. It is fine to enter a new culture with an admirable knowledge of its literature and history, but he must consider practicality, too. He must know whether or not to wear a necktie to school, how much to tip the waiter, how to use the subway, whether or not to wear sideburns. The facts he must learn are endless: not only the mechanical aspects, such as the monetary system, the system of weights and measures, and the language, but also all the facts that are common knowledge in that culture and all the cultural references. On top of this he must learn about attitudes. He must know so much that he may never learn it perfectly, the same as he may never learn the language perfectly. Yet he must strive for perfection even knowing he'll never achieve it. He must search for the truth, though he may never find it or be sure of it if he does. He must look objectively, stressing neither the "black legend" nor the "rose-colored glasses." Only then will he begin to get some insight into the other culture.



BOLIVIA

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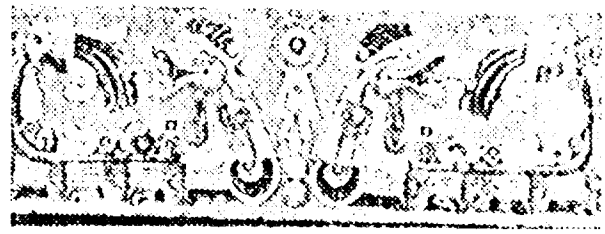


HONDURAS

VENEZUELA
PANAMÁ
EL
SALVADOR

II. CULTURAL PHENOMENA

Having established the meaning of culture, let us examine some of the phenomena that affect it and its study.

A. Relativism

It is important to realize that cultural differences aren't absolute, but relative, and progress along a sliding scale. That is, rarely is anything true of an entire culture. And the many differences – individual, family, regional, racial – all depend on myriad relative factors. As a word depends on the context for its meaning, an act depends on the cultural context for its meaning. The Frenchman Hippolyte Taine (1828-1893) described the phenomenon well by saying that everything depends on *la race, le milieu, le moment.* What is acceptable in one race may be criticized in another. What is correct in one *milieu*, the army barracks, for instance, probably won't do at a Boston socialite's dinner party. Definitely "out" now are the slang expressions of twenty years ago, not to mention the Shakespearian "Grammercy," "Zounds," and "Odds Bodkins." We can add many other points to Taine's three relative factors. Whether you are young or old, and whether you are a man or a woman makes a difference. We don't generally expect mothers to dress like their daughters or to use the same expressions. We don't expect the foreman of the cement gang to tell his men, "Heavens to Betsy, fellows, I should like you to work a bit more diligently." Neither do we expect the little old lady to get decked out in her ski pants and go slaloming down the slope, shouting, "Man, this skiing bit really turns me on!" A man of twenty who hasn't a bit of revolutionary and crusading spirit in him probably has little heart, the man of fifty who is still a revolutionary is generally considered an oddity.

Cultural traits are also obviously relative to the various levels of society. The entire way of life – what one eats, where he lives, where he works, how he amuses himself, what his religious, moral, and political beliefs are, how he talks – all depend to some extent on whether he is upper-, middle-, or lower-class. Indeed, even within the same social class we find differences from one family to the next and from one individual to the next. The cultural anthropologist Margaret Mead often starts her culture classes by having each student write how his family differs from any other family in the world. Her favorite student response was, "We have a possum electrocutor: a lie detector in the parlor; a green, translucent, plastic bathtub; and one side of the kitchen wall painted like a swamp with a tape recorder that plays swamp noises." Well, not all families are that different. The Lees spend a large percentage of their income on their house, whereas the Millers live in less pretentious surroundings and spend their money on travel. The Wilsons also live in a less expensive house and spend the money thus saved on a country club membership. The Lees know a lot about architecture, interior decorating, gardening. The Millers haven't a green thumb

among them, but they have wonderful tales of their travels. The Wilsons are excellent swimmers, golfers, and tennis players and are bursting with health. Each family has a lot of fun and contributes to society.

Now, if we get into levels of society other than the middle-class examples just given, we see patterns quite different from these. If we go further afield, to foreign cultures, we note further the sliding scale of similarities and differences. It is relatively easy to learn about societies that are similar to our own just as it is relatively easy to learn a language of the same family as our own. As it is easier for a Spaniard to learn Portuguese than Vietnamese, so it is easier for him to learn about Portuguese ways. Palpably the cultural transition between the United States, Germany, France, Spain, Italy, and England is less drastic than the transition from one of those cultures to that of the Fijians, Hottentots, or Tibetans.

A corollary phenomenon is that the same social class in closely related societies may have more in common than different classes within the same culture. A middle-class citizen of the United States, reading *La coscienza di zeno* (The Confessions of Zeno), by Italo Svevo, relates to the middle-class Zeno and understands his motives much better than he understands some of the characters of Tennessee Williams and much better than he understands the Sicilian peasants in Giovanni Verga's *Cavalleria rusticana* or *I Malavoglia,* different both in class and in culture.

In short, then, the meaning of any cultural fact depends on myriad circumstances. Culture is always changing, but primarily in its small details. The basic structures remain relatively constant. Here we have another parallel with language, which may change vocabulary items gradually, but rarely changes its basic grammatical structure, and then only with great difficulty and over a long period of time.

B. Overt and Covert Culture

Another cultural phenomenon is that only some traits – the overt ones – are describable by the native: what sort of a house do you live in, what do you eat for dinner, how often do you take a bath, how do you take a bath, where do you get your clothes, do you make them, how often do you beat your wife? Other traits, however – the covert ones – are not readily describable even by the native: under what circumstances do you use the definite article in your language, how do you form the plural of nouns, what are the sounds you use in your language, how do you make them? These and most other questions pertaining to the language and its sounds are beyond the native's circle of consciousness, unless he has studied phonology, morphology, and syntax. He can use the system almost perfectly, but if you ask him to describe it, the chances are you will get some fantastic, spur-of-the-moment analysis bearing little relationship to the truth. Besides the language, many other cultural traits are covert: how far apart do natives stand when they converse? You don't realize that this distance varies from one culture to another until you find yourself uncomfortably close to some foreign conversant. You back up to adjust the distance to your comfort. He, then, is uncomfortable, closes up the gap, and makes you uncomfortable again. The retreat and pursuit may continue *ad absurdum*, and one or the other party may even get peeved.

Another covert trait concerns body movements that normally accompany speech. Most of us aren't aware of the myriad ways we move our hands, feet, head, and entire body when we speak. We often indicate something with our foot, our head, our eyes. We shrug our shoulders, thrust out our chin, raise our head, square our shoulders. Many of these movements are actually communication, though rarely is the speaker aware of it. Kinesics is the science that deals with this fascinating subject.

Perhaps we should also include in covert culture such aspects as one's idea of freedom. Someone from the United States will doubtless affirm that his country offers considerable liberty. He has probably never thought, however, that many rules, necessary to the organization of any society, actually curtail his perfect liberty. During peak traffic hours, for instance, traffic lights prevent chaos. They take away your freedom to cross whenever you want, but you know they are necessary so you don't think of them as restrictions.

In summary, then, a student of a foreign culture can glean much information simply by asking a native. But he must limit his questions to overt traits. To discover the covert systems, he himself must observe and analyze, since the native usually cannot explain these aspects.

C. Ethnocentrism

Ethnocentrism (ethno = race + centrism) is the belief that one's own race is the central one, the most important, and the best. It is a natural tendency of all races. In many languages the word for the speakers of that language is "the people." All others are strangers, foreigners, outsiders. Most people also feel that their country is the center of things, as opposed to all those other "far away places." Cuzco, capital of the old Inca Empire, means, according to some, "the navel of the world." It must have been disappointing to discover that the geocentric theory (geo = earth) of astronomy was wrong and the heliocentric theory (helio = sun) right. To believe that the planets and stars revolve around our earth flatters our ego more than to know that ours is merely one of many heavenly bodies that revolve around the sun.

It is difficult to convince people that theirs is not the culture, the language, the alphabet, the way of life. To the ethnocentric other cultures do things "wrong," not just "differently": The British drive on the wrong side of the street. The Arabs put too much sugar in their tea. Scotchmen wear kilts, and men are supposed to wear pants. An old story relates that a school teacher in China asked her class what they considered the outstanding feature of the occidental face. Most answered that occidentals had slanted eyes! If we can only convince people that other cultures may act differently from us then we will have made an excellent start toward understanding those other cultures.

D. Stereotypes and Generalizations

The "Filtered Wisdom of the Ages" brings us such "truths" as "the inscrutable Chinese," "the brave redskin," "the methodical German," "the beautiful Hawaiian." Are there, then, no volatile Chinese, careless Germans, or pusillanimous Indians? Didn't Queen Kaahumanu weigh 300 pounds? Is it possible that the "Wisdom of the Ages" has let slip through its filter a few generalizations, stereotypes, and prejudices that merit re-examination? Everyone tends to look for generalizations, and doubtless many have some validity, but they are dangerous, first, because often they aren't really any more true for one race than for another, and, second, because they are hardly ever true for the entire race, sometimes not even for a good majority. Let us examine several ways generalizations are formed.

1. Too few cases or insufficient knowledge

Nisei Mike Miyake in my accounting class is an A student, good looking, outgoing personality. The Japanese are fortunate because Mike is the only Japanese I know, so I assume that all Japanese are intelligent, handsome, and affable. Spanish children aren't so lucky with Mrs. Widdecombe and Mrs. Gibbs, who drove through Spain last summer together. They stopped by the side of the road in Mérida to take a picture of the storks nesting on top of the Roman aqueduct. Before they could focus their cameras, a dozen barefoot, dirty, Gypsy urchins swarmed over the car, whining for *pesetas* and covering the car with sticky fingers and dusty feet. Mesdames W and G now propagate unsavory rumors about Spanish children.

The Mexicans and Oklahomans in California aren't lucky either. Both have been represented by a majority of uneducated agricultural workers. Therefore, Mexicans and Oklahomans have been stereotyped accordingly and have received such unhappy monikers as "Okies," "Clodbusters," "Spics," "Beaners," and "Greasers." Or perhaps it's not the worker from the other country that provides the few examples for the stereotype, but the tourist or the soldier. Tourists are rarely typical of anything. One elderly couple has saved and scraped for years to realize their dream of travel. By the time they have amassed the wherewithal, they throw economy to the winds and "live it up." After all, they may never have another chance to travel. Naturally they give the impression abroad that they have always lived in "the grand manner."

A young student travels before he has the money. In economic difficulties, he frequents the cheapest hotels and restaurants, hitchhikes, dresses shabbily, and goes unshaven. Sometimes he finds himself in such dire straits that he sponges off of friends, borrows, and even begs. In his own country he would probably never think of living like that.

Then we have the old-maid who, suddenly free of the puritanical restrictions of her life in Kansas, loses contact with reality and behaves in a way that is not normal either in Kansas or anywhere else. So it is evident that tourists are not especially good yardsticks for measuring a race.

And soldiers, like the old-maids, often act quite differently from what they would at home. Americans, unfortunately, have acquired an unsavory reputation in many parts of the modern world because of the impression left by soldiers who drink too much, often represent uneducated classes, and frequently take little or no interest in the foreign culture but, rather, form "Little Americas" from which they mock and disdain a culture they have made little or no effort to understand.

Countries, like people, often get stereotyped by the same process of generalizing on the basis of one or two examples. Visiting *Tijuana, Nogales, Mexicali,* or *Ciudad Juárez,* one sees only the tourist businesses, vice – nurtured primarily by *gringos* who cross the border to have a little fun, yet one judges that all Mexican cities are similar.

Further examples would be easy to supply, but the point is clear that one swallow doesn't make it spring. We cannot judge an entire race by a few representatives that may or may not be typical, or by only one class.

A related phenomenon is the formation of stereotypes based on some work of literature, on movies, or on dubious statistical information. Often literature provides us with the only information about some past epoch, but it is not completely trustworthy, for it rarely speaks only of the prosaic happenings of everyday life and, therefore, it rarely gives an absolutely true picture of everyday life. It speaks rather of the extraordinary, the poetic, and the dramatic, and the resultant stereotype is an unrealistic picture. Toward the end of the last century and the beginning of this one, romantic tales of the South Seas were highly popular and many were literary gems, giving a fairly true picture of life in the Pacific. Others, however, gave only a romantic picture of slender, nut-brown maidens lasciviously bathing in fern-bordered, splashing waterfalls and inviting the weary traveller, with true aloha spirit and soft, smiling almond eyes, to join them in the limpid pool. The stereotype was fortified by numerous Hawaiian-English songs: *Sweet Leilani; Little Brown Gal; To You, Sweetheart, Aloha;* and *My Little Grass Shack.*

In France the stereotype of "the noble savage" has lasted since Jean Jacques Rousseau's (1712-78) romantic social novels, *Nouvelle Héloïse, Emile, Le Contrat Social,* etc., urging a return to nature and extolling the virtues of primitive man unspoiled by corrupting influences of organized society. James Fenimore Cooper (1789-1841) left English speakers with a somewhat similar stereotype of the noble American Indian.

Movies can be even more dangerous in creating false ideas. Spaniards, who these days see many American movies and TV shows, dubbed in Spanish, believe that most Americans drive Cadillacs, live in penthouses, and chat over white telephones. However, Americans pay for this luxury, they believe, by suffering a morbid fear of going out into the street lest a black sedan full of gangsters roars by and riddles them with submachine-gun bullets. Of course, if one lives in the West, the danger is quite different. There, one doesn't dare go into the street for fear of getting hit by a stray bullet from omnipresent gunslingers who daily shoot it out in the dusty Main Street, if not to preserve justice, then just "to get their kicks." Or, if you make it through the cloud of flying lead, you'll certainly get it when you push through the swing-

ing doors of the saloon and run into the flying chairs, fists, and whiskey bottles. If you ride out of town, you'll go to Glory fast, thanks to a Pawnee arrow or a Mexican bandit's bullet.

Statistics provide another dubious source of stereotypes. In this modern world of science all you have to do to convince most people of anything is to provide a chart, a graph, or a percentage – the odder the better. Rarely does anyone inquire how the statistics were gathered. If they suit his purpose, he will quote them, accurately or inaccurately, to prove his point in his very next argument. Soon, no doubt remains – they have become undeniable truth. After all, how can anyone doubt such a nice statement as, "Actual scientifically controlled road tests prove that Pinto brand gasoline takes you 18.731% farther than most gasolines." Next time you are debating, and your opponent pulls his statistics on you, ask where he got them, how they were compiled, how provable they are.

Sometimes actual history can provide stereotypes. Several heroic incidents in the history of a country can create a generalization about the heroism of the entire race. It can even, by setting a precedent, influence the way a person will act when confronted with similar circumstances thereby tending to perpetuate the stereotype. After all, one must live up to his reputation. One might speculate on the extent to which certain incidents in Spanish history have influenced later events. In 219 B.C. the Iberians living in the ancient city of Saguntum, in what is now the province of Valencia, were besieged by the Carthaginian troops of Hannibal. After a terrible siege, the Iberians, hopelessly outnumbered and weakened by hunger, thirst, wounds, and sickness, committed suicide rather than surrender.

In 133 B.C. 4,000 Iberians of Numancia, near present-day Soria, repelled the attacks of several Roman generals, until finally the Romans put their top general, Scipio Aemilianus, on the job with 60,000 crack troops. After months of siege, what was left of the original 4,000 Iberians asked for an honorable capitulation. Denied this, they set their houses on fire, threw open the gates of the city, and rushed to inevitable death in a last attack upon the waiting hordes.

At Covadonga, Asturias, 718 A.D., Pelayo, leader of the Christian guerrilla forces, fought to hold back the tide of Moorish conquest that had already flowed over most of Spain. After several battles against superior odds, the Asturians fortified themselves in a cave and resisted attacks until the Moors gave up and left, a bad mistake, for this handful of Asturians began the century-long Reconquest of Spain.

Coming up to the Spanish Civil War (1936-39), Colonel Moscardó, defending the Alcázar de Toledo against Republican forces, received a telephone call from the Republican commander to announce that he had captured Moscardó's son and that, if the Alcázar were not surrendered within ten minutes, he would execute young Moscardó. To back his threat, he put the boy on the phone. "Hello, son. What's up?" inquired the colonel. "Nothing, papá. They say they're to shoot me if you don't surrender." "Well, son, commend your soul to God and die like a man. *Adiós, hijo mío.*" "*Adiós, papá.*" were the last words Moscardó ever heard from his son.

Now, the point is that, from these heroic incidents, one might generalize that Spaniards, brave and uncompromising, are willing to sacrifice their very lives rather than capitulate. It is a good thesis and may even be true, or partially true, but I maintain that four isolated incidents occurring over a span of 2,155 years is insufficient evidence to believe the generalization too strongly. One might, assuredly, conjecture that an historical self-stereotype has been formed in the Spaniard's mind and that he "lives up to" the reputation he has gained and performs accordingly.

In short, then, any time you have insufficient evidence – whether because of insufficient cases or because of untrustworthy information, such as exaggerated novels or movies, "arranged" statistics, or sporadic historical events – you had better reserve judgment until more evidence is in.

2. Superficial analysis

"The United States doesn't protect its citizens," an intelligent lady from Madrid proclaims. "Look at the horrible movies they let practically anyone see. Here every picture is rated: 'highly dangerous,' 'for adults only,' 'over 18,' 'over 15,' or 'for everyone.' And the really bad parts, of course, are censored. Oh, yes, the United States censors too, but they're so liberal. The atrocities you can see in American movies: crimes, violence, sex. . . . And the things they allow on the beaches! Those bikinis! And those horrible topless restaurants! And they allow any kind of diabolical religion! No, señor; those Americans don't protect their people!"

"Spain and Mexico don't protect their citizens," an intelligent lady from San Francisco proclaims. "They don't restrict fireworks, they don't put up barriers and caution signs when there's a hole or dangerous spot, they don't post notices where a beach is unsafe for swimming or where the water is polluted. Pure food and drug laws are rudimentary, many dangerous medicines can be bought without a prescription, and traffic is wild! No, sir, those Latins just don't protect their people!"

Now, how can both these intelligent and well-travelled women conclude that the other country is neglectful of its citizens' safety? Quite simple: Spain seems concerned more with the safety of the spirit and the United States more with the safety of the flesh. We could doubtless find at least a partial explanation for the phenomenon in history, religion, and economics, but that is another chapter. It is clear that misleading generalizations can be formed when one fails to analyze all aspects of a situation.

Another example is the traditional courtesy of Hispanic people. In a Spanish train compartment someone taking out his lunch offers, "*¿Gusta?*" His neighbors politely decline and wish him a good appetite. "*Buen provecho.*" We have already mentioned that admiring a Spaniard's tie will probably stimulate him to offer it to you, "*Será un regalo.*" Almost everyone is familiar with the customary Hispanic welcome, "*Esté usted en su casa.*" something like "Make yourself at home." Of course the use of such expressions of courtesy

vary from country to country, and if you don't use them, they seem servile and excessive, but if you do use them and other people don't, then they appear rude. Almost all Mexican children are trained to give their name when introduced and add: "*Servidor de usted*" or "*A sus órdenes.*" Mexicans often think Spanish children ill-bred because they don't always use these polite expressions. Spaniards, on the other hand, believe Mexicans too servile because, when someone calls them, they generally answer: "*Mande usted*" (Command me), and Spaniards brag that they don't want anyone to command them. And, though people from the United States generally consider Spanish speakers polite, even flowery, because of such protocol, in at least one instance the Spanish consider English speakers excessively courteous because they use "please" so much: "Please pass the bread," "Please bring me a spoon," "Please don't put your elbows on the table." Often a Spaniard asks for the bread by simply stating: "*El pan.*" And a Spanish maid might even be uncomfortable when an American family keeps preceding requests with *por favor.* She is not accustomed to such courtesy and may even keep saying: "*Sin favor.*" So, it is quite evident that courteous expressions are more a matter of tradition than of intrinsic politeness. The cultural stumbling block, of course, is failure to use such formalities to a person who expects them. Their correct use is a negative virtue, like cleaning your fingernails and combing your hair: it deserves no great praise when achieved, only shame when neglected.

But we have spoken only of formal symbols of courtesy. All of us have met discourteous people in the United States: the "road hog," the snippy waitress, the sarcastic municipal judge, the overbearing teacher, the line crowder, those who stand in the middle of the aisle or sidewalk to chat and block the traffic. Do they have their counterparts abroad? Drive in Madrid traffic if you think California or New York is bad. "Come on, let's go, man, let's go! Your aunt was born in the sticks!" comes the rasping voice of a Madrid taxi driver. At the same time another driver blasts his horn and cuts in so close you have to slam on the brakes. The man behind shrugs his shoulders, jerks his head back, and raises an open hand. This gesture clearly indicates that you are an imbecile. No, Madrid traffic isn't lubricated by "aloha spirit."

When you finally get parked, pale and shaken, you take your package to the post office to mail it. You find the desk but no line, only a mass of people waiting, not their turn, but an opening. Don't be polite or you'll never get your turn. Even if you're the only one at the desk someone is quite liable to come up and present his package first unless you speak up. The system seems gross to those accustomed to lining up or taking a number, but it doesn't seem so gross to a Spaniard. He simply has another system: if you don't know enough to defend your turn you don't deserve to get it. What is considered fair and ethical in one country is not necessarily so in every country. Again a generalization based on an incomplete analysis proves to be of slight validity.

