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Enhancing Puerto Rican culture for mainland school children.

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ENHANCING PUERTO RICAN CULTURE FOR
MAINLAND SCHOOL CHILDREN

A Dissertation Presented

By

ELSA RODRIGUEZ-ALEJANDRO

Submitted to the Graduate School of the
University of Massachusetts in partial fulfillment
of the requirements for the degree of

DOCTOR OF EDUCATION

May 1992

School of Education

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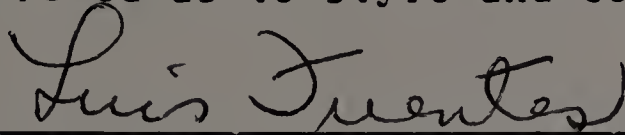
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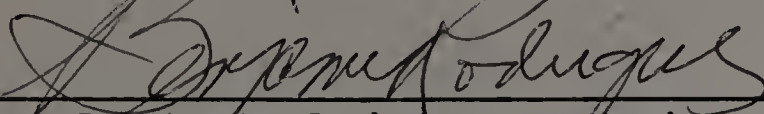
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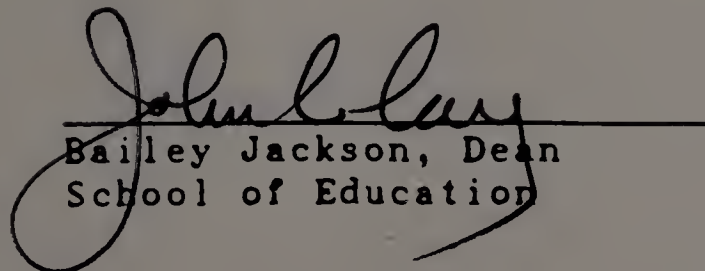
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Francisco Javier Cevallos, Member



Bailey Jackson, Dean
School of Education

DEDICATION

TO GOD

To my husband Prudencio Carrion (Junior)

To my daughters Angela Luisa and Mariola Aureliz

To my mother Luisa Alejandro

Finally, to the memory of my "papi", Fruto Rodriguez, who inspired my love of education and literature. "Read, because literature is the ticket for all of those that missed the train".

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Motivation, constant guidance and moral support for this study have come from many people.

To God for taking me into his spirituals hands.

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dissertation, and Hector Rodriguez who helped me with his constant advice. Also, to the teachers and parents who participate in this study and to Mr. Martin Cuvertier for designing the cover of my handbook. Thanks to Gisela Olmo for helping out at home.

ABSTRACT

ENHANCING PUERTO RICAN CULTURE FOR MAINLAND SCHOOL
CHILDREN

MAY 1992

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The purpose of this study is to create in the Bilingual Puerto Rican Teachers an awareness of his/her role as a transmitter of Puerto Rican cultural values.

This dissertation proposes the development of a Teaching Handbook which teachers can use to amplify his/her knowledge of his/her own culture and which can serve those teachers that are not Puerto Rican as a learning/teaching guide.

The investigator conducted a review of literature which includes:

- a. aspects of the culture learned through literature
- b. aspects of the culture not necessarily found in literary sources and is acquired.

The investigator presented the results from the findings of the present study that reveal that the majority of Puerto Rican teachers in the United States come here for different reasons. Later they became teachers in different parts of Western Massachusetts. Each one of the teachers agreed that they are and should be transmitters of the culture.

Other findings were the fact that some students had problems or cultural shocks in the new country. For example: language, climate, foods and in high school a greater problem communicating with other students and teachers.

Those parents that were interviewed agreed that they came to this country to help their children in receiving a better education.

Another of the parental worries of those parents that were interviewed, was that their children's adaptation to the new school system was difficult.

The parents were concerned that the education of their children should include the Puerto Rican culture. They saw it as something that they could learn in the schools via the teacher.

The investigator introduces a model for a handbook to serve as an outline for the transmission of cultural knowledge to Puerto Rican teachers and non-Puerto Rican Teachers and the students they teach.

It was concluded from the study that through the proposed cultural workshops, Bilingual teachers will be able to acquire a wider knowledge of Puerto Rican culture. Through the handbook s/he will get a clearer idea of the possible way in which s/he can communicate this knowledge to his/her Puerto Rican students.

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C H A P T E R I

INTRODUCTION

"There are themes that in a moment determined from history acquire peremptory validity. The theme of cultural identity of each country is today, authenticity of universal human life. Culture, with regard to substantive reality, is history and geography" (Fernandez Mendez, 1971, p.1).

Two purposes lead the researcher to undertake the theme of culture in the proposed study: first, the desire to encourage teachers from the Bilingual Department in a school district in Western Massachusetts to be conscious transmitters of culture, and second, the desire to interest the children of Puerto Rican parents, who were born and raised on the island or on the mainland, to obtain as much information as possible about their cultural origins. In addition, this study is motivated by the desire to enable teachers to learn and understand aspects of other cultures in their environments.

Statement of the Problem

Chapter 71A of Massachusetts says that the bilingual/bicultural programs in the state have to be able to teach the history and culture of the student' home country, as well as the history of the culture of the United States. This mandate has caused much public debate due to political considerations. Common opinion says that

teaching the history and culture of a student's homeland delays the complete integration of that student into the mainstream.

Other's believe that education about a student's home culture is a kind of luxury offered to minority students which was not offered in the past. Most recent studies have shown, however, that teaching both home culture and mainstream culture increases the student's self-esteem and helps them in developing a cultural identity.

The outcome of this issue impacts upon the bilingual teacher in his or her daily teaching. The bilingual teacher has the additional task of serving as a link between the cultural identity of the student and the new culture. The teacher provides positive experiences that diminish culture shock resulting from migration at an early age to a country where the culture and the language are different. The teacher should provide a rich atmosphere full of opportunities and positive feedback so that the growing awareness of the student is not affected in a negative way. The teacher becomes spokesperson for the new culture--the transmitter of two cultures.

On some occasions it happens that, although the teacher is expected to provide all the student's needs, they do not know how to. Others lose perspective about what it means to provide positive experiences in the United States. Perhaps a small minority think that it is not necessary to provide positive experiences. In any case,

these issues should be vital to all teachers involved in bilingual/bicultural programs since they are going to influence the curriculum offered to the students.

After reflecting on my experiences as a bilingual/bicultural teacher, the researcher concludes that:

- a. students who have been born in the United States do not have a defined Puerto Rican cultural identity. If they have it, it does not necessarily reflect the family background.
- b. students who come to this country with a solid cultural base adjust themselves to the new culture in a more positive way than those who do not have that base.
- c. bilingual/bicultural teachers who provide their students with cultural experiences develop stronger affective bonds with their students and their student's parents.
- d. identification between the teacher and the student increases the parent's active participation in the education of their children.

Purpose of the Study

Role is defined as the conduct that is expected by all the people who occupy the same position in society. For example, it is expected that all teachers conduct themselves in a certain way inside the classroom, without regard for how they function outside of the classroom in

the roles of parents, spouses, or children.

Teachers play many roles, including a range of subroles that depend on time and place. The teacher fulfills roles both inside the school and outside. In fulfilling roles in the school, particularly inside the classroom, the teacher has the most responsibility as director of the teaching-learning process.

As Ana Caceres (cited in Caceres, 1978, p. 346) states:

"the activities of the teacher are many and varied. Among these we include the following: to plan the activities to be carried out in the classroom; to participate in co-curricular activities; to supervise and direct the homeroom; to work on the report cards of the students; to evaluate the work that their performance; and to participate in activities of professional growth."

All of these activities are important, but are secondary to the primary task of the teacher, which is to teach. The teacher who wants to carry his/her primary function to completion, should recognize four important tasks:

1. know his/her students as individuals and as members of groups.
2. base teaching on knowledge of the students.
3. identify and use the resources of the school and the community.
4. evaluate his/her contributions to the development of the students.

The tasks transform a teacher into a teacher-counselor. Thus, the role of advisor is another important area in the work of the teacher. As part of his/her primary function, he/she is transformed into an intelligent guide for the students, into an investigator and channeler of student's interests, and into a discoverer of potentials (Caceres, 1978).

Yet, even though the roles of the teachers are diverse, the principal role is still that of directing the teaching-learning process in the classroom. According to Robert Havighurst (cited in Caceres, 1978, pp. 348-349), the roles of teachers are classified into three large categories:

some roles have to do with the duty of teaching in the community, some are limited to the activities of the teacher in the school, and some pertain to the role of the teacher as a professional.

Grambs and Havinghurst (cited in Caceres, 1978, pp. 347, 348, 349) mention that:

the teacher is importer and transmitter of knowledge to the child.

It is important, therefore, to mention the way in which this role encompasses the teacher's function as a conscious transmitter of culture.

The Puerto Rican comes from a culture in which the teacher is considered to be a second father or mother. In the absence of parents, the teacher is present to offer advice, support, help, and transmission of culture.

Therefore, it is very important to direct this study not only to the elevation of the consciousness of the bilingual Puerto Rican teacher of him/herself as a transmitter of the culture of his/her country, but also to collect feelings about the idea that the parents of Puerto Rican students in schools of a city in Western Massachusetts must do the same.

Limitation of the Study

This study was limited to:

- a. A school district in a city of Western Massachusetts.
- b. Elementary Puerto Rican Bilingual Teachers and children's parent's from this city.

The study consists of interviews and a demographic questionnaire.

Definition of Terms

Culture: A variety of scientific, literary and artistic knowledge of a person, country and epoch.

Puerto Rican: Mixture of the cultures: Tainos, Spaniards and Africans.

Bilinguals: People who can speak and write fluently in two languages.

Bicultural: Knowledge of two cultures; differences and similarities.

Transitional Bilingual Programs (TBE): Designed to provide equal educational opportunities to students of cultural and language backgrounds other than English. They utilize the

student's resources, their language and culture, to facilitate their cognitive development, the acquisition of English skills and acceptance of the North American culture.

Teacher of Transitional Bilingual Education: A teacher with a speaking and reading ability in a language other than English in which bilingual education is offered with communicative skills in English.

T.1: The T stands for teacher and the number for the position in the interview.

P.1: The P stands for parents and the number for the position in the interview.

Significance of the Study

In actuality, due to the historic culture hegemony of the United States, the necessity for reformation and discovery of latent truth has arisen along with a search and deeper analysis about the cultural identity of many communities. Puerto Rico is a particular example within the analysis of cultural identity due to its political relationship with the United States.

This study responds to some cultural necessities of Puerto Rican children in a Western Massachusetts city. For Puerto Rican children, culture is very important because, although they are citizens of the United States, they do not have the same status as children born in the mainland.

It is also very important that the Puerto Rican children who are born or raised in the mainland retain

their cultural identity. This is one way in which they can learn where they came from and where they are headed. One of the first cultural concepts that the Puerto Rican child should learn is how to preserve his/her mother language; in this case, Spanish.

To try to eliminate a language is the same as trying to eliminate the thoughts and ideas of mankind. (José de Diego).

The language within the culture has so much importance because it is what we use to think, write and exist. For this reason, language is fundamental in order to acquire cultural knowledge.

It is very important that children know about their history. This does not mean that the Puerto Rican child does not expand his/her cultural knowledge; on the contrary, it is through knowing him/herself that he/she is able to succeed in better understanding other cultures.

Organizations of the Study

This study expects that bilingual/bicultural Puerto Rican teachers will develop an awareness of their roles as transmitters of Puerto Rican cultural values.

In Chapter II the investigator conducted a review of literature which includes: a) aspects of the culture learned through literature, and b) aspects of the culture not necessarily found in literary sources: learned or acquired culture.

Chapter III was divided into two parts and consists of an assessment of the bilingual Puerto Rican teacher's cultural knowledge in a Western Massachusetts school district.

- a. interviews of Puerto Rican Teachers and Parents of the students
- b. demographic questionnaire findings

In Chapter IV the investigator presented the results from the findings of the present investigation.

In Chapter V the investigator introduced the model for a handbook which will serve as an outline for the transmission of cultural knowledge to teachers of Puerto Rican children.

C H A P T E R I I
R E V I E W O F T H E L I T E R A T U R E

Introduction

This chapter covers different aspects of culture and role the teacher plays as transmitter. In the part I there is a brief description of what culture has meant since its origin, compared to the different meanings given to the word by various authors. Also covered are those aspects acquired by the culture from different influences of the various races that make up the Puerto Rican identity; language, folklore, religion, politics, and education.

The part II of the literature reviews the cultural characteristics which and individual acquires through literature such as poetry, legends and stories.

PART I; General Aspects of the Culture

The word culture, originates from the latin verb "colo" (cultivate), contains a dominant factor and characteristic which is: the idea of time. The word culture also implies, from the very first moment, history. Before there is culture or history there is nothing but an idea, a divine plan in the Universe (Perea, Juan Augusto, cited in Foro del Ateneo Puertorriqueño, 1976).

In today's society the word culture has taken on diverse meanings and is used in constructive ways in the teachings of the

American sociologist and anthropologist:

Culture is the general term which is utilized to sum up all that man has done in his struggle to resolve the problems that life has brought upon him (Goldenweiser, Alexander, cited in Foro del Ateneo Puertorriqueño, 1940, p. 11).

All races, from the islanders of Andaman to the islanders of the West, have built their homes in nature and evolved within the boundaries of their constructions, and it is there that we can see it is not how much or how little they know or can accomplish, but we realize that all these groups have a particular way of life; a unique culture.

People imply that cultural zones, which we understand to be relatively extense regions, have answers similar to those which are beneficial in problems of life. Precisely within these zones the social nucleus with great inventive capacity gives these cultures characteristic. Also implied is the fact that within some marginal communities there exists two different groups with different cultures, that eventually become part of the same.

According to sociologists, the situation in these marginal communities, which is always dramatic, sometimes results in tragedy. They are destined to be destroyed by confrontation only to later realize that they can work together to find a mutual solution (Benitez, Jaime cited in Foro del Ateneo Puertorriqueno, 1976).

This definition of culture is one that is simple, manageable and objective.

The English anthropologist Tylor, which was the originator of the conceptual definition of culture says:

It is the total involvement of habits, customs, art, religion, language, and all of the skills and abilities which the human being acquires, by learning and being a member of society (Edward Tylor cited in Seda Bonilla, 1963, p. 201).

The human being can learn the significance and the concept of culture in diverse ways of learning, but to do so depends on:

- a. his upbringing as a human being
- b. directing his potential beliefs
- c. communicating and interacting with other human beings (Seda Bonilla, 1963).

Other authors state that we reveal the Functionalistic Theory of Bronislaw Malenowski, (1932), as being a unit in which some parts are dependent upon other parts. The method consists of analyzing all aspects of the culture to reveal an internal bond. In other words, Malenowski explains his theory in the following way:

This theory explains the reality that anthropologists at all levels of development want to learn the integral function of the culture, the way in which the people relate among themselves, the nature of their evolution and the historical happenings of their ancestors (Bronislaw Malenowski, cited in Sills, 1972, pp. 35-36).

A. Irwing Hallowell, a pioneer anthropologist applied the theory of learning for the study of culture, and came to a similar conclusion in a recent discussion of personality that culture cannot be compared to conduct:

cultural adaptation cannot be made similar through learning and cannot be transmitted by

social conduct, although it is a necessary condition which gives importance to culture (Hallowell cited in Sills, 1972, p. 529).

All these patterns are qualities of a cultural organization which makes up the majority of some cultures and gives them an individual distinction; "slant". These are the configurations implied by Ruth Benedict in her book Cultural Patterns (1934). Kroeber saw these configurations as "patrons of patrons" in those cultures which have brought about a major conclusion in the analysis of a series of propositions which are as follows:

1. Tylor's viewpoint of culture is one which is related to the viewpoint of the modern anthropologists even though the idea has been refined and developed in a variety of directions.
2. Two theories of culture, which dominated the thoughts of anthropologists since 1900 until 1950, are theories which are derived from Boas and are better represented by Kroeber which are based on the functionalistic, structural basis derived from Malenowski and Rodeliffe-Brown.
3. While the theory from the pattern process takes on the concept of a cultural pattern as a basic theory and social structure, both theories completely cover the culture as Tylor sees it.

4. Each theory is universal, each one tries to define all the aspects of culture within a simple theoretical structure, and each one intends to apply it towards society as well as cultures of from the most primitive to the most complex and civilized.
5. The difference between the two basic theories cannot be derived from the complementary characteristics of the two basic concepts; cultural-pattern and social structure, since each theory accepts the compliment but treats it in different ways.
6. The difference between the two theories can be found where the two connect the culture and social structure of an explicit system.

The definition of culture in terms of a learned culture (normal culture) can be seen at first sight as a promise of a social and mental theory. Recent definitions and analysis of culture have had a progressive growth and show culture as being complex, formal and judgmental. The pattern, norms, rules of conduct, social relations and materials made by man, especially the most usable ones, are considered components of the culture.

The social anthropologist which have been influences by the theories of Duckherm, Weber and Parsons (cited in Sills, 1984) are producing profitable synthesis of the patterns of structural theories of culture.

Hypothetically, the related idea to culture offers a program of promising investigation. The results should improve the understanding of the mixture of cultures.

The majority of the definitions which define culture study man in relation to the place where he is born and raised, and therefore the way he relates to other people and acquires the culture.

The Puerto Rican culture is composed of different concepts and three ethnic elements: Taina, Spanish, and African--their life, art, literature and language. The language brings together the hispanic world and desires liberty of the Antillano villages. The Puerto Rican culture can be compared with modern age's fast pace rhythm of everyday. Although certain values change, there are always traces of their true nationality. Today there are almost three million people living on the Island, and one million that reside in the United States. This group of people can be characterized by their Puerto Rican customs and the cultural identity which allows them to survive (Babin, 1973, 1986).

From what has been stated here, I understand culture to be something that gives people an identity. The cultural image of people comes from their language, religion, political beliefs, and traditions. Culture is also made up of literary manifestations, art, music, food and without a doubt habitat. The cultural awareness

depending on our country of origin, gives us our own identity. The more we learn, the more we understand what and who we are and where we are going as people. It is also this indisputable personality that identifies us at first sight from others.

The subject of the Puerto Rican culture is deep and extensive. With the following examples we will see how an individual can acquire knowledge of the Puerto Rican culture. First, the social aspects that a person can acquire through interacting socially, and second, all the cultural knowledge that you can learn through literature.

Within the social concepts of the Puerto Rican culture are history, language, religion, education, racism and civil rights.

Puerto Rico appears on the map as a little dot floating in the blue ocean, that can be found between North America and the Caribbean Sea. The traveler that approaches the Island from air or water, can see the gracious silhouette of the island as if being guarded by the "Castillo del Morro" in San Juan, or by "El Vigía" in Ponce. Puerto Rico is an ancient land, populated by the Arahua family, whose pre-columbian history is tainted by legendary traits. Borinquen, name that brings kind thoughts, as José Gautier Benítez, a great singer once wrote, was the Indian name given to the Island (Babín, 1973, 1976).

Three ethnic elements which form the Puerto Rican culture count on the development of the structure. Chronologically the first of these elements is the pre-columbian Indian; the second, the Spaniard that arrived with the discovery of the land, the conquest and the colonization since 1493; and thirdly, not too far from the second point in time, the African element was incorporated on the island as slaves in 1513. Three races have thus populated and made adjustments in the formation of the Puerto Rican people.

In trying to figure out the base of the Puerto Rican culture, I will trace the different ethnic currents that make up the culture on the island.

The Indian

As we look for the roots that constitute the native Puerto Rican culture, it is absolutely necessary to recognize the existence of the Borinquen Indian and the artifacts that were left behind for the Puerto Rican people. The Borinquen Indians and the level of culture they had when Christopher Columbus arrived is still part of the anthropologist's studies.

It is estimated that there were thousands of Indians on the island at the beginning of the 16th Century and only hundreds by the end of the 18th Century, primarily because of losses in combat, illness and commissions (Babin, 1973, 1986). Nevertheless, Abbad y Lasierra (cited in

Babín) state that up until the year 1780 there were Indians in the San Germán and Don Salvador Brau forces and were accounted for in the census of 1787 in which there appears to be 2,302 Indians (cited in Babin). Which means that if in the 18th Century there still existed so many Indian habitants, on the island, it is impossible to ignore the fact that they had influence on the Puerto Rican culture (Babín, 1973, 1976).

The vocabulary of our land conserves a volume of words that come from the Taino civilization, which was incorporated by the settlers of the Spanish language. The abundance of Indian names given to places, towns, mountains and rivers are examples of the Indian presence as the first man on this land. At the same time, the vocabulary that refers to objects in the home, tropical fruits, birds, some condiments and certain regional dishes, reflect the concept. Some words such as the ones that follow produce the art of living and creating in our land: "caimito", "pajuil" and "mamey" are delicious fruits; "Caguas", "Bayamón", "Camuy", "Canovanas", "Yauco", "Guánica", "Jayuya", "Orocovis", "Manatí" are old Indian towns that have become modern cities; "batey", "bohío", "guásima", "jobo", "achiote", "bejuco", for example, have an old time mysterious flavor that makes up part of our personality. To the Indian vocabulary that is accepted, we must add the vocabulary from the Spanish settlers that have also evolved in the same manner as the primitive Taino

Indians. The voices that originate from the Tainos confirm that the Spanish spoken on the island has been contributed to not only from the native people but also from the prehistoric Caribbean. When we say "tabonuco", "batey", "jájome", "Guajataca", "Coamo" or "Tayaboa", these are words that remain in our daily vocabulary with affection.

The food is another one of the things that originated from the native culture. The "guanimes", "alcapurias", "mofongo", "empanadas de yuca", "jueyes al carapacho", "casabe" and many other plate which is "funche" to the most delicious one which is "mazamorra". They come from customs which are very nutritious and very old, some originated before the 16th Century. Still, to some platters such as "pasteles de arroz y de maza", we added "achiote" to make them more appealing to our taste, we added color and flavor to meats. Just as in the food, there exists native elements such as the traditional living quarters. The house where the Indians lived was called "bohío", tradition that has been handed down generation to generation to the farmers of the Island. Navarro Tomás (cited in Babín) describes these houses using mixed vocabulary that refers to the construction and the interior of the house where you can clearly see how the two languages are mixed. He also mentions the "hamaca", "ture", "tinajero", "bateas", "ditas" and "hatacas". The chairs made of stone or wood in the houses are called "dujos".

Although we have not looked for the influence of the Tainos in our culture, it is something that is very alive and persists in expressions mentioned here. We are not used to admitting that there is a possible mixture in the origin of the Puerto Rican Indian. Nevertheless, some authors believe that there were still Indians in the 18th Century. In the physical appearances of some Puerto Rican people "aindiados" you can see the definite trace of the Borinquen Indian such as the straight Black hair, pale skin and certain looks that remind us of the Indians (Babín, 1973, 1986).

Puerto Rico, although it has a pre-columbian culture cannot be compared to other American lands. The Arahuaco Indians from Borinquen had not been able to develop themselves to the same level of civilization as the Aztec Indians, Inca Indians or the Mayan Indians, yet their way of life as well as their social and economic structures were well organized. They developed sports and dance as well as ways to make materials, weapons and pottery, which make us realize that their culture was very much alive. When the historians Abbad y Lasierra (cited in Babín) describe the character, uses and customs of the ancient habitants of the island of Puerto Rico, they point out some spiritual values and morals of a group of well-rounded, defined and cultural people:

At first sight he says that one can see the hospitality they gave visitors; their simplicity and beliefs in what was said to them; the way in

which they condemned some bad habits such as robberies and incest...(Babin, 1973, 1976, p. 48).

The Indian is not only a memory that remains in the language, folklore or as Borinquen melancholy; it is a thread that intertwines all Puerto Ricans to America.

Our interior regions, since the first years of the conquest, have adapted diverse uses and customs from the native Indians. The "bohio" of Puerto Rico is made from dry hay, it is a clear influence which the Indians left the Puerto Rican population (Babin, 1973, 1986).

The Indian also brought to the Puerto Rican culture a variety of the following: remedies which are still used today to cure various illnesses in the home. Various aspects of the religion such as the adoration of symbols such as to Totems and to gods, which were related to the Catholic traditions resulting in various religious practices. The Puerto Rican music also has some native influence. We can see the musical instrument such as the "maraca" and the "guiro" as a direct example of this influence (Riestra, 1962).

The Spaniard

Puerto Ricans without outside influence, slowly transmitted their culture from generation to generation orally, since their foundation until the 18th Century. They conserved the language almost without evolution as it was brought here in the 16th Century.

In the beginning of the 19th Century, the cultural relationship between Puerto Rico and the Iberic Peninsula grew and many of the customs of the Peninsula were adopted on the Island, especially the social lifestyle of the upper class.

The first families from the Iberic Peninsula arrived in Puerto Rico in the 16th Century. The first governor, Don Juan Ponce de León, created the atmosphere that is still alive until today; the father is in charge and takes control of the household, and the mother obeys and educates the children making sure they have respect for their elders, making sure the family name is kept clean (these beliefs have changed with the times). The Spaniards arrived in Puerto Rico, as well as other parts of Latin America, without prejudice to race, and being unified in matrimony with Indian or African women thus creating a mixture that makes up new the culture of these new lands.

The most prosperous neighbors, once Borinquen was completely conquered, dedicated themselves to agriculture and trade. They lived preferably in the fields and were cultivators that had beautiful homes and numerous slaves (Indian and Black) at their service.

Each new generation lost a little more of the love for Spain, becoming more distant from their land. In the hearts and souls remained indestructible signs of their origin: Margot Arce stated this in an emotional way entitled "The Roots". In the Spanish language, the

Catholic religion, the feelings of hospitality, the concept of the family, the honor, human dignity, and the compassion, our spirit is united with that of the Spaniards of Spain. In the presence of love, the hurt and death we reveal as the Spaniards did, perhaps with an added ingredient from our Indian and African ancestors. The characteristics reflected in the look, the gestures of the hands and mouth, the rhythm as they walk and talk, the color of their skin, their eyes and their hair, and the peculiar way of the Antillian courtesy. Even the mysterious development of their feelings are similar to the Spaniards (Babín, 1973, 1976).

Other aspects inherited from the Iberic culture are the romances that were brought with the first Spaniards, and every new group from Spain that arrived on the Island.

The childhood games and songs were another rich aspect inherited. Through them are transmitted the beliefs from yesterday and today as well as tomorrow. Children still play in the yards and on the sidewalks in front of the houses "Hilo, hilo verde", "Las tres cautivas", "Mambru", "El hijo del conde", and "Arroz con leche". In the fields as well as in the city, to the literature as well as the illiterate, these songs and games, since childhood, have contributed to form the spiritual and moral concepts of their souls. Just like the games, the sayings, the riddles, the romances, the children's songs and other

traditional manifestations mostly come from the Iberic Peninsula (Babin, 1973, 1976).

Christmas, April Fools Day, and the day of the Three Kings, as well as Holy Week. The city comes together with songs and games to represent these days and give them a very special meaning.

On religious holidays each town on the Island celebrates the Saint which they have adopted, mixing the religious aspect with the aspect of splendor and happiness (Babin, 1973, 1986).

The Black

Let us now trace another very important element in the Island's culture: the arrival of the Black race. This race became a part of the population in the 16th Century. Juan Garrido, a liberated Black, arrived with Ponce de Leon in 1509 among the first conquistadores (Alegria, 1969). During the time of slavery and the eighty plus years he lived free of slavery, the Black has left his unforgettable traces in the most significant cornerstone of Puerto Rico's culture. Ricardo Alegria (cited in Babin, 1973, 1986, p. 52) considers that:

His footprint in the Puerto Rican society is deep and evident, not only in its ethnic formation, but also in his cultural integration (Alegria, 1979, p. 40).

The Africans dominated many regions of the Island and contributed to it a very "vigorous cultural strength", continually renewed by the arrival of new African slaves.

According to Alegria's studies, the Yoruba culture of Africa "seems to have left the biggest influence" in Puerto Rico, and the author established the relation between the legendary King Shango of the Yoruba religion and the devotion of Santiago in the Puerto Rican town of Loiza (cited in Babin, 1973, 1986).

The Blacks actively participated in the Puerto Rican lifestyle since early on, and contributed to it as well. He brought a variety of elements to the culture; such as art, especially in the music and dance, as well as in the political tasks, education, literature and the sciences. Luis M. Díaz Soler (cited in Babín, 1973, 1986, p. 55) has the following opinion:

The Black's contribution to the Puerto Rican culture began since the moment they appeared on the Anatolian beaches. With the arrival they also brought mysterious and sensual rhythms of their music, saturated with the spiritualism as if taken from within the heart of Africa, their customs and traditions, today they are only glimpses of the importance of the Blacks from the 16th Century.

Many Puerto Rican poets and playwrights have used the man of color as a theme in their words. Tomás Blanco (cited in Babín), in Prontuario Histórico, refers to the contribution the Black and "mulata" women made to the education on the Island, even though a distinguished playwright says that they were "intellectual mothers of an entire generation".

The purest ethnic values transmitted to the Puerto Rican characteristics come from the Black women that

worked as babysitters in the houses of their masters. They lived in the intimacy of the family, and dedicated their days to raising the children as if they were their own, with the same tenderness.

In the customs, art, and literature of the country, the African element remains alive and shows no signs that it can be easily overcome by other influences. The festivities of the sugar harvest in the sugar cane fields in Southern Puerto Rico were celebrated not too long ago with the dancing of the "bomba" by the African women of "bajura".

When a child died, the "baquine" would be sung during the wake, ancestral memories of the imported customs perhaps by the slaves, even though the words of "baquine" that we know come from Hispanic lyrics.

The strangest superstitions related to beliefs from unknown sources still exist today in many places on the Island. Guayama, a southern city, is called the city of voodoo. There are numerous legends about the supernatural powers of the "mulatos" and Blacks of this area, experts on the making of the most powerful potions to guide or to perturb the destination of the people. The children are protected by a charm, which is almost always a pendent with a jet-black stone hanging from a chain which is used as a necklace or bracelet or it is fastened to the clothing with a safety pin.

On the contrary with the relative abundance of Indian words present in the Puerto Rican vocabulary, Malaret states that the words that have African origins "can be counted with the fingers of the hand", but Navarro Tomás (cited in Babín, 1973, 1976) shows the abundance of words used in the voices that have African character and which are very interesting (Malaret, 1955).

The expressions of these more common origins used in Puerto Rico are reduced to only a few generally known: "ñame", "chango", "bemba", "rumba", "malango", "mango", "guingombo".

"Machango", "changuero", "changuería", "changuear", "bembudo", "bembón" are words that are derived from the words "chango" and "bemba", Navarro Tomás (cited in Babín 1973, 1986).

The Slaves were described as very superstitious, sensual, fatalistic, and with a very tranquil disposition. These characteristics were supposedly acquired by the Puerto Ricans.

In literature, they had their influences and this inspired a great Puerto Rican poet, Luis Pales Matos, to concentrate his works on African themes. His poems reflected the habits, customs, sentiments and sufferings of the African element in Puerto Rico (Pales Matos, 1937).

The greatest influence of the Black element in the culture of the Island could be religion. Even though the slaves were taught the Christian religion, their ideas in

relation to these teachings were far from being perfect. They did not seemingly reject Christianity, but they made adaptations to satisfy their primitive and mystical religious beliefs. The following are some examples of where the Catholic and African religions are mixed:

1. Some Blacks as well as Whites practice witchcraft, but now they use images and holy water from Catholic churches for their rituals.
2. The population of the Island that still practices witchcraft consider itself Catholic regardless of what others say.
3. The "worship to the saints", a religious practices, has undoubtedly some traces which were derived from the African paganism.

This practice consists of a series of contacts between the owner of the home and the specific saint. The owner of the house offers the saint prayers of the rosary and candles. In exchange the saint brings good health and good luck and prosperity to someone in the house (Riestra, 1962).

To conclude, the slaves brought to Puerto Rico carried with them their own language, religion, attitudes on life and reality, and their own patterns of conduct. They were brought into a new environment and forced to adapt to the social economy and to Spanish institutions that were already established in Puerto Rico. The result, as in the case of the Indians, were similar. New patterns

of culture emerged with the qualities of the Africans, Spaniards and Indians together forming a complex and inexplicable mold. That is why it is very difficult, if not impossible to separate the constituents that form the Puerto Rican culture.

After seeing traces of influences from the different racial groups, from which come the Puerto Ricans and their culture, and after noting that, before 1898 and before the Hispanoamerican War, the island was in economic and political development; one can not ignore the great influence that the United States has had on Puerto Rican culture since 1898.

North American Influence

As part of the history of the Puerto Rican culture it is important to see the influence of another culture such as the North American culture.

The culture that the Americans in Puerto Rico found when they went there in 1898 was a mixture of indigenous, Spanish, and Black elements. In 1898 a new era began with the arrival of the North Americans. The culture that the North Americans brought to Puerto Rico was a typical culture of an industrialized, protestant, pragmatic and dynamic society (Cáceres, 1978).

Today's Puerto Rican culture is a product of the interaction between the Puerto Ricans since the beginning of this century and the culture that the North Americans introduced. It is natural that some changes came about,

but these changes have not disfigured our culture. On the contrary, our culture has been enriched by it as well as other cities around the world. As Fernández Méndez says (cited in Cáceres, 1978):

Today we eat Chinese rice made in the United States, imported codfish from Terranova, wines from Spain and California, anchovies canned in Portugal, beef canned in Argentina, caviar and Russian vodka, Spanish sardines, Polish hams... (Cáceres, 1978, p. 190).

Many factors have helped produce changes in the Puerto Rican culture, as we have said before; the transformation of the economy, the movement of the population in Puerto Rico as well as to outside of Puerto Rico, the extension of the education, the process of transculture due to events that have occurred in Puerto Rico during the present century, and the media.

Society has made itself more industrious and urban-like. Educational and health services have been extended, new jobs have risen and the standards of living have improved. Social unsteadiness is more feasible and the middle class continues to grow. The modern family has democratized itself and has reduced itself in size. Nevertheless, the family has also felt the impact of numerous tensions produced by the changes. Worker's unions have come to be and relations between workers and bosses have become impersonal.

In the 20th Century, the Puerto Rican culture finds itself similar to many other cultural traditions.

From Spain we have received religion and language, the richness of the literature of the Century of Gold...

Today we read works that are published in Spanish by editorials such as "Cultura Economica" from Mexico, "Sudamérica y Losada" from Argentina, or "Aguilar" from Madrid. At the same time we have an abundance of publications in English by publishers such as McGraw Hill, Prentice Hill. From the United States we have also received commercial and industrial methods: Pueblo, Woolworth, General Motors, IBM, Kodak, Sears, also movies from Hollywood, Chase Manhattan Banks and First National City. Including protestantism and many modern ideas of science and technology (Cáceres, 1978, p. 190).

To the question "What is Puerto Rican culture?", Fernández Méndez answers (cited in Cáceres, 1978, p. 190):

Basically it is the reason why the Puerto Ricans have mixed features and elements of the culture. Puerto Rican culture is: miniskirts and the songs of the Beatles. It is also the songs of Rafael Hernández and the dances of Morell Campos.

Puerto Rico has had a social and cultural change in many aspects; the family, religion, the structures of its classes, and the lifestyles in the urban towns.