In other instances we tend to attribute to racial character what is really the result of social and economic pressures. "Those dirty peasants!" Yes, probably they are dirtier than you, but you can enjoy a hot shower by merely turning on the faucet. If you had to gather wood and build a fire, then carry water half a mile from the stream, heat it over the fire, have someone pour it over you with a dipper while you soaped up with smelly laundry soap – if you could afford that – and then dried with a coarse rag, you might be a bit dirtier too.

A girl from a well-to-do family once asked in a Spanish class why you had to be so careful to lock everything up in Mexico. Why can you leave your garden hose out in front of the house at night in the United States but not in Mexico? What is there in the make-up of a Mexican that motivates him to steal? Another student, from a poor Italian-American family, answered the question quite simply: "Here in the United States everyone has a garden hose."

One might assume, to judge by the Jews he meets in the United States and Western Europe, that something intrinsic in their character makes them businessmen, money lenders, shopkeepers, rather than farmers. Yet one must admit that plenty of Jews farm in Israel. During the centuries when the Goths held sway over Italy, France, Germany, Spain, and Portugal, beginning about the fifth century A.D., when Catholicism became the official state religion, special laws stipulated different treatment for Jews than for others. They had to live in ghettos and wear a distinctive symbol on their sleeve, and they couldn't own land. This last restriction made it impractical and unprofitable for them to become agriculturalists, so they concentrated in the cities and became money handlers. The some 150,000 Sephardic Jews expelled from Spain in 1492 scattered about the world and continued to earn a living by the profession they had followed for centuries. Again historical circumstances rather than innate racial traits explain the phenomenon.

3. Meaning from one culture to another

Another and important cultural phenomenon is the natural tendency to give the same meaning to something in another culture as it has in one's own.

A Mexican friend of mine, after living in the United States for some years, went to the airport to meet his brother, fresh from Mexico City, and was most embarrassed when his brother, in typical Mexican fashion, embraced him and gave him resounding slaps on the back. My "accultured" Mexican knew what dubious conclusion Americans jump to when they see two men embrace.

Mexicans make the same mistake and for the same reason when the American goes to Mexico and never dreams of giving anyone a warm, friendly embrace. He may shake hands, sometimes not even that. This behavior has convinced many a Mexican that *gringos* are cold and unfriendly. However, when a Mexican observes a Frenchman kissing another Frenchman on both cheeks, his reaction is similar to that of Americans seeing Mexicans embrace. That just isn't the sort of thing two men do! In some cultures, of course, any bodily contact between men is taboo. To interpret such actions, then, you must know enough to put them in their proper cultural context.

What is the importance of dress from one culture to another? Fashion changes rapidly, of course, but one has to realize its importance at the particular moment. In 1950 a man who walked about in downtown Madrid without a coat and tie was not only considered a barbarian, but could actually be fined. By now the influx of "crazy tourists" has forced a relaxation – of the fine, at least – but you still are not considered quite a gentleman without your tie.

A woman in Spain or Mexico in slacks? A few years ago, never! Now it depends on where. To picnics and for sports, all right, but not to school, not to shop, not to walk in the city. Again the restrictions are being relaxed more and more every year, but now the meaning that a Spaniard or a Mexican gives to "girl wearing slacks" is quite different from the meaning an American gives. The American's meaning is neutral: the girl is comfortable, she's relaxed, nothing wrong with it. Possibly some comment about the proportions of damsel in question. But the meaning the Spanish or Mexican male gives is most likely to elicit gross comments and pinches.

All (?!) young Latin men write poetry. Of course, it is expected. That is the only meaning the Latin gives to a young man writing poetry. In the United States, however, most boys think writing poetry is "sissy." It is not that they are against poetry, only that their society has built up the tradition that they are not supposed to like poetry, the same as they are not supposed to like spinach, wash their hands, go to school, play with dolls. Adults are foolish enough to perpetuate these negative attitudes by repeating them and thinking they are "cute." Actually, many boys are quite fond of poetry, but not the kind they may learn as poetry in school, not T. S. Elliot, Gertrude Stein, or "The Fog Came in on Little Cat Feet." To American boys poetry is the whole spectrum of metaphors, slang expressions, dynamic words, and circumlocutions strenuously cultivated in their everyday speech. The only thing is, they don't recognize that all of that is poetry, too.

We have seen, then, that false stereotypes can be formed by judging all of a race by a few representatives, by analyzing a situation superficially, or by interpreting an act according to the cultural context of one's own rather than the foreign culture. This last category suggests the importance of knowing what the significant differences are between one culture and another and will lead naturally to our final phenomenon.

E. "Cultology": "Cultemes" and "Alloculls"

Teaching culture in a language class is difficult because there seems never to be enough time to teach a systematic culture course and a language course. Yet, understanding some parts of the target culture is essential to understanding the language itself. We might clarify which aspects are essential by forming an analogy with phonemes and allophones. A phoneme is an abstract category of sounds, a range of fairly close but not identical sounds called allophones. That is, allophones are variations within a phoneme. Each specific variant sound, or allophone, that is part of a phoneme is different because of the influence of sounds coming before or after or both. For instance, in English, the "f" in "feel" is not exactly the same as the "f" in "fool," because the lips spread out anticipating the "ee" or protrude anticipating the "oo." Yet English speakers are unaware that there is more than one "f" sound; they think of them as the same because they have the same function and are spelled the same. The phoneme "f," then, has various allophones, but you can't vary too far or you get into another phoneme, perhaps "b," "p," or "v."

All languages do not have exactly the same sounds. Furthermore, certain sounds may belong to one phoneme in one language and another phoneme in another language. In English, for instance, we have the two phonemes "s," as in "hiss," and "z," as in "his." The difference between the two sounds is enough to distinguish many pairs of English words: lacey/lazy, ice/eyes, cussin'/cousin. In Spanish both sounds are used but they belong to a single phoneme. The difference is only allophonic, not phonemic. No pairs of Spanish words are distinguished by this difference in sounds. The Spanish speaker who fails to understand and make the distinction between the "s" sound and the "z" sound in English is likely to say something he doesn't mean: "She took some eyes out of the refrigerator." In English the difference between "ee," in "sheep," and "i," in "ship," is also distinctive, or significant, since it is enough to distinguish two otherwise identical words: seat/sit, feel/fill, peal/pill, jeep/gip, eat/it, feet/fit. . . . Again Spanish has only one phoneme, whose range of allophones never quite reaches such an open vowel as the English "i" in "bit." The Spanish speaker, therefore, often pronounces all this range of English sounds somewhat like "ee" in "beet" and, as a result, fails to distinguish a large group of minimal pairs in English.

Phonemes and their boundaries, then, *must* be learned accurately to communicate. Allophones are not essential; nice, but not essential. If a foreigner mispronounces an allophone, he will sound like just that, a foreigner, but he probably won't be misunderstood.

Culture, too, has aspects that the foreigner must learn unless he is to be misunderstood. We might call these aspects "culture phonemes" or "cultemes." Culture has other aspects that the foreigner may violate with relative safety. He will be recognized as a foreigner; natives may laugh at his "funny ways," but the chances are they will not get mad at him. We might call these aspects "culture allophones" or "alloculls."

A Persian studying in the United States, took out an extremely stout young coed, and, on their very first date, asked her to marry him. "How can you know you love me when you hardly know me?" The Persian murmured, "I think I love you because you are so fat." The girl shot out of the car and slammed the door with every ounce of her weight behind her. The Persian had goofed a *culteme*. In Persia the poor are thin because they don't get as much to eat as they would like. The rich eat well, grow beautifully fat and are envied and admired. Fatness belongs to the culteme "beautiful" in Persia. In the United States it belongs to the culteme "ugly."

A German comes to the United States and continues to bow slightly and click his heels as he shakes your hand.

Those acquainted with European culture immediately spot him as a German, but no one minds; they simply note the cultural phenomenon with interest or indifference. The German has missed an allocult, but has violated no culteme. Everyone recognizes the heel click as an allocult of the culteme "greeting," along with other variants such as "hello," a salute, or a handshake.

As a *phoneme* includes not just one sound but a range of sounds, so the culteme includes not a specific act or meaning, but a range of acts or meanings. Breakfast, for instance, may take the specific form of coffee, bacon and eggs, toast, and a glass of orange juice – one allocult or specific realization of the culteme. Another allocult might be corn flakes with cream and sugar, coffee, and pineapple juice. A third allocult could be a breakfast steak, hash brown potatoes, English muffins with honey, waffles and strawberry jam, and coffee. A fourth, simply a glass of diet preparation. A fifth, coffee, corn pone, and chitlins. We could enumerate further variations of the culteme "breakfast in the United States," but more significant would be to note that, despite its myriad variations, the culteme does have limits. If we substitute a preprandial cocktail, soup, salad, a baked potato, roast chicken, broccoli with cheese sauce, macadamia-nut ice cream, coffee, and a snifter of brandy, we have left the "breakfast" culteme and entered the "dinner" one, specifically a rather elaborate one among many possible dinner allocults. Other possibilities might be 'possum jowls and black-eyed peas or pizza and beer. We are not intimating that no one in the United States might eat pizza and beer for breakfast, but any native of United States culture would recognize a pizza and beer breakfast is really beyond the pale of that culteme.

Of course breakfast, dinner, and other meals and snacks belong to a more inclusive category of nourishing yourself. All have in common the intake of some kind of food. But this category may also include intravenous feeding, prenatal feeding through the umbilicus, feeding of plants by root absorption. It would, however, exclude taking poison, stimulants, or anubiotics, drinking water, or smoking and sword swallowing, even though these activities may involve some of the same features as eating dried pumpkin seeds.

Another characteristic common to phonemes and cultemes is their dependence on the surroundings: the phonetic or cultural circumstances. For instance, phonologically, the distinction in Spanish between the single tap "r" in *pero* and the multiple trilled "rr" in *perro* is significant only at the beginning of a syllable. *enviar/enviar, coro/corro, moro/morro, para/parra, ahora/ahorra, cre/erre.* At the end of a syllable the distinction is *not* significant. No two words in Spanish are distinguished by the difference between "r" and "rr" at the *end* of a syllable. Therefore, the two sounds, which are phonemes when syllable initial are only allophones when syllable final. Not only are they mere allophones but they are optional variants (usually surrounding sounds dictate a *specific* allophone and there is no choice). Hence, you can pronounce the "r's" in *verde, hablar, arbol,* etc. with either an "r" or an "rr." Similarly, a *word* may have a wide range of cultural meaning. Its context will limit and modify that meaning. "Kill," for instance, takes on slightly different shades of meaning when put in a sentence: "He killed the plant." "He killed the rabbit." "He killed the spider." "He killed the rattlesnake." If we add more context, the meaning varies even more: "Using a weed killer, he killed the insidious plant that was invading his beautiful lawn." Or: "Out of spite he sneaked into Mrs. McGillicuddy's yard one night and killed the beautiful plant that had won her first prize at the county fair – a rare and valuable black rose." If we make "man" the object of "kill," then normally we will have gone into another culteme: "murder," but not always, for again the circumstances influence. "The war hero received a medal for killing thirty-six enemy soldiers in a heroic battle." "The murderer was hanged for killing a service-station attendant." The "murderer" may be the same "war hero" and the attendant may have been one of the few who escaped from the squad, and whose 36 buddies the "war hero" had killed some years earlier! If you belong to a religious sect that believes it immoral to kill any animal, human or sub-human, then "to kill a plant" and "to kill a sheep" definitely belong to different cultemes.

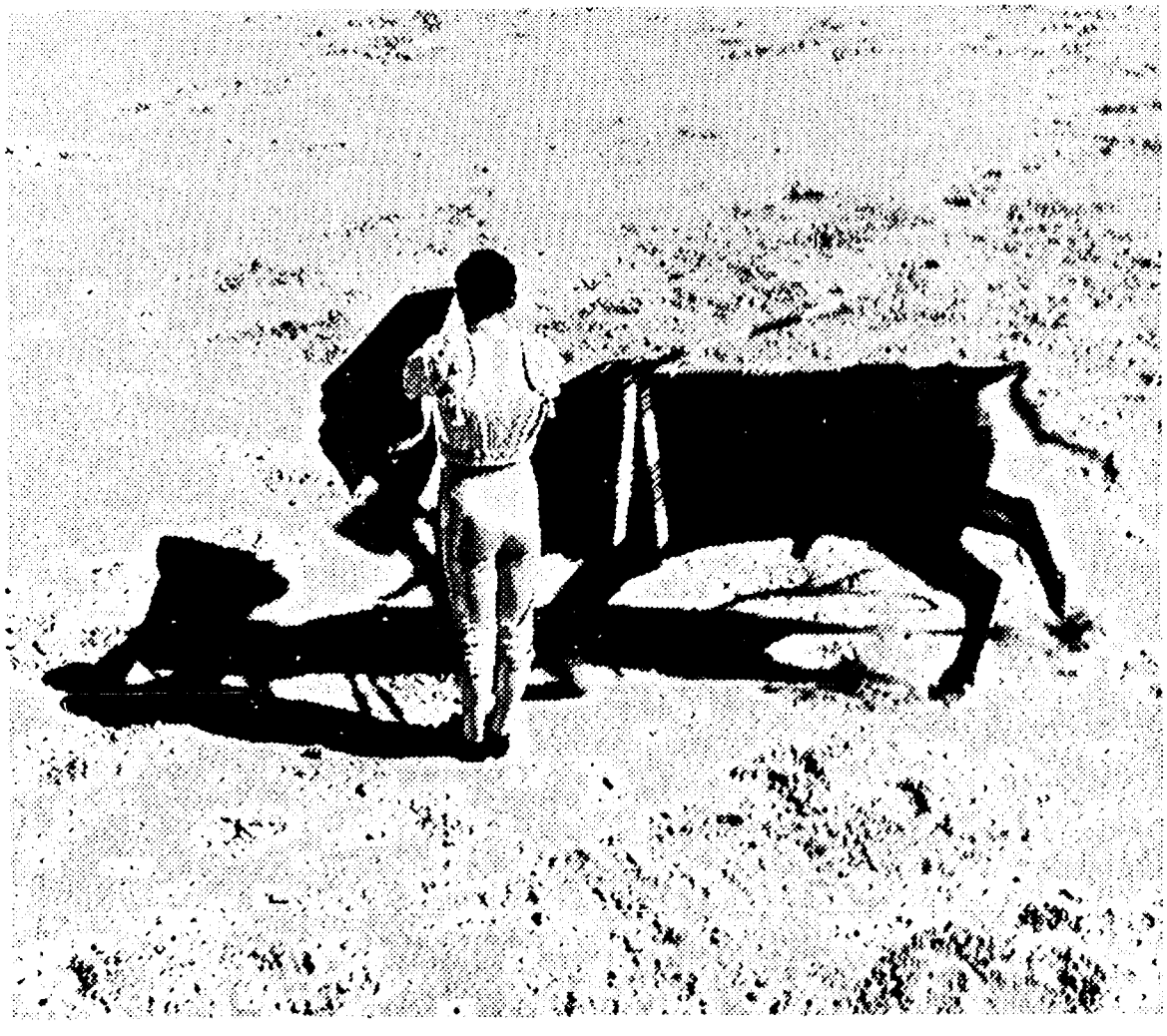
We also know that "horn" without context can conjure up a number of images: cow's horn, French horn, saddle horn, horn of plenty, shoe horn, automobile horn, to toot one's horn, to horn in, and others. The specific meaning of "horn" depends on context, yet the range is definitely limited; you can't replace "horn" with "love," or "snail," or "Wall Street," "Madison Avenue approach," "nuclear physics," or "programmed learning."

The major problem for anyone going from one culture to another is to identify cultemes and their boundaries, particularly when a certain allocult belongs to one culteme in one culture and to another one in the other culture. If the foreigner mistakenly assumes that the allocult belongs to the same culteme as in his own country, he is open to all kinds of social errors, like the Persian boy and his chubby American girl friend. In parts of Mexico the gesture for indicating how tall something is has three definite cultemes. The arm held vertically with the index finger extended and the rest of the fingers folded indicated the height of a person. The arm and hand held horizontally, thumb up and little finger down, indicates the height of an animal. The same position, except with palm down, indicates the height of an inanimate object. In most countries there is only one culteme; it includes measuring humans, sub-humans, and all other objects, and it has a single gesture, the last one described, to express it. We can readily imagine the laughter and even anger that one would cause if he were to measure your dear aunt with the gesture reserved for cows!

In the United States, hissing in a theater indicates displeasure with the performance. In Hispanic countries it calls for silence when the performance is about to begin, like "shhh" in English. On the other hand, whistling in Spain indicates scorn and displeasure whereas, in the United States, it indicates approval. Clearly then, a U. S performer about to begin his show in Spain would be rather taken aback to be greeted with hisses if he attributed them to the same displeasure culteme to which they belong in the U. S. The

Spanish performer would be equally chagrined upon receiving whistles from the U. S. audience if he attributed them to the displeasure culteme to which they belong in Spain.

Within his own culture everyone knows more or less what the cultemes are and what their allocults are just as he knows how far he can vary a sound without changing the meaning of the word, even though his awareness is subconscious and he cannot analyze or describe his phonology or "cultology." But the foreigner must learn the limits of phonemes and cultemes if he expects to operate linguistically or socially in the target culture. So far, studies of comparative "cultology" have been few and sketchy. Hopefully, further study will soon provide us with more definite culteme boundaries and with more detailed descriptions of the allocults that make up each culteme. Until then, if we hope to attain any real understanding across cultures, each of us must observe, ask questions, and analyze, comparing one culture with another until we have a body of knowledge that will allow us to predict and forestall cultemic errors as we can predict and forestall phonemic errors.



III. VALUES OF STUDYING A FOREIGN CULTURE

It might be well at this point to list briefly some of the values of studying another culture:

A. To get rid of ethnocentrism and provincialism by learning that people can think and act differently and have different values and still be happy and useful.

B. To get new ideas on eating, thinking, dressing, entertaining, art, literature, etc., to broaden one's scope and increase one's enjoyment of life.

C. To understand literature: In a description of a Spanish or Mexican house, just what is a *zaguán* like? What is it like to live on the *quinto piso* of a Madrid apartment house?

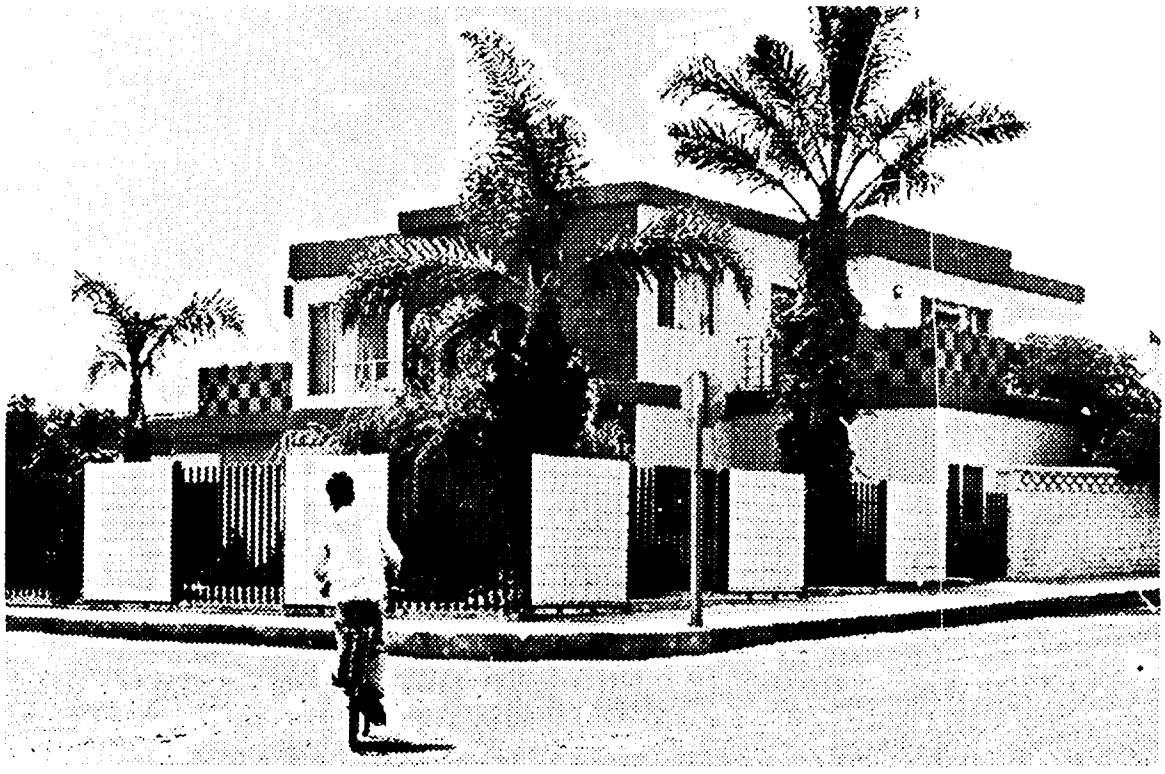
D. To acquire an appreciation of the relationship of language to culture.

1. To realize the impossibility of finding exact equivalents in other languages for "backyard," "peanut butter," "cake," "hot dogs," and other items peculiar to English-speaking culture, or exact equivalents for such Spanish words as *gazpacho, pitopo, picaro,* and *pundonor.*

2. To realize that translations rarely capture the same feeling as the original, not only because of the rarity of exact equivalents, but also because of the different feeling given by the different phonetic quality and rhythm.

E. To know whether or not a given individual of the other culture is behaving rationally. Margaret Mead recalls an Irish girl who talked incessantly about leprechauns. To Margaret Mead it seemed an excess of leprechauns, but, unfamiliar with the fine points of Irish culture, she questioned an Irish policeman. "She's nuts!" he decreed. "He knew," explained Margaret Mead, "just how many leprechauns per square inch of Irish conversation was normal and proper."

Not long ago a doctor from a European country was declared insane by United States courts for murdering his adultress wife by pouring acid on her. A gruesome case, which perhaps cannot be excused, but might possibly be explained culturally. For several centuries the Spanish code of honor not merely permitted, but required that a husband, if dishonored by the promiscuousness of his wife, cleanse the stain on his family he nor with the blood of the guilty parties. Quite surely the "heroes" of the Spanish culture of that time would today, in U. S. society, be pronounced insane as was the doctor. But perhaps the doctor, like they, was obeying a moral code quite different from the one current in 20th-century United States of America. A knowledge of his culture would help to tell us whether or not he was really insane, as well as whether or not he considered his act as horrifying as it was generally considered in this country.



IV. HOW TO TEACH CULTURE

A. Dangers.

Teaching culture is fraught with many dangers. The first is teaching only a part of culture: only Culture-Refinement, only history and statistics, only anthropology and sociology. Though it may be impossible to achieve, we should at least try to cover all areas since all contribute to understanding a foreign culture.

The second danger involves the oversimplification of any one of these aspects. Literature can stress lists of authors, works, and dates rather than reading the works. Music can become a list of composers' works without listening to the music, or, it can be listening with poor equipment. A music appreciation class should not be held in the regular classroom, but should adjourn to a comfortable salon equipped with overstuffed furniture and a carpet. Students should be invited to lie on the floor and relax while listening to good quality records on good quality equipment. That would be a music appreciation class. To listen to the cacophony of scratched records played on old, low-fi A.V. machines is a music unappreciation class.

Art, likewise, can be lists of artists and works, or it can be learning to parrot that a certain piece of art is delightful because teacher says so. If it happens to be a pre-Renaissance painting of the beheading of Saint John the Baptist, few students will really appreciate it unless the teacher can provide considerable background on the philosophical and religious ideas of those times, on limitations of painting media, on symbolism, perspective, and anatomy. Now, even though students (or teacher) still probably won't appreciate it as a work of art, at least they will appreciate the circumstances and not just conclude that the artist was retarded.

Art can also be ruined by showing inferior, tiny reproductions, often in black and white rather than the original colors. Such reproductions are useful only for recalling details after one has seen and appreciated the original. They do about as much justice to the original as a picture-taking booth does to a beautiful girl when it spits out a shiny, one-inch I.D. photo.

Architecture, too, can be an exercise in separating the elements of Romanesque, Gothic, Mudéjar, Renaissance, Plateresque, Churrigueresque, and Barroque in Spanish cathedrals by identifying rounded, ogival, and horseshoe arches, barrel vaults, flying buttresses, and the design of the capitals on the columns.

Socio-anthropological culture, if superficial, can emphasize only the quaint, the picturesque, the regional, the unusual. Spanish culture can become Andalusian burros with bright red trappings, stamping flamenco boots and flaring nostrils, guitarred Totharios *palmdo la pava* before iron grillwork, beyond which black, flashing eyes are dulled and suppressed by inquisitorial frowns of chaperoning *duenas*. The Germans have their chaotes in the *Biergarten and Lederhosen*

haven school and the French in the Normandy aprons and *bouillabaisse* school.

The history-statistics approach has several pitfalls, too. If poorly organized and timed, a course in "Modern Spanish History and Civilization" can start with the cave painting of Altamira and wind up on the last day with Columbus about to discover America. Or it can consist of memorizing incidental bits of information without any particular integration with ideas, art, or history: "Peninsular Spain contains 189,945 square miles." How many people know how much territory that is? "Spain, the second highest country in Europe, has an average altitude of 600 meters."

These, then, are some of the ways not to teach culture, but obviously something must be said about how to teach it. There seems to be a number of reasons for beginning to study all phases of a culture at the same time that you begin to study the language phase. Since language is one, if not the most important aspect of culture, and since only through language do people discuss their own and other cultures, clearly language reflects the other aspects of the culture and the attitude of its people toward the world and toward their own corner of the world. So close is the relationship that often the language can't be interpreted if you don't grasp its "culteme" context. The delicate use of verbal forms of politeness – *don, señor, su excelencia,* and *usted,* in Spanish, or "Mr.," "sir," "your honor," "reverend," and "your majesty," in English – are inextricably bound to non-verbal forms, such as the handshake, the embrace, the pat on the shoulder, the slap on the back, the military salute, kissing the hand, the lips, or the priest's robe, touching cheeks, kneeling, prostrating yourself or closing your eyes when some dignitary passes, rubbing noses. . . Both the verbal and non-verbal forms depend on the relationship of one person to another. A grammatically correct form, used to the wrong person, would communicate something you didn't intend at all. The unsophisticated secretary, who thought she was being friendly by greeting her reserved old German employer with a slap on the back and a jolly "Hi, bossman!", was looking for another job rather soon. The "bossman", and most of us, think she was being forward. To avoid the mistakes that lurk in the application of one's own cultural concepts to interpret foreign words and acts, we must know certain facts about that culture and we must know them immediately.

A second reason for studying culture from the beginning of the foreign language exposure is simply to allow the student to begin enjoying the benefits immediately, particularly the freedom from ethnocentrism, freedom from the tight little box of judging other behavior solely by the absolute pattern of his own culture as if that culture were universal. A corollary to this reason and a parallel to FLES would be to start culture in the elementary school: to catch the child before he has acquired the hard shell of prejudice that is so difficult to break through later on. This is the same way we teach a child another language before his native-language habits form so hard a shell that it will interfere more with the second-language patterns.

A third reason for not postponing culture for a year or two is that many foreign language students drop out early and miss culture entirely.

Finally, studying a culture in its entirety is a more integrated and satisfying experience than studying any one isolated phase. Undeniably some learning situations can break down the task into simpler elements to be practiced separately before eventually combining them. In swimming, for instance, to practice the leg kick alone allows the learner to concentrate on perfecting that movement before combining it with the arm stroke and breathing. In other situations, however, phases depend on one another, and the two have to progress together. This seems to be so in language learning with its many facets and with its relationship to the rest of culture. For instance, we can't allow reading and writing to lag too far behind listening and speaking or the learner will begin to form his own notion of what the word should look like, a notion based on the graphemes of his native language and one that eventually will cause interference when he finally learns how the words really look. Furthermore, delaying the presentation of the written form doesn't seem to solve the problem of native-grapheme values affecting the pronunciation, and may be more of a handicap than a help. The same way, many "cultemes" must be presented at the same time as certain elements of the language because proper interpretation and correct use of the language forms depend on the cultural circumstances.

The next step is how to start. First, systematically. If a text is not annotated, the teacher must go through it somewhat in advance and locate the places where lack of "cultemic" information would cause a breakdown in comprehension and/or the ability to choose the correct grammatical forms. If the text is annotated, the teacher must still prepare the lesson far enough ahead to collect whatever realia are available and helpful in making the point.

In this systematic plan "cultemes" are a must, just as phonemes are a must in the phonology phase, because both are directly related to meaning. A "culteme" should never slip by without explanation. Then, if there is time, give whatever you can afford to "allocults."

Second, the approach should be comparative. How does the target culture differ from the learner's own culture? Since no one knows all about any culture, even his own, perhaps the best way to begin the comparative approach is to make the student more aware of his own culture, make him expose and analyze his own covert behavior to better equip him to contrast his and the target culture. One way of bringing the covert into the open is to form series of questions:

1. Who is the boss in your family? Always? Only in certain things or in everything? Does one parent consider himself boss yet the other often is? Are all families in your culture set up the same? Is your family typical? Do you know any family that has a different arrangement? Do you think their arrangement is "wrong"? Why?

2. Do you think the average person in your culture is patient or impatient? What examples can you give to support your opinion? Are there any indications to make you believe the contrary? Is patience a virtue? Always? Can you think of any circumstances where patience might be a vice? Are some

people in your culture more patient than others? Are people either patient or impatient, or are they sometimes patient and sometimes impatient?

3. What do you consider virtues? (Possibly offer a list: pride, independence, arrogance, honesty, etc.) What do you consider vices? Is everything either a virtue or a vice? Always? Can an excess of virtue ever become a vice? What do you think about a "white lie"?

4. What traits do you admire? (physical strength, intelligence, wit, good looks, quickness, athletic ability, determination, ambition . . .) What traits do you dislike?

5. What jobs or professions do you admire? (pilot, engineer, artist, actor, acrobat, carpenter, salesman, teacher, politician, lawyer, plumber. . .) Why do you admire the ones you chose? Which jobs do you think are inferior? Why? If you were boss in a big office, would you consider your secretary inferior? Does a secretary do some jobs that the boss might not be able to do? Are there superior, mediocre, and inferior people in every job? How do you get to be superior in whatever job you choose? Is it good to get so much better than your friends or colleagues that it might make them jealous? Do you get irked when someone you know is always right? Do you keep it a secret when you get a particularly good grade? Do you keep it a secret when you get a particularly bad grade? Why?

6. Do you think you would ever like to live in another country? Why? Permanently? Do you think your country is the best in the world? Why? Do other countries have anything that you wish were here? What? Is there anything about your country you think needs improvement? Do you think people in other countries would all like to come to your country to live? Is there anything in your country that might make a foreigner hesitate to come here to live? What?

These are only a few sample series. Others could easily be made up about other aspects of culture to touch off the analytic process. Another way to bring about the awareness of culture is to expose children to different families. This, of course, requires indoctrination of parents. Have children visit their friends overnight. Such a simple and brief exposure is the first step to showing many small differences between families even within the same culture. The next step is to expose them to longer visits and to friends in other cities. They will gradually become less egocentric and less ethnocentric. When they reach the final step and go to a foreign country, the "culture shock" will be much less severe than it might be had they never left the nest. That final step, *sur place*, is, of course, the only real way to learn a culture. All students, whether foreign language students or not, should be urged to take advantage of the increasing number of well planned and chaperoned programs abroad. Of course, if you know a family abroad, you can arrange visits and exchanges yourself.

Many teachers say that literature comes next to living abroad as a source of cultural experience. The statement is no doubt basically true, because few of us can become acquainted with <u>all</u> cultures "on location," and are obliged to get to know them by vicarious experiences such as literature. However, we must be careful of literature because more often than not it presents the unusual, the atypical; after all, ordinary, drab, everyday events don't make the best reading. Therefore, literature isn't always representative because it is the artistic interpretation of one person, often a social deviate. In using literature, then, as a source of cultural understanding, the teacher must pick good literature and then carefully point out any aberrations and exaggerations. She should avoid using literature just for its sociological value if it is mediocre.

In the presentation of cultural material, since the goal is just as much to create proper attitudes and foster thought as it is to teach incidental facts, the teacher must be extremely careful to avoid value judgments.

Finally, what specific cultural facts does one teach? First, it would seem an elementary knowledge of the geography of the country being studied would be essential to the most basic understanding of the culture. Then, some idea of the history is soon necessary to relate the various facts about politics, art, and music to each other in time. To teach literature, for instance, without relating it to what came before and after and without pointing out its connection with the other arts, with history and sociology, is to teach it in a vacuum and rob it of much of its meaning.

After all the aforementioned duties have been dispatched, then comes the body of facts: the "cultemes" and the "allocults" that need to be pointed out and explained. The following portion of this material is an illustration of this sort of information.

CULTURAL CONCEPTS

1. *NICKNAMES (APODOS, SOBRENOMBRES)*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 1, p. 2, line 4*
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . Lesson 1, Dialogue p. 3
Harcourt, Brace and World, *A-LM Spanish* . . . . . Unit 1, p. 3 and Unit 4, p. 25
Other: _____ . . . . . _____

In English we often call our friends by a nickname instead of using their real name: Bill for William, Tom for Thomas, Joe for Joseph, Betty for Elizabeth, Dot for Dorothy, Char for Charlene. We can also shorten last names: Mac for MacDonald, Buck for Buckman, Rema for Rematore, Ram for Ramírez. We often say, "His name is Kenneth, but we call him Ken for short." Most English nicknames are shortened by cutting off the last part. Spanish cuts off not only the last part, but often the first part or the middle part. Sometimes the nickname looks quite different from the original name. Often several nicknames are possible. Strangely, both English and Spanish often *lengthen* a name after having first shortened it: Robert to Bob to Bobby, Ignatius to Ig to Iggy, James to Jim to Jimmy. Adding the -y in English gives the name a more intimate tone. In Spanish often *-ito* is added, less frequently *-illo, -ica, -uelo, -ucha, -uja,* and other endings. Following is a list of common Spanish first names and their various nicknames:

MEN

Alejandro: Alex
Antonio: Antoñito, Toño, Toñito, Toñico
Bonifacio: Boni
Carlos: Carlitos
Cayetano: Tano
Cirlaco: Ciri

* References are not exhaustive.

Cristóbal: Tobal, Tobalito
Diego: Dieguito
Enrique: Enriquito, Quico
Federico: Fede, Federiquito, Lico
Francisco: Paco, Paquito, Pancho, Panchito, Frasco, Frasquito, Pacorro, Curro, Farruco
Ginés: Ginesito, Sito
Guillermo: Guillermito, Memo
Gregorio: Goyo
Jaime: Jaimito
Jesús: Chucho, Chuí, Chuy
José: Joséito, Josecito, Josefito, Joselito, Joselillo, Pepe, Pepito, Pepillo, Chepe, Chepito
Juan: Juanito, Juancho, Juanillo
Ignacio: Nacho
Lorenzo: Loren, Lencho
Manuel: Manolo, Manolito
Miguel: Miguelito
Pablo: Pablito
Pedro: Perico, Periquito, Periquillo
Roberto: Robertito, Berto, Beto, Tito

WOMEN

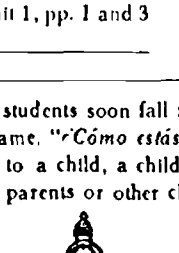
Ana: Anita, Nita
Beatriz: Betty, Betti
Carmen: Carmencita, Carmela, Carmelucha
Catalina: Cata, Catana, Catia, Catuja, Catujita, Catuca
Concepción: Concha, Conchita, Chona, Cota
Dolores: Dolorcitas, Doloritas, Lola, Lolita
Francisca: Paca, Paquita, Pancha, Panchita, Frasca, Frasquita, Pacorra, Curra, Farruca
Gertrudis: Tula
Graciela: Chela
Guadalupe: Lupe, Lupita
Isabel: Isabelita, Belisa, Bela, Belita, Belica, Chambela, Chavela
Jesusa: Jesusita, Chucha, Chuchita, Chuy, Chuí
Josefa: Josefina, Fina, Pepa, Pepita, Pepilla
Juana: Juanita, Juanilla
Lenora: Nora
Luisa: Luisita
Margarita: Rita
María: Mariquita, Mariquilla, Mariucha, Maruca, Maruja
María del Carmen: Maricarmen
María Isabel: Maribel
María de la Luz: Lucrecita, Lucha
María Teresa: Maite
María Blanca: Mariblanca
Roberta: Berta
Rufina: Fina
Teresa: Tere

2. *TU AND USTED*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 1, p. 4
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . Lesson 1, p. 3, line 13
Lesson 1, p. 6, part 3, line 3
Lesson 2, p. 9
Harcourt, Brace and World, *A-LM Spanish:* . . . . . Unit 1, pp. 1 and 3
Other: _____ . . . . . _____

Generally you should use *tú* when you would use the first name of a person and use *usted* when you would use "Mr. _____," "Mrs. _____" or "Miss _____." In school use the *tú* with your schoolmates, but *usted* with your teachers. Later, in college, you may start out using *usted* with classmates that you've just met: "*¿Cómo esta usted, señorita Palencia?*" Usually college students soon fall into the more familiar *tú* plus the first name. "*¿Cómo estás tú, Victoria?*" An adult always uses *tú* to a child, a child always uses *usted* to adults, except to his parents or other close relatives.*



* Note: Actual usage is somewhat more complicated. Though in most families children use *tú* to each parent, in some more formal ones, they use *usted*. In other families a child may even use *usted* to one parent and *tú* to the other. This may happen when he feels more intimate with one parent than the other. Someone might also use *tú* to an aunt or uncle that he sees often and knows well, but *usted* to another that he seldom sees and doesn't feel familiar with.

In comparing this usage with English we find that in English we say "you" to one person, e.g.,

Why are you riding my bike, Brad? Can't you ride your own?

We use the same "you" for more than one person, e.g.,

Hey, you guys, are you going to the game this afternoon?

We also use the same word to close friends and to new acquaintances, to people the same age or younger or older. "You" is the only word we use for this reference.

Spanish has three such words:

a. *tú* – singular familiar = "you" when speaking to one person that you know well and are familiar with, e.g., *¿Tú estás enfermo, Raúl?*
b. *usted* – singular formal = "you" when speaking to one person you don't know familiarly, to a new acquaintance, or to an older, respected person, e.g., *¿Está usted enfermo, señor Garza?*
c. *ustedes* – plural both familiar and formal = used when speaking to more than one person whether you know them well or not, e.g., *Pobres niños, ¿están ustedes enfermos?* or *Señor y señora Garza, ¿están ustedes enfermos?*[a]

Delicate distinctions can be made by the choice of *tú* or *usted*. A parent may, abnormally, use *usted* to a child to show displeasure, as when a mother in English uses the full formal name of her child when she is angry with him, e.g., "Mark Gregory Burns, you put down that ball and make your bed right now!", instead of the familiar "Markey, would you make your bed, please?" In the first case the Spanish-speaking mother might use the formal *usted* rather than the familiar *tú*.

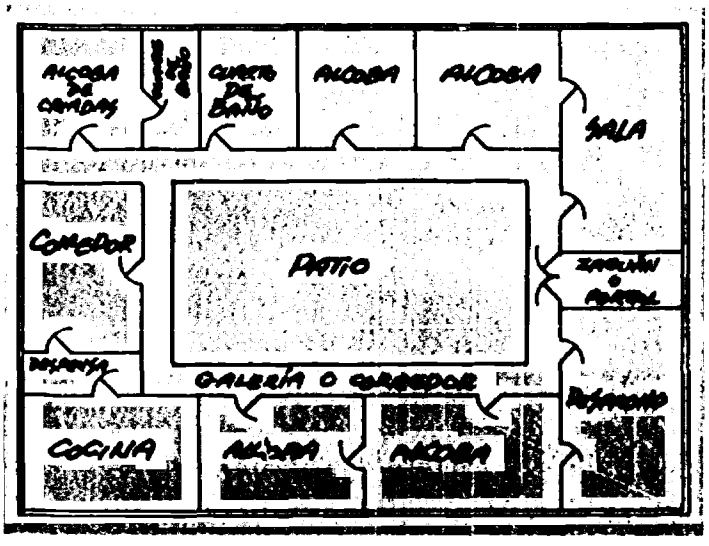
There is often a delicate period before two people changed from *usted* to *tú*, as in English before you change from "Mr. Snyder" to "Jack". Or a girl may suggest to a boy that she doesn't want his attentions by continuing to use *usted* even though he starts using *tú*.

Often, when in doubt as to which form will be acceptable to the other party, someone will simply suggest that they start to use *tú*, e.g., *¿Por qué no nos tuteamos?* or *Vamos a tutearnos*. The verb *tutear* means to use the familiar form of address. There is no such verb form for *usted*.

3. *HOMES IN HISPANIC COUNTRIES – HOUSES, APARTMENTS, YARDS*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 1, p. 6
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . Lessons 1, 2, 3, 9, and 38
Harcourt, Brace and World, *A-LM Spanish:* . . . . . Unit 4
Other: _____ . . . . . _____



[a] Note: In northern and central Spain *ustedes* is used only to people you're not familiar with; another word, *vosotros* is used to close friends or family members, e.g., *Pobres niños ¿están vosotros enfermos?* However, in southern Spain and in the rest of the Spanish-speaking world, *vosotros* is no longer used, and the plural of both *tu* and *usted* is *ustedes*.