There has been a social change that has affected the family both rural and urban. In the rural zone, the large family had declined and established itself as a unit. The family is procurator, and the tendency is to maintain the authority of the father. The bond of man and women have been altered during the 20th Century, where there is a greater participation in the economic life.

The urban families, especially the middle class, have suffered the effect of social changes. Women have acquired social status, which facilitating them to

participate in the economic, political and social lifestyle as well as in the decision making in the family.

Not all the changes that have affected the family have been positive. There have also been disruptions in the social aspect. Among the organizations that have had to make adjustments to these changes are the churches, Catholic as well as Protestant, which have had to implement activities of social action, songs and modern musical instruments.

Within the basic social classes in Puerto Rico you find the high, middle and lower class. They are defined in ways commonly used in other socio-economic groups, such as salary, occupation, education, richness and lifestyle. Today, as a result of the changes in the economy, education and the work, the middle class has grown to become a very numerous group of people.

The urban population in Puerto Rico has increased at a slow rate. The change has been faster within the last 30 years, to the extent that today more than half of the population is urban. With the development of the urban centers, the complexity of the life and the difficulties that the institutions come across to function properly, bring a rise of social problems such as: inadequate dwellings, health problems, delinquency, drug addiction, prostitution and mis or poor education.

Finally, the culture and the changes are influenced by many factors: the transformation of the economy, populational movements and the process of transculturalization which has occurred in Puerto Rico. Today's Puerto Rican culture is a product of the interaction between the elements of the beginnings of the century and those which were brought here the North Americans. There have been changes, and the culture has been enriched, not only by the North American influence but also by the influence of many other cities around the world (Cáceres, 1978).

Following this part, and advancing from seeing the meaning of culture from a general perspective and what it signifies as we will review a series of cultural legends which were acquired via: language, religion, folklore, politics and education.

As a note of clarification, many of the expressions used in the paper are impossible to translate into another language as well as to try to explain them extensively, due to the fact that this is a limited study.

The Language

One of the primary concepts transmitted by the culture is the language of a small town. In this investigation of Puerto Rican culture, and the role a teacher should play as transmitter, we will cover some of the aspects that support premise. The purpose of this study is to aide the bilingual Puerto Rican teachers who works in the United

States to have an available source of information and his knowledge when teaching about this concept. All Puerto Rican children living in this country should maintain their native language in order to truly be bilingual and to conserve one of the most important aspects of his culture, his language.

Since the Puerto Rican is a mixture of three races, the language has been influenced by all three races. In this analysis of the language in Puerto Rican culture, the first contribution comes from the indigenous influence.

Towards the end of the 2nd Century a.d., the Arawak Indians arrived in Puerto Rico, from where they would later go to other islands--Hispaniola, Jamaica, Cuba and the Bahamas. Their economy was based on fishing and agriculture (they began to cultivate "yuca", potatoes, tobacco and cotton), they had also developed techniques for working with ceramics. Their presence on the island is certified too by archaeological findings in various places along the north coast in the cities of Isabelá, Loíza and Luquillo. Archaeologists and historians have named this culture "iñeri", "igneri", "ygneri", "eyeri", "ieri", which is also pronounced "eieri", words that come from the language of the Arawak women from the Antilles that survived the massacres of the men when the Caribs invaded these islands (Alvarez Nazario, 1977).

The "Iñeris" Indians of Puerto Rico united with the last of the Taino population, also from Arawak descendance,

which later took over the territory. Those that spoke "eyeri" resided in various zones of Puerto Rico in the beginnings of historical times.

With a "pre-Taina" population from Antilles (classified as "iñeri"), it is thought that with the arrival of the Spaniards to the Caribbean the language of those Indians survived within the different islands. Possibly this language was represented by a group of Antillian Arahuaco's in the era in which the language was common with their roots. In this case, the roots dated back to the Siboneys, from the center of Cuba, and the Indian fisherman (that had the same culture as the Siboney) according to the testimony of Father Bartolome de Las Casas (cited in Alvarez Nazario, 1977).

Las Casas comments (cited in Alvarez Nazario, 1977, p. 19) that:

the Siboneys spoke a language similar to that of the Arahuaco Indians on other islands. Christopher Columbus, when navigating the keys and the Gardens of the Queen, could communicate with the habitants with help from his interpreters that came from Lucaya and Hispaniola.

With the arrival of the Spaniards came a different kind of conservation of the "iñeri" language represented that of the habitants in the Lucaya and Jamaican territory.

Within the common language of the Arahuaco Indians of different cultural identities, the "iñeri" possibly made up certain dialects spoken on "Baneque" and "Caniba" (as

called by the Lucayos) to the islands that were situated on the Eastern and South Eastern of the archipelago (Alvarez Nazario, 1977).

Columbus' Lucayo interpreters communicated perfectly with the Taino kids of Puerto Rico.

This shows a comparison between the Arahuaico Tainos and the Arahuaico Ineris, and the adaptation their language brought to their land, extending from the Minor Antilles to Southeastern Puerto Rico; a place where the Caribbean conquistadors absorbed the language of the past habitants, the "In̄eris" (Alvarez Nazario, 1977).

This ancient Arahuaico language of the Minor Islands which was a part of everyday speaking among the sons and grandchildren of the Caribbean conquistadors, would be common even among the Major Isles. From this it is tentatively concluded that there may have been many coincidences and like phonetic forms in the languages of the Arawaks which they picked up from the Indian women, before the disappearance of the Tainos in the 16th Century. The vocabulary from the same roots has a multitude of Hispanic-Antillian denominations in today's age, which corresponds to the vocabulary in the areas of the Caribbean.

It is almost little or nothing that is known today about the ancient populations of pre-Taino descent that were from Puerto Rico and other parts of the Antilles.

Father Las Casas says (cited in Alvarez Nazario, 1977, p. 24) the following:

There were different languages in the island which were not understood among themselves: one of them was spoken by the people of Macorix (on the north coast, near Montecristo), the other is the neighbor of the Macorix further north (today the region is called Francisco de Macorix), the third language was the universal language of the land.

The Taino culture developed at a neolithic level, settled in these Caribbean lands uniting itself with the cultural precedence of the Ineris, Arawaks, Amazonic and "Guayanes" Indians. Some of these traits seem to coincide in general and some specifically, as far as some of the discoverers and conquistadors think (Alvarez Nazario, 1977).

The language of the Arawak Tainos was like the language of the Ineris (supposing that the language of the Taino invaders represented different linguistics and dialects with respect to the Ineris).

Goeje and Tylor (cited in Alvarez Nazario, 1977) in relating to the indoantillian linguistic reality bring up the point that the Arawak granantillian had a greater relationship to the continental Arawaks. An example would be "taina canoa", which has the same pronunciation as "lokomo kanhoa", and is different from the Ineri "kunaua", the Taino "papaya" is related in the form "lokomo papai", the "guajiro papaya", and the "paraujano papayo", maintain itself in the Arahuan vocabulary with the silent /p/ which the Arahuan of the Minor Antilles say "ababai". Not

only do they have the /b/ sound, but many other phonetic forms; the Taino form of "axi'ají" which is documented since the 16th Century by the chronicler of the Indies, /x/ represents the sound of /s/, something which comes from the ancient Spaniard.

In The Geographical, Civil and Natural History of the Island of San Juan, Puerto (1788), Fray Inigo Abbad y Lasierra, offer an ample picture of the life, physical and geographical features in which the descriptions stand out with various names of the creole atmosphere which at the end of the 18th Century the Aboriginous Tainos laid the foundation of the dictionary. Abbad y Lasierra (cited in Alvarez Nazario, 1977, p. 127) say:

In relative distance in the vocabulary of the house, the historian searches for the existence of the humble homes with roofs of "yaguas" or pieces of the palm trees which are called "bujias" (with retention even in this word of the phonetic realization of the Arahua Antillians, whose /h/ sounds like /o/ with a very closed origin. The beds which they call "barbacoas", adopted a new meaning. Many people from the fields prefer their "hamacas" to beds.

The dictionary words used in the works of Fray Iñigo (cited in Alvarez Nazario, 1977), are indoantillian: trees and shrubs such as "caobas", "ceibas", "guayabas", "guanábanas", "papayas" (with the more general use of the /o/ for the name of the tree, and the use of the /-a/ for the name of fruits.

The indoamerican dictionaries, which are found in the writings of Puerto Rico, belong to the same era as an index

of the robust life that has remained in the Spanish islanders and the Antillian languages, over the course of three centuries in the history of Columbus (Alvarez Nazario, 1977).

There are different Puerto Rican writers of the past century which conserve the same language as that spoken by the field people in various traditions of the indigenous Antillian.

In the book "Los Jíbaros Progresistas" (1882) from Ramón Méndez Quiñonez (cited in Alvarez Nazario, 1977), the difference is noted in the frequent use of Taino diction when referring to the material atmosphere such as "un armario hecho de aseitujo y maga", "se acuerda aquer comejen que se jiso en la cumbleria", "mucho jíbaro sordao", etc. /o/ is used in many of the words in the creole language, "y ar que no trabaja e barde", "y quien jaltase e mamey", "trinca a Sico como juey", "con ;una jaquina nueba", "pero luego ar cabo er rato", "taba mas braba que aji", "que er progreso es como un río", "y los pueblos las piraguas", "que nabegan en sus aguas" (Alvarez Nazario, 1977).

In another one of this works called "Cuento de Casamiento", he relates a verse also written in the language of the people from the fields: "batey", "jamaca", "batea", "mamey", "anon", "naguas" (used in their original ways, without /e/: "asta e las naguas la sinta", "la moza al moze le daba". To these we add the Mexican word "petate" (Alvarez Nazario, 1977).

The indigenism lives in the vocabulary of the Puerto Ricans since the 19th Century. Alejandro Tapia and Rivera (cited in Alvarez Nazario, 1977), which narrate the Indianistic theme in their legend "La Palma del Cacique", a work in which they recreate the literary world of the Tainos, using a series of vocabulary from the traditional Insular Arahua, and in some poems such as the one entitled "La Hoja del Yagrumo", they are inspired and observe the human conduct (Alvarez Nazario, 1977).

Song for Puerto Rico, a poem written by José Gualberto Padilla and The Caribbean, (cited in Alvarez Nazario, 1977), speak about the numerous elements of the island's plants and writes them in the indigenous way: "ceiba", "tabonuco", "maga", "guaraguao", "hucar", "guayacan", "ausubo", "capa", "maguey", "yagrumo", "malla", "maya", "copsy", "manaju", "mamey", "anon", "guama", "caimito", "guanábano", "jobo", "guayabo", "jagua", "hicaco", "tautuba", "aovara", "palma de corozo", "yagua", "bejuco", "guaco", "emajagua". To this list we add other root words relating to vegetables such as "pira cogollo de la palma de grana", "totumo", "pajuil", "cayur'coyor", "achiote", "aguacate", "quenepa". They also document in the verse The Caribbean other vocabulary of creole and indigenous traditions such as "bajio", "seboruco", "macana", "cemi" (Alvarez Nazario, 1977).

During this century, works would begin appearing of miscellaneous nature and of scientific interests which

would limit itself to the various aspects of our prehistoric, civil and natural history will gather important relative material with respect to the prehispanic dictionary which survives in the country (Alvarez Nazario, 1977).

The language used in Puerto Rico today, and especially the language that farmers and the people from the urban zones used to speak, can still be heard in this century. The language was handed down from generation to generation.

Before concluding that the majority of the contribution came to Puerto Rico from the indigenous people, it is important to add that Puerto Rico has always had some vocabulary that came from the Tainos. Names that had not been registered in the surrounding Antilles, such as the names given to people which referred to the place where they were from such as: "borincano", "borinquēño", "boribua", and the names that come from "toponimos" like Arahuacons of cities and towns. Following names were given to plants (trees, shrubs, intertwined plants, fruit trees and others): "emajagulla", "hucar", "jucar", "maga", "maricao", "pitahaya" or "pitajaya", "tabonuco" or "tabunuco", "cariaquillo", "camasey", "dunguey" or "dunguey", "guayana", "marunguey", "tagua", "tibey", "guajans" (flower which comes from the sugar cane plant), "tiriguibe", and also "machuchal", "matoral", "fauna", "abuse" or "abuje", "buruquena" or "bruquena", "guimo" or

"guiro", "juey" (with derivatives of "jueyero"), "guabara"; the land is referred to as "seboruco"; the individual: "jaiba" and related forms are "jaiban", "jaiberia" and also "guares"; edible preparations are "guanime", "guatapo, "jueyada"; musical instruments: "guicharo" or "carracho"; objects and miscellaneous actions: "curican", "corrican", "guatapanazo", "guayaso", etc. (Ruben del Rosario, cited in Alvarez Nazario, 1977).

Like a mixture of three races, the language of Puerto Ricans also had a big influence on the Spaniards that were the discoverers and colonizers of the island. For this reason the language of Puerto Rico has many influences from different regions of Spain, but most of all from the area of the Canary Islands.

These anonymous Canary immigrants went to the border of the Yagüez River in the first part of the 13th Century. They arrived in the Americas in large groups. In 1718, due to a new rule, there were seven new gateways open in the New World for the traffic from the islands (F. Morales Padrón, cited in Alvarez Nazario, 1972).

The islands became a reality that helped the adjustments of the things discovered in America. The Canary Islands, with the help from their people, made themselves known by presenting themselves in tangible ways, if not they would only be known through references and echoes.

The Canary immigrants grouped themselves into well defined communities. Even today in Louisiana a Canary dialect is spoken. The contribution was so important that the "islander" has been passed on as a synonym of "Canary" in Mexico, Cuba, Puerto Rico, and in Venezuela (F.J. Santamaría, cited in Alvarez Nazario, 1972).

In the Spanish language, which the discoverers spread in the New World, it is known as "Castilla" with infinite traces that come from different regions of the Iberic Peninsula.

For the historical age that begins with the conquest of the Spaniards and the population of the Antilles, the adaptation of the Canary people was very limited. The Arch Bishop made a contribution to colonize the last islands given by Castilla in the years of 1483 to 1496 (Alvarez Nazario, 1972). The majority of the passengers that boarded the Canary to go to the New World during those times, as Perez Vidal explains (cited in Alvarez Nazario, 1972), "it should not have been the naturalists of the regions, but by adventurers, by "andaluces" of the coast of the Atlantic, which besides intervening in the conquest of Grand Canary, Tenerife, and Las Palmas decided to later go to America, attracted by the news of abundant riches.

During the first part of 1513, authorized by the "Real Cédula" of Valladolid, Jaime Concer (cited in Alvarez Nazario, 1972) leaves the Gomera for Puerto Rico with game, slaves and other things which he possesses on that island.

For the seventh decade in the 16th Century the number of people of Canary descent that were found in Puerto Rico was enhanced in persona merit.

To the number of immigrants that came from the Canary Islands during the first part of Puerto Rico's history we must add the number of colored people, pure Blacks and "mulatos", slaves and liberals that also arrived on the country's beaches. The presence of this class of people in the population of the archipelago (that were included in the classification of "ladinos" and were given to the African blacks ("jerga") and their descendants that had learned Portuguese and Spanish language and their culture), had a historical explanation during the 15th Century when the Canary Islands served the Spaniards as a trade port which included the traffic of Blacks and to compete with the Portuguese between the coast of Senegambia and Andalucia (Alvarez Nazario, 1972).

The Spanish language that arrived in the New World with the Canary immigrants in the beginning of the 16th Century is an expression of castillian Spanish that extend with the reconquest of the "Mediodía de la Península". Besides the fact that the seven islands which made up the archipelago were conquered in different periods during the 15th Century, by people that came from diverse parts of the Peninsula. One can see that what dominated was the element of Andaluz origin which eventually determined the linguistic varieties that were spoken in the south of Spain

during the age of the Catholic Kings and during the course of the Columbian discoveries. The Spanish of the Canary Islands also participated in different ages, especially in the phonetic nature.

The Canary language in Puerto Rico has influenced many of the different expressions of every day life. For example, the expression "el sarten" (the pan), was the most common, yet now it is also said as "la sarten". On the Island, the use of the feminine articles such as "la mar" (the ocean), as spoken by some people from the fields in the southern, eastern, western parts of the world, which include San German, Lajas and Cabo Rojo. Another example is "Mar Chiquita" Manati, Puerto Rico; as well as "Mar Pequeña" of Canary.

Besides relative vocabulary related to cultural difference that coincide the the Canary and Puerto Rico in other words related to the farmers. For example in Portuguese "tanque'm", "estanque", "depósito de agua", "en tierra firme" or "en los navios" are "estanque", "depósito de agua para el riego" in Canary. The Louisiana islanders say "receptáculo de agua construido para proveer al riego o de beber al ganado, criar pesces, etc." (Alvarez Nazario, 1972).

The relation of the vocabulary of the Canary with the language of Puerto Rico and Latin America had great repercussion in different ages such as the life in the fields, foods, drinks, sailors lives, the family in

relation to the society, commerce and money (example would be the use of the word "vellón"). They also left words related to plants, fruits and vegetables. For example "batata" which is from the Tainos, means to the Canaries an edible plant which has a sweet taste, as well as in Puerto Rico, and other countries of the Caribbean.

Other expressions mixed by the Canaries are as follows: "condenada(o)", or "este condena(o)", "mala persona", "sinverguenza". In the Puerto Rican language we also find expressions such as "me caso en (alguien)!", "me case en diez" or "me case en chana" (Alvarez Nazario, 1972).

In conclusion based on the historical findings related to the Puerto Rican expressions within the Spanish margins of the Atlantic, the tradition that dominated is the one from Andaluz also with a Canary dialect of the archipelago (Alvaro Nazario, 1972).

When mentioning the contribution of the African element into the culture through the contribution of the language, it is important to note where they were from and how many there were that contributed to the development of the population. Both leave strong factors in the elements of the linguistic African roots.

Alvarez Nazario (1967, pp. 15-16) says:

All intents of serious studies of the partial origins or totals of the population of any country pose serious historical problems with difficult solutions, based on the fact that there

is not enough factual news from which to have valid conclusion.

The studies based on the different populational elements from abroad which arrived in the New World after the discovery and especially from Puerto Rico, are based on general information and unprecise and professional value (Alvarez Nazario, 1961).

The Black element arrived in Puerto Rico since early ages in the conquest and colonization of the country. The Spaniards arrived with the idea to stay as well as the people of African descent, classified as Blacks because they were born in the Iberic Peninsula or because they had lived there enough time, acquired the customs, learned the language, and adapted to the ways of life of the white man.

Before the colony had reached the end of the century, some of the liberals (from Santo Domingo or directly from the Peninsula), Blacks and "mulatos" arrived to colonize with the same rights as the white Spaniards (Alvarez Nazario, 1961). The first of these was a black man named Juan Garrido, who accompanied Juan Ponce de León in 1508 on his trip to explore this Island. After 1503, the entrance of discontented people to the island started to give the government problems because they began mixing in with the indigenous people and rebelled against the oppressive Whites. For this reason, the number of workers working on the development of the land began to

lessen and more Black slaves were brought in from Africa. After this time period, during the 16th and 17th Century, fewer mischievous people arrived.

Since 1518, by order of Carlos V, it was granted to Laurent de Govenot, a favorite of the king, to bring into the Indies 4,000 Blacks during a period of eight years. These began arriving immediately from Africa (Alvarez Nazario, 1961).

The Blacks that were imported to Puerto Rico during that time were members of two big African tribes from Sudan and Bantus. Using different forms of information it is possible to reconstruct the picture of where the slaves were exactly from. They arrived from coastal and interior regions that extend from the west of Sudan, Senegambia to Nigeria and Camerun. The Gold of Guinea also included the islands of Santo Tome, Annobon, Fernando Poo. In the south is the Bantu Territory extending from Gabon and Spanish Guinea passing through Congo to Angola. On the other side of the keys of Buena Esperanza, slaves were also brought from the Mozambique coast, and in lesser numbers (although there is no specific data in the case of Puerto Rico), from Madagascar. Among the towns that sent slaves to the merchants of the island were Jelofes, Fulas, Mandingas, Biafaras, Cangas, Mendes, Fantis,, Ashantis, Yorubas, Hausas, Ewes, Carabalies. Most came from the Mandinga tribe. In Puerto Rico as well as in Cuba, the Yorubas arrived in large quantities during the end of the

18th Century, and the beginning of the 19th Century (Alvarez Nazario, 1961).

Other groups of people that helped increase the population of color in Puerto Rico were the slaves that came from islands owned by the English, French, Hollanders, and Danish of Barlovento, seeking refuge as free men.

In the following two centuries the entry of the Blacks by contraband or legal increased in number.

It is calculated that between 50,000 and 70,000 arrived on the beaches of Puerto Rico, and sheltered in institutions for slaves between the years of 1509 and 1850.

With the scarce white population that the colonies counted on during the 16th Century, the imported Africans made up the largest ethnic group. In 1530 the Blacks made up 50% of the total registered habitants, the rest were Whites and Indians (Alvarez Nazario, 1961). This number of Blacks changed before the abolition of slavery. The union of these bloods resulted in the "mulato" which is still progressing in the 20th Century.

The Africans that arrived in the New World encountered the reality of Spanish and the other European languages found in the colonies. As was said before, they were brought from two different tribes much like the Sudan and Bantu, each one of them came from diverse backgrounds. These communities with different roots had different ways of speaking. The language of one family as well as other

families were made up of one syllable words or words that did not have any grammatical flexion to communicate things as gender, numbers, things, modes or time. Nevertheless, they had a system that divides humans from things according to their category: man, water, other liquids and other substances that mix together or liquify, from the wood and the vegetables from under and above the earth. The names from each one of these grammatical categories differs from the other by their particular prefixes or suffixes, which when attached to the root word, modify their meaning to express the number, the increase, the diminutive, etc. or implied independently to root words can be used as pronouns (Alvarez Nazario, 1961).

Instead of concepts of mode and time, the before mentioned languages had verbs that denoted three aspects; action or state of being, that have not yet happened, that have happened and remain in reality or that are accomplished, in the past as well as in the present or future, under the influence of another action or state of being, possessive or not possessive depending on the subject.

Some African languages still imply certain levels of musical intonation or accents to express orders of etymology or grammatical (Alvarez Nazario, 1961).

The use of consonants frequently have nasal sounds; the absence of /l/ or /r/ and the equivalence of both when

in the same language; the absence (in the "bantú") of certain sounds usually in the European language, such as the /s/ is silent and the /rr/ vibrates (Alvarez Nazario, 1961).

The language of the mischievous people that went to Puerto Rico, and the other Spanish colonies of the Indies would vary depending on the level of civilization that was obtained in the Peninsula; this was manifested in the tone with the normal expression of the blacks and "mulatos" born and raised in Spain or Portugal, and also depended on the time they lived near the Christian people, before coming to America. Among these blacks, as well as the inexperienced ones the ways of expressing themselves had many irregularities.

The Blacks that were used to their native tongue of Africa found it difficult to pronounce some sounds found in the Spanish language. That is why even though they were able to pronounce some of the vocabulary words that were castillian, they had trouble with the accents such as in the following words: "yari'llora", "luca'loco", "miti'mete", "di'de", "benti'vente", "timo", "temor", "curia'corria", etc. (Alvarez Nazario, 1961). There was also an apparent difficulty in pronouncing the words that had nasal sounds such as "namba'na(da) mas", "tran'tras", "tan'estas", "limbre'libre", "nontron'otros".

The Black would also repeat some phonetic by reducing the syntax of some words for example: "que m'abrasa", "que

ta'ndiable"; the use of the inhaled /h/ such as "jabrando", "jisieron"; the dropping of the /d/ at the end of a word such as "femera-enfermedad", "sumece-sumerced", the reduction of words such as "pa-para"; dropping the /d/ in the middle of a word such as "na-nada", "namora-enamorada"; (Alvarez Nazario, 1961).

In the language of the Blacks on the Island reflected a melodious characteristic of the African tongue, what seemed to confirm the accents given to some words as Navarro Tomás (cited in Alvarez Nazario, 1961). This was truer in the areas most populated by the Blacks.

The dictionary of the inexperienced Blacks had both Hispanic words and words of African origin. Many of these words have remained in the country and have spread in time. For example, some of them related to places: "jurutaungo", "quimbambas" or "quimbambaras"; the plants: different types of plantains or bananas: "forrongo", "congo", "chamaluco", "chumbo", "guimbo", "fotoco", "mafafa", "malango"; plants: "gandul" or "guandul", "gunda", "name", "malanga", "quimbombo", "malagueta", "marimbo", "anamu", "belembe"; animals (adjectives to describe them): "chalungo", "macuenco", "malungo", "matungo"; birds: "guinea", "chango", or "mozambique"; insects: "gongoli", "gongolon" or "gunguien", "changa"; individual (body): "bembe"; states of being or actions and qualities: "cocorioco", "cocoroco", "cogioca", "changa" ("ser changa"), "chango", "cheche", "chevere", "ñangotarse", "nenene", "sucusumuco"; physical

defects: "ñāngo", "ñōco"; illnesses: "dengue", "monga";
gentile: "angolo", "canga", "carabali", "cocolo", "congo",
"mandinga", "mozambique"; life matter (foods) and drinks:
"abombarse", "sambumbia"; objects of personal use:
"chachimbo" or "cachimba", "candungo"; aspects of work:
"chimba", "malambo", "tembe"; spiritual life (customs and
superstitions): "baquine", "fufu", "macanda", "yaco"; music
and dance (instruments): "bomba", "bongo", "cua",
"marimba", "marimbo"; dances ("bomba"): "candungue",
"cuacalambe", "curiquingue", "guateque", "marianda",
"mariangola", "bambule", "calinde", "cunya", "grasima",
"lero"; (de salón): "conga", "chachacha", "mambo",
"merengue"; social life: "taita": group conduct: "bachata",
"titingo", "yuba"; various voices: "burundanga", "farufa",
"fuacata", "jelengue" (Alvarez Nazario, 1961).

Besides the African diction of those mentioned that
wer incorporated into their Spanish language, some of their
words come from the Portugese such as: "pae" or "pai",
"mae" or "mai", "compae" or "compai", "comae" or "comai".
Also the vocabulary of the Blacks was mixed with the
Spanish and Creole was popular in the homes with daily
contact.

The different generations of the Blacks born in the
country, sons and grandchildren, learned the Spanish slang
and later spoke this in the same general characteristics in
which the creoles would speak at a cultural level.

Living on the same island among the different groups that integrated into a society has made it possible for the unrefined language to be extended, the same is evident in the language spoken in the country today.

Besides the direct influence that the Blacks has had on Spanish, their presence, since the 16th Century until the present, and as one of the elements that make up the realistic ethnicity of the country, has come to stimulate the adaptation of a series of vocabulary, phrases and slangs of Hispanic origins relating to his essence and particular circumstances (Alvarez Nazario 1961).

That is why in the age of slavery, the classifications such as untamed Blacks and mischevious Blacks, made them imply their place of birth and their linguistic culture as former slaves: wood made of ebony, bundle, "pieza de indias" or "pieza": "muleque", "mulecones", "mulequillos" were names given to the Blacks in the vocabulary of the transatlantic traffickers and of the colonies: "carimbo", "carimbar", "equipación", domestic black or from the home, "de tala or de conuco", "jornalero", "cimarrón", "recogedor", "boca abajo", and other denominations such as: "mi amo", "su merced", "coartar", "coartación", "manumisión", "libertos" etc. were words used for the colored man in the past.

There is also a series of names and adjectives that reference the racial conditions of the Black, the language of Puerto Rico and other countries. They are "dark

Blacks", the euphemisms "moreno", "trigueño", "gente de color", or the pejorative terms like "negro retinto", "negro angolo", "negro congo", "negro cocolo", "negra de pañuelo". The various types of mixtures in the blood have received denominations because of the style of "loro", "mulato", "cuarterón", (Alvarez Nazario, 1961).

In conclusion, the language of the country is made up of the presence of the man of color through a series of phrases and slangs which refer to the integration of the individual into the social group, without forgetting the negative conceptions regarding his origin as in the time of slavery, or referring to the mixture of the races, as the greatest point, the Black is the largest factor.

With this brief and general analysis of the contribution of the Africans in the linguistic cultural component, we can appreciate a scientific form of the quality and quantity of their direct or indirect contributions to the tongue of the country.

Religion

Another cultural structure of the country is its religion. Today, Puerto Rico counts on many different religious denominations that contribute to a variety of principles such as racial equality, which conforms to the biblical beliefs and promotes the union of matrimony.

The church was also the mother of the university is made evident by the following:

With general study we established the convent of Saint Thomas of Aquinas, Puerto Rico, for this province (the province of Santa Cruz, from the ordinance of Preachers, founded in 1530), wanting the readers that read there to do it with the form and at the level of teaching (that was equivalent to the doctor); and we confirm the concession made to this covenant in Chapter to the general of Rome in 1644, that is, that through him one could receive inexperienced for habit and profession (Monsenior Rafael Grovas, cited in "Foro del Ateneo Puertorriqueño, 1976, p. 106).

Not only did the Catholic church play a part in the formation of the Puerto Rican culture, but it also played a part in conserving the culture. For the purpose of the Catholic Church culture is:

Not only the cultivation of the mental and moral capacity, man's characteristics, the culture of our upbringing or gestation, but also the result of such culture, showing an intellectual and spiritual improvement, in other words the already formed culture (Monsenior Rafael Grovas, cited in "Foro del Ateneo Puertorriqueño", 1976, p. 105).

The Catholic Church occupies the first place in shaping the Puerto Rican culture. One cannot ignore the importance of the catholic presence in shaping Puerto Rico.

The most authorized investigations in historical records of Puerto Rico state that "any other contributions made to the Puerto Rican culture by any other religion or by any other philosophical system occurred when the soul of Puerto Rico was already formed and was already created, and the ethnic personality of Puerto Rico as a people with themselves, complete, independent, individual, different, was already defined (Monsenior Rafael Grovas, cited in "Foro del Ateneo Puertorriqueño, 1976).

The great historian Salvador Brau (cited in "Foro del Ateneo Puertorriqueño", 1976), affirms that "the strength, the religion and the foundry appear as the three indispensable buildings in the history of the conquest of America." The fort dominates the land and the foundry makes up the body of a town, while the church, cultivates the spirits.

The creation of the bishop in Puerto Rico, by Pope Julio II, in 1511, by request of King Don Fernando the Catholic, did not only bring to the Island the natural religious influence, inherent to its character, but also practices in those days and in later years cultivated, great and beneficial actions in the intellectual, social and political life of the country (Monsenior Rafael Grovas, cited in "Foro del Ateneo Puertorriqueño", 1976).

The implementation of the Catholic church brought on the arrival of an idea of culture and illustration to Puerto Rico. Schools were established that were utilized to teach grammar.

In the orders of Bishop Manso (cited in "Foro del Ateneo Puertorriqueno", 1976), it was specified that the training would be free due to the fact that "lecture rooms would have the proper resources to teach".

The School of Grammar was considered universal because all of the diocesans had a right to attend beginning with secondary instruction to the university level on the Island. The school taught humanities, sacred and profance

history, sciences, arts, government, political science, philosophy and theology, while the primary teachings were made up by the father, brother, and private teacher, clergy, priests, etc.

In the first days of colonization, the King of Spain said that:

We order that...all the children in the towns come together two times a day to be taught by the chaplain to read, write, make the sign of the cross, say confession, learn the Our Father, the Apostles Creed, and the Hail Mary (Monsenior Rafael Grovas, cited in "Foro del Ateneo Puertorriqueño", 1976, p. 106).

According to Navarrete (cited in "Foro del Ateneo Puertorriqueño", 1976), "the church had a great influence in the social life of Puerto Rico through the bishops Bastidas, Mercado and Salamanca that practiced one of the most effective actions to form and conserve the Puerto Rican town".

Among other acquired information about the same topic he says:

The creation and foundation of the population which is the work of art of the colonizers and civilizers. The bishop asked the ecclesiastics to meet certain requirements with the towns:

1. That they have the spiritual and moral beliefs of the church.
2. That they live in groups and not sheltered from each other so that they can help each other out and support their neighbors and educate their children.
3. That they be on guard to defend themselves from the pirates and avoid the problems that they would bring with them; and that, by being united, they could easily get aid from the coasts from their neighbors (Navarrete,

cited in "Foro del Ateneo Puertorriqueño, 1976, p. 107).

Not only did the bishops worry about their souls, but also about the essence of the Puerto Rican towns, their morality and education, they looked out for the conservation of the body, and the material and worldly existence of the Puerto Rican people.

The Catholic Church also participated in the social culture of Puerto Rico, especially with respect to the constitution of the family.

In general terms, but also historical, the work of the church has to do with the creation of the Puerto Rican soul but not only did they define the Puerto Rican soul, they also worried about its conservation. Although today there is no direct connection between the church and the state, it is still so.

Today, without the support of the state, the Catholic Church continues to work on the particular benefits of the people's morals in Puerto Rico with the truth being that having good morals is having a good character.

In respect to the education given by the church, with limited means, they continue to educate and open more schools and have supported themselves for the last four centuries.

In the socio-economic field, the church asks for just distribution of riches and for the multiplication of the few capitalists, as a remedy for the many rich people

in comparison to the many poor, all these aspects based on justice and the charity of mutual comprehension of the existence of rights.

In the moral aspect, the church moves among its own territories and worries about the legal constitution and the family, by the correct use of the conjugal obligations, and the fulfillment of the matrimonial obligations, because the family is the nucleus and natural base and is indispensable to society.

The Catholic church tries to orientate the Puerto Rican culture and the church wants to be heard on this topic. The purpose of orienting the Puerto Rican culture towards conservation and progressive perfection is so that before they look ahead, they must look back.

Monsenior Rafael Grovas (cited in "Foro del Ateneo Puertorriqueño", 1976, p. 108) says that:

If we want to ultimately be what we should be, we must not forget what we have been, only when we have realized our ideal, and are no longer being ourselves. If to reach our goal we must no longer be what we are--we would lose our personality as a people--then others, that would abusively claim to be us, would reach that goal but it would not really be us.

It would be foolish to try to perfect the Puerto Rican personality without trying to maintain and conserve it.

Dr. Cayetano Coll and Toste (cited in "Foro del Ateneo Puertorriqueño", 1976, p. 109) says:

Mix the religious sentiment with the sentiment of the fatherland, to richen the historical and ethnic personality..In the orientation of the Puerto Rican culture it cannot do without the

Catholic Church because it would be leaving out one of the elements of the culture; that, if by misfortune, that happened, the Puerto Rican culture would be deformed, mutilated and would be destined to disappear.

There are other religious denominations under the Protestant Church such as: the Baptist Church, the Disciples of Christ, the Congregational Mission, the Lutheran Mission, the Episcopal Methodist Mission, the Christian and Missionary Alliances, the United Brothers and Presbyterian Mission. All those have given a spiritual contribution to the Protestant Church which in turn have given it to the Puerto Rican culture. In whatever direction one looks--north, south, east and west, and even outside the borders of Puerto Rico, men and women carry within them the positive values of society, they are products of the Protestant religion of the Island. It is the mission of the Church of Christ to fulfill the intense and delicate spiritual culture (Rev. Miguel A. Valentine, cited in "Foro del Ateneo Puertorriqueño", 1976).