Houses in Hispanic countries are not necessarily built as they are in California, with the house set in the middle of the lot and a big front and back yard. More frequently in Mexico the front wall of the house comes right to the sidewalk. The garden behind is usually surrounded by a high adobe wall, often with broken glass imbedded in the top to discourage climbing over. Sometimes the house completely encloses the lot, leaving a courtyard or patio in the center. This way they use the whole lot efficiently and enjoy complete privacy. On the other hand the appearance of houses from the street may be more severe than in California because there are no lawns or gardens outside and there is no setback.

In Madrid, Spain, almost everyone lives in apartments or *pisos*. The apartment buildings have ten or fifteen stories. Children play on the sidewalks or in parks nearby. Of course there are many styles of houses both in the city and in the country and they vary somewhat from region to region as they do in styles of houses in different parts of the United States. However, the typical California house is not the usual design in Spanish-speaking countries.

Suggested Classroom Activities

Here the teacher might choose to give a general idea of houses by showing slides of:

1. A low-, middle-, and high-class house in California, as a basis of comparison and to make students conscious of the various levels within their own society.
2. A low-, middle-, and upper-class house in Mexico City.
3. A low-, middle-, and upper-class house in Madrid.
4. A few country houses from various regions of Spain and Mexico or other Latin American countries.

Have each student draw a sketch of a "typical" Mexican or Spanish home and another of a typical home in the United States. Pictures may be supplied from magazines or other sources if they prefer not to draw.

4. *SURNAME (FORMATION AND USE OF)*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 2, p. 10, line 20
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . Lesson 9, p. 54
Lesson 24, p. 162, Ex. 24E
Harcourt, Brace and World, *A-LM Spanish:* . . . . . Unit 1, p. 1
Other: _____ . . . . . _____

In English you generally have a first, a middle, and a last name. Your last name, (surname or family name) is your father's last name. In Spanish, though you may have more, you generally have one given name, or *nombre de pila* and two *apellidos*, e.g.,

1. *Nombre de pila - Rafael*)
) then you are 1 + 2 + 3,
2. Father's *apellido - López*)
) or *Rafael López Marín*
3. Mother's *apellido - Marín*)

You may be called *señor López* or *señor López Marín* but you are never just *señor Marín*.

If you are talking to *Jacinto Benavente y Martínez* or just looking him up in the phone book, you must look under *Benavente*, not *Martínez*.

Many non-Spanish-speakers make mistakes by using the mother's last name.

Spanish speakers often make the reverse mistake with English names such as John Scott Jones. They assume that, as in Spanish, John is the first name, Scott the father's *apellido*, and Jones the mother's *apellido*. They call you *señor Scott*, the clerk puts the film you take to be developed under *S*, and, if you aren't careful to tell him your full name, he may never locate your film!

When a girl gets married in an English-speaking country, she usually drops her own last name and uses her husband's, e.g., Cynthia Carlono marries Carl Schulz and becomes Mrs.

Cynthia Schulz (Mrs. Carl Shulz). Sometimes, of course, women do keep their own last name as a middle name (or just use the initial) and sign Cynthia Carleno Schulz, or Cynthia C. Schulz.

In a Spanish-speaking country a girl always keeps her father's name and adds her husband's with *de*. She usually drops her mother's *apellido* to keep the name from getting too long.

Carolina Pérez Castro marries *Diego López Marín*
(*señorita Pérez*) (*señor López* or *López Marín*)

and she becomes
Carolina Pérez de López (Marín).[1]

She is referred to as *la señora de López (Marín).* *or just as *la señora López (Marín).**

Now *los señores López* (Mr. and Mrs. López) give their children *nombres de pila*, then add the father's *apellido* which is *López*, and also add the mother's *apellido* which is *Pérez*. A son, Carlos, then, would be:

1. *Nombre de pila* - *Carlos*
2. Father's *apellido* - *López* *Carlos López Pérez*
3. Mother's *apellido* - *Pérez*

A daughter, *Carmen*, would be *Carmen López Pérez*.

The son's name would never change, but the daughter's, if she married, would change as follows:

> *Carmen López Pérez* married *Rudolfo Sainz y Bejar*
> and becomes *Carmen López de Sainz (y Bejar).*

At this point the teacher may have everybody in the class figure out what their name would be in a Spanish-speaking country and what the names of the other members of their family would be. Use the following formulas:

1. Their own names - Given name (*nombre de pila*) Father's *apellido* + Mother's *apellido*
2. Their brother's or sister's (if unmarried) names - same as #1 above
3. Their married sister's name - Given name (*nombre de pila*) + Father's *apellido* + husband's *apellido*.

5. *TITLES OF ADDRESS/RESPECT*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 2, p. 10, line 8
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . _____
Harcourt, Brace and World, *A-LM Spanish:* . . . . . _____
Other: _____ . . . . . _____

Note that generally *señor, señora, señorita, señorito, capitán, doctor, profesor, fray, sor, don, doña,* and other titles are written with a small letter. Their abbreviations, however, are, as in English, capitalized: *Sr., Sra., Srta., D., Da.* Except for *don, doña, fray, sor* (the last two are religious: *friar* and *sister*), these titles are normally used with the last name. *Don* and *doña* are titles of respect used only with persons of some distinction. You might call *Eliodoro Pérez Castro*, your school principal, either *señor Pérez* or *don Eliodoro*. A bit more formal would be *Sr. Pérez Castro* and extreme formality might elicit *Sr. D. Eliodoro Pérez Castro*. It is not uncommon to use two titles of respect: *Sr. profesor Vásquez, Sr. doctor Espinosa*. "Don" is never used for the undistinguished. In a Spanish novel, a low-class, ignorant old man becomes wealthy and tries to make people call him *don*. Another character remarks disdainfully: *"A él le sienta el 'don' como a Jesucristo dos pistolas."* "The title *don* fits him like two pistols fit Jesus Christ."

The use of *señorito* varies. In Spain it may mean simply a young man, or *joven*, with the same relationship to *señor* that *señorita* has to *señora*. However, depending on the context, it may also refer to a well-to-do, perhaps spoiled, perhaps a bit over-elegant young man. One Spaniard said "A *señorito* is a boy who goes out to play soccer with his coat and tie on." Almost everywhere in Ibero-America the term should be avoided since it means an effeminate man, and its use in many places would be enough to provoke a fight.

6. *MEANING OF THE TERM "NOVIOS"*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 3, p. 18, line 17
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . _____
Harcourt, Brace and World, *A-LM Spanish:* . . . . . _____
Other: _____ . . . . . _____

* The Marín is optional

English distinguishes closely the degrees of friendship between a boy and a girl. They are "just friends," "girl friends or boy friends," "going steady *(son amigos)*", "pinned," "engaged (*comprometidos* or *novios*)". In Spanish *novio* and *novia* indicate a formal arrangement. People are *novios* after the boy has asked the girl to marry him, she has accepted, and the parents have also agreed. Since *novios* is still used for some time after the marriage, it may also mean "newlyweds (*recién casados*)," *novio* means "bridegroom," and *novia* "bride."

7. *STREET ADDRESSES*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 5, p. 34, lines 2-3
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . Cue Sheet 54a
Harcourt, Brace and World, *A-LM Spanish:* . . . . . _____
Other: _____ . . . . . _____

English puts the house number before the street name: 546 Century Drive. Spanish puts the number after: Brillante, 82. The comma is optional. In Spanish cities, where many people live in apartment houses, the apartment number will follow the house or building number: *6°B*. The *6°* means "sixth floor" and "B" indicates which apartment on the sixth floor. Usually there are two or four. If only two, instead of using "A" and "B" they may use *izquierda* (on the left, as you come up the stairs or get out of the elevator) and *derecha* (on the right). These words are often abbreviated *Izq.* and *Dch.* or *Izda.* and *Dcha.* respectively. *Maldonado, 52- 6°B* would mean 52 Maldonado Street, apartment B on the sixth floor.

Following the street you put the city, just as in the United States. In Spain, if it is a large city, that is enough: Madrid. But, if it is a small village, it is wise to put the province as well.

Spain has 47 provinces on the peninsula itself. It has one more province formed by the Balearic Isles, two more by the Canary Islands, and four more in her African possessions: Ifni, Spanish Sahara, Fernando Poo, and Rio Muni.

In Mexico many of the larger cities are divided into sections called *colonias*. You put the *colonia* (abbreviated *Col.*) after the street, then the city, then the state.

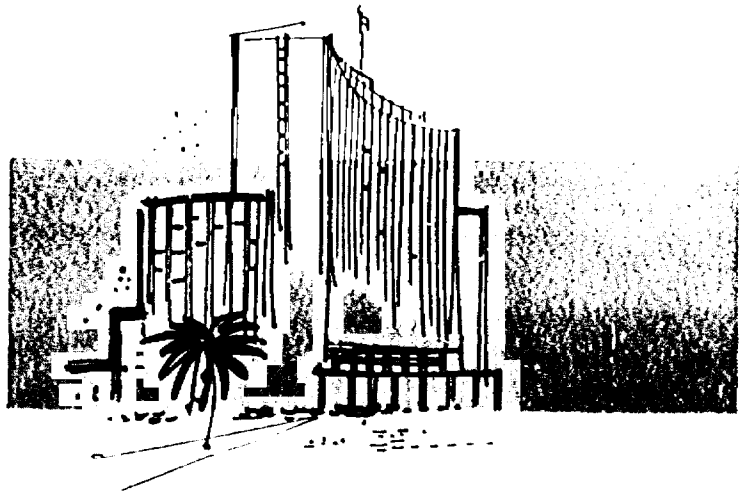
Mexico has 29 states, two territories, and the *Distrito Federal*, or Federal District, which, like the District of Columbia in the United States is the seat of the federal government and belongs to no state. After the state, if you are sending the letter from another country, you put the name of the country to which you are sending it. A Mexican address might be:

Señorita Maricarmen Mendoza López
Paseo de la Reforma, 39
Col. Estrella
México, D.F.
México

P. O. boxes are denoted as *apartado*.

Suggested Classroom Activities

Give four sets of information for addresses.
Students should rearrange the data correctly in three of the four sets to indicate understanding and ability to use this concept.



8. *SOCIAL AMENITIES – Handshake - Allí tiene usted su casa.*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 5, p. 38, conv. 3
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . Lessons 9, 23, 28, Cue Sheets 1, 6 and 7
Harcourt, Brace and World, *A-LM Spanish:* . . . . . Unit 14
Other: _____ . . . . . _____

When referring to their home, Spanish speakers generally add *Allí tiene Ud. su casa* (This is your home), assuring you that you'll be welcome there anytime, just as if it were your own house. The formality is often exaggerated, of course, just as when we tell a casual acquaintance to make himself at home, i.e., we would be shocked and annoyed if the acquaintance took us literally and began helping himself to a snack from the refrigerator and snooping in the desk drawers.

Useful practice

Dramatic play of a guest arriving at your home and the social amenities that follow his entrance.

9. *ORGANIZATION OF HISPANIC SCHOOLS* – "Junior High School Student"

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 5, p. 39, conv. 5
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . _____
Harcourt, Brace and World, *A-LM Spanish:* . . . . . _____
Other: _____ . . . . . _____

Just as the educational system varies somewhat in the United States, even within a single state, so it varies from one Spanish-speaking country to another. Thus it is difficult to designate an exact equivalent for such terms as "junior high school" and "junior college." Furthermore, several educational routes are open to a student in a Spanish-speaking country just as in the United States. As an example, let's look briefly at the educational system of Spain. The chart below shows the most usual patterns of Spanish education, which is obligatory from age 10-14.

After pre-school and elementary, a student goes to secondary, divided into two phases: 4 years and 2 years, somewhat as many school districts in the United States have junior and senior high. At the end of each level, students must pass a *reválida*, or comprehensive examination covering everything they have studied in that school. The *reválida* motivates the student to learn for eternity, and to assimilate and remember the material, rather than merely amassing units. At the end of each level he also receives a *Bachillerato*, the equivalent to a junior and senior high diploma. If the student plans to attend the university, he must then go for a year to the *Preuniversitario*, where he learns to study without the constant guidance he enjoyed in secondary. Spain has no junior colleges or colleges. All higher learning is done at the universities, which are quite similar to United States universities, except that all students in the same major, or *carrera*, take almost the same courses at the same time. Their electives are few. The 13 Spanish state universities offer a maximum of 7 departments, called *facultades*, shown on the chart. However, only the University of Madrid offers all seven. Some offer 6, 5, or 4, and even the smallest ones offer at least 3: *Filosofía y Letras*, *Ciencias*, and *Derecho*. Most of the *carreras* take 5 years, but medicine takes 6. Upon completion the student receives the *Licenciatura*, analogous to our Masters Degree. He may then continue for the Doctors Degree, which usually takes at least two years.

This is the "classic" education, but the student has many other choices. As the chart shows, he may take the *Laboral* route, along which he studies fewer of the classic subjects such as Latin, Greek, and ancient history, and more of the practical subjects, such as agriculture, animal husbandry, or mining. Most *Laboral* graduates leave school at the end of secondary, but they may go on to the university, or they may go to one of the 6 *Universidades Laborales*, where they probe deeper into the practical subjects they studied in secondary.

A student may also choose the *Escuela Técnica* after the first level of secondary. These schools produce technicians, called *peritos*, in such fields as industry, communications, forestry, aeronautics, topography, etc. If, after finishing secondary, the student wants to go on to higher education, he goes to the *Escuelas Técnicas de Grado Superior*, which are on the university campuses and are essentially the same as the *Facultades*. The difference is they are called *Escuelas* and teach non-academic subjects: various types of engineering, architecture, etc.

A student may also elect the *Escuela de Magisterio* and become an elementary teacher with the equivalent of high school training. A secondary teacher must have a *licenciatura* in *Ciencias* or *Filosofía y Letras* plus education courses, called *pedagogía*.

Besides these, many special schools are available: conservatories of music, art and drama schools, schools for diplomacy, psychology, languages, journalism; for invalids, deaf mutes, the blind, and the mentally deficient. Even such

highly specialized schools as one in Madrid for the cleaning and restoration of old paintings.

Teachers at all levels compete for their positions with other candidates in the *oposiciones*. Those who come out highest in these grueling examinations get the job. Those who fail study further and try again next year. Because salaries are low, most teachers, at all levels, have extra jobs – Spanish "moonlighters."

In elementary schools boys and girls must, by law, be separated into different classes. Religion is a regular part of the curriculum. If you aren't Catholic you aren't persecuted, however, and you may be excused from the religion classes. As every classroom in the United States has a flag, every Spanish classroom has a statue of Christ on the cross and a picture of Franco. School is held Monday through Saturday usually with Wednesday and Saturday afternoons free. When a student recites, he stands up, and when the teacher enters the room, the entire class rises to show respect.

Spain has a great many private schools which range from moderate to extremely expensive, such as $1000 a year. In all schools the student must buy his own books, paper, pencils, briefcase, etc. Because many children are bussed to school, many have lunch and a siesta there rather than going home for lunch.

A few vocabulary distinctions:

Maestro refers only to elementary teachers. Secondary and college teachers are *profesores*, and a full professor in a college is a *catedrático* and has tenure. In Mexico the limitation of *maestro* is not so strict, but it is still more respectful to use *profesor* in secondary and higher education. A careful distinction is a matter of tact, as in the United States, the distinction between "Mr." and "Dr."

Colegio has nothing to do with "college." It is a private elementary or secondary school. A public elementary school is an *escuela* and a public secondary school is an *Instituto*. All higher learning is *universidad*. It is, therefore, incorrect and misleading to refer to a state college as a *colegio*. If you do, a native Spanish speaker will think you are referring to an elementary or a secondary school.

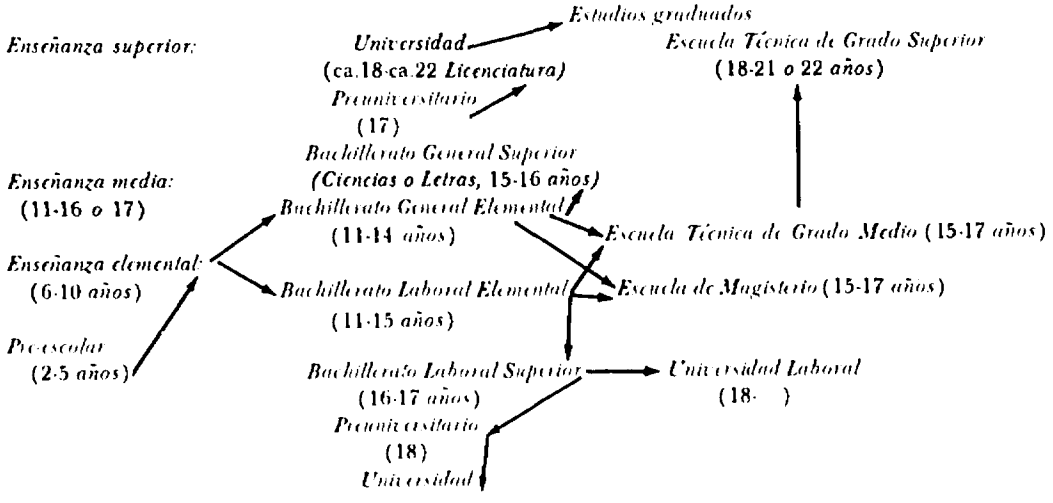
Facultad has nothing to do with "faculty," which is *profesorado*. *Facultad* is a department, division, or school of a university such as *la Facultad de Filosofía y Letras*.

Bachillerato has nothing to do with B.A. or Bachelors Degree. It is rather a high school diploma. There is nothing exactly equivalent to the B.A. unless it is the *Licenciatura*. This degree, however, may be closer in some cases to the M.A. or Masters Degree.

Asistir a la escuela – "to attend school." Never use *atender*.

Administrador doesn't have the prestige of "administrator" in English. An *administrador* is more like a business secretary or an accountant.

Director is a school principal. The term *Director* holds far greater prestige than *administrador*.



Enseñanza elemental – 4 *años* = elementary.
Enseñanza media – 6 *o* 7 *años* = secondary: junior high and high.
Preuniversitario – 1 *año* – no equivalent, kind of prep school.
Enseñanza superior – 5 *o* 6 *años*: college or university; includes *Universidad & Escuelas Técnicas de Grado Superior.*
Bachillerato General = junior and senior high, college prep.
Bachillerato Laboral = junior and senior high, non-academic. 4 fields: 1. *agrícola-ganadería* = agriculture and animal husbandry. 2. *industrial y minera* = industry and mining. 3. *marítimo-pesquera* = maritime and fishing. 4. *administrativa* = administration.

Escuela Técnica de Grado Medio – 3 *años* = high school. Trains skilled laborers in trades.

Escuela Técnica de Grado Superior – 4 *o* 5 *años* = college and university training in non-academic fields; engineering, architecture, communications.

Escuela de Magisterio – 3 *años* = high school, normal school to train elementary teachers.

Universidad – 5 *o* 6 *años* = *Licenciatura* = Bachelors Degree or Masters – Indefinite number of years for *Doctorado* = Doctorate. 7 Academic fields: 1. *Filosofía y Letras* = language, literature, philosophy, history, pedagogy. 2. *Ciencias* = physics, mathematics, natural sciences, chemistry 3. *Ciencias Políticas y Económicas* = political science and economics. 4. *Medicina* = medicine. 5. *Derecho* = law. 6. *Farmacia* = Pharmacy. 7. *Veterinaria* = veterinary medicine.

10. *EATING HOURS IN SPANISH-SPEAKING COUNTRIES* – *¿Comes a las doce o a la una?*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 6, p. 46, line 13
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . Lessons 6, 29, 30
Harcourt, Brace and World, *A-LM Spanish:* . . . . . Unit 3
Unit 4 Recombination Reading Narrative
Other: _____ . . . . . _____

desayuno *comida* *cena*
almuerzo *merienda*

Eating hours vary considerably from country to country. In Spain one eats breakfast (*desayuno*) at 7 or 8, depending on when he has to be at work. Since breakfast is usually light – the European breakfast of a cup of coffee or chocolate and a sweet roll – people generally have a snack (*almuerzo*) around 10 or 11. They get off work for "lunch" at 2 and eat their biggest meal (*la comida*) sometime between 2 and 4, sometimes have a *siesta* then go back to work until about 7. They may have another afternoon snack or *merienda*[8] about 5 or after work at 7. They finally have a light supper (*cena*) around 10 or 11. Mexico follows a somewhat similar schedule. Notice that many American books recognize only breakfast, lunch and dinner, as in the United States, and translate them *desayuno, almuerzo,* and *cena.* This classification is an effort to make the two cultures correspond when they don't. For this reason many book-taught Americans are upset to hear Spanish speakers calling their morning meal *almuerzo.* They aren't referring to a cup of coffee and a roll, but to something more substantial, usually eaten a little later. One must always remember, however, that such terms are elastic and often overlap. Furthermore, none corresponds exactly to the terms in English. Therefore, the Spanish speaker may quite correctly refer to certain meals eaten sometime in the morning as either *desayuno* or *almuerzo.*

Most Spanish or Mexican children, as well as their parents, go home for the noon meal since that is the main meal of the day and since Hispanic society leaves two or three hours for *la comida y la siesta.* Therefore, there is really no exact equivalent for the United States quick lunch, school lunch, or businessman's lunch. Indeed, many members of Hispanic culture feel something akin to pity for people whose lives are so hurried that they can devote only a few paltry minutes to an ulcer-producing lunch such as a coke and a sandwich. Something of the sort may be eaten for a mid-morning or mid-afternoon snack, but rarely for the important main meal. "Sandwich" in Spain or Mexico is *sandwich, emparedado,* or *bocadillo.* It is generally made with a French bread bun, however, though *pan de molde,* U. S. style loaf, is becoming more popular. Many of the older generation of Spaniards enjoy a bun after cutting the top off, scooping out some of the *migaja,* and pouring in a liberal quantity of olive oil. In many parts of Mexico an adaptation of English "lunch", *lonche,* means a type of "Dagwood" sandwich. In other places, particularly in Mexican-American Spanish, *lonche* is equivalent to English "lunch."