Folklore

Culture is supported by folklore, and the knowledge understood through folklore, represented by costumes, traditions, legends, beliefs, songs and way of speaking, connotations used to translate and feel the experience. The folklore of Puerto Rico has a rich musical, linguistic and poetic sediment, that lasts in sayings, phrases, stories, riddles, beliefs and superstitions (Babín, 1973, 1986).

As a first lyrical demonstration of the people there is a song, by an anonymous creator since the age when castillian Spanish was spoken on the Island. The traditional poetry that arrived from distant places to the mouths of the Spanish habitants and their creole descendants during the 16th, 17th, and 18th Centuries were full of rich variations in their themes. The swinging was added to the existing Borinquen rhythms, projecting their secularized enchantment and their influence to the poetic cult of the 19th and 20th Centuries.

Possibly the first romantic song arrived in Puerto Rico with the first sailors that docked on the beaches and there it remained forever, entering with the conquistadors to the inland, until it reached the point where it created roots in the obscure mountains and where it remains with greater force than on the coasts due to influences from abroad.

Monserrate Deliz (cited in Babín, 1973, 1986), describes with great exaltation the musical characteristics of Puerto Rican folklore as described in a song book, which classifies it as native (farms and town people); Black and Spanish. He considers this folklore in this way:

Roots of that life that flourished there for the first glories of the century and that a mechanistic and inclement civilization has crushed along the way, eliminating from our towns that which was the essence of our towns that which was the essence of our personal and collective existence (Monserrate Deliz, cited in Babín, 1973, 1986, p. 78).

It must be remembered that the first Spaniards brought with them the romances and each new group of colonists contributed to that glory with other songs. Those contributions were united with the ones that already existed which have come from Africa and the remains of the distant indigenous people.

In the mysterious doings of the individual and collective culture of the Puerto Ricans, one saved ingredient that is everlasting is the folklore. Without much thought man and child learn the tunes and words and hum or sometimes sing out loud or to themselves, at work or while playing, on their breaks, alone or in someone's company. There are a variety of Puerto Rican romances, songs and Christmas carols. The songs sung while dancing were "seis chorreao", or "bombeao", "el cabayo", or "el corrillo" are all of hispanic origin (Babín, 1973, 1986).

Other rich hereditary fountains were the games and the songs transmitted delicately in a way which represented the town as having both a part of the past and present.

Some folkloric songs were also used as lullabies that could be heard coming from mothers while they rocked their children, by the vendors on the streets, by the beggars, during wakes of infants, also called "el baquine", in parties of "Cruz" during the month of May, and in all lyrical expressions of the towns from hopeful times to times of despair. Deep in the soul of Puerto Rico is the tendency to sing melancholical songs, a tendency that

supersedes the cheerful and loud songs. The tunes in all these popular forms are well adapted by the Puerto Rican towns. The uncivilized person improvises the tunes and sings them in the way he knows best in order to rid himself of his feelings. The words can be as complicated as they can be simple. In the forests, the singing of the workers can be heard as they chop with their machetes, in the farms the singing is done while the land is being worked upon. Poetry in Puerto Rico is saturated by these unforgettable means of inspiration. Some of the poets (Luis Llorens Torres or Virgilio Davila in the first lyric cycle of the 20th Century, and Francisco Manrique in the second cycle), have identified themselves with the towns people by including them in their songs with respect (Babín, 1973, 1986).

The popular song, which comes from the Spanish, as well as the tune, is transformed into various native idiosyncrasies or remains faithful to its original model. For example, in the "seis chorreao" or "bombeao", the danceable music of the "seis" with the verses of a popular song "bomba" is recited in the middle of the song. The repertoire of these brief dialogues between the couples, is interrupted momentarily from the music in order to shout "bomba!", varies and at times include lyrics and joyful themes. Maria Teresa Babín says:

The couple improvises or repeats traditional songs in this way:
 (Him) Don't look at me with an angry face because

it hurts too much. Your look is like the sun,
when it does not warm it burns.

(Her) If by looking with an angry face hurts you
so much, I would rather close my eyes forever
even if it means never again seeing the sun.
(Babín, 1973, 1986, p. 81).

Another indestructible happening in the Puerto Rican folklore is found in the anonymous stories of Juan Bobo, Juan Animala (also called "Urdiala" or "Urdemala"), Juan Cuchilla; three heroic, mischievous, legendary and extremely candid authors, which confine their stories to the intimacies of the towns people. The three remain in the memory, without resources other than oral transmission in which each one of these men is remembered. Juan Bobo is the most loved and the most renown throughout the entire Island.

The characters all have in common their social standings; the three are farms people and the three are very poor, which is why they must constantly be looking for ways to solve their problems. None of the three Juans are murderers, and none has a violent or cruel personality. The three are Puerto Ricans. Perhaps because of their symbolic characteristics the towns people wanted to subconsciously have them represent the collective psychology of the Borinquen habitants (Babín, 1973, 1986).

Among the traditions of the country none of them is as important as is Christmas. The day of the Three Kings and the days that follow until the "Octavas de Belen", were much more splendid in the past than they are now. The

children would receive their gifts on January 6th in the morning, and the "Epifania" was really the Christmas of the Island. Also celebrated was Christmas Eve, on December 24th, with the "Misa de Gallo" followed by a mass on Christmas Day. Children as well as their parents attended these masses that were celebrated at dawn. The women would wear shawls to protect them from the dew and the dampness that fell at those hours of the morning. After mass, in which the most beautiful part was the ending, songs would be sung accompanied by guitar, castanets, "panderetas", "guiro", and the music from the organ. The New Year was brought in the same way as the people in the occidental world, with the same uproar characterized by the farewell of the old year. But the best part of the ritual are were the Three Kings. In the Puerto Rican vocabulary the word "reyar" exists, considered by Malaret (cited in Babín, 1973, 1986) "one of the most typical contributions" in the familiarly and literary language on the Island.

Proofs of the way these old Christmas customs are celebrated in the 20th Century can be found in contemporary books and can also be confirmed by speaking to those native Puerto Ricans born between the years 1897 and 1914. Even just a few years ago it was not a custom to put up Christmas trees in the homes. Enrique Laguerre (cited in Babín, 1973, 1986, p. 87) says:

It started with shrubs of "sotecaballo" in the fields among the very poor families. He remembers the Christmas' of his childhood. I

remember when I was growing up in the neighborhood of Moca, the adorning of the Three Kings extended among the entire community.

The "parrandas" carried the trinity of oriental kings. Generally it was a woman that carried the figures. The money collected was used to pay the vigils that took place on January 6th. This act repeated itself among all the homes in the neighborhood. The young children had an opportunity to visit some of the vigils during the eve of the Three Kings day. There was much dancing.

Different foods and sweets were in abundance. In one corner of the living room an alter would be made for the Three Kings, which would be decorated by flowers and paper of color, and many lit candles. The three figures had been recently painted since they had been put away for a year.

Following Christmas, April Fools Day, the Three Kings Day, is Holy Week. The church commemorates the death and passion of Jesus Christ with processions and masses. Immediately following were the festivities of the day of the Cross which took place in May, the holy holiday and the time of Carnival were among other customs of religious origin. The festivities of the day of the Cross seemed to have a lyrical and ritual character. They were celebrated outside of the church's precinct, without the intervention of the priests.

The patronal holidays of each town on the island commemorates a Saint of devotion, mixing the religious aspect with the popular aspects in displays of splendor and happiness. Some nights there would be dancing in the "plazas", besides the dances that would take place in the clubs and the casinos (Babín, 1973, 1986).

During the 19th Century the affiliation with the theater on the Island was very significant. The frequent visits of dramatical companies, of musicians and of opera singers, left in our society a taste for artistic refinement of lasting duration. The people that were devoted to the theater in Ponce, Mayagüez, Juana Díaz, in small populations such as Rincón and in all major cities, played the works and organized lyrical-literary musicals in which the towns people that loved good music, from the theater as well as poetry and operas, could expand their artistic inclination (Babín, 1973, 1986).

In 1898 Puerto Rico abandoned the celebration of Spanish holidays, and soon after began to adopt additionally the celebration of holidays of the United States, and preserving their festive "fiestas patronales" and other traditional festivals like the ones previously mentioned. The United States traditional holidays that do not correspond in any way to the traditions of Puerto Rico such as Thanksgiving, Labor Day, Memorial Day, and others of the same nature, became Puerto Rican holidays. They adopted gradually via the influence of the schools. It is by reason of dissatisfaction and despair that the tragic situation described by Pedreira (cited in Babín, 1973, 1986) is considered:

The cultural situation during the 19th Century was much more fertile and richer than in the Americanized Puerto Rico be experienced. Previously an innumerable amount of people on the Island maintained an exquisite social life, in

which they attended concerts, musicals, retreats, patronal feasts, the accompaniment of fans, social gatherings in the homes and the religious solemnity. Humacao, Guayama, Juana Diaz, San German, etc...are upset about the culture of yesterday, today they are purely municipalities. Mayaguez, center of innumerable cultural misadventures is today a factory. Only Ponce resists the contamination (Antonio Pedreira cited in Babín, 1973, 1986, pp. 94-95).

By viewing the Puerto Rican literature we see that it left behind a live chronological testimony preferred by the people by songs and dances. By celebrating the holidays of the Three Kings, as by celebrating the holidays of the Cross, and all those traditional commemorative days, the people expressed themselves by singing and dancing.

The "seis" as well as the "Décima" in the folkloric poetry is the most genuine representation of the creole spirit in the land of Borinquen. There is no doubt that there is much glory in the erotic and psychological implications of the movements and the diverse figures of the "seis" in their multiple varieties.

The most plentiful one is the most modern with the expression of danceable music of the country. It comes from the year of the First World War and it is known that "Poncena", even though it spread quickly throughout the Island, becoming so creole that it sounded like something aged and pure, as if it would have always existed buried in silence before the song was released.

Other testers, novelists and poets have contributed with emotion praise to the diverse forms of music in Puerto

(cited in Babín, 1973, 1986), has a wandering base and the tunes inspired in the life of Dolorito Montojo, whose minstrel is Juan Volao, incarnation of the improvistic musician of the farm that has "la voz aylelolera por las jaldas", leaving in the simple souls the heroic legends (Babín, 1973, 1986).

The dance of "bomba" of the blacks from the sugar coasts, in which the men and women danced alone or in groups, one in front of the other, without touching each other, moving to the monotonous and weakening rhythm of "bombo", with sensual and modest steps, they celebrated until the harvest ended in the villages (Ricardo Alegría, cited in Babín 1973, 1986, p. 102).

The music of the mascarades and the dances executed in fiest of Santiago in the Loíza Aldea were versions of the African "bomba".

Of all these musical manifestations, "the most distinguished and elegant popular, danceable music in the world is the Puerto Rican dance" according to the Belgian violinist Andrés Sas (cited in Babín, 1973, 1986). The pleasant characters of this music awakened the social life that was cultivated in Puerto Rico towards the end of the last century. The closeness of the steps, the discretion of the couple as they moved to the rhythm shows the elegance of this dance.

The contribution of the Puerto Ricans of the musical culture of America have another personal and interesting angle: the fabrication and creation of musical instruments.

Ana Margarita Silva (cited in Babín, 1973, 1986, p. 108)

describes some of these instruments with great pleasure:

The "tiple", the "viguela", the "mandurrias", the "bordonua" (guitar of great dimensions and rough) the "carrachu", "guiro", "guicharo", or "calabazo", "higuera larga" (very dry, with deep crossing grooves which are stroked with a stick made of steel or very strong wood); the "maraca" (small, round, hollow piece of wood with bean-like seeds that accompany the string instruments or sometimes the accordion).

Popular songs are always played on the Island. The sentimental love songs ("bolero") which are full of melancholy and are very characteristic of our sentiments, are abundant in our music in the 20th Century (Babín, 1973, 1986).

Several singers and composers have gained the respect of the people in theaters, concerts, television and radio programs.

Among the most famous Puerto Rican composers of popular songs, Rafael Hernández has composed hundreds of songs of some of which will be around a very long time.

The Figueroa family (cited in Babín 1973, 1986) stands out in the history of Puerto Rico's artists. All of the brothers have become soloists and have had concerts in Puerto Rico, the United States, Latin America and Europe.

Each town in Puerto Rico could write about their local musicians.

Various Puerto Rican entities have contributed considerably to the music industry. The University of Puerto Rico, besides counting on excellent professors of

music, takes care of their cultural activities by offering a series of concerts in which many musicians from around the world take part in. The Institute of Puerto Rican Cultural centers its musical interests in the presentation of Puerto Rican singers; in the Puerto Rican Music Festival, that is celebrated annually (Babín, 1973, 1976).

Along with the musical development one can appreciate the arts that are a part of the history of Puerto Rico. The "baroque" style produced beautiful altar pieces that unfortunately have disappeared and only a few fragments are conserved in the religious museum in Porta Coeli, in San German. The great monuments of Puerto Rico are without a doubt the forts and murals that protected Old San Juan, whose artistic value has started to be revealed with new vigor. The houses with spacious living rooms, galleries, interior patios that still exist in San Juan, Ponce, Mayagüez, and other towns in the country; churches, convents and palaces that have conserved and displayed the elegance of the construction in harmony with the climate, vegetation and particular profile of the Puerto Rican reality (Babín, 1973, 1986).

Although in modern times there have been constructions of beautiful hotels, luxurious residencies, school buildings and universities, religious temples and other important monuments, the architecture as a work of art in Puerto Rico has not produced anything in the 20th Century which has been superior to the colonial architecture of

Spain in the colonial days. Some examples of these are the castle of San Felipe of the "Morro" which was attached by the Hollanders in 1625, older than the "Morro" in the Fort of Santa Catalina, dating back to 1533. The Castle of San Cristobal, restored and converted into a military museum, the Fort of San Jeronimo, the Palace of the Fortress, the ancient Doors of San Juan, and the area of the capital where you find the "Capilla del Cristo", the Cathedral, the Convent Hotel, the House of Books, San Jose Church and other restored buildings or buildings that are being restored, all conserve the character of a historical age which ties together the architecture of Puerto Rico with that of other Latin American countries where the traces of Spanish colonizers have left excellent lasting testimonies. The Puerto Rican Cultural Institute in charge of conserving these architectures, and their actions are responsible for giving new life to many old buildings (Babín, 1973, 1986).

Since the 18th Century, the expression of picturesque artistry has been very limited although it has had many periods of radiance and other periods of lesser radiance. The painters of the 19th Century painted religious art pieces for the churches and for the homes. Although they had little to work with on the Island, the painters are well known in Puerto Rico and abroad. Their works are part of museums, churches or belong to cultural associations. Art collectors have bought these works to hang in their homes (Babín, 1973, 1986).

The pictorial works of José Campeche (1752-1809), Francisco Oller (1833-1917) and Ramón Frade (1875-1954), represents the three greatest moments in the artistic trajectory of Puerto Rico. Campeche made pictures, historical and religious paintings. Oller brought the feelings of his time period into his art with lots of emotions and where he captures the essence of his regions. Among his works is "El Velorio", for which he received many compliments from his coworkers and has always been thought of with high esteem in Puerto Rico. Frade contributed to the artistic atmosphere of the Island with his inspiring style, ("escuela impresionista") which was a first step towards the concept of esthetic predominance in the 20th Century (Babín, 1973, 1986).

There are many artists dedicated to sculpturing, including some women that have demonstrated a preference for this form of expression, and whose sculptures have grace, quality, and finess in the styles and lines, clays, and movements of their various figures.

Finally, we should not forget to mention, that attention that is given to other artistic manifestations such as ceramics, glasswork, graphic art work and others that are related to the printing and editing of books and magazines.

We will never be able to know nor affirm the base of the culture without knowing the folklore. It is a miracle through experience, intuition and of feelings. It has

received the initial current, that of illiteracy, the influence the institutional life in literature and art. As a sign of this are the declining melancholies, passion of the dances of the Fields; the "gifts" from Julian Andino; the potpourri from Heracilio Ramos and that "creole" music from some musical compositions from Rafael Hernandez.

Puerto Rico's folklore is a fruitful stream. One that knows how to make glass from the soul, and love potions. It is notice of eternity. Of an eternity that shall be supported for the children who will realize that those who lived before them did not live their life in vain; they will realize that they made the folklore bloom, a folklore that will not die, that will make the miners who love it and look for the rich treasure (Foro del Ateneo Puertorriqueno, 1976).

Politics in the Culture

The model of the culture has always been implied in the analysis of diverse aspects in the social and psychological phenomena (Seda Bonilla, 1976). The cultural model, applied to political phenomena, captures the limits of the intersubjective concepts of the public conveyance to those which order that which is legitimate of the regimen in charge (Seda Bonilla, 1976). Depending on the type of political regime, the concern of those that have authority could be an irrevocable or restraining lifelong due to requirements from deferment of a revocable temporary exemption (Seda Bonilla, 1976). This exemption

from the participation of the persons in political drama could be determined based on the social prohibited criteria, for example, the inheritance of a dynasty, the electoral support of a class or of all electoral, could be due to a bribe of violence or terror. Power can reach a level of discretion, absolute or limited by a constitutional or jurisdictional regime. Anyone from the political structure could have in their hands the capabilities of a regime to put into effect prizes or penalties. This means that the structure of the one in power has the capacity to prohibit ill will toward the regime (Seda Bonilla, 1976).

In general terms, the regime is liberal, and proud of human values.

Puerto Rico is a model of a democratic society, here one can speak badly to the governor and nothing happens; if you do not like that you can go to another town.

The majority of the townspeople do not know the limitations of the authority of the government and assume "limited authority"; an apathetic attitude which is dependent and may be aggressive.

For great sectors of the Puerto Rican population, the word "liberty" has been symbolically and pejoratively inverted, associated with criminal acts, disorder, violence, physical insecurity and moral perversion.

An alternative for the future is socialism, because capitalism shall bring its own self down. The thing to

worry about is that among the socialist groups, there are many people that have confused democracy with capitalism and they do not realize that social issues and economic issues are different things (Seda Bonilla, 1976).

Education

Within the social structure, one of the most important parts is the one related to education on culture. John H. Chicott, (cited in Cáceres, 1978), North American Anthropologist made a very interesting study about the culture in the schools. He says that "the anthropologist, in his studies, can apply the same methods which he would use in studying the culture of a primitive people in a primitive island on the Pacific. As well as in the primitive societies, the ones who are new comers to the school, teachers as well as students, should learn a certain type of conduct which corresponds to his/her role. An example would be the way of dressing, or the use of uniforms if there are any. Other examples would be the raising of the hand when wanting to ask a question, punctuality and the arrangements of the desks.

Different Roles of the Teacher

The social role is the conduct that is expected from all the people that occupy the same position or place in the society. That way, for example, it is hoped that all teachers act a certain way in the classroom without it being important how they act outside of the classroom in other roles such as parents, children or husband/wife.

The roles of the teachers have much diversity. They cover a variety of subroles depending on the situation and the place. The teacher has different roles inside and outside of school.

In school, particularly in the classroom, the teacher has the major responsibility as director of the process teaching-learning. Other subroles are derived from their principle role such as discipline, the control and conduct of the students, the organizations and experiences, the motivation and the orientation of the students.

According to Ana Cáceres (cited in Cáceres), the teacher's activities in the school are many, in which we include the following: planning the activities in the classroom, participating in curricular activities, pay attention and direct the class, correct the work of the students, evaluate their work and participate in professional growth activities, which is the prime homework of the teacher. The teacher that desires to accomplish their capabilities with their primary functions should realize the four most important parts of the work:

1. Know the students as individuals and as members of a group.
2. Base the teachings on the knowledge of the students.
3. Identify and utilize the resources of the school and the community.

4. Evaluate their contributions toward the development of the students.

These four points should convert the teacher into an orientated teacher.

As we have seen, orientation is also an important dimension in the role of the teacher, which is derived from the principal function, teaching. They contribute in helping teacherd to accomplish their main function and to be converted into an intelligent guides for the students, into an investigator and channelizer of their interests and a discoverer of potentials (Cáceres, 1978).

Another author, presents us with the following roles of the teacher, Jean Grambs (cited in Cáceres, 1978).

Grambs presents the following roles for the teacher:

1. Judge the progress of the students.
2. Communicate knowledge.
3. Maintain discipline.
4. Give advice and receive confidential information.
5. Establish an atmosphere of morality.
6. Is a member of society.
7. Is a role model for the students.
8. Participates in community matters.
9. Is member of a Profession.
10. Is a public server.
11. Keeps track of the student's grades.

(Grambs cited in Caceres, 1978, p. 347).

The critics of modern education, say it takes more than one person to carry out that many functions in an effective way. It is too much to expect all of these things from one teacher. For this reason, specialized personnel are trained and contracted to accomplish some of the role functions. Nevertheless, the majority of the teachers still do all these things that have been indicated, especially during these economic hard times.

Students have different points of view regarding the role of the teacher. Some see them as people they can confide in and others feel that they are knowledgeable about many things in their function as instructors.

The teacher's role is diverse, but, in general, the principal role is to direct the process of teaching and learning in the classroom.

According to Robert Havighurst (cited in Cáceres) the roles of teachers are classified into three categories: some roles that have to do with the performance of the teacher in the community and other circumstances within the school and lastly, as a professional. To conclude we discuss their roles in the school.

In the classroom, the teacher has many subroles, which are:

1. The teacher as instructor transmits to the student a series of information and directs the process of learning.

2. The teacher as organizer of a situation of teaching. This role is much more complex than that of the teacher as instructor. The teacher uses the classroom to perpetrate habits and attitudes.
3. Maintainer of discipline. The teacher of elementary school should learn to be a substitute for the parents, helping the children. Also the judge of what is wrong or right in the child's conduct.
4. Confidence. At the same time that they judge, they present discipline, the teacher is a friend and confidant to the children. He/she offers affection, sympathy and help, confides in them and loves them (Havigurst, cited in Cáceres, 1978, po. 349).

According to Miguel A. Riestra (1962) the teachers, especially of elementary school, have the opportunity of comparing their profession to other occupations. They are significantly responsible in the formation of the character and the personality of the generation which is in the growing stage during a very important period in their life. The effectiveness and satisfaction in the life of the individual as an adult is determined by the experiences given to him by his teacher.

The teachers of Puerto Rico of all levels promote these activities and experiences that go along with the

values of the society. In other words, the teachers should have knowledge of the present society on the Island (Riestra, 1962).

Setting aside the words of Grambs and Havighurst (cited in Cáceres) where both mention that: "the teacher is importator and transmitter of knowledge for the children", points out a very important fact; that the principal role of the teacher should be transmission of the culture. For the teacher to transmit culture he must live in a cultural atmosphere. Cultural atmosphere is considered to be all those activities in which the teacher participates as an individual:

- a. Social recreational character
- b. What is done with spare time
- c. Non-professional lectures
- d. Trips
- e. Participation in different types of organizations.

Activities of Recreational Social Character

This aspect has been measured by taking into consideration the most common activities in the general surrounding in which the teacher is found: movies, conferences, dance, parties and sports. Four out of ten teachers attend the movies and two out of every ten attend a concert, with significant frequency.

Among the teachers that attend the most common activity--the movies--and those that do the least popular

activity--concerts--there are a series of characteristics in common. Generally they are single men of urban origin and residence, that have four or more years of a university education and are specialized in secondary education and teach in regions of the northern part of the island.

In conclusion, the teachers count on few alternatives with respect to the election of cultural activities. With the exception of conferences, the Puerto Rican teacher has few cultural activities to choose from (Nieves Falcón, Cintrón de Crespo, 1975).

The study of the way in which teachers spend their free time is important in order to judge their particular way of life. In the teacher's responses with respect to the activities we find; reading--the activity in which most teachers spent their leisure time.

Other activities--in order of frequency--in which the teacher spent their leisure time, in order of importance, are: yard work, movies, sports, board games, church, teaching catechism, and go on drives on the Island.

This information shows that teachers dedicate their free time to do the same things that the majority of the ordinary people in the community do. Obviously, they are not people that worry too much about their culture--"high brow culture", or about civic lifestyle. The extracurricular homework occupies most of their time out of the classroom, and what little time they do have left, is for individual expansion. This expansion can vary

from fixing up the yard to talking to friends, maybe even napping or simply not doing anything. On few occasions the teacher spent his/her free time developing his/her spiritual self in cultural and humanistic aspects. This is evident in the different kinds of music teachers like. More or less, one out of every ten teachers prefers classical music. The majority prefers semi-classical or popular music; including waltzes that are classical, and popular dances and creole music (Nieves Falcón, Cintrón de Crespo, 1975).

Non-Professional Literature

Outside of the academic materials for the courses, the teacher reads very little. Around 70% were not reading any kind of book at the time of the interview, while 60% showed the following: some had read a book about two months before; and others had not read any books. 73% stated that they spent only about five hours a week reading a book or magazine.

The number of teachers in the school system of Puerto Rico that were not reading any kind of material at the time of the interview was very significant. This is a worry even more so when another percentage of the teachers responded that they did not even remember when they read their last book. The lack of reading habits among adolescent children in Puerto Rico goes back to the teacher that reads books or materials completely irrelevant to what they teach (Nieves Falcón, Cintrón de Crespo, 1975).

Another of the important cultural criterions lies in travelling. Every seven out of ten teachers has traveled outside of Puerto Rico and the place most visited was the United States of America. The trips were mainly for pleasure.

Untraveled teachers have little opportunities to broaden their transcultural horizons. This cultural limitation of travel by the teachers of Puerto Rico is clearly seen when we analyze the principal purpose of these trips: recreational and military. The purpose of studying or for cultural interest were very limited, yet this does imply that the teachers do not gather diverse cultural experiences. What is called to our attention is the fact that these trips had not been planned originally with any cultural intention. These trips were not part of any cultural experience in one third of these teachers--which are specialized in elementary education, that teach one of the first three grades and are graduated from private universities (Nieves Falcón, Cintrón de Crespo, 1975).

Participation in Different Kinds of Associations

In order to analyze teacher participation in different associations they have been classified in the following way:

1. Professional: National Association of Sciences, Association of Teaching, National Association of Education (P.A.V.I.),

National Honor Society of History and Interaction Rights.

2. Religious: Maria Legion, Sons of Mary, "Cursillistas", Catholic Daughters, Youth Society and "Rosa Cruz".
3. Civic: Lions Club, Rotary Clubs, "Domadoras", Exchange Club, Women Association-Professional and Business, Red Cross, Civil Defense, American Legion, Civic Club, Boys and Girls Scouts, "Clubes de Padres and Logia".
4. Recreational: Fraternities, Sororities, Gun Club, and Best Friends Clubs.
5. Cultural: "Ateneo Puertorriqueño", Culture Institute, Book Club and Associations of Ex-Alumni from Universities.
6. Economics: Unions, Commonwealth Educated, United Business, Agricultural Association and Association of Government Employees.
7. Politics: Affiliations of Different Chapters or Different Political Parties or Organizations.

The majority of the teachers, seven out of every ten, belongs to a professional organization, while a third belong to some civic group. A little more than one fourth are members of some religious group. Their participation

in other groups, particularly those related to culture and politics is very limited.

With respect to the cultural atmosphere among the teachers it is characterized in the following way: very little dedication to literature; poor selection of professional material; little interest in the participation of cultural travel and limited interest in organizations, and fewer opportunities of social and recreational experiences. In other words, "they are not too worried about educating themselves or expanding upon their culture."

The study made by Dr. Luis Nieves Falcón and Professor Patricia Cintrón de Crespo (1975) shows very little cultural knowledge among the teachers of public schools in Puerto Rico especially when referring to the literature, but what is called to our attention is the fact that the teachers "still" find important values in the tradition of the Puerto Rican culture when speaking about: being honest, having a united family and being religious.

Quoting words from Eugenio María de Hostos:

Teaching is not enough, certain things must be learned through experience: Scientific facts are not enough, one must teach how to form a conclusion; It is not enough to have just one method; but to have many. In few words; it is not enough to simply know, how to teach reasoning (De Hostos, 1991, p. 57).

The teacher should use his teachings in his meaning of art (along with the resources and procedures used by the educators in the transmission of knowledge) in order to

fulfill one of their most important roles.

The teacher should have enough knowledge of the culture of his country so that students could learn the information necessary to always be a part of the nucleus.

Aspects of the Culture through Literature

Within the whole range that composes the culture of a country, we cannot forget to mention literary folklore. One is able to list an infinite number of authors and their books in Puerto Rican folklore (in this case in particular), but we only include those that in one way or another are able to help the teacher to transmit culture to the child.

Children's literature especially contains the necessary elements to educate, amuse and instruct the child (Feliciano Mendoza, 1972). The first songs and games of the Puerto Rican are born from the rich folkloric core, and leave an indelible trace in children's literature, as legends, ballads and riddles. The Puerto Rican child is the inheritor of a rich literary, artistic, and cultural legacy. For more than a century, fine creators have produced exquisite poems, stories and essays that have brought enjoyment to children in the classroom, at home, and in the community.

The folkloric collections of John Alden Mason, Aurelio M. Espinosa, María Cadilla de Martínez, Monserrate Deliz, Maria Luisa Muñoz, Cesareo Rosa-Nieves, Rafael W. Ramirez, Marcelino J. Canino, Francisco López Cruz and other

(Feliciano Mendoza, cited in Piñeiro de Rivera, 1987) prove the vitality and the link of the Puerto Rican literary estate within that of Spain during the 16th through 19th centuries when Puerto Rico crystallized its personality as a nation. Since his/her most tender infancy the Puerto Rican child enjoys a vigorous wealth of various rhymes and songs that will accompany him/her throughout the distinct stages of his/her growth.

Poetry

Among the authors of poetry for children we find Ester Feliciano Mendoza. Her works which have contributed to children's literature are: Lullabies, Rainbow, Coqui, Voice of My Land, Christmas Lullabies, Lullabies of Adolescence, Ballad of the Conquest. In Seawatch, we find a poem called "The Cave of the Indian" -- which tells of Indians, people who make the history of nation. Other stories such as "Little Roads of San Juan" also speak of history. This offers to the teacher a rich opportunity to give the child a cultural background. In this poem, exquisite musicality predominates, along with rhymes, movements of the dancing waves and the foam-surf that slides like a fine fringed string of stars. The Atlantic Ocean is a grandfather with long hair and the voice of Simbad. The Caribbean Sea is an Indian with "guanín" for gold. The sea is a child who mounts the foal of the wind and feels like a cowboy on a lunar ranch or a little boy with pajamas of foam. The sea is a girl who cuts a tooth

of rock or in contrast a little grandmother who weaves a frame of thread rocking in an armchair.

It is in the maternal song of the lullabies that Ester Feliciano Mendoza exceeds her tenderness and her purified lyricism, using the most beautiful and delicate literary sources. The author creates, as in all children's poetry, a kind of myth or fantasy for the child. Take root in the folklore "Sunday of San Garabato", "Color", "Mambru", "Aserrin, aserran"..., "The Little Widow of the King", "San Serenin", etc. These rise to lyrical flight, allied to the wind and to the light, in order to elevate the child to the regions of the dream. Rainbow and Coqui are contained stories and poetry, where the exaltation of the child ascends to the total clarity of beauty. The flowers, the birds, all the plants, with the water and the sky, are together in splendid moving lyrics.

The book Wing and Trill, illustrated by Felix Rodriguez Baez, consists of twenty poems about the birds of Puerto Rico with their respective drawings and instructions for coloring them.

It is certain that Victor Lowenfeld (cited in Piñeiro de Rivera, 1987) and other authors refuse to make coloring books because, in addition to preventing the child from creatively resolving his/her own relations, they develop in him/her an artistic dependence. They claim that in offering the child standards, they ask him/her to put him/herself in the bands of the book of "fauna", which is

the most attractive part for the child, considering that the Island is an open aviary to the sea, drenched in rain and light, sounding of trills and waves.

Storytelling

Equal to poetry, storytelling has a most important place. The traditional story has its roots in the dawn of human society. In their rituals, customs and ideals, primitive poems and drama contain the element of popular wisdom of all people in all times. Told stories include the stories of fairies with their magic legendary and marvelous inns, story-riddles, accumulative stories, ballads in prose, and myths and legends--passed by word of mouth from generation to generation from remote times until the present (Sánchez, 1980).

From all the literary genres, the story attracts the most attention, and the folkloric story is probably the most favorite among children. With Roots of the Earth, María Cadilla de Martínez succeeds in redeeming the traditional Puerto Rican story.

Folkloric stories of Puerto Rico, collected and edited by Ricardo Alegria, gathered twenty other stories.

To commemorate the International year of the child, The Institute of Puerto Rican Culture published three books of stories, which are: El señor don Gui-gui, and other stories by Marigloria Palma, The Enchanted Little Witch and other stories by Isabel Freire de Matos and the second edition of Symphony of Puerto Rico.

The story telling production of Ester Feliciano Mendoza is as important as the poetics. Symphony of Puerto Rico, myths and legend illustrated by Ruben Moreira, is organized on the basis of four musical movements: Allegro, Andante, Minueto, and Presto "in the imaginary vision that suggests to him birds, musical instruments, trees and flowers native to our island. "The First Hammock" is a very tender story in which the sun and the sea have a dialogue. It ends at the swaying of the hammock where the mother swings the sleeping child. The symphony concludes with the fusion of the "race beams" of light "Sweet/dear Indians, Blacks, and Whites, guard your souls". Coqui, also by this author, contains stories.

In the Prophecy of Coqui by Andres Diaz Marrero, with illustrations by Sonia Hernandez, echoes of poetic folklore with a little jumping toad (Pineiro de Rivera, 1983).

Legends

A legend narrates a curious succession of events about someone who, perhaps, lived a long time ago. As the years pass, people tell history in different ways, changing adding or subtracting details. It seems exaggerated but very interesting. Extraordinary physical and intellectual qualities exist in the legendary hero (Department of Education in the Estado Libre Asociado de Puerto Rico, 1989).

Ester Feliciano Mendoza has created in the Symphony of Puerto Rico organized myths and legends that suggest

birds, musical instruments, trees, and flowers native to the island. In the structure of the stories by Ester Feliciano, we do not find a notable difference between her myths and legends. Those of the "bienteveo" and the nightingale, for example, derive from traditional legends, but the invention of the author converts them into myths or mythological episodes in the irrational and fabulous metamorphosis of man to a bird.

The creative process of these narrations derives from two intertwining roots: the Indian and the Spanish cultures of earlier times. The author locates some of his creations in the times of Don Juan Ponce de Leon, or the Ceron Diaz. Three stories, "Guatibiri...pitirre", "Areyto of corn", and "The Soul of the Tabonuco", are framed in an entirely Indian atmosphere of prehispanic times. In the Historical Library of Puerto Rico by Alejandro Tapia and River (cited in Feliciano Mendoza, 1945, p. 207) the author reads the declarations of the ordinances about the Indians taken from Tapia from the History of the New World (1973) by Juan Bautista Muñoz:

Also, that the Indian boys and girls younger than fourteen years of age...we order that they are entrusted to persons of good conscience who take care of teaching and indoctrinating them in the things of our Santa Fe...(Tapia and Rivera cited in Feliciano Mendoza, p. XII).

In "Las Rolitas Niñas", the movement is rapid, the decision of the little girls, immediate. The central organized mythology of the Indian world dominates even the

simple souls. "Yuquiyu", the good god exists. "Guaomanocan", "Yocahu", their gods, are prisoners and the little girls are going to look for them. They pass through unknown places. They travel through to the end of the night. They climb the branch of a tree and fall asleep. Then the only unique god makes the miracle; during the dream, the little girls are converted into restless, dark little birds. A nostalgic tenderness by the Indian people towards the destruction of their world enlightens this story with smooth clarity.

In the transformation of the creating of a legend -- each storyteller uses an oral process that introduces variants and omits or interchanges motives with other traditions. The denouncing voice of the "Bienteveo" demonstrates the recreation of the orally-transmitted legend style. "They say that they say" is the high Ceibas indicator of oral transmission, as stated in *The Colonization of Puerto Rico* (1907), by Salvador Brau (cited in Feliciano Mendoza, 1972).

Literature for children in Puerto Rico is related to the Latin American literature.

Today as well as yesterday, on the Island and overseas writers of children's books continue writing stories that have various messages. They are books that last. (Piñeiro de Rivera, Flor, 1987).

C H A P T E R I I I

METHODOLOGY AND PROCEDURES

This chapter presents the methodology used in this study.

It discusses the place of the study, the limitations of the study, Target Population of the study, Data Collections Procedures, Steps for the Development of the Instruments and Data Analysis.

Site of the Study

This study was conducted in an urban school district of Western Massachusetts.

Limitations of the Study

This study was limited to:

- a. A school district in a city of Western Massachusetts
- b. Elementary Puerto Rican bilingual teachers and children's parents from this area.

Target Population of the Study

The school system in this Western Massachusetts city began to work with bilingual children in 1973. Although in 1974, the Research Department of the study in the Western Massachusetts did not keep records of the student population, the Bilingual Department identified 814 students of limited English proficient (LEP).

By 1991-92 the school district in question enrolled 25,000 students. Of these, 8,000 (33%) are Hispanic students. However 2,800 (13%) use bilingual services.

At the time of the study, the school system had a staff of one hundred eighteen bilingual/bicultural teachers who work in the school district and were consulted in the data gathering process.

Data Collection Procedures

The data collection procedures worked in two phases. Each phase consisted of operational objectives designed to give an accurate picture of cultural necessity for Puerto Rican children in the United States.

Phase I. Objectives: To get to know teacher's attitudes towards the transmission of culture to Puerto Rican children.

Instrument I. To achieve Phase I, interviews were conducted with selected bilingual teachers. The interviews were conducted in Spanish and provided the following data:

- a. How each teacher became a bilingual teacher in the school district in Western Massachusetts.
- b. The attitudes of each teacher towards the transmission of Puerto Rican culture to students.
- c. What each teacher thinks about the transmission of culture as a teacher's role.
- d. What information and methodology each would use for the transmission of Puerto Rican culture.

- e. If the school system provides special training for cultural training or transmission.

Phase II. Objectives: To draw a demographic profile of the Puerto Rican bilingual/bicultural staff.

Instrument II. Demographic Questionnaire.

The demographic questionnaire provides background information on the Puerto Rican bilingual staff. The information gathered through this instrument not only provided a global picture of Puerto Rican teachers in a city of Western Massachusetts, it pinpointed important personnel/professional training, years of teaching experiences and degree of familiarity with the child's culture.

Steps for the Development of the Instruments

After reviewing the literature I found that it was related in two ways: first, the elements of culture that do not come from the literature such as language, religion, folklore, politics and education; second, those elements that come from cultural concepts that are learned through literature such as poetry, stories, legends, etc. I decided to use two different instruments, one form for interviews and another the form of a questionnaire to be used with the bilingual Puerto Rican teachers. With these two instruments I investigated whether or not the Puerto Rican teachers, in one scholastic district of Western Massachusetts, were transmitting the Puerto Rican culture.

The interview was done at the convenience of the teachers. The interview consisted of 14 questions for the teachers and 16 questions for the parents that participated.

The second instrument was a questionnaire that had to do with personal background information that consisted of 18 questions. This questionnaire was distributed to 107 out of 118 bilingual Puerto Rican teachers that work in that district. This questionnaire was distributed by mail January 2, 1992 and was received with the answers on or before January 17, 1992.

The questionnaire was mailed with a cover letter (See Appendix B) in which the teachers could find special instructions for responding. The instructions stated that the teacher be careful on some parts of the questionnaire so that they could give clear and concise answers and ensure they understood the question.

Data Analysis

Data collected was recorded from Instruments I and II. All data were arranged on percentile tables and figures in order to determine the statistical prominence of all variables in the instruments, and thereby provide a clear picture of each teacher's way of thinking about the transmission of Puerto Rican culture to students and their own personal background. The percentile tables were done in Stat-Packets Statistical Analysis Package. The figures were done in Graph in the box, a version of 1.1 program.

Taped interviews were transcribed and double-checked for accuracy. The interviews were analyzed for demographic content and information. The contents of individual answers were summarized for each interviewee, and then compared with the answers given by other specific teachers. Analysis of the instruments provided a model for the handbook to be used for inservice training to help teachers via teaching to transmit Puerto Rican culture to students.

The interviews were done in order to reach the Puerto Rican teachers in a more personal way.

Question 1 will solicit the reason why these teachers interviewed came to Massachusetts.

Question 2 will solicit the specific place in Puerto Rico the interviewees came from.

Question 3 and 4 will give general information regarding what teachers think about the general culture and Puerto Rican culture.

Question 5 will solicit what teachers think about their role as transmitters of the Puerto Rican culture.

Question 6 will provide the concept the teacher will use when transmitting culture.

Question 7 will solicit the methodology and resources the teachers would use to transmit the culture.

Question 8 will solicit from teachers if they believe the Puerto Rican students have cultural shock or cultural problems at arrival.

Question 9 will relate the opinion of the teachers as to whether or not the Puerto Rican students have a cultural identity.

Question 10 will state the teachers opinion as to how they would stimulate students to identify themselves with the Puerto Rican culture.

Question 11 teachers will answer how they would develop a unit on Puerto Rico and which activities they would use.

Question 12 will solicit the way in which the teachers would share with their colleagues the unit that they have developed on Puerto Rico.

Question 13 will help in determining whether or not the school system trains teachers on better ways to develop or expand their knowledge on how to transmit Puerto Rican culture.

Question 14 will discuss whether or not the teachers see themselves as transmitters of the culture.

Teacher's Interview Questions

1. How did you become a teacher in Massachusetts?
2. What place in Puerto Rico do you come from"
 - coast _____
 - interior _____
 - city _____
3. What do you understand is meant by general culture?
4. What does Puerto Rican Culture mean to you?

5. As someone who knows all of the roles that a teacher plays, do you think a teacher is also a transmitter of culture?
6. If you believe in the idea of a teacher being a transmitter of culture, what concepts of the culture would you transmit first?
7. What methodology and resources for the development of the Puerto Rican Culture would you use to reach your goal away from the environment of the Island?
8. Do you think Puerto Rican students have a cultural problem or impacts? What are they?
9. Do you think Puerto Rican children have their cultural identity developed?
10. As a bilingual/bicultural teacher in the United States, how would you encourage your students to adopt their cultural identity?
11. If you had to develop a unit about Puerto Rico:
 - a. What topics would you include?
 - b. What activities would you develop?
 - c. What resources would you use?
 - d. How would you evaluate the growth of the students through the unit?
12. How do you think you could disseminate this unit on Puerto Rico to colleagues?
13. How do you see yourself as a transmitter of culture?
14. Do you see yourself as a cultural transmitter?

INTRODUCTION

This part of the project covered a very important aspect, the parents, in this investigation. Of the parents interviewed (5), three were born in Puerto Rico and two in the United States (Chicago and New York).

Question 1 and 2 consists of the place where their parents are from.

Question 3 will tell specifically, in which region they were born: coastal, interior or city.

Question 4 answers how long they lived in the place where they were born.

Question 5 will determine how much education each had.

Question 6 will determine whether or not education was received in the same city or town where they were born.

Question 7 will respond to the nationality of their spouses.

Question 8 and 9 will reveal how many children were born in the marriage and how old they were at the time of the study.

Question 10 will answer the different reasons the parents moved to the United States.

Question 11 and 12 will state the parent's opinion on what general culture and Puerto Rican culture means to them.

Question 13 will state the different ways in which the families had to adapt to the new country.

Question 14 and 15 will relate the worries the parents have about their children's education and their integration into the new school system.

Question 16 will answer what aspects the parents would like the school system to offer their children that would help them to better understand their culture.

Parents' Interview Questions

1. Where were you born?
2. Are your parents Puerto Rican?
3. If you were born in Puerto Rico, specifically which place: coast, interior, city.
4. Did you live in the same place where you were born?
If not, where else did you live and for how long?
5. What was your highest level of education?
6. Did you go to school in the same city or town where you were born?
7. Did you get married in Puerto Rico? Did you marry a Puerto Rican? If not, what nationality.
8. How many children do you have? Boys or girls?
9. What are their ages?
10. If you were born in Puerto Rico, did you also study there? Did you marry there? What brought you to this country?
11. What do you understand to be general culture?
12. What is Puerto Rican culture for you?

13. What adjustments did you have to make upon arriving in the United States in order to integrate into this way of life?
14. As parents did you worry about how your child(ren) would adjust or integrate into the school system upon arriving in this country?
15. Let us assume that your child(ren) has already been integrated into the school system, what would you like your child(ren) to be taught?
16. As Puerto Ricans that live far from a way of living that we used to know, in other words in a place whose culture is very different from our own, what aspects of the Puerto Rican culture would you like you child(ren) to learn?

The Teachers' Background Questionnaire

1. Sex: _____M _____F
2. Age: 20 - 30 _____
 31 - 41 _____
 42 - 52 _____
 53 - 63 _____
 Other _____
3. Place of birth _____
4. In what area did you pass your childhood?
 Urban _____
 Suburban _____
 Rural _____
5. If you were born in Puerto Rico, how many years did you live there?
 N/A _____
 1 - 5 _____
 6 - 10 _____
 11 - 15 _____
 16 or more _____
6. List the town(s) where you lived in Puerto Rico.
 - a.
 - b.
 - c.
 - d.
 - e.

7. If you were not born in Puerto Rico, have you ever been there?

Yes _____ No _____

8. What town(s) have you visited?

a.

b.

c.

d.

e.

9. What ethnicity are your parents?

a. Puerto Rican _____

b. North American _____

c. Other (identify) _____

10. In what country did you attend the university?

Puerto Rico _____

United States _____

11. Which university did you graduate from?

Name _____

City _____

Country _____

12. How many years did you teach in Puerto Rico?

N/A _____

1 - 4 _____

5 - 8 _____

9 - 12 _____

13 or more _____

13. What school level did you teach in Puerto Rico? Check all that apply.

Level	Grade
Pre-school _____	
P. Kinder-Kinder _____	
Elementary _____	1, 2, 3, 4, 5, 6
Middle _____	7, 8, 9
Secondary _____	10, 11, 12

14. How many years have you taught in the United States?

1 - 4 _____
5 - 8 _____
9 - 12 _____
13 - 16 _____
17 or more _____

15. Have you worked in the Bilingual Program in the United States?

Yes _____	Where _____
No _____	

16. What levels do you teach now?

Level	Grade
Pre-school _____	
P. Kinder-Kinder _____	
Elementary _____	1, 2, 3, 4, 5, 6
Middle _____	7, 8, 9
Secondary _____	10, 11, 12

17. Do you have Teacher's Certification in Massachusetts?

Yes _____

No _____

18. What kind of certification do you have?

a. Bilingual Elementary _____

b. Bilingual Secondary _____

c. Bilingual Special Education _____

d. Regular: which _____

e. Other _____

C H A P T E R IV

FINDINGS

In this chapter, the investigator shows the responses to the questions guiding this study. The questions under investigations were as follows:

1. How it was the teacher became a bilingual teacher in this school district in Western Massachusetts.
2. The attitude of each teacher towards the transmission of Puerto Rican culture to their students.
3. What each teacher thinks about the transmission of culture as a teacher's role.
4. What information and methodology should be used for the transmission of Puerto Rican culture.
5. Whether or not the school system provides special workshop or training for the transmission of culture.

In this chapter, I analyzed all of the information collected that came from the two instruments. First I analyzed the interview made to all of the teachers that participated. I found the following answers to the questions as to why they became bilingual teachers in the state of Massachusetts. Some arrived here for vacation and were afraid to return to Puerto Rico because they fear the plane trip. Others had been contracted in Puerto Rico to

teach in Massachusetts. Some came seeking an adventure and others came due to suggestions from their families to find better paying jobs. Some began studying here at a very young age and decided to continue their studies in the teaching profession because they began to see that the teachers that arrived here from Puerto Rico did not have a good understanding of the Puerto Rican children raised in this area.

In the analysis of the second question the investigator found that the majority of the teachers came from the northern and southern coasts as well as from the interior of the country.

The concept of what general culture means was interpreted in a uniform way. For example, one of the teachers said: "culture includes customs, beliefs, it is a way of life and a way of thinking of a people." Most referred to the Puerto Rican culture as something very important due to the fact that there it is a mixture of the three races. They feel they have very specific values with respect to the family structure and morality. Although some feel it is traditional after seeing the beliefs of other cultures.

I found that all those interviewed agreed that one of the roles of the Puerto Rican teacher should be the transmission of the Puerto Rican culture to the children born or raised in the United States for the following, very important reasons: Many of the children that they teach

have never been to Puerto Rico. The majority of the people in the United States do not know or understand the Puerto Rican culture; and this deprives the student of positive role models. Some of those teachers interviewed said that as educators, they must teach the Puerto Rican culture because if they do not, they really do not feel like teachers.

As far as the concept of the Puerto Rican culture that would be presented to the students, the investigation resulted in a variety of opinions. Some of the concepts were categorized in the following way: the transmission of the language to later be utilized as a resource in the transmission of other cultural concepts. Others would cover history, language, and cultural values. Also geography and origin of the Puerto Rican culture, celebrations, government and food.

As far as the methodology and resources to be utilized, this question was not fully understood by those being interviewed. There was some confusion between methodology and resources. The majority of the teachers spoke about resources but not about methodology. For example, if some students from third grade are going to be taught Puerto Rican typical dances, the methodology would be the dances themselves. The resource to be used could be a tape recorder with a cassette containing typical dances, the parents of the students or a dance teacher. They all mentioned interesting and practical resources but never

mentioned the methodology they would use for that particular unit.

All those interviewed agreed that Puerto Rican students have cultural problems or encounters regardless of whether or not they were born in Puerto Rico or in the United States. Among these cultural problems the following were mentioned: these children live in two cultures, which is why the first problem is the language spoken because it brings them communication problems. The lack of understanding of the Puerto Rican culture makes these students, especially in the superior grades, become indifferent. Another problem is the rejection they find among the school of the country. And lastly, the climate, foods and the confinement. The Puerto Rican child is accustomed to freedom in the home as well as in the school.

I found that the Puerto Rican child did not have a well developed Puerto Rican identity due to the following facts: many of these children have never visited Puerto Rico. Others, due to the change in environment have caused their parents to worry. They feel that upon arrival to the new country, their culture should be forgotten and they should try to integrate in the North American traditions in order to be accepted quicker in the community. Other teachers that were interviewed feel that in order to develop a complete identity they have to live in Puerto Rico to be authentic.

The different teachers that were interviewed spoke about the different forms to motivate the students so that they could identify themselves with their culture. Some teachers' opinions was that they did not have many opportunities because the children tell their parents that they have to be taught the language quickly in order to be placed in regular classrooms. Others believe that to be appealing to these wishes of the child, they can show the child that they are from the Island and that they have family still there. The celebration of certain activities can be taught in order to make the child realize or perhaps feel proud that "they are hispanic and Puerto Rican". This would teach them not to underestimate themselves, which is something that is lost among most of the children.

The interviewees answers regarding the development on a unit of Puerto Rico varied. Some said that the best thing to do is to begin with the customs, roots (a little history) but in the form of short stories. They started that the best way to teach history would be through stories. Others began with the fundamentals, such as geography. Some would begin the unit by referring to the place of birth of the child in Puerto Rico. Others would begin by initiating a conversation with the student about their interest in the culture.

Answers to other parts of this area with respect to the development of a unit about Puerto Rico included the following: the teachers would use audiovisuals which would

help get the student interested and use of the student himself as a representation of the mixture of the three races.

In order to evaluate the student in the unit, the investigator found that the teacher used different ways such as a conversation about what they had learned and not a written exam. They thought that oral questions and answers would help the student express their knowledge about their culture in a better way.

The teachers that participated in the interview did not seem to be too interested in the questions "How would you share your teaching material with colleagues?" Some answered: they would explain the objectives of the unit and others said they would orally share the information about what they taught. None of the answers had a particular pattern.

As far as the school system giving the teachers resources which they could use in their teachings, the teachers replied that they were not offered any kinds of workshops in relation to their bilingual teachings. However, the investigator confirmed that the school system is offering two positions for the teachers with masters degree in education to teach classes of Puerto Rican culture to the counselors of the system (Superintendent Circular No. 442, Posting 91-92-M-125. Teacher(s) for Spanish Language and Culture Classes for Counselors). This means that for some reason the school district is realizing

that the Puerto Rican children need people that have knowledge about their culture to work with them.

The second phase of this instrument were the interviews with the parents. They are the most important part when speaking about what the children learn. The interviewed parents reacted in different forms to the questions asked, but at the same time with a related answer when asked about the education given to their children.

The place of birth of the interviewed parents varied two to one. Three of them were born in Puerto Rico and two were born in the United States (Chicago and New York). Of those born in the United States, at one point they returned to Puerto Rico for different reasons.

The parents of all those interviewed were born in Puerto Rico, including the parents that were born in Chicago and New York.

The majority of those interviewed were born in Puerto Rico, came from the northern coast or the interior of the island. They had returned at some point to the Island to live.

Those interviewed only reached a variety of educational levels. One of them reached the university but never graduated. For this reason it was difficult for them to answer what general culture means to them. There is a big influence in realizing that the first place these children must learn about their culture is in their home. With the anxiety these parents feel toward their children

being educated, they want all of the education to be taught in the school.

The majority of the teachers interviewed were married in Puerto Rico to Puerto Ricans. All but one was married in the United States but also to a Puerto Rican. The number of children they had varied between 1 and 4, and the ages were between one month old and 18 years old.

The reasons given for moving to the United States were very similar: better economic situations. The majority of the parents came from the interior of the island; this is an area which is limited in job opportunities, as well as an area where the people have very little academic preparation which in turn makes them seek elsewhere for better opportunities in their lives.

The replies regarding what these parents thought general culture was, was inconclusive, but all thought it was something very important. With respect to what Puerto Rican culture was, they all had different opinions such as: they related it to foods and also related it to something ancient from the indigenous people. The investigator observed that they were conscientious that a culture existed in Puerto Rico and that they possibly understood what it was but could not explain it.

The parents have had to make major adjustments to their way of life such as the way of living, foods, and language. They all worried about far as their children adapting emotionally and physically to the new

to the new country and the school system. I observed a case in which one particular parent had a hard time making change. All of the adjustments that the child had to make began to affect him in school. The investigator, also a teacher, had to work with the parent in helping her overcome obstacles.

All parents want a good education for their children and they hoped they would have an opportunity and time to learn a second language.

The parents all agreed that they wanted their children to learn the culture of Puerto Rico. In one way or another they did not care about the aspects that would be covered. The important thing to them was that they learn the culture in any possible way.

The interviewed parents unconsciously overlooked the fact that the home was the first place where the children should learn their cultures but rather it saw it as something that should be taught in the schools. They felt that the transmission of the culture in the school system should be a part of the teachings every day, and not just in special cases, so that there could always be an understanding of the Puerto Rican students.

Findings Part II

The second instrument utilized was a questionnaire with personal information. It consisted of 18 questions which were later put into a table and figure form.

Table and Figure 4.1 are based on the sex of those teachers interviewed; 75.4% women and 24.6% men. From this table we see that there are 69 teachers that answered the questionnaire, 107 questionnaires were mailed out, as a 64% response.

Table and Figure 4.2 are based on the age of the teachers that responded to the questionnaire. The majority of the teachers, 52.2% were between 31 and 41 years old, 31.9% were between 42-52 years old, 10.1% were between 20-30 years old, and 5-8% were between 53-63 years old.

Table and Figure 4.3 are based on place of birth. 78.3% were born in Puerto Rico, 21.7% were not born on the Island.

Table and Figure 4.4 are based on the place where their childhood was spent. This included the urban, rural and suburban zones. 49.3% spent their childhood in an urban zone, 30.4% in a rural zone, 18.8% in the suburban zone, and 1.4% in a rural-urban zone.

The results of Figure 4.4 makes the investigator could conjective that the majority of the teachers who (49.3%) spend their childhood in the urban zone, have less interest in transmitting traditional culture. Since traditional culture has begun to lose its value also among those teachers that spent their childhood in the rural zone (30.4%). In the surban zone there is more flexibility, and the influences from abroad are accepted much quicker.

Table and Figure 4.5 represents the amount of time the teachers lived in Puerto Rico. 69.9% (rounded to 70.0%) lived more than 16 years in Puerto Rico. 21.7% (rounded to 22.0%) were not born on the Island, 5.75% (rounded to 6%) lived between 11 and 15 years, 2.9% (rounded to 3.0%) between 1 and 5 years.

If these Puerto Rican teachers that make up 70% of those that participated in the questionnaire lived more than 16 years in Puerto Rico, the next question would be: Would you participate in being a role model as a transmitter of the culture?

Table and Figure 4.6 shows the distribution based on the different regions where the teachers born in Puerto Rico lived. The region in which most teachers lived was the northern part showing a 50.5% (rounded to 51%), living in the central part were 21.1%, eastern 16%, western 7% and southern 6%.

This figure makes the investigator think that if the majority lived in different regions in the northern part of the country, they have better access to different means of communication. For this reason, the influences from another country seems to be incorporated quicker in the northern region than in the other regions where the other percentages of teachers lived. The diversity also enriches the conclusions of these questions.

Table and Figure 4.7 represent the distribution based on those teachers not born in Puerto Rico, but that have

visited the Island. 7% (1) has not visited the Island and was not born there. 79.7% (rounded to 80%) does not apply because they were born in Puerto Rico, 20.3% of those not born in Puerto Rico visited the Island. One was not born nor visited the Island.

Table and Figure 4.8 are based on the distribution of those regions of Puerto Rico visited by teacher not born on the Island. The region most visited were the northern part with 40%, east with 25%, center 15%, west 6%, south 8%. The majority of those teachers not born in Puerto Rico that went to visit, went to the northern part of the Island. A possible reasons for returning to this region could be to visit family or friends. The northern part of the country seems to be a very popular area which again represents the area most susceptible to be influenced by foreign cultures. These teachers who visit their hometowns are in contact with their culture by visiting the places where they were born.

Table and Figure 4.9 represent the distribution based on the race of the parents. 92.8% (rounded to 93%) of the students parents were Puerto Rican, 7% were not Puerto Rican. A question based on this distribution would be: what happened in those homes where the message of the Puerto Rican culture was not relayed?

Table and Figure 4.10 showed that the majority 82% attended a University in Puerto Rico and 17.4% studying in the United States.

Table and Figure 4.11 showed the distribution do where the teachers went to school. These percentages of not represent the names of the school, but rather the location of the schools. 82.6% attended different universities in Puerto Rico with the majority in the northern part of the country. 13% attended universities in the New England area and 4.3% attended universities in other states.

Once again the tendency to go north of the island show that there is more liberation towards the cultural concepts that at one point tend to absorb the native culture.

Table and Figure 4.12 show the following distribution: 24.6% (rounded to 25%) taught between 1 and 2 years. 24.6% (rounded to 25%) taught 13 years or more, 17.4% between 5 and 8 years, and 20.3% never taught.

Table and Figure 4.13 shows the distribution based on the level at which the teachers taught in Puerto Rico. 54.5% (rounded to 55%) taught elementary, 12.7% taught elementary or intermediate, 3.6% (rounded to 4%) taught intermediate, 7.3% taught superior, 3.3% taught university level, 9.1% taught all three levels and 9.1% taught intermediate or superior.

Table and Figure 4.14 presents the distribution based on years of teaching in the United States. 43.5% taught between 1 and 4 years, 33.3% taught between 5 and 8 years, 11.6% taught between 9 - 12 years, 7.2% taught between 13 and 16 years, 4.3% taught 17 years or more.

Table and Figure 4.15A presents the distribution based on whether or not they had worked in the bilingual program. 89.9 (rounded to 90%) has previously worked in the bilingual program, 4.3% have not worked in the bilingual program.

Table and Figure 4.15B represents the area in which the teachers have worked. 2.9% (rounded to 3%) taught in New York City, 1.4% in Chicago, 1.4% in Boston, and 4.3% had not worked in the program.

Table and Figure 4.16 present the distribution based on the teachers that have taught in Puerto Rico and the levels that they teach now. 2.9% teach prekindergarten, 7.2% teach kindergarten, 72.5% teach elementary, 4.3% teach intermediate, 13.0% teach superior.

Table and Figure 4.17 represent the distribution based on whether or not they have bilingual certification. 82.6% (rounded to 83%) are certified and 17.4% do not have bilingual certification.

Table and Figure 4.18 present the distribution based on the type of certification. 57% have a bilingual certification, 16% secondary bilingual certification, 6% certified in special bilingual education, 4.3% have regular certification and 17.4% are not certified.

Parent's Interviews

Interview 1

1. I was born in Las Piedras, Puerto Rico.
2. Puerto Rican Parents.
3. East Coast of Puerto Rico.
4. I went to Manuel A. Perez when I was one year old and stayed until I was thirteen. Later I came to Springfield, Massachusetts.
5. I went to school through the ninth grade.
6. I went to school in the United States.
7. I married a Puerto Rican, but not in Puerto Rico.
8. I have three boys and one girl.
9. Their ages are 2, 6, 17, 18.
10. The reasons vary. Mainly it was for better economic reasons.
11. General culture means a lot to me. Culture is to have respect for other people as well as to have strong morals; that is the base of our culture. My parents left Puerto Rico a long time ago. However, they always talked about our Puerto Rican culture; customs, religion and to have respect for others.
12. Puerto Rican culture basically means the same as what I answered in the previous question. There are only two things to add: our language and our food (rice and beans). We should be proud of our Puerto Rican culture.
13. I had to make many adjustments, especially with the language. When I first arrived here, the bilingual

program did not exist. I had to learn English the hard way. At our house we had rice and beans while the rest of the people ate hot dogs and hamburgers. I could not get used to eating that kind of food.

14. Unfortunately, not many parents worry about their children learning the Spanish language or their culture. I am trying to teach my son everything about our culture and the language, where we are from and why we are here.

15. We need English to survive in this country. However, it should not be the most important things on our list. Our language has to be preserved and our culture is very important as well as other cultures.

16. I personally believe a lot in the Puerto Rican culture. I would like the school to help my child learn more about his language and his culture. The teachers must act like second parents to the kids because in school is where they spend most of their time. Another thing I think is that if my child is Puerto Rican, he should not be taught by someone from Mexico or any other race than his own. That person cannot possibly know anything about what Puerto Rican culture means.

Interview 2

1. In New York.
2. Yes. My parents are Puerto Rican.
3. N/A
4. From Juncos and later we moved to San Lorenzo when I was six years old.

5. I went to University of Turabo through my Sophomore year, then I attended Caguas City College.

6. I did not attend school in the same place where I was born.

7. Yes.

8. Three children. Two girls and one boy.

9. Their ages are 7, 6, and 5.

10. What we are taught since we are children.

11. The things from the past as well as the indigenous things.

12. I returned to the United States when I was married because she worked in Queens, New York.

13. I was born in New York, moved to Puerto Rico and visited the United States every summer.

14. The girls were born in the United States and the boy was born in Puerto Rico. I decided to move back to Puerto Rico due to the violence and drug abuse in the schools of New York. We lived at my in-laws house for 4 months because my husband could not find a job. We decided to move back to the United States when my brother called from Massachusetts to say that there were better job opportunities.

15. The best education possible. Even though I do not like the school system here because they do not teach in the same way as they do in Puerto Rico.

16. All aspects of the Puerto Rican culture.

Interview 3

1. Chicago.
2. My parents are Puerto Rican.
3. N/A
4. I moved to Caguas when I was six years old.

Later we moved to Beatriz de Caguas and later to Cidra.

5. I was in school through the eighth grade.
6. I did not attend school in the same place where I was born. I went to school in Caguas.

7. Yes. I married a Puerto Rican.
8. Four children. Three boys and one girl.
9. The boys are one month, 2 years old and 7 seven years. The girl is 6 years old.

10. We came here to look for a better economic situation.

11. I do not know what general culture means.

12. I do not know what Puerto Rican culture means.

13. I had to adjust to the climate, the people, and the food.

14. I worried a lot about all of the adjustments my children would have to make upon arriving in this country such as the climate and the food.

15. I would like the school system to give my children a good education.

16. I would like my children to learn about the Puerto Rican culture. We had to leave due to economic

difficulties and I do not want them to lose sight of their roots.

Interview 4

1. Puerto Rico.
2. My parents are Puerto Rican.
3. Interior of Beatriz de Caguas.
4. I lived in the same place where I was born.
5. I went to school through the 5th grade. Later I passed my G.E.D.
6. I attended school in the same place where I was born.
7. I married a Puerto Rican.
8. Four children. Three boys and one girl.
9. The boys are one month, 2 years old and 7 seven years. The girl is 6 years old.
10. I arrived here in order to make a better life for my family.
11. General culture is something that we try to keep alive in our family. An example: a monument.
12. The Puerto Rican culture is like our roots. Everything our ancestors left behind to be learned by the future generations.
13. I still find it difficult to adjust.
14. Yes. I worried about the changes. How my children would adjust to the new customs and food.
15. I would like or demand that my children be given enough time to learn the English language.

16. I would like them to learn the Puerto Rican customs. To be proud to be Puerto Rican.

Interview 5

1. I was born in Puerto Rico.

2. My parents are Puerto Rican.

3. I was born in Bajaderos, Arecibo.

4. I lived in the same place where I was born.

5. I attended school through 8th grade.

6. I attended school in the same place where I was born.

7. I married a Puerto Rican.

8. One daughter.

9. Her age is 7 years old.

10. I think that general culture is what a country is about.

11. Puerto Rican culture is the way things are established in a country.

12. I came looking for progress. A friend of my husband referred us to this area.

13. I have made adjustment to the climate, language and food.

14. As a parent I worry about what adjustments my daughter has to make because it is very difficult.

15. I would like her to learn a second language, without forgetting her native language.

16. I would like the school to help her maintain her Puerto Rican culture.

What is your sex?

Table 4.1

<u>SEX</u>	<u>Number</u>	<u>Percent</u>
1 Male	17	24.6 %
2 Female	52	75.4 %
	-----	-----
Total	69 N	100.0 %

Missing Cases = 0

Response percent = 100.0%

Table and Figure 4.1 are based on the sex of the interviewee. 75.4% were women and 24.6% were men. From this table we see that there are 69 teachers that answered the questionnaire, from the 107 that were mailed out, 52 were women.

See Figure 4.1 in Appendix C.

How old are you?

Table 4.2

<u>AGE</u>	<u>Number</u>	<u>Percent</u>
1	7	10.1 %
2	36	52.2 %
3	22	31.9 %
4	4	5.8 %
	-----	-----
Total	69	100.0 %

Missing Cases = 0

Response percent = 100.0%

Table and Figure 4.2 are based on the age of the teachers that responded to the questionnaire. The majority of the teachers, 52.2% were between 31 and 41 years old, 31.9% were between 42-52 years old, 10.1% were between 20 - 30 years old, and 5-8% were between 53-63 years old.

See Figure 4.2 in Appendix C.

What is your place of birth?

Table 4.3

<u>PLACE OF BIRTH</u>	<u>Number</u>	<u>Percent</u>
Argentina	1	1.4 %
Cuba	1	1.4 %
United States	12	17.4 %
Puerto Rico	54	78.3 %
Dominican Republic	1	1.4 %
	-----	-----
Total	69	100.0 %

Missing Cases = 0

Response percent = 100.0%

Table and Figure 4.3 are based on the place of birth. 78.3% were born in Puerto Rico, 21.7% were not born on the Island. This proved that the majority of the teachers that work for the school system originally came from Puerto Rico.

See Figure 4.3 in Appendix C.

In what area did you pass your childhood?

Table 4.4

<u>CHILDHOOD</u>	<u>Number</u>	<u>Percent</u>
1	34	49.3 %
2	13	18.8 %
3	21	30.4 %
Urban & Rural	1	1.4 %
	-----	-----
Total	69	100.0 %

Missing Cases = 0

Response percent = 100.0%

Table and Figure 4.4 are based on the place where childhood was spent. This included the urban, rural and suburban zones. 49.3% spent their childhood in the urban zone, 30.4% in the rural zone, 18.8% in the suburban zone, and 1.4% in the rural-urban zone.

The results of Figure 4.4 makes the investigator come to the conclusion that if the majority of the teachers (49.3%) spend their childhood in the urban zone, the consequence is that these teachers may have less interest in transmitting traditional culture. It has begun to lose its value also among those teachers that spent their childhood in the rural zone (30.4%), where they have had a direct contact with culture and where they have certain cultural values. Due to the fact that in the urban zone there is more flexibility, the influences from abroad are accepted much quicker.

See Figure 4.4 in Appendix C.

If you were born in Puerto Rico, how many years did you live there?

Table 4.5

<u>YEARS LIVED IN PUERTO RICO</u>	<u>Number</u>	<u>Percent</u>
2	2	2.9 %
4	4	5.8 %
5	48	69.6 %
N/A	14	20.3 %
N/A Cuban	1	1.4 %
	-----	-----
Total	69	100.0 %

Missing Cases = 0

Response percent = 100.0%

Table and Figure 4.5 represent the amount of time the teachers lived in Puerto Rico. 69.9% (rounded to 70.0%) lived more than 16 years in Puerto Rico. 21.7% (rounded to 22.0%) was not born on the Island, 5.75% (rounded to 6%) lived between 11 and 15 years, 2.9% (rounded to 3.0%) between 1 and 5 years.

See Figure 4.5 in Appendix C.

List the regions where you lived in Puerto Rico.

Table 4.6

<u>REGIONS LIVED IN</u>	<u>Number</u>	<u>Percent</u>
Center	23	21.1 %
East	17	15.6 %
North	55	50.5 %
West	8	7.3 %
South	6	5.5 %
	-----	-----
Total	109	100.0 %

Missing Cases = 0

Response percent = 100.0%

Table and Figure 4.6 show the distribution based on the different regions where the teachers born in Puerto Rico lived. The region in which most teachers lived was the northern part showing a 50.5% (rounded to 51%), living in the central part were 21.1%, eastern shows 16%, western 7% and the southern with 6%.

This figure causes the investigator to think that if the majority lived in different regions in the northern part of the country, they have had better access to different means of communication. For this reason, the influences from another country seem to be incorporated more quickly into the urban northern region than in the other regions where the other percentages of teachers lived.