In all countries soft drinks such as Pepsi Cola and Coca Cola are popular. Most Mexicans abbreviate: *¿Quieres una coca?* Spaniards tend to use the full name. Mexicans pronounce all the letters in Pepsi, but Spaniards usually omit the *p* sound: *¿Quieres un pesi?*

Pepsi is so much a part of the Hispanic culture, and its advertising slogans are so well known that it even enters into teen-age jokes:

Raul – *Oye, Pepito; tú eres tonto tonto tonto.*
Pepito – *Y tú . . . Pepsi Cola.*
Raul – *¿Pepsi Cola? ¿Por qué dices eso?*
Pepito – *¡Doble cantidad!*

In Colombia they call teen-age girls *cocacola* and boys *cocacolos* because of their habit of having a coke in the *mercado,* or *ice cream parlor.*

These countries all have soft drinks of their own manufacture too: Fanta, Jarritos.

Useful practice

Have student s prepare displays of types of food (meals) to be eaten at various times of the day (chart for individual cultural notebooks or for bulletin board display). Include a clock face indicating the probable hour or a time notation.

[8] *Merienda* is often used to translate the English "picnic".

11. *SINGULAR OR PLURAL VERB IN TELLING TIME – ¿Qué hora es?*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 6, p. 46, line 1
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . Lessons 6 and 16, Cue Sheet 51a
Harcourt, Brace and World, *A-LM Spanish:* . . . . . Unit 3
Other: _____ . . . . . _____

In Mexico many people use *¿Qué horas son?* as well as *¿Qué hora es?* reasoning that except for one o'clock the hours are always plural: *Son las dos, tres, etc.* In Spain, however, the form is always singular.

Useful practice

1. Two clock faces may be used. Set one at 1 o'clock and label *Es la una.* The other clock could be used for any time except 1 o'clock and should be labeled *Son las —.*
2. Have students use time telling in preconceived situations e.g., "Tell the class that it's 1 o'clock and you're hungry." "Tell the class that it's 5 o'clock, time for *merienda.*"

12. *"SPANISH TIME" OR "AMERICAN TIME?"*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Units 6 and 7
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . Lessons 6 and 47, Cue sheet 16
Harcourt, Brace and World, *A-LM Spanish:* . . . . . _____
Other: _____ . . . . . _____

The difference in the importance of time varies greatly from one culture to another. In the United States people are very conscious of time and are relatively punctual. One should not be a minute late or early for a business engagement, though a few professions, such as doctors and dentists, are notoriously lax in this regard. Some leeway is permitted, however, when going to someone's house. You should never arrive early, but it is considered "correct" to arrive a few minutes late, but not more than half an hour. In Spanish-speaking countries, businessmen are often late for appointments. Teachers regularly arrive 15 minutes to half an hour late for their classes. This *puntualidad española* (Spanish punctuality) is the source of many jokes. Often those who know both Spanish and American cultures will ask, when setting a time for a meeting, *¿Hora española u hora americana? Hora americana* indicates punctuality and *hora española* means you can come whenever you feel like it. In Mexico, the initials "P.M." after a given time, are jokingly translated *puntualidad mexicana* referring, of course, to their same tendency to regard time as elastic. If many people from the United States think Spaniards careless in regard to time, then many Spaniards think of Americans as overly concerned with time, as rushing wildly about and never taking time to enjoy the beauties of life. Who is right?

In some societies concern for time is even slighter. A self made linguist, Benjamin Lee Whorf *(Language, Thought, and Reality),* noted a correlation between concern for time within a society and the way time is expressed in their language. In Hawaiian, for instance, time is not necessarily a part of every verb, as it is in English, where you can't avoid indicating past, present, or future whenever you talk about anything. In Hawaiian the time is mentioned only when it is important to the *message.* The correlation led Whorf to theorize that your language affects your thinking: speakers of English might be more conscious of time, because their language forces this awareness on them, than speakers of Hawaiian, which imposes no such obligation.

Useful practice

Have student A tell B to come to his house for dinner at 8. Have B respond, "Spanish or American time?"

Have student A waiting for B who is "late." When he arrives, have A ask why he's late. B will respond, "I'm not late. I'm on Spanish time."

13. *THE "BILL" IN A SPANISH RESTAURANT*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 7, p. 56, Line 19
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . _____
Harcourt, Brace and World, *A-LM Spanish:* . . . . . _____
Other: _____ . . . . . _____

In a Spanish or Mexican restaurant the waiter generally doesn't bring the bill until you ask for it. If he is across the room and you want to get his attention, make a motion as if you were writing out the bill on a little pad. People from the United States sometimes misunderstand the delay, thinking the waiter slow or inefficient. Actually he is being courteous. When a Spaniard comes to the United States and is presented the bill right after dinner, or even before he is through, he feels he's being rushed.

14. *TYPICAL SPANISH AND MEXICAN FOODS*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 7, p. 57 (see also #10 above)
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . Lessons 15, 18, 19, 25, 29, 30, 33, 34, 35
Harcourt, Brace and World, *A-LM Spanish:* . . . . . Unit 3, Unit 12, Recombination Reading Narrative
Other: _____ . . . . . _____

Variation from one country to another:
Spain *(paella, tortilla española, gazpacho, meats, fabada* or *potaje)*
Mexico *(tortilla, tacos* of many kinds, *enchiladas* of many kinds, *frijoles refritos, ceviche, desserts, atole, albóndigas, chocolate, sopa)*
Various terms for the same food
Proverbs referring to cooking
Reference works

Food varies greatly in the Hispanic world from one country to another and from region to region within the same country. The variation in food is not surprising when you consider the racial, geographic, and climatic variation of the twenty countries where Spanish is spoken. From Europe, with the Spanish mother country and her African possessions, to the Caribbean, with its mixture of Spanish, Indian, and Negro, to Middle and South America, with varying proportions of Spanish and Indian, climate varies from the eternal snows of Andean peaks and the frozen wasteland of Patagonia to the tropical jungles of Africa and America. In this vast expanse, people's needs and tastes vary just as does the availability of certain foods. People living in cold climates often need more food than those in warmer areas. Also tropical regions have bananas, mangos, papayas, chirimoyas, and other fruits that won't grow in cooler areas. Some countries grow a majority of corn, others prefer wheat. In coastal areas seafood is always a specialty. To have seafood in the interior requires rapid and costly transportation. In Spanish Sahara and in the Atacama Desert in Chile nothing grows, and everything must be shipped in. It is no wonder, then, that typical dishes of the Bolivian Indians are quite different from the diet of Panama City.

CHILE
NICARAGUA
PARAGUAY

One of the commonest misconceptions in the United States about Hispanic foods is that they are the same everywhere. You often see restaurants advertise "Spanish Food," then list *tacos, enchiladas, burritos, chilaquiles, guacamole,* and other typically Mexican dishes, as unknown in Spain as they are in Siberia. Another misconception is that Spanish and Mexican food is always so loaded with chile that the unaccustomed foreigner has to race, red-faced, for water while he wipes the tears from his eyes. Actually chile is a seasoning, like salt, pepper and garlic, and a good cook would no more put chile to her taste on your taco than she would oversalt your hamburger. Chile is delicious, but you have to use it according to your taste.

To do more than scratch the surface of dining throughout the Hispanic world would require several volumes. A few notes might be helpful; gourmets can investigate further. Delightful new eating experiences await you in Spain, Mexico, or any of the other Hispanic countries, but only if you try new foods. The squeamish, finicky, and timid never know what they miss. How do they know, till they've tried them, whether or not they like baby eels cooked in garlic butter?

One of the better known dishes of Spain is *paella,* or Valencian rice. To a rice base add chicken, sausage, pork, peas, red or green peppers, onions, garlic, lima beans, tomatoes, lobster, shrimp, clams, mussels, salt, pepper, and don't forget the saffron, which adds seasoning and color but costs *un ojo y parte del otro,* (one eye and part of the other one). *Paella* has been described as containing *todo lo que nada en el mar y todo lo que corre por la tierra o crece en ella* (everything that swims in the sea, and everything that runs on the earth or grows on it). (Del Rio & Dunlavy, *Así es España,* p. 52). All the additions are sometimes poetically called *tropezones,* the things you "stumble over" while making your way through the rice.

Another delight is the *tortilla española,* which is nothing like the *tortilla mexicana* (see below). The Spanish *tortilla* is an omelette, the classic one made of potatoes and eggs cooked in olive oil, often with ham added. However, you can add almost anything you like – bacon, sausage, green peppers, tomatoes, sea food, cheese – and still have a tortilla. If you prefer you may cook it in butter rather than olive oil.

Gazpacho is a cold soup, delightfully refreshing on a hot summer day. It is made by whirling in a blender or mashing in a bowl a tomato, a green pepper, a slice of bread, and a cucumber, adding a couple of spoonsful of oil and vinegar, a clove of garlic, salt, and pepper. After adding a pint of water and thoroughly chilling, serve it garnished with a teaspoon each of bread squares, diced bell peppers, onions, tomatoes, and cucumbers. Sometimes finely chopped hard-boiled egg is also added, or bits of fried bacon. The recipe and the garnish can be adapted to suit your personal taste.

Popular in many regions are roast suckling pig, lamb, kid, partridge, quail, turkey, and chicken. Every area has its stew, from the *fabada* of Asturias, composed of lima beans, sausage, and pork, to the *potaje* of Navarra – cabbage, ham, pork loin, potatoes, sausage, peas, and beans – and the *cocido* of Madrid – *garbanzos* or chick-peas, spinach, fried bread, hard-boiled egg, codfish, potatoes, garlic, and saffron. Sea food of every imaginable kind is prepared in every imaginable way. One of the nicest recipes bears the imaginative name of *zarzuela de mariscos,* or "sea-food opera." Like the famed French *bouillabaisse,* this opera has an impressive cast: mullet, perch, halibut, shrimp, lobster, clams, mussels, or practically any other kind of sea fish, stewed in oil, wine, and water, and spiced with salt, pepper, garlic, chile, and onion.

Hundreds of other delicious recipes could be given from the simplest to the most complicated and would include a great variety of pastries, candies, and custards. Some of the simplest dishes are the most elegant and are not really any more Spanish than French, American, or Chinese. A most popular dish served now in Spain as a first course is simply a generous slice of *melón,* or Honeydew melon, with thin slices of *jamón serrano,* or smoked ham.

Mexico, of course, eats the universal dishes, such as roasts, fish, stews, fruits, and vegetables, but also has its specialties. The Mexican *tortilla* is the basis of a great many specific items such as the well known *taco* and *enchilada.* Tortillas are made from a *masa* or dough of corn or wheat flour and water. Mexican women take a small ball of the *masa* and pat it with their hands into a thin, flat sheet about the size of a small plate. Size and thickness vary somewhat in different regions of Mexico and Central America according to personal taste. The tortilla is then cooked on a griddle. You can buy stacks of them ready made at a *tortillería* in Mexico, or in the United States, especially the Southwest, in a Mexican store or almost anywhere. Many modern *tortillerías* now mass produce tortillas on mechanical presses.

To make one kind of *taco* you fry the *tortilla* crisp, fold it in half and fill it with a mixture of hamburger, tomatoes, shredded lettuce, grated cheese, onions, and chile to taste. But *tacos* can be made in many other ways. For *tacos de jocoqui* you fry the *tortillas,* cover them with grated cheese, tomatoes or tomato sauce, and slices of green pepper. Then roll the *tortillas* up, put them in a baking dish, cover them with sour cream, and bake for half an hour. But *tacos* can be made with almost anything – chicken, sausage, pork, beans, avocado (*aguacate*) – and seasoned with any variety of sauces. A cousin of the *taco* is the *tostada.* In some parts of Mexico a *raspada* is an unfried *tostada* and it differs from the taco only in that it is much thinner, almost like a thick potato chip. To make *tostadas,* fry the *raspada,* cover it with cooked, mashed beans, grated cheese, sausage, and shredded lettuce. Serve it with a tomato sauce, diced onion and green peppers, oil, vinegar, salt, and pepper. *Quesadillas* (*queso:* cheese) are simple; merely fold or roll a *tortilla* with cheese inside and fry till the cheese is melted.

Enchiladas are chicken or beef rolled in a *tortilla,* and baked in a sauce. Hot *tortillas* are also served plain with almost any meal, just as bread is served in the United States. You can simply roll them up and take bites along with the rest of the meal, or roll other food up in them. Thus they resemble the sandwich in that the filling can be varied in an

infinite number of ways. You can also tear off little pieces and use them as a pusher or a spoon to pick up other foods. Mexicans are skillful in using the *tortilla* in countless ingenious ways. It is the staple and the keynote of Mexican cookery in every class.

Tamales are fairly well known in the United States, but few people realize the variety possible. Basically a *tamal* (the singular is usually *tamal* rather than *tamale*) is started by making a *masa* similar to that used for a tortilla but adding shortening and baking powder. The *masa*, after being beaten till fluffy and light, is spread on corn husks that have been washed and soaked in warm water for an hour to make them pliable. The filling is spread on top of the *masa*, and, finally, the husk is folded over and tied at both ends. In the United States most people know only the beef and the chicken *tamal*, but a *tamal* can be filled with any kind of meat plus tomato and chile sauce, adding olives, green peppers, onions, garlic, and tomatoes, if desired. They can also be filled with beans and cheese or with corn. Relatively unknown in the United States is the sweet *tamal*. You can add sugar and cinnamon to the basic *masa* and fill the *tamal* with any kind of jam. Add raisins and nuts if you like. Any of these *tamales*, which normally are made about the size of a man's fist, can be made the size of a man's thumb. Often the sweet ones are smaller. Meat *tamales* of the smaller size, sometimes called "cocktail tamales," are served hot as *botanas*, or appetizers. *Tamales* can be "faked," if corn husks are unavailable, by substituting parchment paper, or by simply mixing the same ingredients and baking them in a pan instead of wrapping them in husks and steaming. Those who have been to Hawaii will note a similarity between the Mexican *tamal* and the Polynesian food packages such as the Hawaiian *lau lau*, meat and vegetables wrapped in ti leaves.

Pozole is a dish one shouldn't miss. Spare ribs or chunks of pork are boiled in water with onion, garlic, salt, pepper, and chile. When this is partly cooked, hominy is added.

Guacamole, used as a salad or as a dip, is made by mashing tomatoes and avocados together, then adding diced onions, green peppers, vinegar, salt, and pepper. A nice variation is to stuff a tomato with *guacamole*.

Chiles rellenos, or stuffed peppers, are prepared by filling hollowed green peppers or bell peppers with cheese, usually Monterey Jack, then dipping them into an egg and flour mix, and frying them till brown in deep fat. They are served in a sauce of tomato puree flavored with garlic, onion, salt, pepper, oil, and some kind of meat stock. Peppers, of course, can also be stuffed with rice, meat, or fish, and the batter can be used to coat zucchini squash, shrimp, or corn fritters.

Beans are as basic to a Mexican meal as *tortillas* and are served as part of almost every meal, even breakfast, just as the potato in the United States and Europe, *poi* in the old Hawaiian culture, and rice in the Orient. In Mexico beans are *frijoles*, an Aztec word not used in Spanish outside of Mexico. In Chile they are *porotos*, in Spain *judías*. The terminology varies considerably and the variety of beans is enormous, so you must always check locally for usage. The basic bean recipe in Mexico is *frijoles refritos*, or refried beans. Mexican women consider their preparation a fine art and take great pains in every step of the recipe. Briefly, the beans are boiled till they begin to split open, then transferred to a frying pan where they are mashed thoroughly with bacon drippings. They are cooked, stirring frequently to keep them from burning, till they have the desired consistency. If desirable, onions, garlic, bell peppers, chile, cheese, meat balls, sardines, pork, sausage, and tomatoes can be added.

A delicious seafood cocktail called *ceviche* is popular especially in coastal areas. It is made of a variety of seafood cut in small chunks and soaked in vinegar, oil, and various spices. The seafood is not cooked since soaking in vinegar produces the same effect. *Ceviche* is served chilled with chile and lime juice. And speaking of lime juice, it is used a great deal to enhance the flavor of salads, melons, meats, and vegetables.

Desserts, in Mexico, as in Spain, are multitudinous. A rather interesting one is *capirotada*, made by alternating layers of bread or cake crumbs with layers of sliced apples, bananas, raisins, peanuts, almonds, and cheese. When the casserole is full, add a syrup of water, brown sugar, cinnamon, and cloves, and bake. *Capirotada* is delicious but so sweet you can eat only a little at a time.

Another typical Mexican dish is *atole*, a thin gruel made of finely ground toasted corn meal, water, or milk, and cinnamon. It is so much a part of the Mexican diet that the word is used in many proverbs and idioms: *sangre de atole* means "cowardly," as if one had *atole* instead of blood in his veins. Spain uses *sangre de horchata* with a similar meaning. *Horchata* is a thin, milky drink made of almonds or of *chufas*, a small peanut-like tubercle.

Common in all Hispanic as well as other countries are *albóndigas*, or meat balls. Recipes are so numerous that it is impossible to form a generality. They can be made of almost any kind of chopped meat, fish or fowl and mixed and seasoned with rice, bread, onions, garlic, tomatoes, and an infinite variety of spices.

A chocolate drink is common in both Spain and Mexico. Spanish chocolate is so thick it is easier to eat with a spoon than drink. It is accompanied most often by *churros*, deep-fat-fried pastries made of a dough similar to doughnuts. Mexican chocolate is much thinner and is spiced with cinnamon. It can be bought in hard squares with flavoring already added so that you can prepare the drink simply by melting one square in a cup of hot milk.

A peculiarity of both Spanish and Mexican food is that they use *sopa*, or "soup," not only for the watery kind that the English word means, but also for a "dry soup." One type of dry "soup" would rather be called "dry rice." English speakers are often puzzled by the much wider extension of Spanish *sopa* than English "soup."

To finish the subject it might be well to note that terms for food vary somewhat. In Mexico City, for instance, *tomate* is the same as "tomato" in English. Another vegetable, of the same family but smaller and covered with a thin parch-

ment, is called a *jitomate*. In Morelia the terminology is just the reverse, and in the northern part of Mexico, *jitomate* is not used at all. There they use *tomate* and *tomatillo*. Whereas in Mexico *jugo* is "juice,"; *toronja*, "grapefruit,"; and *elote*, "corn on the cob," in Spain they use *zumo*, *pomelo*, and *mazorca* respectively. A long list of food names used not only in Spanish but also in English comes from Aztec, the language of a group of Indians living in Mexico at the time of the conquest: *aguacate* from *aguacatl*, is "avocado"; *tomate*, from *tomatl*, is "tomato"; *chocolate*, from *chocolatl*, is "chocolate." An even longer list of words designating Mexican foods and unknown in other areas include many Indian words: *frijol*, "bean"; *elote*, "ear of corn"; *ejote*, "green bean"; etc.

A few words that English speakers often use incorrectly are, *caliente*, which means "hot" in the sense of high temperature. *Picante* or *picoso* is "hot" in the sense of chile. The words are not synonomous.

Spanish uses many proverbs based on cooking. *Bien cocina la moza pero mejor la bolsa.* "The maid cooks well but the purse even better." The saying could well apply to the many varieties of stew; they can be as rich and varied or as poor and simple as the family can afford. Another proverb says *Las penas con pan son buenas*, "Pains, if you have enough to eat, aren't quite so bad." *A la mejor cocinera se le va un tomate entero*, literally "Even the best cook drops a tomato in whole once in a while." More generally it means "Anyone makes a mistake now and then." *Barriga llena, corazón contento* means "When your belly's full your heart's content." Humorists have adapted it to *Barriga llena, ombligo brilloso*, "When your belly's full, your belly button's shiny!"

This has been only a brief introduction to the culinary art of Spain and Mexico. If you are interested in exact recipes for the dishes mentioned, and in others, good sources are: American Women's Club of Madrid, *Dances and Cooking Specialities of Spain*, Castellana Hilton Hotel, Madrid, 1965. Elena Zelayeta, *Elena's Famous Mexican and Spanish Recipes*, 1944, San Francisco.

Useful practice

Students suggest a typical Spanish dinner; a typical Mexican dinner; a typical United States dinner.