See Figure 4.6 in Appendix C.

If you were not born in Puerto Rico, have you ever been there?

Table 4.7

<u>HAS VISITED PUERTO RICO</u>	<u>Number</u>	<u>Percent</u>
N/A	55	79.7 %
Yes	14	20.3 %
	-----	-----
Total	69	100.0 %

Missing Cases = 0

Response percent = 100.0%

Table and Figure 4.7 represent the distribution based on those teachers not born in Puerto Rico, but that have visited the Island. 7% (1) has not visited the Island and was not born there. 79.7% (rounded to 80%) does not apply because they were born in Puerto Rico, 20.3% of those not born in Puerto Rico visited the Island. 7% was not born nor visited the Island. This demonstration that the percent that visited the Island, yet was not born there, cannot possibly transmit the traditional Puerto Rican culture.

See Figure 4.7 in Appendix C.

What area(s) have you visited?

Table 4.8

REGION VISITED BY THOSE NOT

<u>BORN IN PUERTO RICO</u>	<u>Number</u>	<u>Percent</u>
Center	7	14.6 %
East	12	25.0 %
North	22	45.8 %
West	3	6.3 %
South	4	8.3 %
	-----	-----
Total	48	100.0 %

Missing Cases = 0

Response percent = 100.0%

Table and Figure 4.8 are based on the distribution of those regions of Puerto Rico visited by teachers (48) not born on the Island. The region most visited was the northern part 40%, east 25%, center 15%, west 6%, south 8%.

A possible reason for visiting this region could be to visit family or friends. The northern part of the country seems to be a very popular area which again represents the area most susceptible to be influenced by foreign cultures.

Teachers who visit their hometowns are in contact with their culture by visiting the places where they were born.

See Figure 4.8 in Appendix C.

What ethnicity are your parents?

Table 4.9

<u>NATIONALITY OF THE PARENTS</u>	<u>Number</u>	<u>Percent</u>
Puerto Ricans	64	92.8 %
North Americans	1	1.4 %
Other	1	1.4 %
Argentinean	1	1.4 %
Cuban-Puerto Rican	1	1.4 %
Dominican	1	1.4 %
	-----	-----
Total	69	100.0 %

Missing Cases = 0

Response percent = 100.0%

Table and Figure 4.9 represent the distribution based on the race of the parents. 92.8% (rounded to 93%) of the students parents were Puerto Rican, 7% were not Puerto Rican. A question based on this distribution would be: what happened in those homes where the message of the Puerto Rican culture was not relayed?

See Figure 4.9 in Appendix C.

In what country did you attend the university?

Table 4.10

<u>PLACE UNIVERSITY ATTENDED</u>	<u>Number</u>	<u>Percent</u>
New England	9	13.0 %
Other States	3	4.3 %
Puerto Rico	57	82.6 %
	-----	-----
Total	69	100.0 %

Missing Cases = 0

Response percent = 100.0%

Table and Figure 4.10 showed that the majority attended the university in Puerto Rico with an 82% and 17.4% studying in the United States.

See Figure 4.10 in Appendix C.

What university did you graduate from?

Table 4.11

<u>UNIVERSITY GRADUATED FROM</u>	<u>Number</u>	<u>Percent</u>
Amherst College	1	1.4 %
Bridgeport Univ. Bridgppt USA	1	1.4 %
Caribbean Univ., Carolina	2	2.9 %
Catolica Ponce, PR	2	2.9 %
Catolica Ponce, PR	2	2.9 %
City Univ. of New York	1	1.4 %
Colegio Metro., Cupey, PR	1	1.4 %
Colegio Univ., Cayey, PR	1	1.4 %
Cornell Univ., Ithaca, NY	1	1.4 %
Cut Gurabo, PR	1	1.4 %
Fordham Univ., Caguas, PR	1	1.4 %
Houghton College NY, USA	1	1.4 %
Inter Arecibo, PR	2	2.9 %
Inter Barranquitas, PR	2	2.9 %
Inter Caguas, PR	1	1.4 %
Inter Ponce, PR	1	1.4 %
Inter San Juan, PR	7	10.1 %
Inter San German, PR	4	5.8 %
Nazareth College, NY	1	1.4 %
Ohio State Univ., Ohio	1	1.4 %
Phoenix Univ., PR	1	1.4 %
Recinto Univ., Mayaguez, PR	3	4.3 %
Southeastern Univ., Mayaguez, PR	1	1.4 %

Continued next page

What university did you graduate from?

<u>UNIVERSITY GRADUATED FROM</u>	<u>Number</u>	<u>Percent</u>
UMass	3	4.3 %
Univ. Metro. Rio Piedras, PR	2	2.9 %
Univ. Santa Fe, Argentina	1	1.4 %
Univ. Adventista de Mayaguez	1	1.4 %
Univ. de Puerto Rico, Cayey	1	1.4 %
Univ. de P.R., Rio Piedras	20	29.0 %
Univ. del Turabo, Caguas	2	2.9 %
	-----	-----
Total	69	100.0 %

Missing Cases = 0

Response percent = 100.0%

Table and Figure 4.11 showed the distribution of where the teachers went to school. 82.6% attended different universities in Puerto Rico with the majority in the northern part of the country. 13% attended universities in the New England area and 4.3% attended universities in other states.

Once again the tendency to go north on the island shows that there is more liberation towards the cultural concepts that at one point tend to absorb the native culture.

See Figure 4.11 in Appendix C.

How many years did you teach in Puerto Rico?

Table 4.12

<u>YEARS TAUGHT IN PUERTO RICO</u>	<u>Number</u>	<u>Percent</u>
1	14	20.3 %
2	17	24.6 %
3	12	17.4 %
4	9	13.0 %
5	17	24.6 %
	-----	-----
Total	69	100.0 %

Missing Cases = 0

Response percent = 100.0%

Table and Figure 4.12 show the following distribution: 24.6% (rounded to 25%) taught between 1 and 2 years. 24.6% (rounded to 25%) taught 13 years or more, 17.4% between 5 and 8 years, and 20.3% never taught.

See Figure 4.12 in Appendix C.

What school level did you teach in Puerto Rico?

Table 4.13

SCHOOL LEVEL TAUGHT IN PUERTO RICO

	<u>Number</u>	<u>Percent</u>
Elem., Intermed. & Superior	5	9.1 %
Elementary	30	54.5 %
Elementary & Intermediate	7	12.7 %
Elementary	1	1.4 %
Intermediate	2	3.6 %
Intermediate & Superior	5	9.1 %
Superior	4	7.3 %
University	2	3.3 %
	-----	-----
Total	69	100.0 %

Missing Cases = 0

Response percent = 100.0%

Table and Figure 4.13 show the distribution based on the level at which the teachers taught in Puerto Rico. 54.5% (rounded to 55%) taught elementary, 12.7% taught elementary or intermediate, 3.6% (rounded to 4%) taught intermediate, 7.3% taught superior, 3.3% taught university level, 9.1% taught all three levels and 9.1% taught intermediate or superior.

See Figure 4.13 in Appendix C.

How many years have you taught in the United States?

Table 4.14

YEARS TEACHING

<u>IN THE UNITED STATES</u>	<u>Number</u>	<u>Percent</u>
1 - 4	30	43.5 %
5 - 8	2	33.3 %
9 - 12	8	11.6 %
13 - 16	5	7.2 %
17 or more	3	4.3 %
	-----	-----
Total	69	100.0 %

Missing Cases = 0

Response percent = 100.0%

Table and Figure 4.14 present the distribution based on the years teaching in the United States. 43.5% taught between 1 and 4 years, 33.3% taught between 5 and 8 years, 11.6% taught between 9 - 12 years, 7.2% taught between 13 and 16 years, 4.3% taught 17 years or more.

See Figure 4.14 in Appendix C.

Table 4.15

Have you worked in the Bilingual Program in the United States?

	<u>Number</u>	<u>Percent</u>
Yes	66	90.0 %
No	3	4.3 %
	-----	-----
Total	69	100.0 %

Missing Cases = 0

Response percent = 100.0%

Table and Figure 4.15 present the distribution based on whether or not they had worked in the bilingual program. 89.9 (rounded to 90%) has previously worked in the bilingual program, 4.3% has not worked in the bilingual program.

See Figure 4.15 in Appendix C.

Table 4.15

<u>PLACE IN BILINGUAL PROGRAM</u>	<u>Number</u>	<u>Percent</u>
No	3	4.3 %
Yes - Boston and Springfield	1	1.4 %
Yes - Chicago	1	1.4 %
Yes - New York City	2	2.9 %
Yes - Springfield	62	89.9 %
	-----	-----
Total	69	100.0 %

Missing Cases = 0

Response percent = 100.0%

Table and Figure 4.15 represent the area in which the teachers worked. 2.9% (rounded to 3%) taught in New York City, 1.4% in Chicago, 1.4% in Boston, and 4.3% had not worked in the program.

See Figure 4.15 in Appendix C.

What places did you work in the Bilingual Program?

Table 4.16

<u>LEVEL NOW TEACHING</u>	<u>Number</u>	<u>Percent</u>
Pre-Kindergarten	2	2.9 %
Kindergarten	5	7.2 %
Elementary	50	72.5 %
Intermediate	3	4.3 %
Superior	9	13.0 %
	-----	-----
Total	69	100.0 %

Missing Cases = 0

Response percent = 100.0%

Table and Figure 4.16 present the distribution based on the teachers that have taught in Puerto Rico and the levels that they teach now. 2.9% teach prekindergarten, 7.2% teach kindergarten, 72.5% teach elementary, 4.3% teach intermediate, 13.0% teach superior.

See Figure 4.16 in Appendix C.

Do you have Teacher's Certification in Massachusetts?

Table 4.17

<u>ARE YOU CERTIFIED</u>	<u>Number</u>	<u>Percent</u>
No	12	17.4 %
Yes	57	82.6 %
	-----	-----
Total	69	100.0 %

Missing Cases = 0

Response percent = 100.0%

Table and Figure 4.17 represent the distribution based on whether or not they have bilingual certification. 82.6% (rounded to 83%) is certified and 17.4% does not have bilingual certification.

See Figure 4.17 in Appendix C.

What kind or type of certification do you have?

Table 4.18

<u>TYPE OF CERTIFICATION</u>	<u>Number</u>	<u>Percent</u>
Elementary Bilingual	39	56.5 %
Secondary Bilingual	11	15.9 %
None	12	17.4 %
Regular	3	4.3 %
Special Education Bilingual	4	5.8 %
	-----	-----
Total	69	100.0 %

Missing Cases = 0

Response percent = 100.0%

Table and Figure 4.18 present the distribution based on the type of certification. 57% have a bilingual certification, 16% secondary bilingual certification, 6% are certified in special bilingual education, 4.3% regular certification and 17.4% are not certified.

See Figure 4.18 in Appendix C.

C H A P T E R V

RECOMMENDATIONS FOR FURTHER INVESTIGATIONS

In this chapter the investigator presents the conclusions and suggestions for future studies. The investigator also presents a brief handbook where some information can be found which can be utilized in a workshop for the teachers that work in Western Massachusetts.

One issue that made the investigator research this particular topic was the fact that the students that were part of this study and that reside in this area are not aware of their cultural roots.

The investigator concluded that the teachers that come from Puerto Rico to this area come for many reasons; the most important being the economy.

69.6% of them lived for more than 16 years in Puerto Rico. After so long an investment, only the economy could be the reason for the migration of professionals.

Another conclusion to which the investigator came to was that the majority of the teachers agreed they should be transmitters of their culture, yet they were not completely fulfilling this function. Transmitting the culture is not celebrating part of the country's history in one week; it cannot be learned in one week. Culture is something that is acquired gradually, like sipping a tasty drink to make the flavor last.

Transmitting culture does not mean dedicating one week to a particular event of the country, it is part of the process but not the complete process. It is a process in which the teacher involves him/herself from the very first day of class. The students that attend class begin acquiring all of the knowledge which is transmitted.

The teachers are conscientious that it is very important to transmit their native culture to the Puerto Rican students in this country because it strengthens self esteem and image. However, even though they are conscious of this problem and are aware of the culture, some do not seem to be able to fulfill their roles as transmitters of the culture.

Some of the students have never been to Puerto Rico, making it even more important that the teacher go over certain aspects of the culture so that the students can begin to identify as Puerto Ricans. The problem lies in the fact that if the teacher does not have any cultural knowledge, how can they be expected to transmit it?

The investigator arrived at the conclusion that the teachers are pressured from different angles that hinder the transmission of Puerto Rican culture to the students. One of these pressures is that they live in another country than that which they will teach about. They feel that whatever they teach about their culture may not be accepted by the people that have different cultures in the place where they currently live.

The bilingual/bicultural teacher, as a professional in the field of teaching should develop a curriculum on culture. In this curriculum he/she should create a series of methodologies and resources that will help execute his role as a transmitter of the culture.

Another observation made by the study was that there were 54.5% of the teachers that taught elementary school in Puerto Rico, 7.3% taught at superior levels and 3.6% taught at intermediate level. At this time 72.5% of these teachers are teaching at elementary levels. This signifies that there are teacher that taught at intermediate and superior levels in Puerto Rico and are now teaching at a lower level. We deduce from this study, that at the elementary level some teachers assume that the students already have some cultural knowledge and all they do is expand it a little more. These are the teachers that only dedicate one week to a historical moment in their culture.

Another important point is that there is a 20.3% of teachers that, even though they were not born in Puerto Rico, did visit the Island at some point. This visit was realized in a specific area of the country; the northern part. We can assume that these teachers that visit the island cannot possibly acquire Puerto Rican culture in the same way the teachers that were born there can. The reason for this is that the part mostly visited is the part most

influenced by the United States; an area which is very similar in culture to that one which they left from.

It was concluded that the parents of students have ideas of what they expect from the school their child is attending. At all times they demand a lot from the school system. They are unaware of how much culture is actually taught in the schools, and they are also unaware of the fact that the child's cultural knowledge should begin at home.

In the investigation the parents were conscientious of the fact that the process of moving to another country with another culture would be difficult, not only for them but also for their children. Constantly moving from one place to another looking for an economic solution, brings an even bigger problem for the children, an uncertainty for their cultural identity.

This does not signify that the investigator does not agree that these children learn other cultures, but that they should be taught their own cultural values in a way in which they will always remember and live with so that they may later understand other cultures.

Recommendations

Recommendation 1. Other similar studies should be performed in other school districts. This study should include not only Puerto Rican teachers, but also teachers of minority groups with other nationalities. Example,

Russian, Chinese, Korean, Vietnamese, Japanese and other Spanish speaking countries.

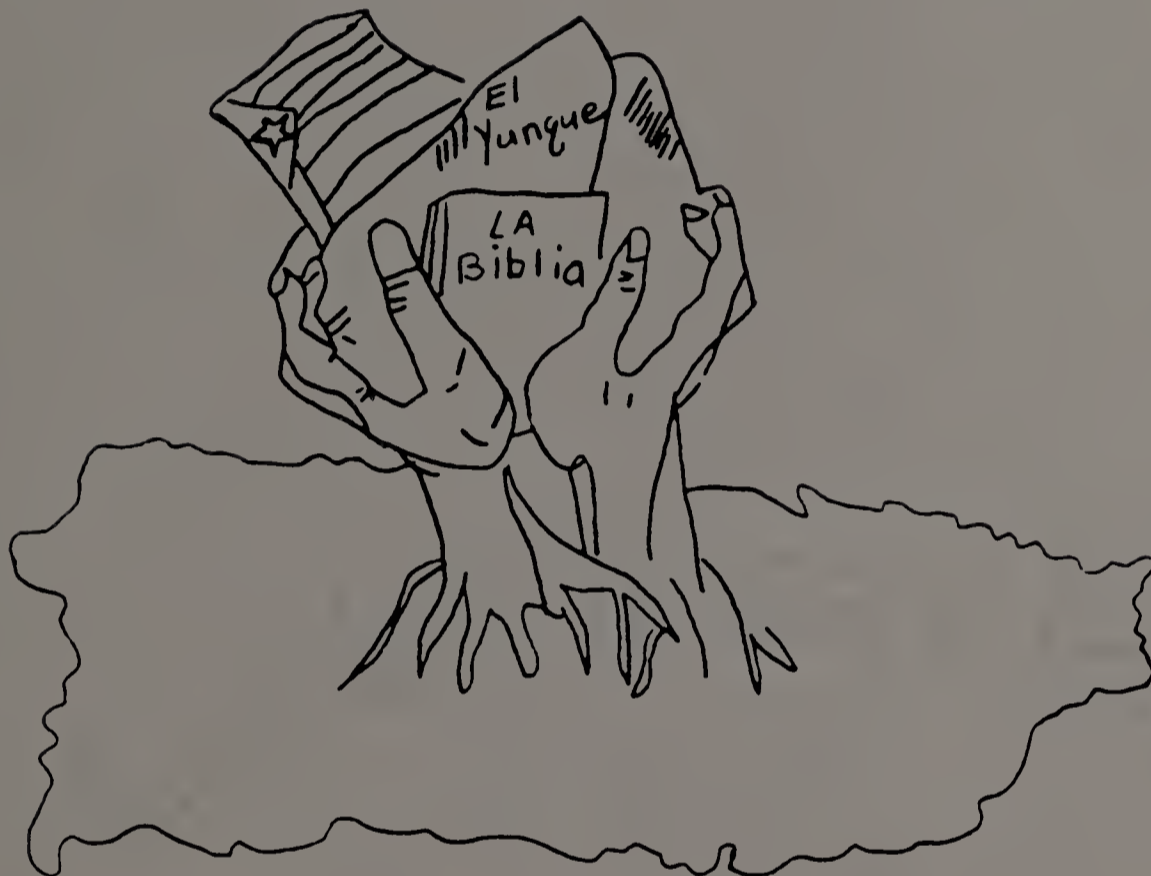
Recommendation 2. It is also recommended that a study be made as to why the laws of the state of Massachusetts, Chapter 71A, state that the history and culture of the country from which the student is from should be taught to him/her as well as the history and culture of the United States, yet this is not enforced.

Recommendation 3. Another investigation should be made as to which are the obstacles the teacher comes across when trying to carry out their role as transmitters of the culture?

Recommendation 4. If law 71A is being followed, why does the Bilingual Department of the area being studied not offer the necessary workshops to help the teachers expand their cultural knowledge.

Recommendation 5. This would consist of a study of the effects of cultural encounters and problems that the students have. For example, the rejection that makes the students abandon school before graduating.

THE BIRTH OF OUR CULTURE; HANDBOOK



DEDICATION

With respect and affection for all of my fellow teachers. That this handbook may be utilized as a resource when fulfilling your role as a transmitter of the culture, not only to Puerto Rican children, but to all spanish speaking children in America.

OBJECTIVE

The principle objective of this handbook is to aid the teachers in their role as transmitters of the culture. To many it will serve as a guide for that which they already know; for others it will be a stimulant with which to acquire new knowledge.

The handbook serves as a guide to a four day workshop with a fifth day to take a quiz on how much was learned in the entire course. During the fifth day it is also recommended that a panel get together to discuss what was learned and to discuss the ways in which such information would be implemented.

This handbook consists of various subjects and activities that will cover geography, history, nature and patriotic symbols.

The handbook will be used by teachers in workshops, nevertheless, the subjects and activities contained in it are going to be directed toward the students. This will make the teacher's homework easier when it comes time to use it as a resource.

FIRST DAY: MONDAY

Objective: Learn about Puerto Rico's origin and characteristic.

For millions of years the planet has changed at a very slow rate. What we see today is a result of a topographical evolution. With the volcanic activity the crust of the earth as well as the depth of the oceans were in constant movement.

Due to the topographical evolution many islands emerged, grew in size, became smaller or ceased to exist any longer. This process took place in the area of the Caribbean. This is the way in which the groups of islands known today as the Archipelago of the Antilles came to be.

The Earth had many other changes millions of years ago in which boulders and rocks surged and as a result of the rains and winds, began to form Puerto Rico into what it is today. In that period other islands were formed: Vieques, Culebra, Mona, Monito, Desecheo, Caja de Muertos. These islands are part of Puerto Rico's territory. In spite of the evolution the island went through, it continues to change constantly. The currents from the sea, the winds, the rains, the hurricanes, the earthquakes and human activity contribute to its constant changing.

The location of Puerto Rico is between the two American and is part of the Archipelago of the Antilles. Toward the West of the territory is the Major Antilles which is made up of Puerto Rico, Hispaniola (Haiti and Dominican Republic), Jamaica and Cuba. The Minor Antilles are made up of a series of islands that form an arch that extends to Venezuela.

The geographical position of the island is between 18° and 18° North and longitudes $65^{\circ} 30'$ and 67° East. The islands location in the Caribbean Sea has helped it tremendously in its development.

Size

Puerto Rico and its neighboring islands total 3,417.5 square miles. Puerto Rico, being the principle island, is elongated from East to West, with a maximum longitude of 111 miles and a width of about 36 miles. The island of

Vieques is next in size with an area of 34,016 "cuerdas" and Culebra with 6,741. The islands of Mona (sanctuary of animals at the point of extinction), Monito and Desecheo are to the West of the country.

Puerto Rico has 11 geographical divisions that are important for their classification of land and their rocky formation.

Climate

Puerto Rico has a tropical temperature that fluctuates about 12 degrees during the course of the year.

The island consists of rainy areas such as Yunque, with an average yearly rainfall of about 150 inches. However, in the Southern part of the country only about 40 inches of rainfall are reported during the course of the year. The wind blows mainly East-Northeast and are known as the "trade winds". This is important during the summer because it helps keep the temperatures cooler on the days of intense heat.

The geographical position of Puerto Rico in the tropic, its climate, the tendency to be struck by hurricanes and its being near the Sea, its atmosphere, all reflect the characteristics of the Puerto Ricans; sociable and tempestuous. It also reflects in their brilliant art and the jubilation in their music. In addition, this has influenced their ways of constructing homes, their fashions, food, the way they practice sports and their ways of recreation.

The climate is also related to the "economy" of the Island. That is why tourism is one of the most important industries of the island. The island has many incomparable beaches. Other activities which are a result of the great climate are agriculture, fishing and decorative flowers at a commercial level.

The Mountains

The highest elevation across the island is the Central Mountain Range. It is closer to the Caribbean Sea than it is to the Atlantic Ocean.

At the Northeaster region of Puerto Rico you find the Mountain Range of Luquillo that extends from Gurabo to Fajardo. It has three points which are the largest and are The Yunque, The Toro and Pico of the East.

The Rivers

With time, the springs that were part of the mountains became brooks and later became waterfalls. Together they began to form the rivers, which became larger depending on the elevation of the mountain. Because the Central Mountain Range is closer to the Caribbean Sea than it is to the Atlantic Ocean, this means that the rivers that connect to the Atlantic Ocean are larger and also bring to the valley. An example of this would be the fertile valleys of the Río Grande of Arecibo, of Toa ("La Plata") and of Loíza.

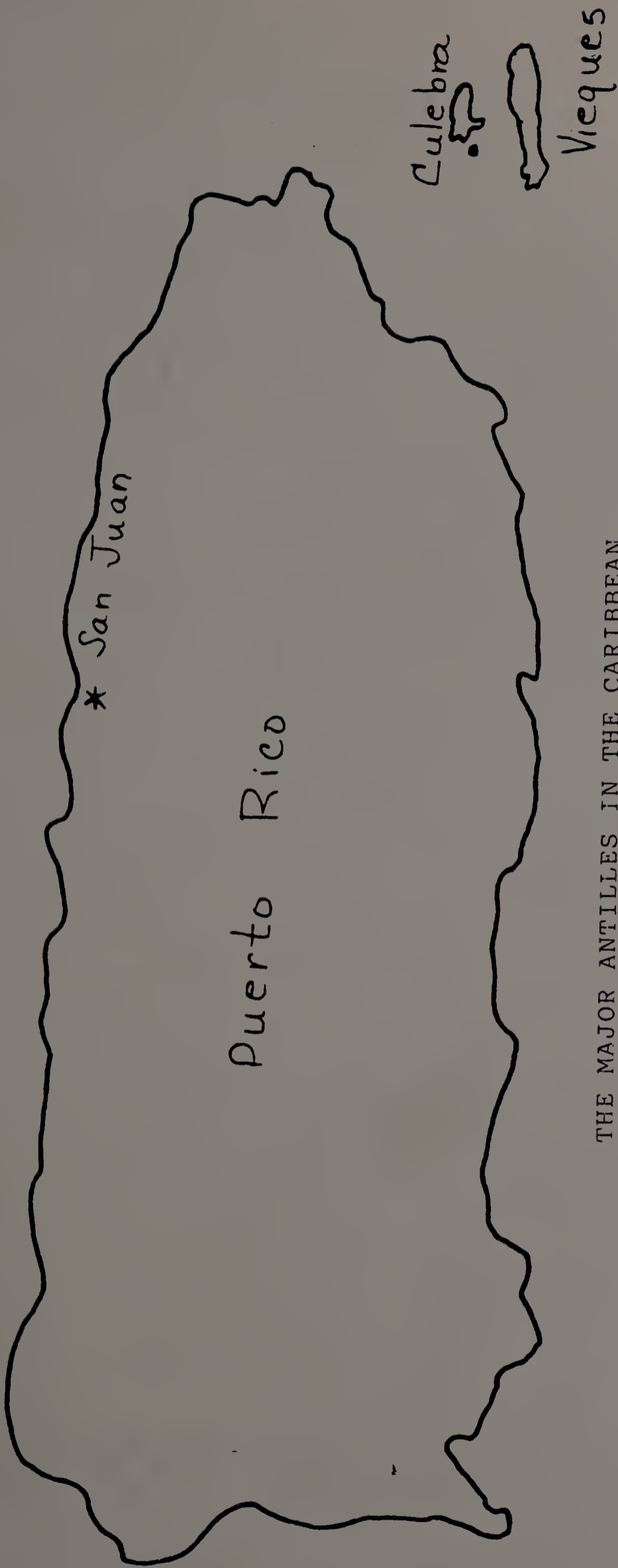
However, the rivers that flow South are shorter. Due to the little rainfall the current of the rivers is not very intense.

Today, these rivers do not have much water. Because they are shallow, their flow is much quicker from the mountain to the coasts. This causes many overflows in the rainy season, like it happens in the River Portuguese.

In areas that are very porous, the waters from the rivers tend to sink toward the interior of the land; and on occasions there are erosions such as in the Guajataca and Tanama Rivers. But you can find other rivers that still have underground currents such as the Camuy River.

The Shore

The currents began to form the coasts. This occurred due to the collection of the micro organisms during the course of millions of years and created coral reefs. These are rocks that can be found in the ocean. Their purpose is to slow down the velocity of the waves and gives way to the formation of the beaches. The winds create sand dunes that stops the water from coming ashore. In the lower coastal zones were deposited much vegetation which gave way to swamps. In these parts many trees with small roots grow. In the course of the years the swamps became a place where the fishes would reproduce and where animals and plants lived.



THE MAJOR ANTILLES IN THE CARIBBEAN



República Dominicana



Puerto Rico



PUERTO RICO AND ITS ADJACENT ISLANDS

NORTH AND SOUTH AMERICAN CONTINENT



ACTIVITIES

1. Write a letter to a child in another country in which you explain the location of Puerto Rico.
2. Write sentences using each one of the following terms:
 - a. economy, b. reefs, c. swamps, d. trade winds, e. mountains.
3. Using brown clay to form the island of Puerto Rico. Later use green clay to show the Central Mountain Range. The rivers can be marked in another color clay.

SECOND DAY: TUESDAY

Subject: Ancestral History

Objective: To learn about the habitants of Puerto Rico before the arrival of the Spaniards' colonizers.

Through the archaeologists, which are the scientists that study the old ways of life, arrive some discoveries that inform us that the oldest habitants of Puerto Rico were the Aborigenese Archaic. The Archaics were nomads (never stayed in the same place), that survived by hunting, fishing and picking wild fruit. Their groups consisted of about 15 to 20 people.

Among the beliefs of the archaeologists one says that "the Archaic did not disappear, they began to go through a process of mixing with other groups that arrived on the Island". This stage was the development of a final phase which is known as the "Taina". Two groups of "Tainos" from Puerto Rico are: Las Capas in Utuado and Cayito in Santa Isabel.

Christopher Columbus found the island of Puerto Rico 500 years ago. The habitants of the Island he called "Indians". They were people like the Spanish, the only difference were their customs, the color of their skin and their language.

The indians were of a copper-like color and had black straight, thick hair. They did not wear beards or mustaches and they pulled all of the hairs off of their bodies except for the hair on their head and their eyelashes. They were short in size, much like the Puerto Rican that exists today, maybe even a little shorter. They walked around naked and they annointed their bodies with natural oils to protect them from insect bites. They lived in town with about 400 to 500 people.

Their customs were different from the habitants of the Island today, but their ways of life were simpler and more tranquil. Although the language they spoke was not exactly like Spanish, the habitants of the Island still have in their vocabulary some of the words used by the ancient indians.

The indians that lived on the Island when Christopher Columbus arrived were agriculturists. Besides cultivating the land, they also knew how to work with pottery, with which they made bowl and plates. For their hunting and fishing they would use the bow and arrow. In the agriculture they reaped cassava, sweet potatoes, "yautia" and corn.

The indigenous habitants were known as "Yucayeques". They could be found on the coasts, near the beaches and other in the interior of the Island near the rivers.

The "Yucayeques" had "cacique" which was a chief. When the Spaniards began to arrive on the Island, the more powerful "cacique" was "Agueybana I". This chief has his "Yucayeques" called "Guainia" and could be found near the Yauco River.

Other important chiefs on the Island were "Aymamon" in the region called Aguada. "Guarionex" had their "Yucayeques" near Otoa, known today as Utuado. Closer to the interior of the valley of Caguas, which was Turabo and the chiefs were "Caguax". "Urayoan", old chiefs had their "Yucayeques" in the region of Añasco and Mayagüez. The people there were called "Yagueca". In the region which today is Guajataca there was a "Yucayeques" that had the same name as the chief, "Mobodamaca". For the region that is today known as Loiza there was a "Yucayeque" named "Haymano" and his chief was a lady named "Yuisa". In Jayuya there was another chief with the same name.

"Bohío" was the name that the indians used to call the houses of the town or "Yucayeques". These had a round shape and were made from palm trees or tied canes with reeds. The ceiling was covered with palm leaves of "yaguas". In the center of the town there was a big plaza

THE "YUCAYEQUES"
TAINO INDIAN TOWNS UPON ARRIVAL OF
CHRISTOPHER COLUMBUS



"YUCAYEQUE"
THE NAME GIVEN TO THE TAINO POPULATION



YUCAYEQUE

Se llamó así al poblado taíno.

that the indians called "batey", they used it for their parties, games, and religious activities.

The furniture was scarce in the houses of the indians. The main piece of furniture was the bed, that they called hammock. They were made from cotton thread of fibers of a plant called "maguey". The hammock was hung from the ceiling of their huts.

The chiefs and other important people from the towns had chairs made from stone or wood called "dujos" in their huts. They were close to the ground and had four legs. The indians would sit on these chairs with their legs crossed or squatting on them.

For cooking the food, the indians used pots and plates and glassed made from pottery which had different shapes and sizes. They used the pottery and the "higueras" to form the utensils for the kitchen. The conch shells were used for drinking. The woven baskets were used by all the indians and were made from fibers of "maguey" or palm tree leaves.

As far as the family concept goes, they lived in groups, just as the Puerto Ricans do today. The family was made up of the father, mother and children. On some occasions the married daughters also lived with her parents. The men and women shared the work of the house and of the "Yucayeque". The children learned from their fathers how to fish, hunt and recognize plants, seeds and roots that could be eaten; they also learned to use fire

**BOHIO**

Vivienda de los indios comunes de forma circular.

THE LIVING QUARTERS OF THE COMMON INDIANS IN
CIRCULAR SHAPE



HAMACA HAMMOCK

Es ahí donde descansaban los indios taínos.

IT IS HERE THAT THE TAINO INDIANS RESTED



DUJO

Asiento de piedra o madera, finamente tallado, que solamente era para uso del cacique.

CHAIR MADE OF STONE OR WOOD, FINELY CARVED
WHICH WAS ONLY USED BY THE CHIEF

arms and different ways to defend themselves. The girls learned from their mothers how to do house work and how to sow the seeds.

The clothing worn was very light or nothing at all. The married women wore a small apron tied around their waste called "naguas". They sometimes wore cotton skirts which tied to their ankles and forearms. They enjoyed painting their bodies and face with red, white, and black ink that was extracted from the plants.

Also, they decorated themselves with feathers of different colors from the birds that were in abundance on the Island. Other jewelry worn consisted of necklaces and bracelets made from the shells and pebbles of different colors.

The chiefs used various jewels of gold, one which was a round disk called "guanin".

The governmental structure was lead by the chief which was the political, social, and religious authority of the town. He governed the "Yucayeque" helped by a large group of warriors and older people called "nitainos". The chief had the principles as the "Yucayeque". He had authority not only in times of war but also in times of peace.

The majority of the "Taino" indians were "naborias". They were the workers in the community. Robbery was highly punishable by the chief.



GUANIN

Disco o medallón de oro que distinguía al cacique.

GOLD MEDALLION WORN BY THE CHIEF

When a chief died, the oldest son of his sister occupies the place of the chief. If there was not a nephew, then they would choose the most courageous warrior in the town.

Their religious ways were very primitive. They believed in the existence of a God in the heavens, which they called "Yocahu". Other gods were called "cemi", to which they asked for help and protection.

The indians made figures from rock, pottery, wood, cotton and gold. On some occasions, they used the caves to celebrate religious ceremonies and on the walls they would carve and paint figures of their gods.

For the chiefs, consultation with the gods they had to fast for a few days, and later with a palette made of bone, they would provoke vomit. They believed that they had to be completely clean of impurities.

The healer or witch doctor was an important part of the town. He was called the "bohite" and pretended to heal the sick by way of magic.

His main occupation was agriculture. The "talas" were called "conucos" and was the place where they grew cassava, corn, sweet potato, "yautias", "lerenes", peanut, pineapples and other nutritious plants. They also planted tobacco and cotton. In each "Yucayeque" there existed field which the women cultivated early in the morning.

The fishing was also another occupation of the indians. They found conch, oysters, clams and "jueyes" on the beach.

**CEMI**

Idolos tallados en piedra; representaban las cosas buenas.

CARVED STONE IDOLS WHICH REPRESENT GOOD THINGS



yautia

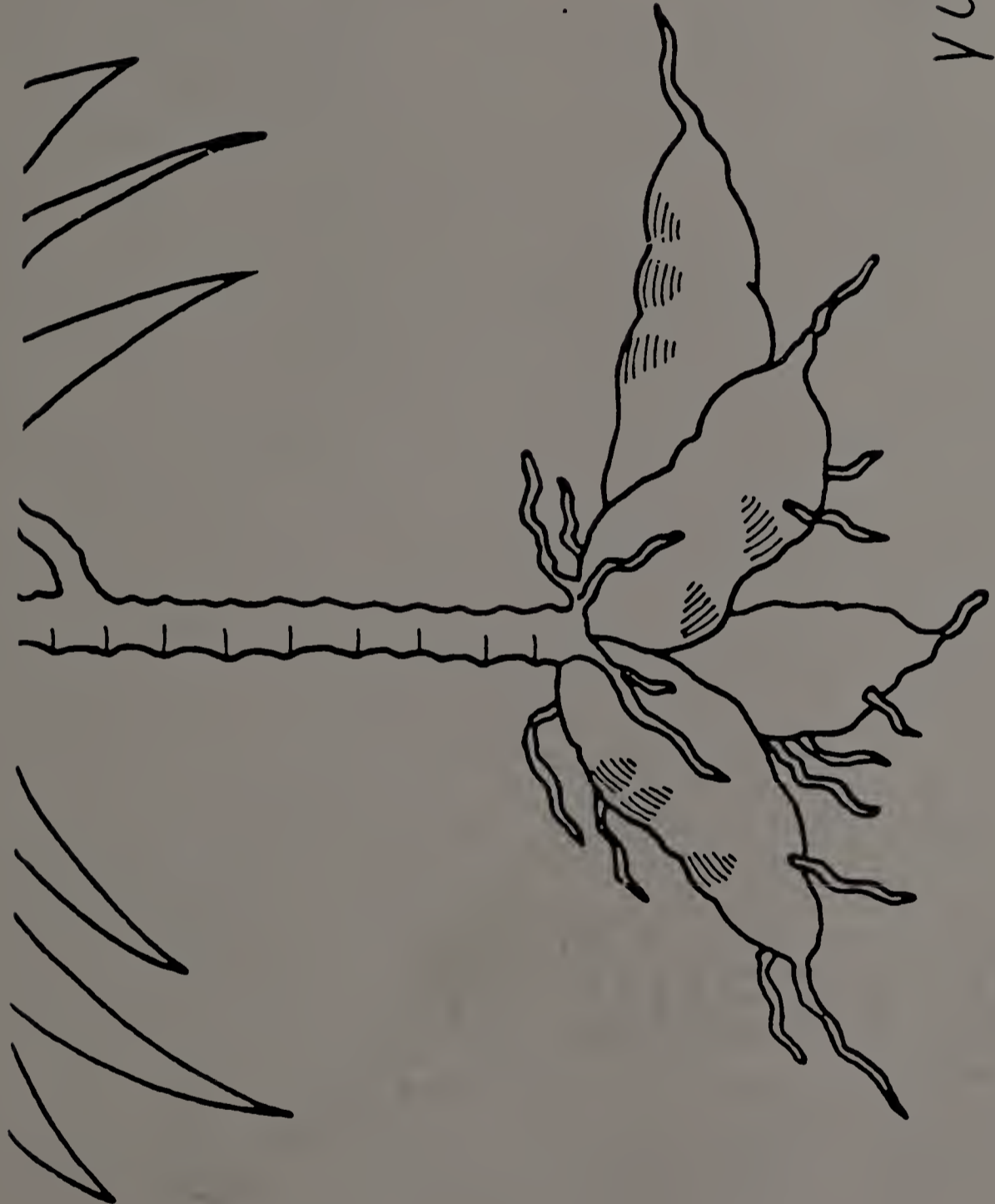
"YAUTIA"

PART OF THE INDIAN NUTRITION

CASSAVA

FOOD WHICH THE INDIANS ATE

yuca



In the rivers and lagoons they used traps made from cane and reeds, in which the fishes could swim into but could not leave. The turtles were another favorite dish for the indians. They trapped them when they came out of the ocean to ovulate on the sands of the beaches.

The only domestic animals that the indians had were some birds and a species of small dogs that did not bark. They were raised to later be eaten.

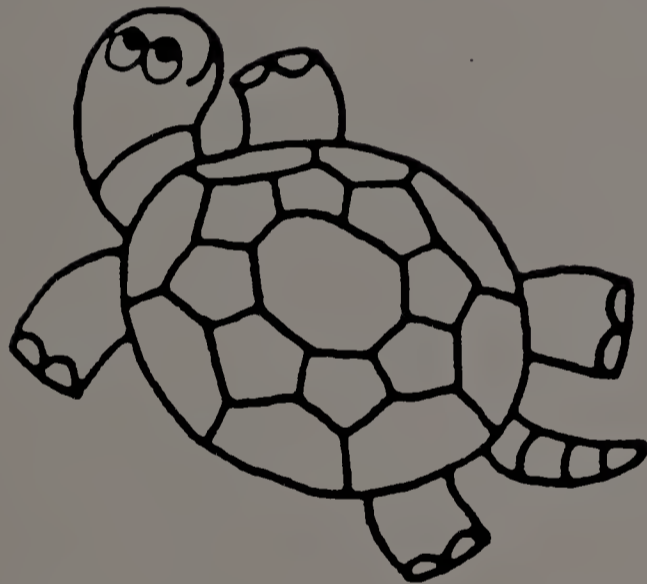
The "jutia" was an animal that looked like a rat, but was bigger. The indians hunted it so they could eat it. They used bow and arrows to kill animals; for birds they used traps.

As a means of transportation the Indians used the canoe. They used it for the rivers and oceans. The canoes came in two sizes, the large size was used for the ocean and the small one was used for the rivers. They were made from tree trunks, mainly from the trees of "ceiba", because they had a thicker and straighter trunk.

The indians celebrated their holidays by having parties called "areytos". These parties were celebrated on special occasions such as the wedding of chief, the triumph of a warrior, a good harvest or the arrival of a very important visitor. These parties were planned with much anticipation and all of the people in the town worked on its preparation, including the food and the drinks. The chief invited his neighbors.

"CAREY"

A PREFERRED MEAT BY THE INDIANS





JUTIA o HUTIA

Roedor que utilizaban los taínos como alimento.

A RODENT WHICH THE INDIANS ATE

The "areyto" had his place in the "batey" of the "Yucayeque". This party began when the chief sang songs that related to the ways of life. They were about past chiefs, the history of the "cemi" of the towns, the good times and the bad times, or about other important aspects that occurred in the past. In this simple way the indians learned and remembered the history of their town.

At these parties the indians danced and sung. On occasions the men danced with the women and for others they would dance together.

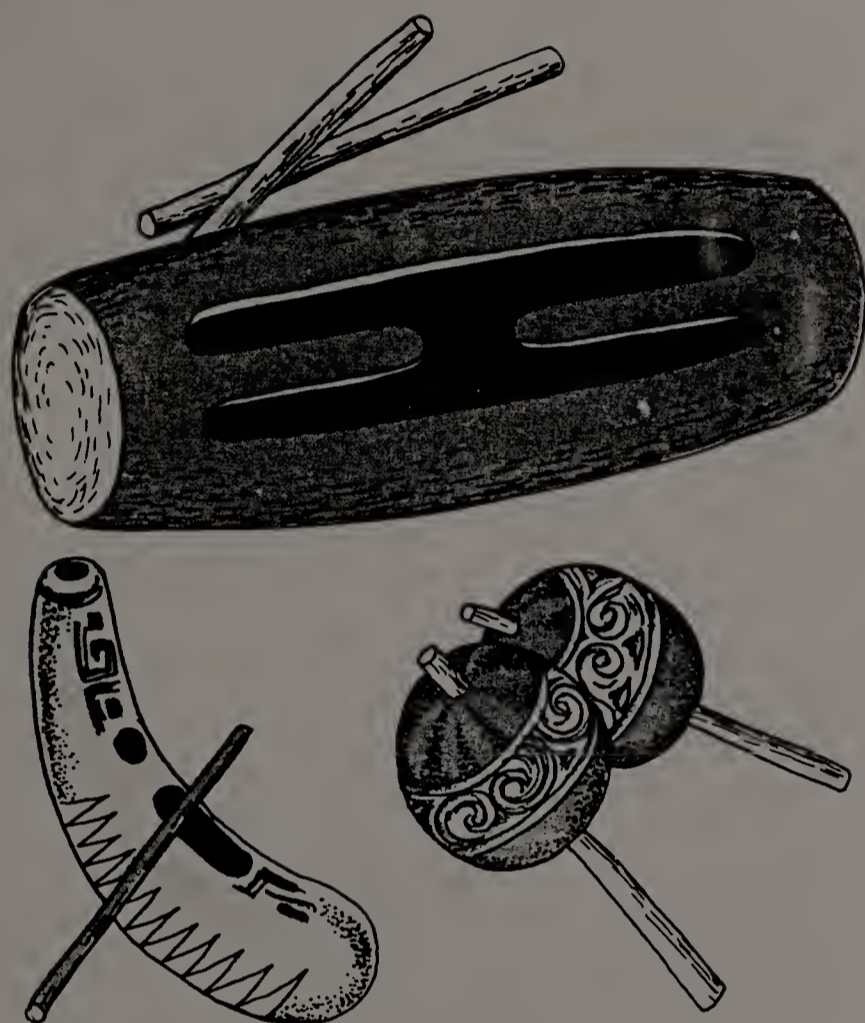
They used musical instruments such as the "güiro", the maracas and a kind of drum that was made from a hollow tree. On occasions these parties lasted many days.

Among their diversions was the ball game. It was played during the "batey" or in an open field outside of the town.

For the indian "taino" of Puerto Rico, the game of "batey" or ball game, had a very particular significance. It was a very characteristic and ceremonial sport. For the game a rubber ball was used. It was very heavy, but bounced twice as much as the ones used in Spain.

(For the chronicler and the European historians this game interested them. They gathered a lot of information about this event. Thanks to them, today it is possible to easily relive that national sport).

Archaeology has come to verify the game of "batey" with important facts. In Puerto Rico there have been hundreds



INSTRUMENTOS MUSICALES MUSICAL INSTRUMENTS

Los taínos usaban el güiro, las maracas y pequeños tambores tallados del tronco de un árbol.

THE INDIANS USED THE "GUIRO", "MARACAS" AND SMALL DRUMS MADE FROM THE TRUNKS OF TREES.



BATEY

Plazoleta frente al caney del cacique. Es ahí donde nuestros indios celebraban todas sus actividades públicas.

A PLAZA LOCATED IN FRONT OF THE CHIEFS HUT.
THE INDIANS CELEBRATED ALL THEIR PUBLIC
ACTIVITIES HERE.

of ceremonial plazas, "bateyes", or indian corrals. Other hundreds of them have been destroyed due to ignorance and due to a lack of effective legislature that would protect them. The most impressive ones are the ones found today in Caguana in Utuado and Tibes in Ponce.

BASIC DATA USED TO CELEBRATE THE BALL GAME:

- I. Place in which it will take place
 - a. A rectangular area.
 - b. Divided in two equal parts with a mount in the center.
 - c. The ground of the "batey" or field will be firmly packed down.
 - d. It will be closed in with a mural of rocks.
 - e. Suggested that rocks from the river be used, with a height no less than a foot and not pointy in the top part.
 - f. They should be small rocks.
 - g. The "batey" should be three longer in length than width.
 - h. The area should be clean and free from rock and things with sharp edges.
- II. Players
 - a. Both teams should have the same number of players and various substitutes.
 - b. It could be men against men, women against women or any combination.

III. Ball

- a. The circumference of the ball could be 16".
- b. It is filled with rubber, or a smaller ball could be continuously covered with rubber until it reaches appropriate size.
- c. The ball could also be colored in a dark color.
- d. The ball should be very bouncy.

IV. Bets

- a. Like the rooster fights one can bet on the game as well.
- b. The bets would include the following:

- | | |
|-----------------|-------------------|
| 1. cassava | 10. heart |
| 2. corn | 11. "guanábana" |
| 3. sweet potato | 12. "jobos" |
| 4. "mamey" | 13. peppers |
| 5. medlar | 14. "achiote" |
| 6. "jagua" | 15. "mantas" |
| 7. fish | 16. cotton thread |
| 8. "jutía" | 17. hammock |
| 9. "anón" | 18. necklaces |
| | 19. other |

V. Rules of the game

- a. A ball of 16" or more with a lot of bounce will be used.
- b. The teams will have the same number of players in action; ten and ten.

- c. The rivals will serve the ball in alternate turns.
- d. The ball is thrown into the air so that the other team returns it.
- e. Anyone can return the ball.
- f. The ball can be hit with any of the following:
 - 1. elbows
 - 2. hips or buttocks
 - 3. shoulders
 - 4. head
 - 5. knees
- g. The ball cannot be hit with the palm of the hand.
- h. A player from one team cannot invade the area of the other team.
- i. As long as the ball is in the air and it keeps bouncing there are no errors.
- j. If the ball hits the ground the error goes to the player that hit it there.
- k. Each error is noted by way of a line or some other similar simple form.
- l. Before the game the bets should be made and the number of errors made during the game.
- m. The art of the game is to maintain the ball in the air and bouncing.

VI. How to choose the players

- a. Dark skinned.
- b. Athletic or well developed bodies.
- c. Straight hair.

- d. Without beard or mustache.
- e. Preferably without hair on their chest.
- f. With little hair on their arms and legs.
- g. With a good ability in sports.

VII. Clothing and Makeup

- a. Stretch pants with a copper coloring or the color of the skin.
- b. Suspenders.
- c. As a last resort a small piece of cotton cloth can be used (almost like an apron). The girls can also use "nagua" of cotton.
- d. Under no circumstances can a potato sack be used. The "Borinquen" indians worked with cotton. The bag can be used to imitate buffalo skin when the indians of the United States, not those in Puerto Rico.
- e. With special paint indigenous designs can be made.
- f. The designs that appear in the vessels and drawings can be used.
- g. "Achiote" ("bixa or bija") with vegetable oil can be used with tint.
- h. The students that represent the indians cannot use the following in their presentation:
 - 1. shoes
 - 2. watch
 - 3. bracelet
 - 4. socks

5. contemporary jewels in the hair, like pins
barrettes, laces, plastics.

6. rings

VIII. Musical accompaniment

1. Wooden drum, never made of leather.

2. "Maracas"

3. "Güiros"

4. Shells

5. Flutes

a. Should not reproduce a sound like the actual musical bands. The indian music was less noisy than the actual music.

IX. Presentations

a. As best as possible these shows that represent the "tainos" should be done semi-darkness and at night. This way the effects are more life-like and impressionable.

b. When choosing the component for the game of "batey" or any other presentation people should be selected that have some physical similarities to the real indians.

The indians liked the live peacefully and hardly every fought among themselves, but in many occasions they were forced to defend their land from the attacks of other indians, and later the conquest of the Spaniards.

Among the principle enemies of the "taino" indians were the Caribbeans. These came from the South America and took over the Minor Antilles and the Island of "Vieques".

Through the years the Caribbeans attacked the "Yucayeques" of Puerto Rico, with one objective, trying to conquer the island.

In later years, with the arrival of the Spaniards, the indians were obligated to go to war. The conquerors were taking their land away, their religion and their freedom.

In the beginning of the conquest, the indians thought that the Spaniards were immortal and they tolerated patiently their bad treatment. After a few years, chief "Urayoan", to prove their immortality, gave orders to his men to try to drown a Spaniard. They took advantage of the opportunity when Diego Salcedo asked them to cross him to the other side of the Guarabo (Añasco) River so that he would not wet his clothes. After keeping him under the water for a certain amount of time, they brought him to the edge to observe him during the course of a few days. After the days had passed they realized that he was in fact dead and from that point on they began to fight for their freedom.

This war was not beneficial for the indians of the island. The Spaniards with their war instruments such as the harquebus and the sword, defeated the indians' bow and arrows.

This indigenous war was directed by the chief, that due to his wardrobe was easily identified. In particular his "guanin" (round gold piece of jewelry) was very distinctive by the one in power.

The death of a chief in from of the indians represented a big loss, because the indians were filled with fear and due to this fear they usually were defeated.

The greater existence after death was an important belief for the indians. They believed that when a person died he would continue to live in a better world. They were accustomed to bury to dead with their weapons, decorations and work utensils. These objects belonged to them during their lifetime and might be of some use to them in their new life. The holes were they were buried were very small and therefore the bodies were buried in squatting positions.

The funeral of the chief was more elaborate. Besides their work utensils they were also buried with food and water. The preferred women was buried with them and she considered this custom a privilege. The ceremonies lasted many days, all of the neighbors of the "Yucayeque" sung songs that spoke about the chief.

Among the heritage of the "taino" indians of Puerto Rico was the language. Here are some of the words that were used by the "Borinquén": "Borinquen", "Guánica", "Mayagüez", "Yuca", "Jayuya", "Hamaca", "Canoa", "Bohío", "Maní", "Batey", "Utuaó", "Conuco", "Bayamón", ""Gurabo"",

"Guayama", "Yauco", "Orocovis", "Tabaco", "Dajaos", "Maíz", "Naguabo", "Daguey", "Guaynabo", "Jobo", "Caguas", "Vieques", "Guyava", "Maguey", "Yautia", "Caguana", "Coabey", "Capa", "Huracan", "Cayo", "Guanábana", "Barbacoa", "Cubuy", "Daguao", "Majagua", "Tanama", "Ceiba", "Iguana", "Hicotea", "Bejuco", "Caoba", "Papaya", "Cocoyo", "Cemi", "Carey", "Manati", "Guaraguao", "Guayacan", "Yagua", "Higuera", "Guabina", "Guiro", "Cupey", "Caimito", "Guácima", "Ausubo", "Cabuya", "Nagua", "Areyto", "Yahuecas", "Coayuco", "Tabonuco", "Duey".

The war against the Spaniards and the illnesses that brought the colonizers of the old world were some of the causes that contributed to the loss of the indigenous of Puerto Rico.

ACTIVITIES

1. Read the selection and answer the following questions.
 - a. How did the "taino" culture come to be?
 - b. Who made up the "taino" tribe?
 - c. Which was each one of their function?
 - d. Explain in your own words the religious beliefs of the "tainos".
 - e. What was the chief's function among the "tainos"?
2. Following the descriptions given regarding the ball game of the "tainos", give a presentation about it.
3. The teacher will organize a panel in which three students will talk for five minutes about the following question:

- a. How do you think the "taino" culture would have evolved if the Spaniards would not have arrived during the 15th Century? Since no one knows who the teacher will choose to answer the question, all students will answer it.
4. The students, with help from the teacher, will make a map out of clay of the Island of Puerto Rico. Later they will point out where the "Yucayeques" were at the time the Spaniards arrived.

THE SPANIARDS

The country that today is called Spain, was formed very slowly after the invasion of different towns that are now known as the Iberic Peninsula.

By the 8th Century a big part of the territory of Spain was invaded by the "moros". They were called like that by the Spaniards and came from the North of Africa and Arabia. The religion which they professed was the Mahometana or the Muslim religion. This way the Iberic Peninsula was divided for more than 800 years.

The candidate to the throne in Castilla, Isabel, was married to Fernando, who was the heir of the throne of Aragon in 1469. The Peninsula was divided into various Christian territories which had been reconquered from the "moros", all with the exception of Granada. These divided territories were known as kingdoms. After the kings were married all of these territories were politically united.

Fernando and Isabel once again had reign over Grenada which was the last territory which was left from the Muslims in their power. This occurred in January of 1492. Later the kings unified Spain into one nation and implemented the catholic religion. This unification did away with the muslim religion and the Jews that lived on the Peninsula.

During that time there existed a great demand for many products from India, China and other regions of Asia. Some of these products were silk, precious rocks and the spices (cinnamon, clove, pepper, nutmeg and others). The merchants from the orient came to the Mediterranean ports to sell their products to the merchants of Italy and were distributed to Europe. Certain merchants and Italian navigators believed that they could eliminate the orientals that were in the middle and could reduce the prices of the products.

On the other hand, the kingdom of Portugal, to the west of the Iberic Peninsula developed an active commerce through the Atlantic Ocean. Also by the 15th Century the Portuguese had begun to be interested in exploring the coast of western Africa. Their objective consisted on arriving at India and the islands that produced the spices. The Portuguese thought that by ship they could bring much more spice over at low prices. But they encountered some unknown winds on the coast of Africa; this made the search for the route a very slow process.

This exploration served to help sailors of other nations as was the case of Christopher Columbus. He knew the stories of a Venetian named Marco Polo; he made a trip by land to China in the 13th Century.

Columbus, who thought the land was smaller than what Ptolomeo calculated, which ultimately was not true, decided to make the trip to look for a quicker route to India.

Columbus has observed the winds that were part of the Canary Islands and he judged that his return trip was possible.

After one unsuccessful intent with the Portuguese was made in hopes that they would pay for the trip, Columbus went to the kingdom of Castilla to see if they would help fund his trip.

When Granada was reconquered Queen Isabel came to an agreement with Columbus, which is known as the Capitulations of Santa Fe of Granada. This contract consisted of the following: the crown would help with some of the expenses of the trip and gave security to Columbus and his descendants of a great reward.

The Royalty gave him three ships, "La Pinta", "La Nina" and "La Santa Maria". For this trip he had big difficulty in finding a crew. After finding a crew Columbus began his trip in Puerto de Palos in August of 1492. After several weeks at sea navigating toward the southeast, they began to see birds and pieces of wood in the water, which confirmed that land was near.

On October 12 of 1492 one of the crew members of the "Santa María", named Rodrigo de Triana, announced land. They called the land San Salvador (which today is one of the Bahamian Islands).

This event is known as the European Discovery of the New World. Later, in the 16th Century, it began to be called the Discovery of America and in Latin American it is celebrated as the day of the Race.

Columbus called the habitants he found there Indians because he thought they had arrived from India. He also landed in Cuba and Hispaniola. On this trip Columbus lost one of his ships, the "Santa María", crashing into reefs.

Columbus returned to Spain bringing with him gold and some indians. He convinced the queen to send out another expedition in order to establish a base in that area. The queen named Juan de Fonseca, a middleman for the Kingdom and the explorers during 30 years, to supervise the preparations of that expedition.

On his second trip (with 17 ships) Columbus arrived at the Minor Antilles, to which he paid little attention, because he wanted to find the Nativity Fort that he had left in Hispaniola with 12 of his men.

He named the Minor Antilles with Spanish names such as María Galante (name of his ship), Dominica, Guadalupe. Because of Saint Ursula and eleven thousand virgins, people

from a religious German legend, he named the Virgin Islands. He named Vieques, "Graciosa", after one of his Italian friends.

As he went through Guadalupe he found indian women that had been captured and taken to that place. They informed him that they came from "Borinquen", which in Spanish means "Tierra del Altivo Señor". Columbus arrived on the island and coasted along the island until he found a place that was abundant in drinking water. This island he named San Juan Bautista on November 19, 1493.

Nevertheless, the location where they are said to have landed is controversial. These places are Boqueron, Mayagüez, Añasco, Rincon, Aguada and Aguadilla are claim landings.

Columbus continued his trip to Hispaniola and found the Fort Nativity destroyed and his 12 men dead. He then constructed another Fort that would serve as a base for the conquest of the island. The Spaniards began to force the Indians to work for them in the search for gold and food. The Indians rebelled but were forced to obey.

Columbus was determined to find the Asian Continent and therefore paid little attention to what he had already found and made two more trips.

His old expedition friend, Vicente Yanez Pinzon, was interested in the island of San Juan Bautista and asked the kingdom to grant him the right to colonize it. Then the trip to the island, an occasion in which he took advantage

of and brought domestic animals with him (pigs and sheep) which he let loose so that they would reproduce, but after that moment he lost interest for the island.

Later the island is conquered by Juan Ponce de Leon, born in the Kingdom of Leon, made certain arrangements with Nicolas of Ovando, who governed Hispaniola, to colonize the Island.

In 1508, Ponce de León arrived at the Island and began a town called "Caparra". This was founded between the mines and field of the valley of "Toa" and a good port, or Puerto Rico. This port is today known as the bay of San Juan.

They assigned a Spaniard, named Cristobal of Sotomayor, a number of indians in the western part of the island. There was the largest concentration of indigenous. Sotomayor established a mine center. The colonization of the island has two centers: 1. the "Caparra", later moved to San Juan, and 2. Sotomayor, that in time would be reestablished in San German.

The Spaniards had the same practices that had already been developed in Hispaniola. They utilized the indians (men and women) for the work that had to be done in the gold mines, the agriculture and the construction of the houses. With a special permission the beginning of new expeditions took place. Many indians were now assigned to one Spaniard. In exchange for this duty, the Spaniards had to baptize and instruct the indians with the Catholic

faith. The reality of this system never really was implemented. The indians were treated badly and were exploited. This was the beginning of slavery and the indians were held prisoners and were treated like "botin" of wars and were later sold.

ACTIVITIES

1. Organize in the classroom a press conference to interview the Catholic Kings and Christopher Columbus. It is one week before Columbus' expedition, you are a reporter, what questions would you ask the three?
2. In 1992 the 500th anniversary of the discovery of America, that resulted in the conquest and the colonization of Puerto Rico. With the help of the teacher, divide the class into two groups to debate the positive and negative results of those events.
3. Draw a map of Puerto Rico, later with the help from the teacher find on the map the two centers that the Island had in the beginning of the colonization.

THIRD DAY: WEDNESDAY

Flora and Fauna

Objective: Learn about some of the elements that make up the nature of the island of Puerto Rico.

Puerto Rico, like all other parts of the world, is made up of flora and fauna. It would be a very extensive process to trace the native flora of the island.

We will see in great depth the parts of the flora that contribute to the beauty of the island.

Among the more common trees we find the "achiote oriundo" of the tropics in the American Continent. It has become a part of the tropical and subtropical regions of the world. It is a small green tree under 15' and 4" thick in the trunk. It's leaves are oval shaped and fine.

The Indians used the red tint from the seeds as body paint as well as a cosmetic for parties and rituals.

The carob tree grows high in the forests of Puerto Rico near the most humid coast. The first Spaniards of the island gave those trees that name because it reminded them of another European spice. The Indians called it "courbaril". In actuality it is found in trees along the dry areas as well as in the damp limestones of Puerto Rico. Its growth is slow and for that reason in Puerto Rico it is not planted in great quantities even though its wood is of good quality. The Indians used it to make canoes; the "jibaritos", the "chirriantes" wheels which were heavy to make the wheel barrels.

The Puerto Rican children ate the pulp of the fruit and the yellow seed was tied with a string and they played "gallito". This game consisted of hitting the seed on top when it is on the ground. They played it between two and the first seed to break was the loser.

The "Ceiba" is a very large tree that can reach 80 feet in height or more, which makes it one of the biggest of tropical America. Its name in Spanish is derived from an old Caribbean word that means canoe. Its wood is easy



Achiote

TREE THAT THE INDIANS USED TO PAINT THEMSELVES

to work with even though it is not durable, it was used by the indians to make drums (and also by African slaves), vessels and big boats. Today they are planted in order to be used for shade and decoration, and this is why many towns are accustomed to planting a big "Ceiba" tree in the center of the plazas.

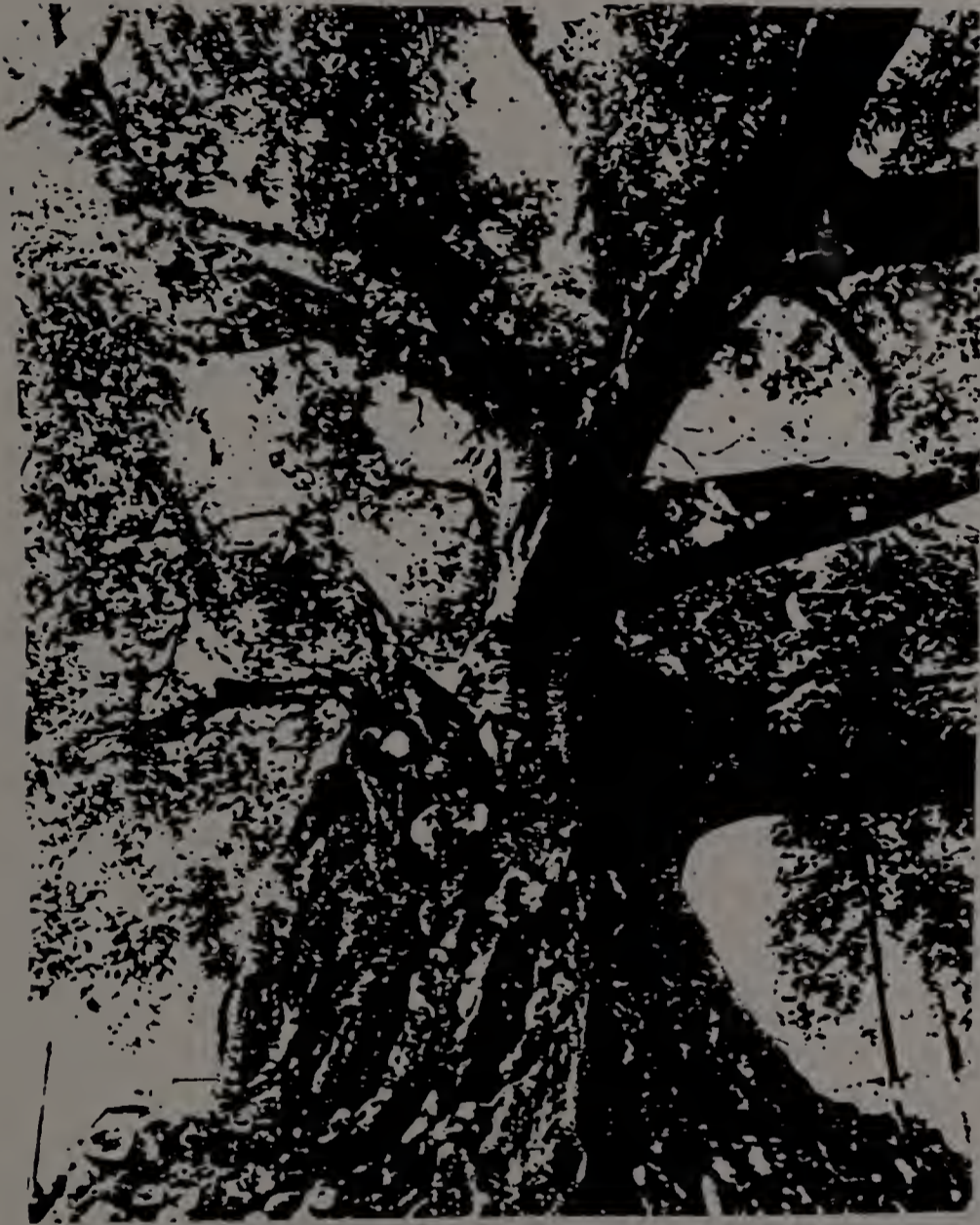
The "Guanabana" plant is native of the aborigines culture in Puerto Rico, or from another sister Antilles. The "Guanábana" is one of the most delicious fruits which one can make delicious drinks with such as milk shakes, ice cream, sorbets, or is eaten in its natural form. This tree is principally Caribbean and tropical. Its fruit can be as already mentioned, has a lot of pulp, is big and can weigh between 2 and 5 pounds with dimensions between 6 and 8 inches long and 4 inches wide. It is very juicy, milky solid white pulp with many black or brown seeds. In past decades its wood was used to make juices and possibly was formerly used by the indians to make arrows. It flowers during summer and fall and the fruit ripens between September and December.

The "Guayaba", considered as the American pearl, was found in the tropical forests and subtropical by the conquerors, it is very valuable as a fruit tree which is very delicious jelly and high in vitamin C. It can be identified by its constantly green shrub. In Puerto Rico it ranges from 10 to 15 feet high and 8 feet in diameter of the trunk. Its fruit has a good penetrating scent. The



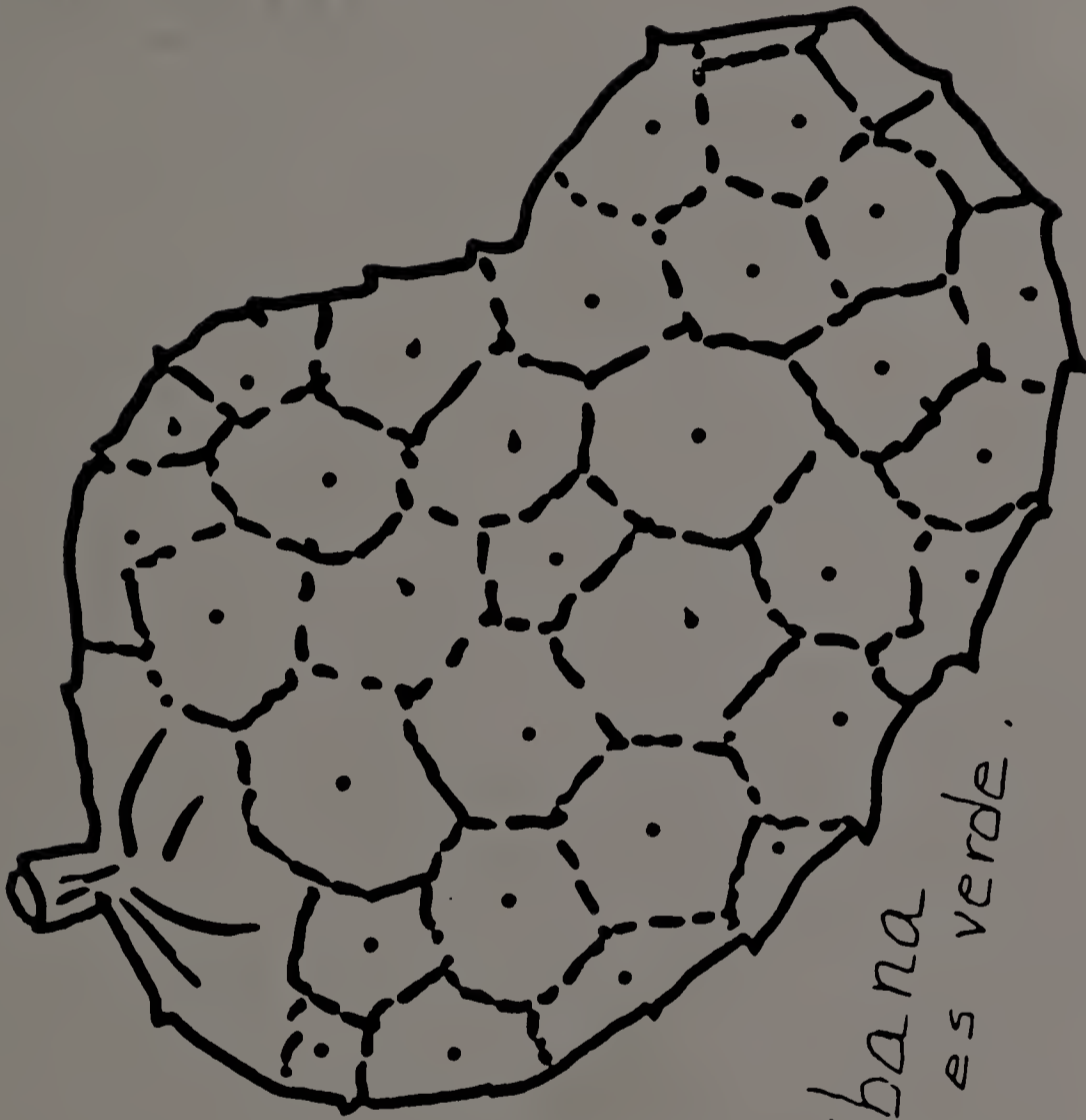
Guayaba

THE GUAVA TREE



THE CEIBA TREE

THE "GUANABANA" TREE



Guanabana
Su color es verde.

pulp is juicy, yellow or pink, slightly sour, is edible and has many seeds. Its skin and juice are canned or dehydrated to be eaten later.