15. *TRANSPORTATION: Autobús, camiones, tranvías*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 7, p. 62
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . Lessons 39, 40, 51
Harcourt, Brace and World, *A-LM Spanish:* . . . . . Unit 13
Other: _____ . . . . . _____

In Madrid you board a bus or street car from the rear door. As you go forward to sit down, you pass a *cobrador*, or ticket taker (*cobrar:* to charge collect), whom you pay. He gives you a tiny slip of thin tissue paper about an inch long and half an inch wide. This is your "ticket", our English word pronounced as in Spanish with the last "t" usually lost. You are supposed to keep this ticket till you get off. The *conductor* only drives (*conducir:* drive) and is not responsible for collecting fares. Madrid also has *tranvías*, or street cars, and *trolebuses*, or trolley buses, which use the same system for collecting fares. The *metro*, short for *metropolitano*, or subway, has a gate where you buy your ticket as you go down. Once inside you can board any train you like. If you know the subway routes and how to get from one train to another at transfer points, it is possible to ride all day on one fare and cover all of Madrid. Of course you wouldn't see much scenery since you are underground all of the time in dark subway tunnels except for the stations.

Taxis are another common sight. Public transportation is excellent, though crowded, and relatively inexpensive. It has to be because, since not nearly so many people own cars in Spain as in the United States, they depend on public transportation a great deal.

In Mexico, also, *autobúses* or *camiones* and *tranvías* have a *conductor* and a *cobrador*. The latter isn't seated near the rear door as in Spain, however, but circulates through the vehicle to collect the fares. He has to have a good memory to recall who has paid and who has not. He also tells the driver when passengers are getting off or on by yelling *Bajan, bajan, bajan*, "Getting off," or *Suben, suben, suben*, "Getting on," till the doors are clear. Then he yells *Vamonós*, "Let's go," and the *conductor* starts off. Note that normally the accent is on the first syllable of *Vámonos*, but shifts to the last one for emphasis.

16. *BUSINESS HOURS - el autobús de las cinco*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 7, p. 62, conv. 8
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . Lessons 13 and 34-36
Harcourt, Brace and World, *A-LM Spanish:* . . . . . Unit 11
Other: _____ . . . . . _____

Five o'clock is the normal hour for returning home from work in the United States. In Spain, however, you don't get off for lunch till 1:30 or 2. Since the tradition of the *siesta* persists, even in the busy cities where few businessmen really get a chance to take a nap, lunch "hour" is really two or three hours. All the stores, business offices, banks, and post offices are closed. Since the *siesta* delays the schedule a couple of hours, the normal time for leaving work is seven or after. Much the same schedule is observed in Mexico, though in the large cities few businesses close for the *siesta* nowadays.

Useful practice

In cultural notebook, indicate how our lives would change if we took two hours "off" each afternoon.

17. *SPORTS - Kinds - Terminology*

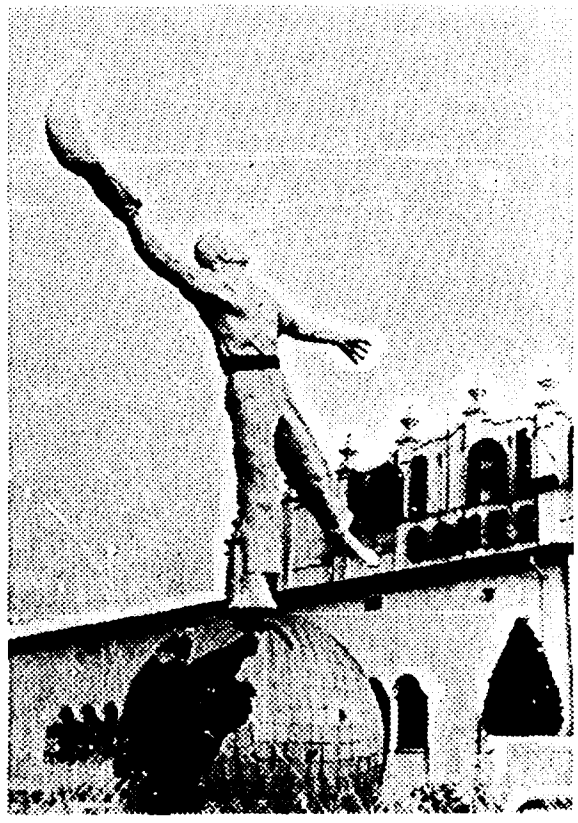
Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 8, p. 66
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . Lessons 2, 12, 20, 41, 44, 48, 49
Harcourt, Brace and World, *A-LM Spanish:* . . . . . Unit 5, 6
Unit 13 Recombination Reading Narrative
Other: _____ . . . . . _____

In Spain the most popular game for boys is *fútbol*. This is not American football, which is practically unknown, but soccer. *Fútbol* is also popular as a college team sport and as a professional spectator sport. Every city in Spain has its team, like the *Real Madrid*, and the teams play every week against each other, so that more than a dozen different games are played each weekend. The public bets on the outcome of the games in the *quinielas*, trying to guess or figure out scientifically which teams will win and what the final score will be. In the almost unheard-of cases when someone gets everything right, he wins a fortune in *pesetas*. *Fútbol* is the most universally popular game in all Hispanic countries as well as in most European countries. World championships cause more excitement than the World Series in the United States. Baseball, however, is almost unknown except in Mexico and Cuba. Boys also *juegan a las canicas*, "play marbles," and have *carreras de bicicletas*, "bicycle races." Huge international long-distance races often last a whole week. Entries from all over Europe compete for coveted prizes and Spanish televiewers watch the grueling competition on their sets with great interest.

Jai alai and similar games are popular all over Spain and for all ages. It is more universally known as *pelota*, which simply means "ball," the term *jai alai* being Basque. *Pelota* can be played with *la mano* or hand, like handball; with a *pala*, or paddle, like paddle ball; with a *raqueta*, or racket, like squash; or a *cesta*, the big basket-like device strapped to the arm in the true *pelota vasca*, or *jai alai*. The word *frontón* means either the wall the ball is bounced against or the entire building if it is enclosed. The word *cancha* refers to tennis, paddle ball, handball, etc., courts.

More and more popular is *la pesca submarina*, or skin diving, ideal in the warm, crystal-clear waters of the Mediterranean. Since this sea has small waves and the Atlantic on the Galician coast is rather cold, surfing is not popular. It is, however, getting popular in Portugal, which has some excellent surfing beaches. About the only Hispanic country where surfing is popular is Peru, which has recently produced one of the world's best, Felipe Pomar. A surfboard is called a *tabla*, and to surf is *hacer tabla*.



El esquí, or skiing, is popular and easy in Spain because of the many high mountains. Within an hour of Madrid the resort of Navacerrada, in the Sierra de Guadarrama, attracts many *esquiadores*, or skiers, particularly of the wealthier classes, since skiing is a rather expensive sport. Near Barcelona, the second largest city in Spain, many resorts in the Pyrenees offer such modern equipment as cable lifts, called *telesillas*. On the highest peak in peninsular Spain, Mulhacén (about 11,500'), the University of Granada maintains a student ski resort.

Tenis, golf, and *polo* are not as popular in Spain as in the United States. They are considered "snob" sports. However, Spain now has a world champion *tenista,* Manuel Santana who won the Davis Cup recently. Mexico, likewise, has produced some excellent *tenistas* such as Rafael Osuna and Antonio Palafox. Pancho Segura from Ecuador is also a well-known tennis player. Certainly one of the most famous is Pancho Gonzales, the Mexican-American tennis champion.

Bolos, or bowling, is not played in huge bowling alleys as in the United States. In Mexico it is called ***boliche.*** The game enjoys popularity among the older farmers in the northern part of Spain.

Bullfighting is not included here as a sport since many people in the Spanish-speaking world consider it an art form rather than a sport.

Domino, or dominoes, is popular among young and old, men and women, as is *ajedrez,* or chess, and *naipes,* or cards.

Mexican boys show great skill in a game called *balero* (this is known as *boliche* in Spain, where it isn't as widespread as in Mexico). The *balero* is a peg connected by a string to a wooden block with a hole in it just the size of the peg. The trick is to hold the peg and swing the block on the end of the string so that it will turn over and you can catch it by getting the peg in the hole. Mexican children play this game by the hour, with all kinds of variations that make it harder. Each trick is worth a certain number of points. The most difficult is to hold the block and catch the peg.

In Spain and most other Spanish-speaking countries you always use ***jugar a algo*** to say "to play something." In Mexico it is also correct to omit the "a": ***jugar tenis, béisbol, ping pong, fútbol.***

Note that sports terms in Spanish are to a great extent derived from English: *boxeo* or "box," *first base, strike, pitcher, catcher, bate.* The English words, pronounced with a Spanish accent, are often amusing to the English speaker's ear. Generally a real Spanish word is also used: ***lanzador*** for pitcher, *pugilismo* for boxing, *izquierdazo* for a "left" (boxing). In Mexico City the younger generation has an expression that reflects the wide use of English sports terms as well as Mexico's interest in baseball: *Ni picha ni cacha ni deja batear.* Forming Spanish verbs from the English ones, it means "He neither pitches nor catches nor lets anybody bat." It expresses displeasure toward someone who is so selfish that he doesn't want to do any of the less interesting jobs (pitching and catching) but only the "fun" jobs (batting).

Useful practice

Select a typical sport from a Hispanic country. Provide illustrations. Explain briefly how it is played.

18. *DATING*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, ***Entender y Hablar:*** . . . . . Unit 8, p. 66
Encyclopaedia Britannica, ***La Familia Fernández:*** . . . . . _____
Harcourt, Brace and World, ***A-LM Spanish:*** . . . . . Unit 4
Unit 9, Recombination Reading Narrative
Other: _____

In both Spain and Mexico young girls are not given as much freedom to go out alone as in the United States. Quite often a parent or an aunt accompanies girls to a public dance and a boy often asks the escort as well as the girl for permission to dance. An elderly lady who accompanies a girl is called in slang a *carabina,* the same word as "carbine," or short rifle. Girls may walk in the park with a young man, but it is considered more acceptable in a group. A girl may meet a boy outside the house rather than have him call for her. This doesn't mean she is deceiving her parents. It isn't customary for a girl to invite a boy to meet her parents unless he is a serious marriage prospect. It is never proper for a girl to invite a boy to her house unless one of her parents is there. Freedom varies, just as in the United States, according to the family, but in general, Hispanic parents are relatively strict.

Often dances are held in someone's house since this way, the hosts can invite only those they want, and the tenor of the party can be regulated. These dance parties are called *zaraques* and are usually family affairs. Depending on the family and guests, they can be sedate or riotously. If an older student has his own apartment and is so inclined, the *guateque* could become rather wild.

In both Spain and Mexico, since the entire daily schedule is somewhat later than in the United States, dances, as well as other social functions, begin later. A Mexican ***baile ranchero,*** a dance where everyone dresses like a rancher, may have on the announcement "from 11 till 2." If you arrive at 11, however, you will doubtless be all by yourself for more than an hour. Around midnight the guests will begin to arrive, at 3 the dance is at its height, and around 4 or 5 it is officially over. However, often some of the *jóvenes* (young ones) pay the orchestra a little extra to keep on playing till dawn, when everyone leaves for home, stopping, of course, for a bowl of *menudo,* or tripe soup, a traditional snack for the wee hours after a big night.

Useful practice

Compare Spanish dances to those you might participate in. Explain why each is appropriate to its own cultural area.

19. *TELEVISION*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 9, p. 76
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . Lesson 29
Harcourt, Brace and World, *A-LM Spanish:* . . . . . _____
Other: _____ . . . . . _____

Television is well developed both in Spain and in Mexico, though channels are fewer than in the United States because those countries are so much smaller. Spain has excellent educational programs on TV and radio, and one can earn his elementary and secondary diplomas over the air. Early in 1968 Spanish elementary and secondary schools began to experiment with classroom TV. For an hour each morning pupils watch a special program prepared by a group of the nation's most expert teachers. The project is struggling to overcome the costly problem of getting a TV set in every one of the 100,000 classrooms. Advertisements generally come all at once every half hour rather than interrupting the program every five minutes. Sports and other events, such as *fútbol* (soccer), bicycle races, and bullfights are well done. The only element at a bullfight missed by the TV viewer is the colorful audience and its often humorous and picturesque comments. Most of the American TV programs, dubbed in Spanish, are highly popular (for example, "Bonanza," "Perry Mason," and "Gunsmoke"). In general TV is quite similar to TV in the United States and most middle- and upper-class families own a set nowadays and spend a lot of time watching it.

Useful practice

Describe briefly any TV program you have seen in Spanish, e.g., Channel 20 in Northern California, or Channels 36 or 11 in Southern California.

20. *PLAYS AND MOVIES - Comedia, teatro, película, cine*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 9, pp. 78-79
Unit 14, p. 125
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . _____
Harcourt, Brace and World, *A-LM Spanish:* . . . . . Unit 5
Other: _____ . . . . . _____

Teatro in Spanish refers only to a theater where *comedias*, or plays, are given. *Comedia* does not mean only "comedy" but includes any kind of play, serious or funny. A *cine*, or cinema, shows *películas*, or moving pictures, and does not have live shows.

Useful practice

Give examples in Spanish and English of *comedias* and *películas*.

21. *AIR TRAVEL*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 9, p. 82
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . _____
Harcourt, Brace and World, *A-LM Spanish:* . . . . . Unit 12
Other: _____ . . . . . _____

Both Spain and Mexico have excellent national and international airlines. Iberia has flights to many parts of the world from Spain. Aviaco, another airline, provides service within Spain. Mexico has Aeronaves de México and Mexicana de Aviación. Mexico's Aeronaya serves principally the Yucatan Peninsula. Colombia flies international passengers through Avianca, Ecuador through Aire Ecuador, Venezuela through Aeronaves de Venezuela, Argentina through Aeronaves de Argentina (APSA), and Peru through Aeronaves de Perú or the Peruvian Airlines.

In Spain a stewardess is usually called *azafata*, a Moorish term that used to apply to the queen's ladies in waiting. In Mexico *aeromoza* is frequently used, a combination of *aire* and *moza*. The term *camarera* can be used for a stewardess and, more generally, for a maid in a hotel or restaurant.

Useful practice

Describe a plane trip you've taken to or from a Spanish-speaking country on an airway from that country.

22. *BIRTHDAYS AND SAINT'S DAYS*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 10, p. 86, line 7
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . Lessons 12, 14, 36, 37, Cue Sheet 42
Harcourt, Brace and World, *A-LM Spanish:* . . . . . Units 6 and 11
Other: _____ . . . . . _____

The Catholics in Hispanic countries generally give their children names of saints, often the saint who is honored on the day the child is born. St. Joseph's day, for instance, is March 19. A boy born on that day might well be christened *José,* or a girl *Josefa.* The baby's *cumpleaños,* or birthday, would then correspond with his *Día de Santo,* or Saint's Day. However, if the parents didn't use the name *José* or chose another, then the child would have both a birthday and a Saint's Day and both might be celebrated with a party and gifts. Friends are more apt to remember your Saint's Day because your name reminds them of it. On March 19, for instance, you wish "many happy returns" to all *Josés* you know, on March 17 to all the Patricks or *Patricios,* on June 24 all the *Juans.* Sweet shops in Mexico remind people whose saint day is being celebrated. The *piñata* as part of a birthday or other celebration is used only in Mexico. (See also Cultural Understanding Item #32, Unit 12, Holt, p. 114, Conversation 4 re *cumpleaños.*)

DICIEMBRE						
lunes	martes	miércoles	jueves	viernes	sábado	domingo
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

Useful practice

Find out what your Saint's Day is. Describe how you'd celebrate it.

23. *THE SPANISH CALENDAR - Fechas*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 10, p. 86
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . Lessons 12, 14, 36, 37, Cue Sheet 42
Harcourt, Brace and World, *A-LM Spanish:* . . . . . _____
Other: _____ . . . . . _____

Note that on the Spanish calendar the week generally begins with Monday, whereas on the English one it begins on Sunday. Days of the week and months normally are written with small letters rather than as in English with capitals (unless, of course, they begin the sentence): *Hoy es lunes, dos de mayo. Martes es el Día de la Raza.*

Most Hispanic countries and many others write the number 7 with a cross 7. Some people theorize that the cross was added for greater distinction between 7 and 1, since many countries make the 1 with two strokes. Many typewriters and print styles, however, have only the uncrossed 7, and, therefore, both kinds of 7 are seen and universally accepted.

24. *VACATION*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 10, p. 86, line 3
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . _____
Harcourt, Brace and World, *A-LM Spanish:* . . . . . Unit 13 Recombination Reading Narrative
Other: _____ . . . . . _____

Note that English says "vacation," in the singular; Spanish almost always uses the plural *vacaciones.*

25. *SNAPSHOTS*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 11, p. 100, line 4
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . _____
Harcourt, Brace and World, *A-LM Spanish:* . . . . . _____
Other: _____ . . . . . _____

Fotos is feminine, *la foto, las fotos,* even though it ends in *o,* because it is an abbreviation of *fotografía.* The same is true of *la moto,* short for *motocicleta,* or "motorcycle."

26. *TO PLAY AN INSTRUMENT*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 11, p. 100, line 19
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . _____
Harcourt, Brace and World, *A-LM Spanish:* . . . . . _____
Other: _____ . . . . . _____

Tocar is to play an instrument: *tocar el piano, el violín, la trompeta.* Also *tocar el radio* (or *la radio*). *Jugar* is to play a game or to gamble: *jugar (a) los naipes, al ajedrez, a papá y mamá, a charros e indios,* to play cards, chess, daddy and mommy, cowboys and Indians.

27. *DIMINUTIVES*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 11, p. 105, conv. 6
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . Lesson 25
Harcourt, Brace and World, *A-LM Spanish:* . . . . . _____
Other: _____ . . . . . _____

Fiestecita is a "diminutive" form of *fiesta.* Diminutive means small, but diminutives often have meanings besides smallness. Sometimes the diminutive ending indicates smallness and affection, sometimes smallness and disdain. *Hombrecito,* for instance, means only a "small man," *Mamacita* expresses affection as well as smallness. In fact, it may express only affection when one's mama happens to weight 104 kilos (about 240 lbs.). *Abogadillo* is more disdainful (*despectivo*) than diminutive; it means not a small lawyer but a "shyster lawyer." Diminutives, very characteristic of Spanish, express fine shades of meaning, but aren't simple. They have many different forms and sometimes the rules for their use are complicated. Furthermore their use varies from individual to individual and country to country. Mexicans especially, and Latin Americans in general, are known for using many diminutives. When Spanish writers want to indicate Mexican speech, they exaggerate the use of the diminutive. Women use the diminutive more than men. Following is a summary of the most common diminutives. If one is interested in a more extensive analysis, see Ramsey, M. H., and R. K. Spaulding, *A Textbook of Modern Spanish,* 1965, pp. 622-630. The most common diminutive endings are *-ito, -illo, -uelo,* and

-ín. Most words add these endings after dropping the final *-o* or *-a*: *casa, casita; pájaro, pajarillo; pollo, polluelo; chico, chiquito, chiquitín.* Words ending in a consonant or *y*, however, add *-cito, -cillo, -ezuelo*: *flor, florecita; pan, panecillo; rey, reyecito.* This longer form is also added to 2-syllable words whose first syllable has *ei, ie,* or *ue,* and that end in *-on* or *-a*: *reina, reinecita; piedra, piedrecita; fiesta, fiestecita; cuerpo, cuerpecito.* A third form, *-cito, -cillo, -uelo* are added to all words of more than one syllable that end in *-e, -n,* or *-r*: *madre, madrecita; montón, montoncito; ladrón, ladroncuelo; doctor, doctorcito, autor, autorcillo.*

The ending *-ito* is never offensive or disdainful, and often means "nice," "sweet," "dear," as well as, or even rather than "little." *Una tacita de café bien calentita* is "a nice hot cup of coffee." The ending often is used with words other than nouns to intensify the meaning: ***ahora, ahorita,*** "right now"; ***cerca, cerquita,*** "real close", "nice and close"; ***adiós, adiocito,*** "bye"; ***callada, calladita,*** "very quiet", "nice and quiet;" ***¡caramba, carambitas!***

The form *-illo* sometimes means only smaller, sometimes adds a touch of depreciation: *cigarro, cigarillo* (in Spain *cigarro, cigarro puro,* or just *puro,* is "cigar"; *cigarrillo,* "cigaret." In Mexico you must use *puro* to designate "cigar," since *cigarro* alone refers to a "cigaret" and *cigarrillo* is rarely used); *guerra, guerrilla* (note how *guerrilla* originally a "small war," has come to mean a certain type of fighting in which small bands harrass the enemy from ambush, striking and running. The word has been adopted into English and given a pronunciation just like the ape "gorilla.")

The form *-uelo* generally is disdainful and contemptuous as well as, or rather than, smallness: *pintor, pintorzuelo,* "a poor artist", "a dauber"; *mujer, mujerzuela,* "a bad woman".