The "Maga" tree is native of Puerto Rico, where it grows wild and by replanting it it has grown in the Antilles and Florida. This tree is recognized by its big and long flowers which range from 3 inches to 3 1/2 inches when extended. The "Maga", is always green, it used to be planted on the highways and public forests in order to be able to utilized for its wood, until it was discovered that it affected the cotton fields because the pink caterpillar, which was usually found in the cotton fields, now preferred the "Maga" trees. This tree is the national tree of Puerto Rico.

The "Palma de Sierra" is small and beautiful, native of the highest mountains in Puerto Rico, common in the high forests next to the "caimitos", "laurel sabino" or formed palm trees with its thin trunks. They grow very slowly, so slow it might take 50 years to be 50 feet. The leaves, or better known as the pods of the leaves, were used by the indians, the colonizers, the "jibaros" as the ceiling on their huts for many centuries. Years ago the children from the fields used the leaves to slide down the mountain sides. The fruit is characterized by its black lustrous color, and roundness that is used as food for the roosters and pigs. Its wood from the Palms are used for fences and for the floors of the rustic houses.

THE "PALMA SIERRA" TREE



THE "MAGA" TREE



THE VIOLET TREE



The Violet tree is an exclusive tree in Puerto Rico. It can be found along the southern coast, next to the brooks; in the humid areas and at the foot of the mountain. From a distance one can see its beautiful violet stems, full of flowers that practically hide all of its leaves. The wood is hard and is seldom used, it has a yellowish or pale brown color.

The Puerto Rican fauna is another part of the Puerto Rican culture that one should be aware of. We will cover some information of some of the birds of Puerto Rico that may have arrived with the colonizers. Although there are other kinds of animals like the amphibians, the domestic animals such as the roosters, the horses, etc. that arrived with the Spaniards, only certain types of birds will be discussed.

The Alcatraz is a bird that rarely was seen in the Antilles. It is distinguished by its size and its big sack-like bill that can hold many fishes. It can be found in almost all of Puerto Rico's coasts, in particular in the shallower parts of the ocean where the bottom is sandy.

The Flamingo is a bird that is easily found in Puerto Rico. In actuality it cannot be seen any more running in the wild. It frequented the lagoons and the flooded areas. It has now disappeared from the Island. This animal has long legs and a bill that looks like a "broken roman nose" and is pink. They were seen for the first time in Loiza

in 1810. The last information on the Flamingos was heard on November 24, 1940, when seven of them were seen near Salinas de Vieques.

The "Guaraguao" is a rare bird found only in the small mountainous regions in Maricao, Puerto Rico; near San German and Jayuya. It feeds off of small birds only, that they practically catch during their flight. Since there are so few of them, they deserve to be protected to prohibit their extinction.

The "Gallito Amarillo" is part of a family where the birds are seen mainly in swamps and flooded areas. Since they are untamed, they can be heard easier than they can be seen. Since they hide so well in the swampy areas, it is hard to hunt them. Their footprints can be seen on the swamp lands and they can be heard all day long but they many not be spotted once. It resorts to flying only as a last resort, and when the habitat no longer has much to offer them. Their flights are low and very short. They fly with their legs hanging down and once they land they begin to run immediately. Their man nutrients are crabs, mainly from the "Uca" family, which can usually be found in the swamps of Puerto Rico. Their meat is very delicious. It is considered a very important bird of prey on the Island.

The "Cabeciblanca" is very abundant in Puerto Rico. It can be found in the weeds near the coasts and is very abundant on the Isle of Mona. Their flight is very fast

and the first flap of their wings makes noise. The main nutrient of this pigeon consists of fruits of "hicaco" and various kinds of palm trees. In the past times, there were many more of these pigeons on the Island. At certain times during the year their meat is very sour due to what they feed on. It is considered a very important bird of prey in Puerto Rico.

The "Reinita" of Puerto Rico is without a doubt the most abundant bird on the Island. It can be seen from the highest point of the Island to the lowest swamps on the coast. It also visits the yards of the houses in the towns. One interesting thing about these birds is that it makes more nests than it actually uses. The extra nests are used for sleeping during the night. They are very gentle. They are blamed for picking at the bananas to extract their juice. Their main nutrients are insects. They are native birds of Puerto Rico.

The Parrot of Puerto Rico is a very abundant bird on the Island especially in the forests found in the interior of the country (at this moment they are almost at the point of total extinction). They could be found in the forests of Isabela, Quebradillas, Utuado and Arecibo, and La Sierra de Luquillo (the only place where they are found today). Its main nutrients consist of wild fruits and seeds. This parrot is protected these days in order to avoid its extinction, and is currently trying to be reproduced in captivity.

The Nightingale is one of the better known birds in Puerto Rico and one of the most valuable ones due to its soft and nice music. It can be found all around the Island, but it prefers dry weeds and cultivated mountains instead of high one. They are abundant in the "sabana seda" of the southern coast of Puerto Rico. Its main nutrients are insects and fruits of various kinds. In order to keep them in cages, they must be taken from the nest at a very early stage. There is a story about a Nightingale that imitated the sound of bell that calls the workers to lunch; which when they heard this noise they did leave their work to search for the food.

ACTIVITY I

1. After having been familiarized with some of the trees in Puerto Rico; on a map of Puerto Rico locate where these trees grow.
 - a. Do you think the hunting of birds should continue? If not, why?
 - b. If it were in your power for a moment, what would you do to avoid the extinction of certain kinds of birds, besides prohibiting hunting?
2. On a map of Puerto Rico, locate the habitat of the Puerto Rican parrot almost in extinction at this moment. Draw a parrot in its habitat.

FOURTH DAY: WEDNESDAY

Subject: Patriotic symbols

To symbolize means to represent one thing with another. They symbol in a figure or object that is used for representation.

For the native land our love has been represented by a triple representation, a triple symbol. The flag, that with its waves looks like the heart of the native land beating at first sight; the coat of arms, that serves as an emblem of the native land; and the National anthem that is the song made for the native land.

Puerto Rico's Coat of Arms

Puerto Rico's coat of arms is the most old fashion of the coat of arm used in the western hemisphere. Its origin goes back to the 16th Century.

Pedro Moreno, one who had been named representative of the courts by Cabildo de la Villa de Caparra, King Fernando of Aragon, and his daughter Juana, which was later ascended to the throne due to the death of Queen Isabel, asked the Island of San Juan, November 6, 1511 for the use of a code of arms with the following characteristics.

It is straight in the top part and on both sides, and end in an arch in the lower part but is interrupted at the mid point by a small projection in the form of a bent curve.

In the center, or heart, with a green background we find a silver lamb on top of a red book from which there

are seven ribbons coming out of each one with a silver stamp at the end of the ribbon. The lamb holds a white flag with a red cross, that goes from the top border to the lower border and from right to left. The angle ends in a cross and has a white weather vane.

The lamb is a religious symbol, and is associated with Jesus.

The flag is associated with the patron saint of the Island, San Juan Bautista, the prophet that announced the arrival of Jesus.

The book represents the New Testament, where the message that Jesus brought to the world can be found.

Its interior border forms 16 squares that are repeated from the superior left vertex and goes clockwise, is repeated four times in the following order: a castle, a lion, a flag, and a cross (that has on each extreme a piece that forms a "T"). The castles represent the Kingdom of the Castle, the lions represent the Kingdom of the Lions, and the flags represent the union of the two kingdoms. They symbolize the Spanish unity.

The coat of arms should be used on public buildings, flags, and on standard and official documents.

The Constitution of the Associated Free State of Puerto Rico, approved March 3, 1952, appointed the Legislative Assembly all that concerned the flag, the coat of arms and the national anthem that the country had adopted. May 8 of the same year the Legislative Assemble approved Law #7.

This law was amended by Law #142 of 1976 that adopted the version of Ismael D'Alsina as the official version of the coat of arms of Puerto Rico.

Because the coat of arms symbolizes the State, it can only be used by the government in official business. Its custody is the responsibility of the Secretary of State. The rules governing the coat of arms prohibit its use by ordinary citizens, all kinds of associations, businesses, industries, or on emblems or insignias of political parties or candidates with elective charges.

The Puerto Rican Seal

To make official documents legal, the Associated Free State of Puerto Rico places its seal, which unites all of the characteristics of the code of arms of San Juan into a small area, on the documents.

It consists of two concentric circles. The interior circle is green and on it can be found the following: a white lamb resting on a red book. Above that, a bundle of arrows and a rope. Next to the arrows are the letters "F" and "I" with their corresponding crowns.

In the lower part, along the curve, the words "Joannes est nomen ejus".

The significance that has been associated with each one of these seals differs a little from the original coat of arms. The seal should be interpreted in the following way: the lamb represents peace and serenity; the arrows are symbols of the force; the rope represents the union and

COAT OF ARMS

THE COAT OF ARM WAS A GIFT TO PUERTO RICO FROM SPAIN



harmony of the effort given for the accomplished goals.

The "F" and "I" with their crowns represent the participation of the Catholic Kings, Fernando and Isabel in the discovery of Puerto Rico. The words "Joannes est nomen ejus", which signify "Juan is your name", reminds one that the original name of the Island was San Juan.

From the external circle one can see a white ring which shows eight figures in the following order, beginning with the top part and going clockwise, the cross of Jerusalem, the lion, the flag of the Catholic Kings and an "almenada" tower (cut which was placed in the walls of the ancient forts) that repeats once again in the same order.

These symbols show the cultural hispanic roots of Puerto Rico. The following inscription which surrounds the entire seal is the last detail: "Estado Libre Asociado de Puerto Rico" (Associated Free Liberal State of Puerto Rico).

The Secretary of State holds the seal of Puerto Rico. According to the established rules on what the seal is to be used for, this symbol of the state should be stamped on the laws approved by the Legislative Assembly and signed by the Governor on decrees, dispositions, when naming people for public office and any other kind of official document, as a sign that they are legitimate and meet all rules and obligations.

COAT OF ARMS

COAT OF ARMS CURRENTLY BEING USED IN PUERTO RICO



The National Anthem

Puerto Rico has a patriotic anthem "La Borinquena", that the Puerto Ricans learn at a very young age which is remembered throughout our lifetime. The words were inspired by Don Manuel Fernández Juncos: the music is based on the old dance whose origin is the object of different opinions.

One version affirms that originally "La Borinquena" was a love song created by Francisco Ramirez, a native of the city of San Germán, guitarist, who dedicated it to the lady that he was in love with. Said song was very popular, which motivated the Spanish musician Felix Astol Arces, friend of Ramirez, to transform it into a danceable song and he adjusted the music and the words to go along with the Puerto Rican beat. He entitled it "La Bella Triguena".

"La Borinquena"

The land of Borinquen

where I was born

is a flower garden

with magical beauty.

A sky always clear

which serves as a

canopy and whispers

quietly with the waves

at its feet.

When Columbus reached

the beaches he exclaimed

with admiration

Oh! Oh! Oh!, this is the

beautiful land that I

searched for.

"Borinquen" is the daughter,

the daughter of

the sea and the sun,

the sea and the sun,

the sea and the sun,

the sea and the sun.

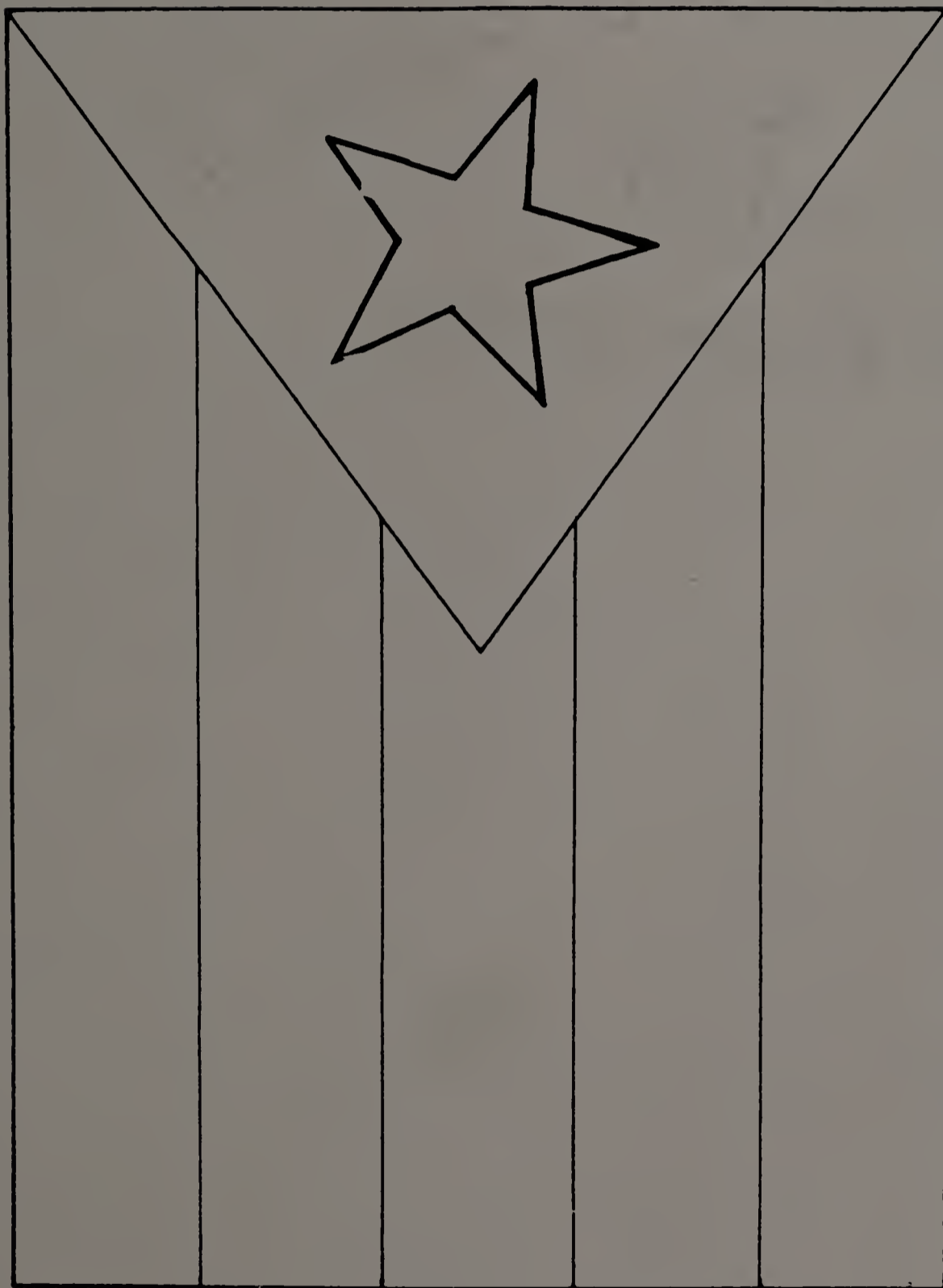
In 1952 the Legislative Assembly adopted "La Borinquena" as the national anthem of the Associated Free State of Puerto Rico. Since it was a dance, the composer Ramon Collado made sure of fixing the musical text so that it could be marched to when needed.

The national anthem excites us and fills us with enthusiasm, but should not be touched without a justifiable motive, like any other musical song that we like. We should listen to it when standing in silence, unless it should be sung, and one should not applaud when the song is over. It is sacred music, and a song that deserves all our respect.

The Flag

Puerto Rico has a sister flag whose presence fills us with emotion because in it we see the confidence of our people and at the same time the purpose that motivates us to make our country a just, happy and respected place. It

PUERTO RICAN FLAG



is very much like the Cuban flag, because it originated as a feeling of fraternity between the two in the last Spanish colonies of America, which in the end of the 20th Century they struggled for the same ideal: to separate from the metropolis.

The Cubans had constituted in New York a Revolutionary Party in which there were some Puerto Ricans. Puerto Rico's session wanted to have, just as the Cubans did, a revolutionary flag. Some thought about the flag in Lares of 1868 by a patriotic group that tried to initiate the war against Spain. The majority thought that it should be different, and as a suggestion from Don Manuel Besosa, they agreed to adopt the design of the Cuban flag, but with inverted colors. The similarities emphasize the purpose of the unity of the two patrons of the Antillian islands.

Unexpected happenings interrupted the plans of the Puerto Rican revolutionaries. Spain lost a brief war with the United States, which consequently resulted in ownership of Puerto Rico being handed over to the United States. The flag that was created in New York remained a temporary memory of the aspirations of a group of patriots.

In 1917 it was taken down for the first time in Puerto Rico due to the arrival a French fleet, "Jean D'arc", that was visiting San Juan. The United States governor made them hand it from the balcony of the house of government between the French and United States flags.

In 1952, when the Associated Free State of Puerto Rico was constitutionalized, the Legislative Assembly adopted the flag as the official flag of the country.

It consists of a rectangular cloth that is about 1 1/2 feet wide or 1 meter in width and 1 1/2 meters in length or there are 10 centimeters of width by 15 centimeters in length.

One of its short sides is parallel with the flagpole and serves as a base to the blue equilateral triangle, in whose center is a white 5 point star. It is placed on the flagpole in a way in which the stars two points face down. The rest of the cloth is divided into five horizontal stripes, with alternative colors; three red and two white.

Puerto Rico's state government has given the following version as a significance of the division of the flag; the star represents the Associated Free State, the triangle evokes the republican form of government, represented by its three powers: legislative, executive and judicial. The three red stripes represent the blood that nurtures these three branches of government, which among themselves have independent functions, even though their ultimate goal is the same: the happiness of all of the Puerto Ricans. The two white stripes represent the liberty of the individual and the human rights that maintain the three powers of our government in balance.

The rules as far as the flag is concerned states that the flag can be used in the following ways: in parades, in

the presence of the governor, in act and official ceremonies, in public buildings, representing Puerto Rico in other countries and in all the acts in which the National Guard of Puerto Rico participates in.

Puerto Rico is associated with the United States through an agreement. The people born on the Island are Puerto Rican and at the same time are considered citizens of the United States. They have both flags, the Associated Free State and the United States flag. The flag of the Associated Free State is always hung to the left of the United States flag. All good patriots salute their flag.

To damage, destroy, undervalue, or insult the flag of Puerto Rico or any other country is a big mistake.

ACTIVITIES

1. Mention the significance of the code of arms, the seal, the national anthem, and the Puerto Rican flag.
2. The teacher will show a series of flags so that the students can point out the Puerto Rican one.
3. With the help of the teacher, a flag of Puerto Rico can be made and hung in the classroom. This way it can be saluted every day.

FIFTH DAY: FRIDAY

This day all of the participants of the workshop will participate in a panel discussion. They will speak about what they learned during the past four days of the workshop. They will also discuss the activities that will take place with the students. They will also take a short

quiz that will demonstrate how much they learned during the discussion of the workshop.

EXAM

A) Answer briefly the following questions:

- 1) Where does the island of Puerto Rico have its origin?
- 2) Where is Puerto Rico located exactly?
- 3) Briefly comment on the weather and size of Puerto Rico?
- 4) Can you briefly explain what a "yucayeque" was?
- 5) Briefly comment on the government structure and religion of the original peoples on the island.
- 6) Explain what an "areyto" was.
- 7) What was the special meaning that "el juego de batey" had?
- 8) Who were "los Caribes"?
- 9) What did the Indians think about the Spaniards at first and how did they stop believing in that?
- 10) Give some indigenous words that are still used by Puerto Ricans nowadays.

B) Write about two of the following topics:

- 1) The conquest of the island of Puerto Rico by the Spaniards and the process of colonization.
- 2) Describe the characteristics of the Puerto Rican flora and fauna (plants and animals).
- 3) Describe the Puerto Rican nation symbols and talk about their meaning. Why are they so important?

APPENDIX A

LETTERS SENT TO THE BILINGUAL DEPARTMENT IN A CITY OF
WESTERN MASSACHUSETTS

January 3, 1992

Amherst, MA 01002

Dr. Peter Negroni
Springfield School Department
Springfield, MA 01102-1410

Dear Dr. Negroni:

I am a 1992 Ed.D. candidate at the University of Massachusetts at Amherst and a teacher in the bilingual program at DeBerry School.

I am carrying out a study on the cultural role of the Puerto Rican bilingual teachers when they teach Puerto Rican children: this study is a part of my requirements to obtain my Ed.D. degree.

The aim of this letter is to inform you about my intention of using the Puerto Rican teachers in the bilingual program in your school district.

The study is made up of a personal questionnaire and an interview to get to know these teachers' opinion about their own role as transmitters of the Puerto Rican culture.

The answers to this questionnaire and to the interview will be strictly confidential, that is to say, no direct information from the participants is going to be revealed and the questionnaire will be anonymous.

Any additional help that you could offer me as a superintendent will be greatly appreciated. For any additional information that you could provide I can be contacted at (413) 787-7582 (work) or at (413) 546-3023 (home).

Sincerely,

Elsa Rodriguez

J-2 North Village

Amherst, MA 01002

January 6, 1992

Amherst, MA 01002

Mrs. Maria Acosta

Acting Director of Bilingual Program

Springfield, MA 01002-1410

Dear Mrs. Acosta:

I am a 1992 Ed.D. candidate at the University of Massachusetts at Amherst and a teacher in the bilingual program at DeBerry School.

I am carrying out a study on the cultural role of the Puerto Rican bilingual teachers when they teach Puerto Rican children: this study is a part of my requirements to obtain my Ed.D. degree.

The aim of this letter is to inform you about my intention of using the Puerto Rican teachers in the bilingual program in your school district.

The study is made up of a personal questionnaire and an interview to get to know these teachers' opinion about their own role as transmitters of the Puerto Rican culture.

The answers to this questionnaire and to the interview will be strictly confidential, that is to say, no direct information from the participants is going to be revealed and the questionnaire will be anonymous.

Any additional help that you could offer me as a superintendent will be greatly appreciated. For any additional information that you could provide I can be contacted at (413) 787-7582 (work) or at (413) 546-3023 (home).

Sincerely,

Elsa Rodriguez

J-2 North Village

Amherst, MA 01002

December 16, 1991

Amherst, MA 01002

Dear Colleagues:

I am a doctoral student at the University of Massachusetts at Amherst. I am carrying out a study on the cultural role of the bilingual Puerto Rican teacher when he/she teaches Puerto Rican students; this study is part of my dissertation to fulfill my Ed.D. requirements.

The purpose of my letter is to ask for your opinion concerning the role of the bilingual Puerto Rican teacher as a transmitter of culture. For that purpose I am enclosing a questionnaire which I would like you to answer as sincerely and accurately as possible since the success of my research will depend mainly upon your answering the questions in it as frankly as you can.

The answers to the questions will be strictly confidential, i.e., no individual data will be cited -- they will be shown in the aggregate -- and the names of the participants will not be stated.

I would suggest the following instructions on how to send the questionnaire back. When you finish answering the questionnaire, please put it into the stamped envelope and send it as soon as possible. I would appreciate it if you could send it back by January 17, 1992.

Your cooperation will be greatly appreciated. Thank you very much for your help and kindness.

Cordially yours,

Elsa Rodriguez

J-2 North Village

Amherst, MA 01002

16 de Diciembre de 1991

Amherst, MA 01002

Queridos Compañeros:

Como estudiante doctoral de la Universidad de Massachusetts en Amherst, estoy haciendo un estudio que es parte de mis requisitos para obtener el título de doctor en educación. El estudio trata de investigar acerca del rol de maestro bilingue puertorriqueño en la transmisión de la cultura puertorriqueña a sus estudiantes. El estudio va a constar de un cuestionario con una información geográfica y una entrevista.

El logro de esta investigación va a depender mayormente de la contestación lo antes posible. Las contestaciones a las preguntas van a ser estrictamente confidencial, esto es, no se va a encontrar ninguna clase de información acerca del participante en el estudio. Sólo va a ser mezclado con el resto de información.

Usted va a encontrar un sobre timbrado y pre-dirigido para devolver el formulario antes o el 17 de enero de 1992.

Tu cooperación va ser gratamente apreciada. Muchas gracias por tu ayuda y bondad.

Cordialmente,

Elsa Rodriguez

J-2 North Village

Amherst, MA 01002

APPENDIX B

QUESTIONS MADE TO THE TEACHERS AND PARENTS IN THE STUDY

PREGUNTAS HECHAS A LOS MAESTROS:

1. ¿Cómo llegaste a convertirte en maestra en Massachusetts?
2. ¿De qué parte de Puerto Rico vienes? Costa, interior o ciudad?
3. ¿Que tú entiendes por cultura en general?
4. ¿Qué es cultura puertorriqueña para ti?
5. Como tú sabes los maestros tienes que jugar diferentes roles; ¿Tú crees que un maestro debe también jugar el papel de transmisor de cultura?
6. Si tu crees en esa idea del maestro ser transmisor de cultura; ¿Qué conceptos de esa cultura tu transmitirías primero y luego que otros aspectos cubrirías?
7. ¿Qué metodología y recursos tu usarías para conseguir esas metas estando tan lejos del ambiente puertorriqueño?
8. ¿Crees tú que los estudiantes puertorriqueños tienen choques o problemas culturas? Si - No - Porque?
9. ¿Creés tú que los niños puertorriqueños aquí tienen su identidad cultural desarrollada?
10. Como maestro bilingue/bicultural en los Estados Unidos: ¿cómo tú estimularías a tus estudiantes a que se identifiquen o adopten su identidad cultural?
11. Si fueras a desarrollar una unidad sobre Puerto Rico:
 - a. ¿qué tópicos cubrirías?
 - b. ¿qué actividades utilizarías?
 - c. ¿qué recursos usarías?
 - d. ¿cómo tú evaluarías el crecimiento de los estudiantes a través de la unidad?

- 12.¿Cómo tú compartirías esa unidad sobre Puerto Rico con tus compañeros?
- 13.¿El sistema escolar te da algún entrenamiento o taller de trabajo en donde adquirieras o desarolles conocimiento para poder transmitirlos culturalmente?
- 14.¿Te vés como transmisora de cultura?

ENTREVISTAS HECHAS A LOS MAESTROS

Pregunta 1:

¿Cómo llegáste a convertirte en maestra en Massachusetts?

M1. Vine de vacaciones y le cogí miedo a los aviones. Por eso nunca volví para atrás.

M2. Conocí a unos amigos en Connecticut que eran amigos y cuñados de María Acosta. Entonces la llame a ella y viaje hast aquí y hablé con la Dr. Ulloa y ella me contrato.

M3. Yo llegué en el año 1982 y solicité pero no había una plaza disponible y me fui a trabajar con salud mental por un año y volví a reabrir mi solicitud y entonces empece a trabajar en la DeBerry desde el año 1983.

M4. Llegué a Massachusetts hace 15 años y trabajé como maestra de kindergarten en un Long Term (pagada todos los días). Luego me supervisaron y me dieron la permancencia.

M5. Pues fueron a Puerto Rico a contratar maestros fui a la entrevista y me trajeron para acá.

M6. Bueno, este yo empecé a estudiar aquí en los Estados Unidos desde la edad de once años. Estuve en la escuela secundaria y cuando llegue a la universidad me di cuenta que francamente los maestros que vienen de Puerto Rico no estan preparados para enseñar a los estudiantes Puertorriqueños o hispanoparlantes en general que viven en los Estados Unidos. Yo creo que francamente las personas

que viven aquí y se educan son las únicas personas que llegan a identificarse con los niños hispanos en los Estados Unidos porque ya entienden los problemas que pasan en este ambiente que un hispano que viene de un país latino americano no pueden identificarse con los hispanos que viven aquí.

M7. Por una entrevista que me fueron hacer en Puerto Rico através de reclutamiento que hicieron.

M8. Yo había solicitado al Departamento Bilingue y entonces me entere de una posición en Educación especial y vine a la entrevista.

M9. Llegue porque tengo una hermana que vive aquí y ella me sugirió que viniera porque a los maestros acá le pagan bueno. Yo estaba trabajando en una escuela de Hatillo y me vine sin tener trabajo aqui.

M10. Vine de Puerto Rico aventurar. Llegué un domingo y miércoles fue a la entrevista y viernes a las ocho de la mañana me llamaron para una plaza de primer grado o sea que vine solo de aventura no reclutada.

M11. Yo conocí a Mrs. Ulloa y cuando vi el anuncio en el periódico y fui a entrevistar con ella. Le llevé todos los documentos.

Pregunta 2:

¿De que parte de Puerto Rico vienes? Costa, Interior o Ciudad?

M1. Centro. Comerío.

M2. Sur. Ponce.

M3. Ciudad Rio Piedras.

M4. Interior. Comerío.

M5. Costa. Cataño.

M6. Interior. Cidra.

M7. Nací en New York pero viví en la ciudad de Río Piedras de adulta.

M8. Interior. Ciales.

M9. Costa Norte. Hatillo.

M10. Nací y me crie en Aguas Buenas. Viví en San Juan.

M11. Manati, Puerto Rico.

Pregunta 3:

¿Qué tú entiendes por cultura general?

MT1. Nuestras costumbres, nuestro pensar, nuestro sentir.

M2. Bueno, cultura es todo lo que la persona puede adaptar de su país, lenguaje, tradiciones, modismos, ademanes.

M3. Pues cultura para mí es todo los valores, tradiciones, como un pueblo enfrenta los problemas, todo eso, no es algo solamente en lo que te pueda decir una palabra sola, sino que es un conjunto de valores, tradiciones, incluye todo, las religiones, el idioma, todas esas características.

M4. Cultura general son las costumbres, idiosincracia de un pueblo. La manera de pensar.

M5. Por cultura en general son todas aquellas raíces que lleva un pueblo donde cada cual según el ambiente y las características de vida pues tienen y forman unas costumbres.

M6. Cultura es un tema muy grande. Para mí el ambiente que te rodea. Tiene que ver con el lenguaje y porque tú seas Puertorriqueño y has vivido todo tu vida en Puerto Rico y te mudas aquí y es ahora el inglés es parte de tu cultura. Todas las cosas que tú haces. Para distintas personas hay distintas culturas.

M7. La cultura es todo lo que la persona es, de donde viene, trasfondo histórico. La cultura es lo que es un pueblo. Todo el trasfondo histórico, todo lo que es el hombre, hace, dice y piensa.

M8. Cultura es lo que identifica a cada pueblo, cada individuo.

M9. Una serie de características de cada pueblo que lo distinguen como la música, folklore, método de alimentación, sus bailes.

M10. La cultura abarca costumbres, creencias, forma de vida y de pensar de un pueblo.

M11. Cultura general son diferentes clases de cultura.

Pregunta 4:

¿Qué es cultura Puertorriqueña para ti?

M1. Nuestra raíces, nuestras costumbres. Esa es la cultura Puertorriqueña.

M2. La cultura Puertorriqueña para mí es desde nuestra raíces, todo el desarrollo de Puerto Rico todo la cultura aun cultura que vinieron de otros lugares que nosotros hemos adaptado.

M3. La cultura Puertorriqueña para mí es una cultura muy rica porque tenemos una mezcla de tres razas. Nosotros tenemos unos valores bien diferentes como Puertorriqueños basados en la estructura familiar, por ejemplo: nosotros somos emocionales más que otras culturas. No nos pueden decir que somos frios esa es para mi la tradición Puertorriqueña.

M4. La cultura Puertorriqueña para mí es una mezcla de tres culturas, la Europea, Indígena y Africana.

M5. La cultura Puertorriqueña para mí es todo aquello que tenga que ver con lo típico indígena de Puerto Rico, con las costumbres y creencias que tenemos los Puertorriqueños como tal.

M6. Para mi la cultura Puertorriqueña desde el punto de vista como yo la veo no es algo que vivo pero se ha convertido en una tradición porque despues de que uno viaja y uno se cria en otros lugares esa cultura llega a ser algo diferente.

M7. La cultura Puertorriqueña es como piensa, siente y de donde viene el Puertorriqueño. Mezcla de tres razas, bien emotivos, extrovertidos. Tocar, abrazar, besar, somos apasionados.

M8. Cultura Puertorriqueña es lo que define a cada individuo en específico el Puertorriqueño; la música, literatura, e idiosincrasias.

M9. Esto más o menos lo mismo que te dije de nuestras tradiciones (peleas de gallos).

M10. La cultura Puertorriqueña es nuestra herencia.

M11. La cultura Puertorriqueña son las raíces de uno.

Pregunta 5:

Como tú sabes, los maestros tienen que desempeñar diferentes roles. ¿Crees tú que un maestro debe también desempeñar el rol de transmisor?

M1. Si, porque muchos de los nenes que nosotros estamos enseñando nunca han ido a Puerto Rico. Ellos y los papás son Puertorriqueños pero nunca han ido a Puerto Rico y tarde o temprano terminamos de donde salimos y cuando estos nenes van es una pena porque no tienen nada de cultura, no conocen las costumbres, están perdidos.

M2. Si.

M3. Si. Yo creo que es bien importante porque si nosotros estamos aquí en este país y muchas personas no entienden o nunca han tendido el roce con nuestra cultura tienen unas ideas erróneas de nosotros. Una vez que ellos nos conocen no se entienden. Pues eso ayuda para el entendimiento de nuestra cultura y nuestra gente.

M4. Claro que si. Porque nosotros somos clave para el niño hispano, Puertorriqueño en nuestra cultura.

M5. Yo diría que el maestro que no lleve a cabo la transmisión de cultura no es maestro.

M6. Definitivamente. No solo la propia sino la de otras culturas en el mundo.

M7. Si. Debemos transmitir la cultura Puertorriqueña máxime en este país. Como educadores tenemos que transmitir la cultura a estos niños.

M8. Si. Es importante y mas nosotros que estamos en Estados Unidos y el niño está en cierto modo separado de la cultura Puertorriqueña. Y nosotros como maestros tenemos el deber de que el niño no pierda su cultura.

M9. Claro que si. Definitivamente porque la enseñanza es la integración de muchas cosas.

M10. Si.

M11. Si. Es una base principal.

Pregunta 6:

Si tú crees en esa idea del maestro de ser transmisor de cultura, ¿qué conceptos de esa cultura tu transmitirías primero y luego que otros aspectos cubrirías?

M1. Esto son las cosas que celebramos, las frutas que comemos, el gobierno. Entre todo por donde tu empezaría. Primero por las diferencias de las estaciones porque en Puerto Rico se empieza por un mes y nosotros en otros. Segun los días de fiesta van pasando les iría introduciendo como se celebra esto en Puerto Rico y la diferencia de como se celebra aquí.

M2. Lo primero que yo transmitiría es el lenguaje, por medio del lenguaje tu puedes transmitir cualquier aspecto de la cultura. Desde nuestras raíces todo su desarrollo hasta nuestros tiempos. Después del lenguaje enseñó las raíces.

M3. Bueno primero yo cubriría la historia, un poco de historia sobre Puerto Rico para que haya un entendimiento de donde surge el Puertorriqueño y también del idioma y luego iría a los valores culturales, tradiciones, forma de vida, como vive el Puertorriqueño.