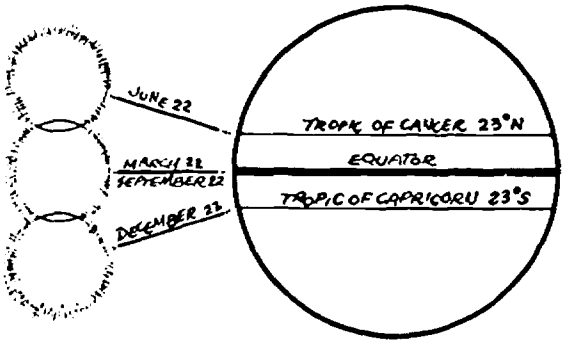
The forms *-ín, ino* or *iño,* generally mean "small," and/or, "dear." Sometimes the ending changes the meaning entirely: *chiquito, chiquitín,* "child"; *langosta,* "lobster", *langostino,* "prawn".

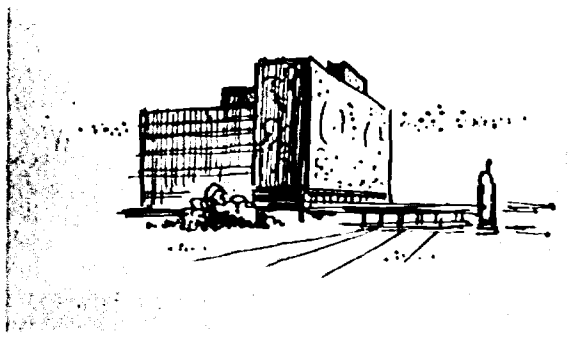
28. *THE SEASONS IN THE SOUTHERN AND NORTHERN HEMISPHERES*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 12, p. 116, conv. 9
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . Lesson 19
Harcourt, Brace and World, *A-LM Spanish:* . . . . . Unit 8
Unit 13 Recombination Reading Narrative
Other: _____ . . . . . _____

In the southern hemisphere the seasons are the reverse of seasons in the northern hemisphere. Because of the earth's movements around the sun, on about June 22 the sun is directly over the Tropic of Cancer (*Trópico de Cáncer*), 23° north latitude. This is as far north as the sun ever goes. This then is the warmest part of the year in the northern hemisphere and June 22 is the longest day. Then the sun begins to move south and passes over the equator (*ecuador*) about September 22. Now the days and nights are exactly 12 hours each all over both hemispheres because the sun is exactly over the center of the globe. The sun continues to move south until on about December 22, it reaches the Tropic of Capricorn (*Trópico de Capricornio*), 23° south latitude. This is the longest day of the year in the southern hemisphere and, since the sun is closer, it is the warmest season. During the 6 months that it has taken the sun to go from the Tropic of Cancer on June 22 to the Tropic of Capricorn on December 22, the weather has gradually cooled in the north and warmed in the south. Also the days have gradually shortened and the nights lengthened in the north, whereas the opposite has taken place in the south. Then the sun starts back north, passes over the equator again about March 22, meaning autumn to the south and spring to the north, and arrives once more at the Tropic of Cancer about June 22, summer in the northern and winter in the southern hemisphere. Since Buenos Aires, capitol of Argentina, is about the same distance south of the equator as Los Angeles (or Flagstaff, Arizona; Albuquerque, New Mexico; Amarillo,





Texas; Oklahoma City; Little Rock, Arkansas; Memphis, Tennessee; or Cape Hatteras, North Carolina) is north, these cities have just the opposite seasons. The *porteños,* as people from Buenos Aires are called, have summer weather at Christmas, and find it difficult to imagine snow and sleighs and caroling, with people all bundled up in overcoats, scarfs, and gloves.

Useful practice

Prepare a chart showing seasons and indicating the months of the year they cover in the United States as compared to Spain and Argentina.

29. *MONEY USED IN HISPANIC COUNTRIES*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 12, p. 110, line 9
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . Lessons 34 and 40
Harcourt, Brace and World, *A-LM Spanish:* . . . . . Unit 13
Other: _____ . . . . . _____

The monetary unit is not the same in all Hispanic countries. *Pesos* are used in Argentina, Colombia, las Filipinas, Cuba, La República Dominicana, México, and Uruguay. Bolivia uses the *boliviano;* Costa Rica and El Salvador, the *colón;* Chile, the *escudo;* Ecuador, the *sucre;* España, the *peseta;* Guatemala, the *quetzal;* Honduras, the *lempira;* Nicaragua, the *córdoba;* Panamá, the *balboa;* Paraguay, the *guaraní;* Peru, the *sol;* Venezuela, the *bolívar.* All these monetary units are divided into 100 cents, called *centavos* everywhere except in Costa Rica, España, and Venezuela, where they are called *céntimos,* and Uruguay, where they are *centésimos.* A few of the coins have significant names, such as the *colón.* This coin is named for Christopher Columbus, in Spanish, Cristóbal Colón. Since Colón was Italian, he was born Cristóforo Colombo.

The Bolivian *boliviano* and the Venezuelan *bolívar* are named after Simón Bolívar (note the accent; most Americans mispronounce this name). Bolívar freed the northern part of South America from Spain in the early 19th century. He was called *El Libertador* and "The South American George Washington."

The *sucre* is named after Antonio José de Sucre, one of Bolívar's lieutenants. Sucre is also one of the capitols of Ecuador, the other one being La Paz.

The *quetzal* is named for Guatemala's national bird. The size of a pigeon, it sports iridescent green plumage and three-foot green tail feathers. Living deep in the tropical jungles of Central America, it is rarely seen in captivity.

The Honduran *lempira* is named after an Indian chief (1497-1537) who fought against the Spanish in the early part of the 16th century.

The Paraguayan *guaraní* is named after a tribe of Indians living in the southern part of South America: in parts of Brazil and Argentina and in all of Paraguay, these Indians are so numerous that Paraguay is the only bilingual country in South America. The language has given many words to Spanish. Some have even filtered into English: tapioca, maracas, jaguar, jacaranda, tapir, toucan, curare.

The Panamanian *balboa* honors Vasco Núñez de Balboa, the intrepid Extremaduran who crossed the Isthmus of Panama in 1513 to be the first *Conquistador* to behold the

Pacific. Later he transported materials across the Isthmus and built the first Spanish ship constructed in America.

The value of these monetary units varies. Currently, 12-1/2 Mexican *pesos* equal one U. S. dollar. That makes the Mexican *peso* worth about 8 cents. *Pesos* from other countries (see paragraph 1 above) are not necessarily worth the same. Seventy Spanish *pesetas* are now worth one dollar, making one *peseta* worth about 1-1/4 cents. The value of all of these monies also fluctuates according to international finances. For instance, ten years ago the Mexican *peso* was 8 to 1 rather than 12-1/2 to 1, and only this year the value of the *peseta* dropped from 60 to 1 to 70 to 1. It takes a newcomer some time to get used to the new coins and their value. A little previous practice in converting the new monetary system to the one you're familiar with will help a great deal to make smooth monetary exchanges when you arrive in the new country.

Useful practice

At this point the teacher can show any coins that can be collected from the various Hispanic countries and have students identify them, their country of origin, and any unusual facts about their name. Pictures and discussions of Bolivar, Sucre, Lempira, Balboa, can reinforce the history of discovery, colonization, and revolution in the New World. These representations of coins can be affixed to a large map on the classroom bulletin board or each student can include such a map in a personal "cultural" notebook. A student interested in natural history might investigate and report on the *quetzal*. If he has time and inclination, he could extend the survey to include other unusual fauna from Hispanic regions. A picture of a *quetzal* is a colorful classroom decoration. Some of the Guatemalan postage stamps have pictures of the *quetzal*. Students can also practice exchanging money for dollars and figuring out how much various articles cost in dollars.

Make a chart showing the various coins, their denomination and their value in terms of the U. S. dollar.

May make special reports on the origin of the terms used.

30. *COLORS*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 12, p. 112
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . Lessons 10 and 13
Harcourt, Brace and World, *A-LM Spanish:* . . . . . Unit 5
Other: _____ . . . . . _____

A. General Information

By using a prism we can break up a ray of light into approximately six primary colors like the rainbow. These colors, however, are a continuum and blend imperceptibly into one another, producing an infinite number of tones. We can use dyes and pigments to color cloth, wood, paper, and other materials. These pigments can also be mixed to form so many shades that no language could have enough words to designate each other. The teacher can at this point illustrate the insufficiency of language to express colors and the lack of agreement between observers by several experiments. He may choose a red, blue, or green article of clothing and have everyone write down what color it is. Disagreement, because of the many shades of red, blue, or green, will be enormous. Then he may show a dozen different pieces of colored paper, one at a time, instructing the class to write down in one word the color of each paper. He will purposely include two or three shades of red, for instance, to show that the majority use "red" for quite a large range of colors that are, in fact, very different. He may then illustrate, by holding several shades of red together, that the difference appears much greater when together than when shown at different times. He may also ask for a list of terms that will suitably describe every basic color. He will invariably elicit purple, blue, green, yellow, orange, red, black, white, and brown. All other color terms are non-essential or subordinate; they merely designate shades of these basic or fundamental colors. We might term these nine fundamental terms "chromemes" and all other terms "allochromes" by analogy with phonemes and allophones, and my cultural analogy of "culteme" and "allocult."

The only way paint companies can reproduce a given color is by having color disks with a certain number of degrees of certain basic colors, say 60 degrees of blue and 300 degrees of yellow. They put this disk on a machine and spin [illegible] the colors blur together, producing the combination they want. Reproducing an exact color is not easy, as you know if you have ever tried to match the paint on a car when one fender has to be repainted. Another difficulty is that no one knows for sure whether or not he sees the same color as everyone else. Color-blind people see no color at all or only certain colors. The problem that interests us as language students is that not all languages divide the color spectrum the same. Obviously our basic colors – purple, blue, green, yellow, orange, and red – don't begin to name all the possible shades. However, some languages designate only two basic colors, the red-orange-yellow range and the green-blue-purple range. Other languages have more basic colors than English. Fortunately, the two languages we are studying – Spanish and English – are quite similar in their designation of colors.

In Spanish the basic colors are almost the same as in English:

morado	- purple	*anaranjado*	- orange
azul	- blue	*rojo*	- red
verde	- green	*negro*	- black
amarillo	- yellow	*blanco*	- white

The only problem is "brown", which differs from English in several respects and which we'll take up in detail under "color problems."

B. Normal Adjective Formation

Most Spanish color adjectives are normal: if they end in *o* for the masculine, they change to *a* in the feminine. For the plural add *s*: *caballo blanco, camisa blanca, caballos blancos, camisas blancas*. If they end in any other letter in the masculine, their feminines are the same and their plurals add *s* or *es*: *verde, verdes, azul, azules*. A list of these adjectives follows:

canelado - cinnamon	*achocolatado* - chocolate brown
ahuesado - bone white	*amarillo* - yellow

amarillento - yellowish
ambarino - amber
anaranjado - orange
apiñonado – of medium complexion
azulado – bluish
azuleño – bluish
azuloso - bluish
blanco - white
canario - canary yellow
carmesí - crimson
carminoso - carmine
celeste - sky blue
colorado - red
cuapastle - lion yellow
descolorido - discolored, faded
dorado - gilded, golden
escoces - plaid
glauco - light green
gris - grey
hucro - blonde
iridescente - rainbow colored
leonado - lion yellow
lívido - ashy grey, pale grey
marrón - brown
morenote - very brunette
multicolor - multicolored
neutro - neutral
pardo - brown through grey
plateado - silver
prieto - dark brown to black
purpuráceo - purplish
purpúreo - purplish
purpurino - purplish
rojizo - reddish
rosado - pink
terroso - earth colored
verdal - greenish
verderón - bright green
verdino - greenish
verdinoso - greenish
verdón - greenish
verdoso - greenish
verdusco - greenish
versicolor - varicolored
violado - violet, purple
zarco - blue eyed

amarillusco - yellowish
amoratado - purplish
anteado - tan, buff, antelope
azul - blue
azulenco - bluish
azulino - bluish
bermejo - vermillion
blanquecino - whitish
canelo - cinnamon
carmíneo - carmine
castaño – chestnut brown
cobrizo - coppery
coralino - coral
descolorado - discolored
desteñido – faded
encarnado - red
gateado - cinnamon with blackish streaks (horses)
gualdo - yellow
incoloro - colorless
irisado - rainbow colored
lilial - pure white
marfileño – ivory
moreno - brunette
mulato - dark brown
negro - black
ocre - ochre
pardusco - greyish brownish
plomizo - leaden
punzó - (Fr. ponceau = poppy, poppy red) flaming red (irregular adj. lacking inflections: *vestido punzó, cortina punzó, camisas punzó*)
rojo - red
rubio - blonde
trigueño – wheat colored
verde - green
verdinegro - dark green

EXAMPLES
papel ahuesado - bone white paper
piel anteada - buff colored leather or fur
labios coralinos - coral lips

If you want to use a noun rather than an adjective, use the masculine form: ***El rojo es mi color favorito,*** "Red is my favorite color." (Pattern practice can be formed easily with any of the colors on the list.) ***Hay varios rojos, verdes y grises,*** "There are various reds, greens, and greys."

C. Nouns Used When No Adjective Exists

Often Spanish has no color adjective and must use a noun construction. The original construction was ***una camisa del color de una rosa,*** "A shirt the color of a rose". This form gradually became abbreviated:

del color de una rosa
color de una rosa
(de) color de rosa
(de) color rosa
(de) rosa

It is perfectly correct now to use any of these stages. The key word, *rosa,* however, never changes form because it is a noun, not an adjective. Hence you have:

camisa rosa
vestido rosa
camisas rosa
vestidos rosa

In every case *color de* is understood.

Sometimes a noun is used so much to designate a color that native speakers begin to think of it as an adjective and give it adjective endings. Many natives say *zapatos cafés* or *cafeses*, whereas the accepted form is *zapatos café (color de café)*. A sign in the Madrid Zoo says ***FLAMENCOS ROSAS***, "pink flamingos". The correct form is *flamencos rosa (color de rosa)*.

Following is a list of nouns most commonly used to designate color. Actually, any object that has color could be used in this way to designate the color of another object, from the color of a ripe pear to the color of coffee with cream.

---

amatista - amethyst (a purple gem)
ante - tan, buff, antelope
arena - sand
azafrán - saffron
canela - cinnamon
ceniza - ash
cobre - copper
chocolate - chocolate
esmeralda - emerald (a green gem)
gualda - weld, mignonette, yellow weed (a plant with yellow flowers: *Reseda luteola*)
granate - garnet (a red gem)
liquen - lichen
malva - the plant, mallow; the purplish-rose dye, mauve
mostaza - mustard
oliva - olive
oro - gold
púrpura - the mollusk, porphyra, and the blood red dye it gives
rosa - rose
rubí - ruby
turquesa - turquoise (a blue-green gem)
verdemar - sea green
violeta - violet

EXAMPLES

patitos color de café - little brown ducks
zapatos café - brown shoes
flamenco rosa - pink flamingos
tela en tono rosa - pink cloth
papeles rosa - pink papers
cielo de oro - golden sky
un vestido de grana - a crimson dress
de rosa naranja - orange satin
un malva con flores en oro - a mauve with flowers in gold
verdes, ocres y malvas son los colores favoritos de este año - greens, ochres, and mauves are the favorite colors this year
un fondo negro, perla, de oro - a black, pearl, and gold background
una capa de color perla - a pearl colored cape
una cortina punzó - a bright red curtain

Just as you use the masculine form of a color adjective to make the noun: *el negro es un color oscuro*, so you make any color masculine even though the object itself is feminine: *el rosa es el color de su vestido*. "Pink is the color of her dress." Thus *la rosa* means "the rose" and *el rosa* means "pink."

ala de mosca - greenish black
ámbar - amber
arco iris - rainbow
azabeche - coal
café - coffee
carmín - carmine
cereza - cherry
coral - coral
escarlata - scarlet
fuscia - fuchsia
grana - kermes (an insect whose body gives a crimson dye)
gules (Fr. *gueules* from Lat. *gula* = throat) - *gules* or red (used only in heraldry)
mandarina - tangerine
naranja - orange
oporto - port wine (from the Portuguese city Oporto, where this type of wine originated)
perla - pearl
plata - silver
punzó (Fr. *ponceau* = poppy) - poppy red
quermes, carmes, kermes - the insect whose body gives a crimson dye
verdeceledón - celadon green
verdín - green moss or mold that grows on trees, algae

D. Modifiers to Indicate Intensity and Indicate Shades

Often a single word isn't precise enough, and a modifier is used.

1. It may indicate intensity or lack of intensity:
   a. "dark" - *oscuro: azul oscuro, verde oscuro.*
   b. "deep" or "intense" - *intenso: un rojo intenso.*
   c. "brilliant," "vivid," or "loud" -
      vivo: azul vivo, los rojos vivos.
      fuerte: azul fuerte, rosa fuerte.
      subido: rojo subido, color carmelo (red) *muy subido.*
      brillante: colores muy brillantes, un metal gris brillante.
      chillón: un amarillo chillón.
      llamativo: sarapes de colores llamativos.
   d. "light" -
      claro: azul claro, verdes claros, café claro, rosa claro.
      pálido: verde pálido, colores pálidos.
   e. "medium" - *medio: verdes medios y claros*

f. "soft" -
suave: los suaves amatistas (amethysts).
apagado: un esmeralda muy apagado.

g. "irridescent" - *tornasolado: El quetzal tiene plumaje verde tornasolado* ("The quetzal, national bird of Guatemala, has irridescent green plumage.")

h. "dull" - *mate: una medalla de oro mate* (a dull gold medallion)

2. Other modifiers may indicate a certain shade of a basic color, as in English "brick red," "Kelly green," "sky blue," or a mixture of two basic colors, as "blue-green," "red-orange."

amarillo budista - Buddhist yellow (from the yellow robes Buddhist priests wear)
amarillo mostaza - mustard yellow
azul celeste - heavenly, celestial, or sky blue
azul eléctrico - the blue of an electric spark
azul marino - marine blue, aquamarine (also *aguamarina*)
azul mahón – dark blue (Mahon is a port in the Balearic Islands.)
azul turquí - Turkish blue, a very dark blue
geranio rosa - geranium pink
rojinegro - blackish-red (*rojo* + *negro*)
rojo anaranjado - orange-red
rojo cereza - cherry red
rosa azulado - bluish-red
verde mar or *verdemar* - sea green
verde nilo - Nile green (from the river Nile)
verdinegro - blackish-green (*verde* + *negro*)

E. Suffixes

A number of suffixes are added to basic Spanish color words to change the meaning to something like English "-ish."

-áceo: *gris - grisáceo* - greyish
púrpura – purpuráceo – reddish
rosa - rosáceo - pinkish
-ado: *morado - amoratado* - purplish
azul - azulado - bluish
-iento: *amarillo - amarillento* - yellowish
gris - grisiento - greyish
-ino, -ecino: *ámbar - ambarino* - amberish
azul - azulina - bluish
blanco - blanquecino - whitish
púrpura - purpurino - reddish
-izo: *bermejo - bermejizo* - vermillionish
cobre - cobrizo - coppery
plomo - plomizo - leaden
rojo - rojizo - reddish
-oso: *verde - verdoso* - greenish
amarillo - amarilloso - yellowish
azul - azuloso - bluish
-usco, -uzco: *amarillo - amarillusco* - yellowish
negro - negruzco - blackish
pardo - pardusco - greyish brownish
verde - verdusco - greenish

One other suffix, *-ote*, means "very": *moreno - morenote* - very brunette, dark skinned.

F. Color Problems

1. Different range. At least one color in Spanish causes English speakers difficulty because it covers a different range in the color spectrum from any color in English. *Pardo* covers the entire range of grey and brown. A Spanish author writes "*A las nubes ligeramente pardas sucedieron otras más plomizas y densas.*", "The greyish clouds were followed by others that were more leaden, denser." A bit later he describes the same clouds as *de color ceniza*, "ashy colored." The same word is used for the brown bear: *oso pardo*. In Andalucía and America *pardo* apparently tends more toward the grey shades, whereas in the rest of Spain it tends to cover a wider range. In Cuba *ojos pardos* are "brown eyes;" at the same time *nubes pardas* are "grey clouds."

The problem of range is minimal when comparing only English and Spanish. It would be considerable if we should add some of the Pacific and African languages, in which almost no terms cover the same color range as English terms.

2. A more sticky problem involves the use of certain color terms for specific objects only. In English we may speak of a palomino horse or a bay horse, but not of a palomino or bay car, sofa, curtain, or flower. Spanish also has a long list of colors used only for horses or cattle or both. A few examples are *alazán*, "sorrel horse" (reddish-brown); *bayo*, "bay horse" (also reddish-brown); *galvado*, "a sort of cinnamon brown with blackish streaks"; *roano*, "roan" (a bay, sorrel, or chestnut dappled with grey or white). More information on this technical subject can be found in the following text: José María Cossío, *Los Toros, Tratado Técnico – Histórico*. 3 vols. Madrid, 1951.

Color of fighting bulls is an intricate subject and the older Spanish *aficionados* were proud of their knowledge of the subject. Some *aficionados* complain wistfully that it is becoming a lost art, the younger generation doesn't know its *pelo* or *color de la piel de los cornúpetas*. One reason is that more and more fighting bulls tend to be all black. A few examples are as follows:

albahío, pajizo - yellowish-white, wheat straw
berrendo - blotches of any color on a white background
cardeno - like a *tordo* horse, a mixture of black and white hairs in varying proportions
salinero - a mixture of red and white hairs
sardo - a mixture of black, white and red hairs

A few colors are reserved for fighting cocks. In Mexico a *giro* is a "yellow or reddish rooster, sometimes with blotches of black and white"; *gallo amarillo o rojizo, a veces con pintas negros y blancas*. Alternate forms are *jiro* and *jirio*.

Another technical category involves heraldry, or the study of coats of arms (*blasón, la ciencia heráldica*) You

may read of *un árbol de oro en un campo de gules*, "a gold tree in a field of red." Only in heraldry are *gules*, "red"; *azul* and *blao*, "blue"; *sable*, "black"; *sinople*, "green" heard. These terms are borrowings from French.

Some other colors are used in heraldry and in ordinary use, too. For general Spanish, however, a number of everyday distinctions are important:

Brown

The principal difficulty lies in the color brown. In general, speakers of Spanish use *castaño* for hair color only, or for hair and eyes, but not for suits, cars, houses, chairs, etc. For these the word differs from country to country. In Mexico, *café* is general and in many regions includes even eyes. In Spain *marrón* is more common than *café*. In Uruguay *café* is extremely rare and *marrón* is used almost exclusively. As has already been noted, *pardo* is "brown" also, but covers the range of "grey" as well as "brown." If referring to skin browned or tanned by the sun, the word is *bronceado* or *tostado*. It is evident, then, that "brown" presents several complications and that a foreigner should determine local usage.

a. *café* - for suits, shoes, houses, cars, chairs, etc., but not for eyes or hair
b. *castaño* - for eyes and hair, rarely for anything else

Complexion

a. *moreno* - brunette. The word comes from Latin *morus*, "black." In Mexico an equivalent is *prieto*, but this word may refer to things other than complexion: *gato prieto, Loma Prieta* (a mountain in Santa Clara County, California).

b. *apiñonado* – of medium complexion, brownette, neither dark nor light. Used by some Mexicans but not generally by other Spanish speakers.

c. *rubio* - blond. In Mexico *rubio* is usually replaced by *huero*. Because most "gringos" are blond in comparison with the average Mexican, *huero* may be equivalent to "gringo."

zarco - light blue, generally used only for eyes. *Zarco*, like *huero*, often refers to the blond, blue-eyed northerner used principally in Mexico.

3. Deceptive cognates. Colors, like all other areas of language, have deceptive cognates, words in two languages that come from a common root, perhaps in Latin or Greek, but have come to have different meanings.

a. *colorado* - red, not colored: *chile colorado* "red pepper."
b. *marrón* - brown, not maroon.
c. *púrpura* and all its derived forms – *purpúreo, purpurino, purpuráceo* - red, not purple. The ancient Greeks used to get this color from a type of shellfish called porphyra. One kind of porphyra gave a bright purple dye, another a bright red. The name porphyra, then, became associated with purple or red, according to which type of porphyra lived in that region. The Spanish *púrpura* apparently was the red type, if we judge by *manto de púrpura*, also called *manto de cardenal*, referring to the Cardinal's robe, a garment that epitomizes one of the brightest of reds: cardinal. As further evidence, observe the sentence *"Derramaron tanta sangre que habría bastado para envolver a la Nueva España en un manto de púrpura."* "They shed so much blood that it would have covered all of New Spain in a mantle of red." We can hardly translate the color of blood as "purple." Furthermore, we read *"un cubo de fluorita purpúrea."* If you look up *fluorita*, fluorite, you will find the Larousse dictionary says *"la fluorita presenta colores muy brillantes de color rojo vivo."*

4. Regional differences. One final color problem, though not a serious one, is that of regional differences. A couple of examples other than those already given regarding "brown" will demonstrate that the phenomenon does exist.

a. *cuapastle* in Mexico is a dark yellowish tan, *de color leonado oscuro*. Like many Mexican words derived from Aztec, its use is generally restricted to Mexico and Central America.

b. *butano* in Spain is a brilliant orange. It is derived from the color of the tanks of pressurized butane gas sold for heating and cooking in Spain.

G. Other Color Terms. – A list of related color vocabulary follows:

color – used to be feminine: *la color trigueña*. Nowadays, except in Andalucía and parts of America, it is masculine: *el color, colores vivos*.

colorante – coloring: *Se usa el azafrán como colorante para productos alimenticios*. "Saffron is used as a food coloring."

colorar – to color: *La clorofila colora de verde las hojas de los árboles*, "Chlorophyll colors tree leaves green."

colorear – to turn red: *Las guindas empiezan a colorear*, "The cherries are beginning to turn red."

colorir – to color: *colorir estampas*, "to color pictures."

cromático – chromatic, pertaining to color.

gama – range, gamut, shade, spectrum: *Los tonos dominantes son morado, arena, blanco y verde en todas sus gamas*, "The dominant tones are purple, sand, white, and the entire range of green."

incoloro – colorless: *una química incolora*, "a colorless chemical."

irisado – rainbow colored: "rainbow" is *arco iris* in Spanish. A synonym for *irisado* is *iridiscente.*

matiz – shade: *dos matices de amarillo,* "two shades of yellow;" *coloreado con los matices del arco iris,* "colored with the shades of the rainbow." More or less synonymous are *tinta, gradación, tonalidad,* and *tono. La obra acaba en tono rosa después de haber pasado por los tonos gris, gualda, rojo y hasta verde,* "The work ends in a shade of pink after having gone through colors grey, yellow, red, and even green."

multicolor – multicolored (the feminine form is identical): *un vestido multicolor, una luz multicolor.* Synonymous is *polícromo,* "polychromatic." Sometimes the accent is on the antepenult: *políchromo.*

neutro – neutral.

teñir – to dye: *Se tiñe los cabellos de rojo.* "She dyes her hair red."

tornasolado – changing colors, tridescent: *El quetzal tiene el plumaje verde tornasolado,* "The Quetzal has tridescent green plumage."

visos – the reflections that make a cloth, a butterfly's wings, a bird's plumage, etc., appear to have one color at one angle and another at another angle. When something has *visos,* it is said to be *tornasolado: tela de seda con visos morados,* "silk cloth with purple iridescence," *una tela tornasolada,* "an iridescent material."

H. Conclusion.

It is evident that color terms in both English and Spanish are vague and inexact: "cherry red," "mustard yellow," "rose," and other terms using some object as a model for a color are inexact because cherries, mustard, roses, etc., are not always the same color. If we agree that "cherry red" shall be the color of a bing cherry and not a Queen Ann, that agreement is completely arbitrary. Other color terms are inexact because of the many shades involved. We make fairly (though not absolutely) clear distinctions only at breaks in the continuum, such as from red to orange, even though there may be more actual difference between two shades we call "red." It is possible that our perception isn't even as good when distinguishing shades of what we call one color simply because of the limits our very language imposes on us. Possibly childhood training is responsible: if a child calls orange "red," he is immediately corrected. He has missed a "chromeme" (cf. phoneme and "culteme"). But, if he calls crimson, vermilion, scarlet, ruby, or maroon "red," he is smiled upon. He is aware that in English these are "allochromes," or variations of a single "chromeme." He may be perfectly conscious that the various shades of red aren't the same, but he knows that one word suitably covers the entire gamut.

31. *SHOPPING*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 12, p. 109
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . Lessons 13, 33-36
Harcourt, Brace and World, *A-LM Spanish:* . . . . . Unit 11
Other: _____ . . . . . _____

It used to be that many Spanish speakers tended to smile at the English term "go shopping," saying that women who "go shopping" usually just "go looking" or "window shopping" and don't really buy anything. Either Hispanic customs have changed or former critics were "lint picking," because present-day Spanish makes frequent use of *ir de tiendas,* the exact idea of "window shopping."

In many stores and markets in Hispanic countries you must bargain or haggle, *regatear.* The process is fascinating except that few foreigners know the "going price" of an article, since the value of an item in one country has little or no relation to the value in another. Therefore, to find out the right price, he must either observe some native buying a similar article, ask a friend, or check in a store that has fixed prices, *precio fijo.*

In the bigger, downtown stores, it would be as ridiculous to haggle, as in Woolworth's. Spain has several large chain stores now similar to Macy's, The Emporium, Penney's. "Galerías Preciados" is perhaps the largest *Galería* is a common word in Spain for "department store." *Preciados* is the name of the street in downtown Madrid where the first store was opened a few years ago. The company now has several branches, or *sucursales,* that aren't, of course, on that street; yet all retain the *Preciados* in the name. Another big Madrid store is "Corte Inglés." Calle Serrano has many elegant stores whose show windows display articles *que le ponen a uno los dientes largos,* "make your mouth water," or, literally, "make your teeth grow long."

Sears Roebuck has a branch in Mexico City, where it is considered high-class rather than middle-class. Many Mexicans pronounce it as if it were *Serrube.* "Salinas y Rocha" is another elegant Mexican department store.

Of course, each Hispanic capital is a large, modern metropolis like San Francisco, New York, or Chicago, and in them you find the same variety of fine stores, well-dressed people, and international restaurants. Generally the capital

city of a country doesn't represent the same kind of life as do the provincial towns and villages, where the distinct peculiarities of a culture are much more apparent.

Useful practice

Can you think of ways in which some small town in the United States differs from some big city you know?

32. *FORMATION OF COMPOUND WORDS*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 12, p. 114
(See also Item #22 above)
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . _____
Harcourt, Brace and World, *A-LM Spanish:* . . . . . _____
Other: _____ . . . . . _____

From the two words *cumple* + *años*, "fulfills or completes years," Spanish has formed the compound *cumpleaños*, "birthday." It is rather common to form such nouns from a verb form plus a plural noun. The resulting singular noun is always masculine singular even though the original noun was plural. For additional cultural information on celebration of birthdays see Item No. 22. Other such words include:

corta plumas – "cuts feathers" (from the days when the quill end of a feather was cut off at an angle and dipped in ink to use as a pen) – *el cortaplumas* – "penknife."

limpia botas – "cleans boots" – *el limpiabotas* – "shoe shine boy" (also *bolero* in Mexico).

para brisas – "stops the breezes" – *el parabrisas* – "windshield".

limpia parabrisas – "cleans the windshield" – *el limpiaparabrisas* – "windshield wiper."

para rayas – "stops the lightning flashes" – *el pararrayos* – "lightning rod." (Note that the *r* of *rayos* must be doubled when put within a word because an initial single *r* is multiple trilled but a single *r* within a word is only a single tap.)

lava platos – "washes dishes" – *el lavaplatos* – "dishwasher."

saca puntas – "forms points" – *el sacapuntas* – "pencil sharpener."

toca discos – "plays records" – *el tocadiscos* – "record player."

cubre asientos – "covers seats" – *el cubreasientos* – "seat cover."

33. *MEANINGS OF "PAPEL"*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 13, p. 120, line 17
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . _____
Harcourt, Brace and World, *A-LM Spanish:* . . . . . _____
Other: _____ . . . . . _____

Papel here is used in the sense of a *role* or a "part" in a play. *Papel* also means "paper" but is not used in the sense of the newspaper. "I read it last night in the (news) paper" – *Lo leí anoche en el periódico.*

34. *THE MEANING OF "PESCAR" AND "PEZ"*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 16, p. 158, conv. 2
Encyclopaedia Britannica *La Familia Fernández:* . . . . . _____
Harcourt, Brace and World, *A-LM Spanish:* . . . . . _____
Other: _____ . . . . . _____

Notice that *pescar* is "to fish" and also "to catch fish." *Pesqué uno solamente.* "I caught only one." *Pez* is a live fish and *pescado* is one that has been caught, therefore, fish in the market ready to eat. When asked what the difference was between *pez* and *pescado*, a Spaniard answered: *Un pescado es un pez pescado.* In many parts of Mexico, however, the word *pez* is rarely used, and *pescado* refers to any fish dead or alive.

35. *HACER BUEN TIEMPO* vs. *DIVERTERSE*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 16, p. 160, conv. 5
Unit 3, dialog line 4
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . _____
Harcourt, Brace and World, *A-LM Spanish:* . . . . . _____
Other: _____ . . . . . _____

Note: "Until now we have had good weather." or, *Hace buen tiempo, hace mal tiempo.* How do you say "we have had a good time?" (*divertirse: Nos hemos divertido.*) To confuse these two constructions is a frequent error of English speakers.

Useful practice

Give several situations involving "good weather" and "having a good time" for dramatic play to see that the students interpret them correctly.

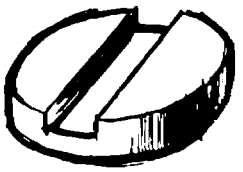
36. *USING THE TELEPHONE*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 17
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . Lesson 39
Harcourt, Brace and World, *A-LM Spanish:* . . . . . Unit 5
Other: _____ . . . . . _____

Hispanic countries differ in their telephone customs. Spaniards answer the telephone by saying *Diga* or *Dígame.* Mexicans generally say *Bueno,* though frequently they give their name and add *para servirle* or *a sus órdenes: "El doctor Francisco Rivanencyra, para servirle."* Cubans answer *Oigo,* preferably, or *Diga.* In Puerto Rico they say *Haló* or *Diga,* and in Uruguay *Hola* or *Haló.* Almost everywhere an office employee will give his name: *Habla García,* or *García, a sus órdenes.* Sometimes, when a maid answers, she will immediately ask: "*¿De parte de quién?*", something like "May I say who's calling?" More often she will wait till the caller asks for one of the family, then inquire who it is.

In Spain you can find pay phones in most hotels and many restaurants. However, you don't use normal coins to operate them. You buy telephone tokens called *fichas.* When you drop a *ficha* into the phone box, a spring mechanism



begins to tick off three minutes. When the time is up, unless you have dropped in another *ficha,* the line is cut off. *Fichas* are grooved, and telephones have a corresponding groove, making it impossible to use "slugs." You can buy *fichas* at the hotel desk, from a bell boy, or from the restaurant management.

37. *MOVIES*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 17, p. 168, conv. 3
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . _____
Harcourt, Brace and World, *A-LM Spanish:* . . . . . _____
Other: _____ . . . . . _____

In Spanish movie houses and theaters the box offices are generally open in the morning and people often buy their tickets then to avoid the rush just before the show. As movies especially are quite popular now, you might avoid the disappointment of finding all seats sold by picking up your tickets early.

Most Spanish theaters are not continuous as they are in the United States. Before starting the next show, the management turns on all the lights, and everyone is expected to leave.

38. *SERVANTS*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 17, p. 172
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . _____
Harcourt, Brace and World, *A-LM Spanish:* . . . . . _____
Other: _____ . . . . . _____

In Hispanic countries most middle- and upper-class families have maids. In the United States, because of the much higher cost of labor, only the very wealthy can afford maids. On the other hand, most United States families have many labor-saving appliances – washer, dryer, vacuum, dishwasher, disposal, timers. Appliances are cheaper in the United States, and maids are cheaper in Hispanic countries, a partial explanation, no doubt, for the different arrangement. The presence of a live human being rather than a group of machines makes a notable difference in family life. In some ways the maid can do far more than the machines – she can shop, adapt, perform various tasks. On the other hand, she must be fed and housed (most maids live in), her feelings as another human being must be considered (though some employers don't treat "the help" very well). One must worry about wages, hiring and firing, whether the maid will be good or not, honest or not, intelligent or not. In short, though having a maid sounds rather elegant in the United States, the institution, like most institutions, is not perfect. Most women raised in Hispanic countries find it difficult to get along without their maid when they come to the United States. They are more accustomed to handling a maid than using appliances. Often Americans in Spain take some time to learn what to do with a maid.

39. *CARS: NEW, USED, DRIVER'S LICENSES*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 18, p. 176, and p. 180
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . Lesson 51
Harcourt, Brace and World, *A-LM Spanish:* . . . . . Unit 12
Other: _____ . . . . . _____

It is not nearly so common in Spanish-speaking countries as in the United States for a teen-ager to have a car. Until very recently few Spaniards, no matter what age, could afford a car. Now, with increasing national wealth, more and more are buying the tiny Seat 600, the same as the Fiat, but produced in Spain rather than Italy. Since gasoline costs 75 or 80 cents a gallon in Europe and because in most European countries the price of your license varies according to the horsepower of your car, people are obliged to choose small cars. Spain also produces other models of the Seat – the 1400, 1500, and 1600 – as well as a Renault, a Gordini, and, recently, the Dodge Dart. To protect the national economy, Spain puts a 100% import duty on foreign cars. For that reason few cars other than those mentioned above are seen in Spain unless they belong to foreigners (who don't have to pay the duty) and the extremely wealthy. Since Spain is not an automobile oriented country in comparison with the United States, the automobile industry doesn't take up nearly the vast sector of society that it does here. "Automobile rows" don't exist. Nowhere do you see huge used-car lots. Only those who must use a car in their work have two cars. There are only 25,000 driver's licenses in all of Spain, which has a population of about 32 million. Because many Spanish drivers have learned to drive comparatively recently, they are sometimes unaware of how dangerous a vehicle can be. Because traffic has until recently been negligible, Spanish traffic laws and their enforcement have also been rather lax. Therefore, it behooves the United States driver in Spain, accustomed to the rather good, experienced, and considerate United States driver (despite one's impression when he has no comparison), to be especially cautious. Driver education in the public schools, a fairly recent innovation in the United States, is not known in Spain. Quite a few commercial driving schools, however, operate in the larger cities.

The most common way of getting a driver's license (*carnet* in Spain, *licencia* in Mexico) is to go to driver's school. *Carnet* is from the French and is pronounced either with or without the final "t" sound. After you complete the course satisfactorily, the school takes care of all the formalities.

In Mexico, several plants assemble United States automobiles, though Mexico doesn't produce any car of her own. As in Spain, fewer people own cars than in the United States, and cars are generally somewhat older and, therefore, often not as safe to operate. When you're driving in the country in Mexico, one of the biggest dangers is livestock on the road, since in most places the range is not fenced. At night, particularly, it is not difficult to adorn your fender with a burro.

A number of differences exist in automotive vocabulary:

	Spain	*Mexico*
drive:	*conducir* (*manejar* not used)	*manejar* or *conducir*
car, automobile:	*coche, automóvil* (*carro* in Spain is only a horse or ox cart)	*carro, coche,* or *automóvil* (slang: *burro, cucaracha mueble*)
luggage rack:	*baca*	*canasta, portaequipaje*

Generally a distinction is observed between *coche nuevo*, a "brand new car," and *nuevo coche*, "a new car to you," but not necessarily this year's model. The context here indicates that the car Jorge has bought is a *nuevo coche*, since it has some hundred thousand kilometers.

40. *THE CAPITAL CITY*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 19, p. 186, line 17
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . _____
Harcourt, Brace and World, *A-LM Spanish:* . . . . . _____
Other: _____ _____ . . . . . _____

La capital or "capital city" is often used instead of the real name of the city in countries whose capital has the same name as the country. This is the situation in Mexico and Guatemala. In English we say Mexico City and Guatemala City. In Mexico they may also refer to the capital as *México D.F.* "D.F." means *Distrito Federal* and is like our "D.C." for "District of Columbia." Like D.C., D.F. is an area especially reserved for the offices of the federal government and belongs to no state. A Mexican, then, may say *Voy a México, D.F., Voy a la capital,* and, occasionally, *Voy a la ciudad de México.*

Notice also a peculiarity of the word "capital": *la capital* is "capital city," but *el capital* is capital in the sense of money. Don't confuse either with the capitol building, which is *capitolio* in Spanish.

41. *THE MEANING OF "ALAMEDA"*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 20, p. 198, line 16
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . _____
Harcourt, Brace and World, *A-LM Spanish:* . . . . . _____
Other: _____ . . . . . _____

Alameda, a common street name in California, means a grove of *álamos*, or "poplar trees", and also an *álamo*-lined street. In many places the trees have long since disappeared but the name remains. Also the meaning "poplar grove," has extended to include other kinds of trees, so that you might see such hybrids as *una alameda de olivos*, literally "a poplar grove of olive trees." One understands, of course, just "olive grove."

42. *STREETS, ROADS, HIGHWAYS*

Concept to be found in the following texts:

Holt, Rinehart, and Winston, *Entender y Hablar:* . . . . . Unit 20, p. 198, line 17
Encyclopaedia Britannica, *La Familia Fernández:* . . . . . _____
Harcourt, Brace and World, *A-LM Spanish:* . . . . . _____
Other: _____ . . . . . _____

As in English, streets, roads, and highways have many designations:

1. In the city
   calle - "street"
   avenida, calzada, bulevar, alameda - "avenue", "boulevard", generally larger than *calle*
   callejón - "alley", smaller than *calle*
   cuesta - "a street going uphill"
2. In the country
   camino - "road"
   carretera - "highway", larger than *camino*
   autopista - "freeway"
   senda - "path", "unpaved"
3. Other
   carril - "lane of a street or highway"