M4. Cubriría la parte geográfica de Puerto Rico y el origen de la cultura nuestra que fue principalmente y luego nuestras costumbres y hábitos que tenemos que han sido transmitidos por nuestros padres.

M5. El primer aspecto de la cultura sería concientizar al estudiante de donde vino, cuales son los orígenes de su patria y luego de ser hacerlo conciente de como mantener su cultura aunque este viviendo fuera de ella en donde va a estar conviviendo en otras culturas diferentes pero aprender como batallar y defender su cultura ante cualquier situación que sobrevenga.

M6. Bueno, sería lo mas ideal porque nosotros tenemos estereotipos de todas las culturas en el mundo ya siempre y cuando sea un estereotipo que sea positivo por ejemplo los Irlandeses se ponen las faldas y ya por eso ellos se conocen por su vestimenta. Toda cultura se conoce por algo en específico y luego por lenguaje, tipo de familia, las

comidas. En este caso la cultura Puertorriqueña empezaría por lo folklórico.

M7. Los modales, acostumbramos a decir Buenos Días, somos dadivosos. El concepto de donde venimos, trasfondo histórico, social, educativo, económico, bellas artes. De donde viene nuestra música, alimentos.

M8. Transmitiría el lenguaje, literatura, la música.

M9. Por ejemplo, vamos a suponer de la cultura de nuestro país sería hablarle de Puerto Rico y sus tradiciones. Películas utilizando un mapa. Para el descubrimiento se aprovecho para hablarle de Puerto Rico. En esa semana le hable de la alimentación de Puerto Rico y la vida del campo.

M10. Primero, nuestra herencia, costumbres, música, comida.

M11. Lenguaje, todo lo folklórico.

Pregunta 7:

¿Que metodología y recursos tú usarías para conseguir esas metas estando tan lejos del ambiente Puertorriqueño?

M1. Láminas, de lo poco que uno sabe y las láminas que uno siempre carga con uno.

M2. Hay muchos recursos que el maestro puede crear y puede utilizar: láminas, vestimenta, proyector, instrumentos musicales que vienen de Africa, España y Puerto Rico, el mapa, transparencias y todo lo que el maestro pueda crear.

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M4. Bueno los recursos aca sinceramente son escasos porque por ejemplo si uno quisiera conseguir los libros la mayoría no los hay disponible. Por ejemplo, los libros de historia que estan ahora al dia tendría que conseguirlos. También películas, traer recursos de la comunidad, personas que pueden ayudar a llevar a cabo ese objetivo.

M5. Materiales audiovisuales, películas.

M6. La metodología sería a través del Instituto de Cultura Puertorriqueña. Aun aquí en Springfield tenemos libros editados en Puerto Rico que hablan de los orígenes de su isla natal. Creo que dentro de lo poco que tenemos pues algo siempre se encuentra.

M7. Bueno si no tengo recursos sería de lo que yo me acuerde de mi niñez. En este caso sería el folklore de Puerto Rico. Como sabes aqui en los Estados Unidos he tomando bailes folklóricos Puertorriqueños es algo que más o menos tengo experiencia y utilizaría para este proposito.

M8. Como método la literatura como recursos los libros a través de las películas, bibliotecas, personas para charlas que han y hayan sido modelos.

M9. Unas de las cosas que use fue la literatura que le enviaron a una compañera sobre Puerto Rico. Le enseñe muchos retratos de Puerto Rico y un mural que se hizo en el pasillo desde los comienzos hasta ahora. Canciones como Preciosa, El Coqui, En mi viejo San Juan, La Tierruca.

M10. Usaría como recursos libros, películas. Como metodoligía pues por ejemplo usaría en una clase de ciencia la comida y la dividiría en grupos de alimentos.

M11. Metodología todo lo visual através de laminillas y películas. Y yo como recurso.

Pregunta 8:

¿Crees tú que los estudiantes Puertorriqueños tienen choques o problemas culturales? Si o No, porque?

M1. Si. Porque son dos culturas bien diferentes. Las costumbres que nosotros tenemos y las costumbres de aquí son sumamente contradictorias. Una de las principales es nuestro tono de voz. Tono de voz, por lo general hablamos alto y fuerte, y aquí no les gusta. Nuestra forma de vestir, que es bien tropical. Y tenemos que cambiarla por ejemplo yo. La adaptación y esto es bien difícil para estos niños.

M2. Si. En la experiencia que he tendido, tienen choques en el lenguaje. Muchas veces no se pueden comunicar, otras, algunos maestros no los entienden. Para mi el lenguaje es una barrera. Además del lenguaje están todas las costumbres y las celebraciones de los días de

fiesta que si el maestro hispano no tiene cuidado el niño olvida por completo lo poco que sabe.

M3. Si. Tienes porque toda cultura es diferente una de la otra y si hay resistencia si no hay entendimiento de esa cultura. Pues si va a haber choques y se puede ver pues en la forma en que los muchachos Puertorriqueños son de la manera que ellos quisieran ser tratados. En una escuela en donde dentro de la mayoría ellos son minoría. En lo que he visto en muchachos que conozco de la escuela superior yo te diría comunicación. Ellos no tienen la confianza necesaria para comunicar sus problemas de sus necesidades. Por ejemplo, a consejeros Americanos o relacionarte con maestros Norte Americanos. En clase prefieren retirarse antes de como haría otro estudiante Anglo Sajon, que iría al maestro. Esto esta pasando o iría donde los padres. Yo no he notado en mi experiencia con jóvenes de escuela superior no se atreven.

M4. Claro que si. Primeramente el rechazo que ellos sienten en las escuelas de esta país. Ellos sienten y son rechazados. Yo tuve la experiencia y lo he visto con mis ojos y he tenido niños atravez de estos 15 años. Estos niños han compartido ese rechazo conmigo.

M5. No solamente los estudiantes Puertorriqueños sino todo imigrante que llega a un país que no sea el de el va a tener choques culturales. Uno de ellos es el idioma, modo de vida, ambiente que le rodea, racismo en este caso, cosa que no se ve en Puerto Rico. Se ve en distintos focos

gubernamentales y privadas. Por ejemplo si se van a cualquier departamento de la empresa privada es muy poco el personal hispano que tengan or quizás ninguno.

M6. Definitivamente. El problema por el cual diariamente yo me enfrento con los estudiantes es por su lengua. En este caso, el Español se le ha rebajado su valor y tenemos un gran problema, en que si queremos enseñarle a leer y a escribir en Español, ellos quieren identificarse mas con el Inglés hasta en Kindergarten.

M7. Si. Por ejemplo el primer choque es el encerramiento, el clima, la diferencia de alimento. Las experiencias vienen del medio ambiente.

M8. Si. El idioma, el modo de vida, alimentación, vestimenta, integración en las escuelas. En Puerto Rico el niño va a un salón y aquí tiene que integrarse, el clima.

M9. Si. Por ejemplo mis estudiantes ahora entienden lo que es Puerto Rico. A través de las películas ellos han aprendido ahora. Muchos de los padres no tienen la educación para transmitirle la cultura de ellos.

M10. Si. Falta de conocimientos, a veces no tienen una identidad de lo que es ser Puertorriqueños. Muchos de estos niños, por ejemplo, no saben distinguir entre Puerto Rico y Massachusetts. Recien llegados hay una confusión. Yo he tenido estudiantes que me han dicho que han venido de Puerto Rico a Massachusetts en carro. También en una ocasión yo hable de los Reyes Magos y no sabían quienes eran.

M11. Si los tienen sobre todo con el idioma.

Pregunta 9:

¿Crees que los niños Puertorriqueños aquí tienen su identidad cultural desarrollada?

M1. No. Porque ellos dicen que son Puertorriqueños porque sus papás son Puertorriqueños. Pero muchos de estos niños nunca han ido a Puerto Rico. No conocen nada. Lo que celebran es Santa Clause porque no conocen los Reyes Magos. Por decir día de Acción de Gracia dicen Thanksgiving.

M2. No. La identidad es algo que no se desarrolla de un día para otro y nosotros como adultos estamos concientes de la identidad pero un niño no lo está ni tan siquiera de lo que es eso.

M3. Yo diría que sí por que acuerdate que los padres influyen aun en ellos y porque siendo Puertorriqueños los padres siempre mantienen ciertas tradiciones, ciertos valores que le van a transmitir a ellos y ellos se sienten Puertorriqueños la mayoría.

M4. No. El cambio del ambiente ha sido un factor bien importante en la vida de ellos. Tal vez sea porque por eso que los padres tienen el temor de transmitir su cultura a sus hijos.

M5. Depende de la edad del niño. Quizas los jóvenes de 17 años en adelante puedan tener una idea de lo que es su cultura.

M6. No. Porque para uno poder desarrollar una identidad completa tienes que vivir en Puerto Rico. Si nunca has vivido en Puerto Rico no puedes llegar a ser auténtico.

M7. No. No se lograría por un buen tiempo porque los que están aquí no saben de donde vienen ni adonde van. Solo es en la adultez cuando uno se define.

M8. Bueno, hay una gran parte de niños que si la tienen pero hay otras que por haber nacido aqui y no tener una cultural desarrollada esta ambivalente.

M9. No lo creo.

M10. No.

M11. No. En algunos aspectos.

Pregunta 10:

Como maestro bilingue/bicultural en los Estados Unidos: ¿cómo estimularías a tus estudiantes a que si identifiquen o adopten su identidad cultural?

M1. Primeramente nosotros no tememos muchas oportunidades de expandir esto ya que estos nenes lo que le dicen a los padres es que hay que prepararlos rapidos para que pasen a un programa regular. Yo lo expandiría tratando de que en el departamento de escuela tengan mas material de Puerto Rico. Porque muchas de las palabras que estan en estos libros ni yo misma las entiendo porque estan en vocabulario Mexicano y yo nunca he hido a Mexico.

M2. Al niño se puede estimular de diferentes formas. Por ejemplo se puede apelar a sus sentimiento, podemos hacerle ver que venimos de una isla donde hemos dejado familiares. Que necesitamos mantener nuestra cultura para cuando volvamos de vacaciones o a quedarnos alla podemos comunicarnos con nuestra familia en un lenguaje que ellos entienden.

M3. Bueno, como te dije anteriormente, celebrando actividades donde se les provea experiencia sobre la cultura de ellos. Explicándole sobre Puerto Rico en actividades que se proveen como el descubrimiento, estudiando sobre ello. Dándole la oportunidad através de actividades.

M4. Primero les imparto lo que yo siento trato de lograr de que ellos se sientan orgullosos de ver hispanos de ser Puertorriqueños. Les enseñaria a autoestimarse. Porque através de los años que ellos estén aquí se sienten orgullosos de ser Puertorriqueños. Que aunque sientan el rechazo aprendan atravez de su autoestima a pasar por alto ese rechazo.

M5. La estimulación del maestro hacia los estudiantes es algo que los primero que los hacen difíciles son los padres. La mayor parte del tiempo vienen en busca no de educación sino en busca de unos bienes mas bien materiales que educativos.

M6. A mis estudiantes yo les estimo dándole la importancia y el valor y no solamente a ellos sino a los estudiantes en general porque una vez ellos ven que si a los Norte Americanos les gusta de lo que yo les hablo y presento en una manera positiva ellos también les ayuda. El hecho es de que ellos se van creando su autoestima con respecto a la cultura Puertorriqueña es algo que se está bajando llegando a lo negativo y se le presenta en una forma positiva pues entonces ya ellos tienen los principios de la cultura van a empezar a tener un sentido positivo respecto a su cultura.

M7. A. Geografía, folklore, historia, comida y el gobierno. B. Actividades, baile, tipo de vestimenta de esa tiempo ya hubiera sido de primera clase o del jíbaro. Folklore tiene que ver también con el tipo de comidas que se da en Puerto Rico. C. Recursos, la comida, dependiendo si en ese lugar sería bien difícil conseguir la comida típica. Otro recurso comprar la tela y crear en el salón de clase la ropa. Músicos que puedan enseñarle la música. D. El valor se encuentra en que los niños han crecido socialmente porque ellos aprenden de cosas diferentes y aprenden un nuevo vocabulario, destrezas sociales, geografía, si se trata de comida pues están aprendiendo de ciencias.

M8. Es un proceso lo mejor que puede hacer enseñarle a ellos que lo mejor es estar en dos culturas y tratar de coger de ambas lo mejor.

M9. Envolviéndoles, primero hablandole positivamente de lo que es la cultura Puertorriqueña que el niño se sienta que pueda aportar. Preparar al niño para que pueda comunicar la importancia de su cultura. Que en todo momento vea las cosas buenas de su cultura. Que aprenda no solo de sus hombres ilustres sino también de los actuales.

M10. Uno de los metodos que uso es llevarles películas y fotografías, láminas, información sobre Puerto Rico. Haciéndoles concientes de ser Puertorriqueños. Por ejemplo, todo el mes de noviembre yo lo dedico a Puerto Rico. Todos los días le doy un tema diferente desde el descubrimiento hast nuestros dias.

M11. Es importante hacerle saber a ellos cuales son sus raíces. Es importante que conozcan su cultura. Todos los aspectos latinos.

Pregunta 11:

Si fueras a desarrollar una unidad sobre Puerto Rico:

a: ¿Qué tópicos cubrirías?

b: ¿Qué recursos usarías?

c: ¿Cómo tu evaluarías el crecimiento de los estudiantes através de la unidad?

M1. a. Primero nuestras costumbres, raíces de donde venimos los Puertorriqueños un poco de historia fuera como en cuentos para que los niños se motivaran por la historia. Porque yo creo que ese es el problema, nosotros no nos interesamos por la historia, la política, las frutas.

b. Si fuera hablar sobre nuestras raíces buscaría un niño que representara a cada una de nuestras razas. De esa forma no solo buscaríamos la raza sino de donde viene cada una de ellas y las señalaríamos en un mapa.

c. Los niños, mapas.

d. Los evaluaría de acuerdo al material dado. Haría una pequeña prueba sobre lo mismo que dimos.

M2. a. Incluirías historia, puntos cardinales, descripción de la isla, donde esta ubicada nuestra isla, por que es importante nuestra isla, como ha influenciado la política através de los años y la política, bandera, himno.

b. Si fuera a enseñar la bandera por ejemplo, una vez enseñada yo le presentaría una serie de bandera de otros países para que ellos puedan identificar cual es la de Puerto Rico.

c. Láminas, mapas, discos, podría invitar personalidades Puertorriqueñas de diferentes edades para que nos hablen de como es Puerto Rico.

d. A parte de que hay diferentes tipos de prueba me gusta la observación. No tanto para evaluar y darle número sino para ver el progreso del estudiante. Si antes él no conocía lo que era las razas de Puerto Rico ahora iría entendiendo algo mejor. Por medio de la observación mediria el progreso no el conocimiento porque nunca se sabe hasta donde uno aprende.

M3. a. Incluiría geografía, descubrimiento de la isla, el gobierno, idioma, desarrollo del lenguaje en Puerto Rico. Algo que envuelva las tradiciones y la manera de vivir en Puerto Rico.

b. Yo empezaría con estos niños que la mayoría han nacido aca. Utilizando los recursos de la biblioteca. Vamos a buscar lo que hay disponible. Libros, mapas, buscar todos los recursos y entonces de allí ir presentando por ejemplo, podemos hacer una recogida. La información podríamos dividir los niños en grupos y cada cual vaya estudiando y luego presentando área por área. Yo lo haría como presentaciones pero que ellos participen. Que ellos busquen la información.

c. La biblioteca, libros, mapas, video casetts que hayan disponibles y los recursos de personas que puedan venir a dar una presentación.

d. Sinceramente no pensaría en exámenes. Sino en la presentación de ellos. Cual motivado ellos esten participando en este proyecto y para que sea algo visible. Me gustaría más como proyecto que como examen.

M4. a. Incluiría el tópico geográfico, histórico y también sobre las costumbres.

b. Pediría a los niños que trajeran por escrito en donde ellos nacieron en Puerto Rico, de que pueblo vinieron. Entonces localizamos en el mapa el pueblo donde nacieron en Puerto Rico.

c. Uso del mapa de Puerto Rico, películas.

d. Por el interés que ellos muestren hacia su cultura, a través de conversaciones. Nosotros como maestros bilingües especialmente Puertorriqueños nosotros continuamente en momentos incidentales les hablamos de nuestra cultura.

M5. a. Incluiría la vida cultural Puertorriqueña, la parte política, la economía y la parte sentimental del Puertorriqueño como persona.

b. Llevaría tales como composiciones donde el estudiante vaya y busque información a la biblioteca. Si es posible encontrar películas que detallen todos los aspectos culturales de Puerto Rico. Así como textos que se puedan conseguir mandándolos a conseguir a la isla. Trayendo personas que puedan darle charlas a los diferentes tópicos.

c. Bibliotecas, personas, películas.

d. Los evaluaría a través de una charla personal omitiría la parte escrita los exámenes que para mí no significan el 100 por ciento para comprobar si un estudiante llevo a cabo la lección que uno deseaba que conociera.

M6. a. Geografía, folklore, historia, comida y el gobierno.

b. Actividades, baile, tipo de vestimenta de ese tiempo ya hubiera sido de primera clase o del jíbaro. Folklore tiene que ver también con el tipo de comidas que se dan en Puerto Rico.

c. Recursos, la comida, dependiendo si en ese lugar sería bien difícil conseguir la comida típica. Otro recurso comprar la tela y crear en el salón de clase la ropa. Músicos que puedan enseñarle la música.

d. El valor se encuentra en que los niños han crecido socialmente porque ellos aprenden de cosas diferentes y aprenden un nuevo vocabulario, destrezas sociales, geografía, si se trata de comida pues están aprendiendo de ciencias.

M7. a. Trasfondo histórico, Cristobal Colón, personas que nos invadieron.

b. Actividades a nivel elemental además de usar mapas y material audiovisual la clase de historia hay que hacerle bien interesante.

c. A parte de los libros, materiales didáctico, bibliotecas.

d. Espero que después de terminar con la unidad los niños digan en sus propias palabras de donde vienen ellos.

M8. a. Historia, desde los comienzos hasta hoy día.

b. Un buen momento para hablarle a los niños es el descubrimiento de Puerto Rico.

c. Recursos, la literatura, cuentos presentándole una obra hacer diferentes personajes.

d. En base a preguntas y discusión. Te vas dando cuenta de la importancia e interés que va demostrando sobre su cultura.

M9. a. Enseñarle el himno y explicarlo y aun antes de eso hablarle de lo que es Puerto Rico por tópicos. Hablarles de las playas, de como son las playas. Otra semana como son los bosques, plazas por ejemplo leer un cuento y enseñarle láminas.

b. Actividades de un mural donde los niños pudieran poner los caracoles y de como es el agua.

c. Si tuviera la oportunidad de una película la enseñaría para que vieran como son las playas de Puerto Rico.

d. Una breve conversación con ellos. Se les hace preguntas para saber la contestación y si en realidad llegó.

M10. a. Nuestros antepasados, música, comida.

b. Una comida.

c. Recursos de los padres.

d. Atravez de una conversación.

M11. a. Topografía -- que es Puerto Rico.

b. Tener un mapa para presentarle al estudiante donde pudiera visualizar que Puerto Rico es una isla. Haría una formica con el mapa de Puerto Rico que estuviera

flotando en el agua para que el niño se de cuenta de que Puerto Rico es una isla.

c. Algún objeto plástico grande con agua con coloring food y dibujar a Puerto Rico con los pueblos y los niños metieran las manos dentro del agua y vieran que no se hundia.

d. N/A

Pregunta 12:

¿Como tú compartirías esa unidad sobre Puerto Rico con tus compañeros?

M1. Se les enseñaría, les explicaría lo que hice mis objetivos y si a ellos les gusta...

M2. Aunque hay compañeros que en si piensan que ellos son transmisores de cultura siempre se es transmisor de cultura. Porque si se habla Español ahí esta enseñando algo del idioma y eso es cultura.

M3. Compartiendo ideas, hablando con mis compañeros. Por ejemplo si preparo algo escrito pues mira tengo esta información disponible que conseguí en tal sitio y esta disponible.

M4. Depende si los compañeros están interesados en una actividad de este tipo porque no todos se interesan. Nos podemos reunir para hablar sobre el tema.

M5. Estaría a la dispocisión de todos mis compañeros cuando ellos las necesiten sea sacándole copias, etc.

M6. Si sería un caso pues haría el esfuerzo con dittos, copias o presentarle un taller de trabajo.

M7. Redactarlo en forma operacional repartirlo que todos tengan el material.

M8. A través de reuniones con mis compañeros y haciéndole ver la importancia de brindarle información de su pueblo a los niños y cada maestro envolverlos más.

M9. Trataría de ir por la mañana y tener una conversación. Los viernes que tenemos el tiempo libre y hablar de un itinerario para que vengan con sus estudiantes y las copias.

M10. Invitándoles a participar en la actividad.

M11. Si mis compañeros la quieren hacer yo se lo explicaría.

Pregunta 13:

¿El sistema escolar te da algún entrenamiento o taller de trabajo en donde adquieras o desarrolles conocimientos para poder transmitirlos culturalmente?

M1. No. Ningun tipo de adiestramiento.

M2. No.

M3. No.

T4. No.

T5. No. Nunca.

T6. No. Si no es por lo que hizo María Acosta en su presentación creo que son los maestros los que lo han hecho. Algo que sea por el distrito nada.

M7. No.

M8. No.

M9. No.

M10. No.

M11. No.

Pregunta 14:

¿Te ves como transmisora de cultura?

M1. No. No me veo como transmisora de la cultura porque tendría que volver atrás y envolverme en la cultura para poderla transmitir.

M2. Si. Hay ciertas areas que yo respeto por mis principios pero los enseño. Porque todo individuo tiene que conocer cuales son las costumbres, las tradiciones de un país.

M3. Seguro, porque yo soy Puertorriqueña y con mis valores como yo actuo con ello todo eso ellos van a ver. Es algo tan normal como uno es pues que lo va a transmitir.

M4. Yo creo que si porque yo como hispana transmito mi cultura atravez de mi personalidad, como soy, como hablo y actuo.

M5. No me atrevo a decir que soy transmisor de cultura solo digo que soy maestro.

M6. Si, claro y de otras culturas tambien.

M7. Si, un poco, muy poco no a nivel que yo quisiera. Por el mismo curriculo. Por ejemplo, en tercer grado se habla de la comunidad y en este caso me voy al texto y no aporto de lo que quisiera hacer.

M8. Si, definitivamente es el objetivo mayor por el que estoy aquí.

M9. Definitivamente en todo momento.

M10. Yo creo que si.

M11. Si, porque me siento ser Puertorriquena cien por ciento.

Question 1:

How did you become a teacher in Massachusetts?

T1. I came here for vacation, but was so scared after the first plane trip that I never returned.

T2. I met some of Maria Acosta's friends and relatives in Connecticut. I called her and travelled here and spoke to Dr. Ulloa and she employed me.

T3. I arrived here in 1982 and applied for a teaching position but was never called. In the meantime I did mental health work for one year then applied again and was called to work at DeBerry School in 1983.

T4. I arrived in Massachusetts 15 years ago and worked as a Kindergarten teacher on a Long Term assignment (being paid every day). I was later supervised and given a permanent teaching job.

T5. I was interviewed and hired in Puerto Rico for a job in Massachusetts.

T6. I began studying here in the United States since I was eleven years old. When I was in college I began to realize that Puerto Rican teachers arriving from Puerto Rico were not fully educated on how to teach Puerto Rican or spanish speaking students correctly in the United States. I believe that hispanics who become educated in the United States, are the only ones that can really identify themselves with the hispanic students that grow up in the school system because they understand the troubles they go through trying to acquire an education in a country

like the United States; whereas a person coming from a latin country to the United States cannot relate to the students as well.

T7. I was interviewed and hired in Puerto Rico for a job in Massachusetts.

T8. I applied for a job in the Bilingual Department and found out there was a position available in Special Education, so I went to the interview.

T9. I came here because I have a sister who lives here and she suggested to me that the teachers were well paid. I was working at the time at a school in Hatillo and came here to look for a teaching job.

T10. I came from Puerto Rico on an adventure. I arrived on Sunday and Wednesday I went on an interview and Friday at 8:00 a.m. they called me to tell me there was an opening to work in the first grade.

T11. I met Mrs. Ulloa and later saw an ad in the newspaper for a teaching position. I had all the documents necessary for the interview.

Question 2:

From what part of Puerto Rico are you from? Coast,

Interior or City?

T1. Center. Comerio.

T2. South. Ponce.

T3. City. Rio Piedras.

T4. Interior. Comerio.

T5. Coast. Catano.

T6. Interior. Cidra.

T7. Born in New York. Raised in Rio Piedras.

T8. Interior. Ciales.

T9. North Coast. Hatillo.

T10. Born in Aguas Buenas. Lived in San Juan.

T11. Manati, Puerto Rico.

Question 3:

What do you understand to be general culture?

T1. Our customs, thoughts and feelings.

T2. Culture is everything that you learn from your country; the language, traditions, characteristics and fashions.

T3. Culture for me are all of the values, traditions, how the people from a certain area address problems. It is impossible to define culture with just one word because it includes so many other things such as language, beliefs and characteristics.

T4. General culture are the customs, idiosyncrasies of a group. Their way of thinking.

T5. Culture in general comes from the roots that the people have, depending on their habitat and characteristics of life. They have and form customs.

T6. Culture is a big word. To me it means the surroundings in which you find yourself. It has to do with the language and with all the things you do as a Puerto Rican. To different people, the word means different things.

T7. Culture is everything that makes up a person; where they come from, where their ancestors were from, what a person does, says and thinks.

T8. Culture is what identifies each group and each individual.

T9. A series of characteristics of each group distinguishes them such as their music, folklore, method of nutrition, their dances.

T10. Culture brings together customs, beliefs, ways of life and ways of thinking.

T11. General culture is different kinds of cultures.

Question 4:

What is Puerto Rican culture to you?

T1: Our roots, our customs. That is the Puerto Rican culture.

T2. The Puerto Rican culture begins with our roots, and all of our development and all the cultures that have come to our culture.

T3. The Puerto Rican culture to me is a very rich culture because we have a mixture of three races. We have very different values as Puerto Ricans based on the family structure for example: we are more emotional than other cultures. No one can say we are not friendly. That to me is the Puerto Rican tradition.

T4. Puerto Rican culture is a mixture of three cultures: European, Indigenous and African.

T5. Puerto Rican culture to me is all that has to do with the typical indigenous person of Puerto Rico with the same customs and beliefs.

T6. The Puerto Rican culture from my point of view is not something that I grew up with, due to the fact of being raised in another country.

T7. The Puerto Rican culture is how you think, feel and where we are from. It is a mixture of three races. We are emotional. We like to touch, hug, kiss and are passionate.

T8. Puerto Rican culture is what defines each individual in a specific way; the music, literature and idiosyncrasies.

T9. This is more or less what I told you about our traditions (rooster fights).

T10. The Puerto Rican culture is our heritage.

T11. The Puerto Rican culture is our roots.

Question 5:

How do you know that teachers must play different roles? Do you think a teacher should also play the role of transmitter?

T1. Yes because a lot of the kids we teach have never been to Puerto Rico. Sooner or later we end up where we originally came from. When these kids go back to Puerto Rico they do not understand their culture or the customs and they are lost.

T2. Yes.

T3. Yes. I believe that it is very important because we are in this country and many people do not understand or have never been in contact with their own culture. They have erroneous ideas of us. Once they get to know us they understand us and try to help others understand the culture and people.

T4. Of course. We are very important for the Puerto Rican kids in our culture.

T5. I would say that a teacher that does not transmit the culture is not a teacher.

T6. Definitely. Not only our culture but other cultures around the world.

T7. Yes. We should transmit the Puerto Rican culture especially in this country. As educators, we have to transmit the culture to these kids.

T8. Yes. It is necessary and since we are in the United States and the kids are separated in certain ways from our own culture, we as teachers have the duty to make sure the kids do not lose their culture.

T9. Of course. Definitely because the learning process is the integration of many things.

T10. Yes.

T11. Yes. It is a basic principle.

Question 6:

If you believe that as a teacher you should be transmitter, which concepts of the culture would you transmit first and foremost?

T1. The things we celebrate, the fruits that we know, the government. First I would explain the differences in the stations of the year because in Puerto Rico they begin one month and here we begin in another. As far as the holidays go I would explain how they are celebrated in Puerto Rico and the way in which they are celebrated in the United States.

T2. The first thing I would transmit is the language, because that way you can transmit any aspect of the culture. From our roots up until modern times. After the language, I would teach our roots.

T3. First of all I would cover history. A little history about Puerto Rico so that there is an understanding from the place where Puerto Ricans come from. Also the language and later I would talk about the cultural values, traditions, ways of life.

T4. I would cover the geographical aspect of Puerto Rico and the origin of the culture. Later I would talk about the customs and habits that have been transmitted by our parents.

T5. The first thing I would do would be to make the students conscientious of their roots, the origin of their country, and later make them more conscientious of how to

maintain their culture even though they are living in another country among different cultures. This way they could defend their own culture.

T6. Well, it would be most ideal because we have many stereotypes in all cultures around the world. All cultures are compared to something specific, maybe the language, type of family or foods. In this case, the Puerto Rican culture would begin with its folklore.

T7. Manners, customs to say good morning, being generous. The concept of where we are from, our history, society, education, arts. Where our music comes from and our foods.

T8. I would transmit the language, literature and the music.

T9. For example, let us suppose that the culture of our country would be to talk about Puerto Rico and its traditions. Movies, or using maps. For the discovery we talked about Puerto Rico. During that week I spoke about nourishment and the life of the farmer.

T10. First, our heritage, customs, music and food.

T11. Language, all folklore.

Question 7:

What methodology and resources would you use to accomplish these goals since you are so far from the Puerto Rican environment?

T1. What few pictures I have always carry with me.

T2. There are many means by which a teacher can reach these goals such as: pictures, garments, projectors, musical instruments that come from Africa, Spain and Puerto Rico, maps, transparencies and those things which a teacher may create.

T3. There are many means by which a teacher can reach these goals such as: pictures, garments, projectors, musical instruments that come from Africa, Spain and Puerto Rico, maps, transparencies and those things which a teacher may create.

T4. The resources here really are scarce. For example if we would like to find a book the majority of them are not available. For example, the history books that are now up to date are hard to find. Also movies, bring in resources from the community, people that might help present the objective.

T5. Materials, audio visuals, movies.

T6. The method would be through the Institute of Puerto Rican culture. Even here in Springfield we have books that are edited in Puerto Rico which speak about the originals of the island. I think that even among what little we have, we can always find something.

T7. If I could not find many things at least I could tell stories of when I grew up in Puerto Rico. In this case it would be the folklore. I have taken Puerto Rican folklore dancing and that would be something I would certainly use.

T8. I always have books about Puerto Rico that I have with me. Also material, audiovisuals, television and radio, the library and people to speak to.

T9. One of the things I used was literature that was sent to one of my friends from Puerto Rico. I showed many the beginning of Puerto Rico until modern day. Songs such as "Preciosa", "El Coqui", "En mi viejo San Juan", and "La Tierruca".

T10. I would use books and movies. A method would also be a science class, food, and I would divide the classes.

T11. The method I would use would be movies and transparencies.

Question 8:

Do you think that the Puerto Rican students have cultural problems? If not, why?

T1. Yes, because these are two different cultures. The customs that we have and the customs of this country are very contradictory. One of the main things is the tone of voice. Our tone of voice is strong and loud and people do not like that. Our way of dressing is very tropical and we also have to change that. The adaptation is very difficult for these kids.

T2. Yes, in my experiences I have had language problems. A lot of times people cannot communicate, sometime the teachers cannot understand them. For me the language is a barrier. Also in the language are the

customs and the celebrations of the holidays, and if the teacher is not careful, the student may forget what little he already knows.

T3. Yes, all cultures are different from the rest, and if there is resistance there will be no understanding of that culture. In these cases there would be problems especially in schools where Puerto Rican students find themselves being the minorities. A major problem in older students is communication. They do not have the confidence necessary to communicate their problem or their necessities to the American counselor or even communicate with their American teachers. The students prefer to stay quiet they do not dare say anything.

T4. Of course. First of all the rejection they feel being in the schools of this country. They feel and they are being rejected. I had that experience and I have seen with my own eyes and have had stories during these 15 years that have had these experiences.

T5. Not only the Puerto Rican students, but all people who are emigrating to another country other than his own is going to feel cultural shocks. One of them would be the language, the way of life, his surroundings, racism as in this case, things that one does not see in Puerto Rico. For example, if they go to any department or private company, the personnel working there that are hispanic are very little.

T6. Definitely, the problem that I face daily with the students is due to the language problem, in this case, their Spanish is very poor and we have a big problem when we try to teach them to read and write Spanish. They can identify themselves better with the English language even the kindergarten students.

T7. Yes. For example, the first problem is the enclosure, the climate, the different in nutrition. The experience come from our surroundings.

T8. Yes. The language, the way of life, nutrition, clothing, integration into the schools. In Puerto Rico the students go to one classroom, here they have to integrate, and the climate.

T9. Yes. For example, the students now understand what Puerto Rico is. Through movies they have learned. A lot of the parents do not have the culture to transmit the culture.

T10. Yes. Lack of familiarization, sometimes they do not know what it really means to be Puerto Rican. A lot of these kids do not know how to distinguish between Puerto Rico and Massachusetts. I have had students tell me that they have come to Massachusetts from Puerto Rico by car. Once I also spoke about the three kings, and the students did not know who they were.

T11. N/A

Question 9:

Do you think that the Puerto Rican youths here have developed their cultural identity?

T1. No, because they say they are Puerto Rican because their parents are from Puerto Rico but many of these kids have never been to Puerto Rico. They do not know anything. What they celebrate is Santa Clause because they do not even know who the three kings are.

T2. No. The identity is something that they cannot develop from one day to the next, and we as adults are conscientious of our identity but a child is not.

T3. I would say yes, because the parents have a lot of influence on their children, and because they are Puerto Rican they maintain certain traditions and certain values that are transmitted to them and because of that the majority feel like Puerto Ricans.

T4. No, because the change of environment has been a very important factor in their life. Maybe that is the reason that the parents fear transmitting their culture to their children.

T5. It depends how old the child is. If they are over 17, it may be possible that they know a little about their culture, but I do not think that younger children are aware of it.

T6. No, because in order to develop a complete identity you must grow up in Puerto Rico. If you have never lived there you cannot have a completely authentic identity.

T7. No, you would not be able to achieve it for a very long time because the one who are here, do not know where they are from nor where they are going. It is only in adulthood, where they become defined.

T8. Well, there is a big majority of kids that do not have it. But there are others that were born here and they do not know their culture and are therefore unfocused.

T9. I do not think so.

T10. No.

T11. No, only in some aspects.

Question 10:

As a bilingual/bicultural teacher in the United States, how would you stimulate your students so that they could identify or adapt their cultural identity?

T1. First of all we do not have a lot of opportunities to expand this because the children must be taught quickly in order to be put into regular classes. I would try to do it by suggesting to the School Department to get more information from Puerto Rican books because some of the language in the books we use have Mexican vocabulary and sometimes I do not even know what they are talking about, and besides I have never been to Mexico.

T2. You can stimulate a child in different ways. We can tell them that we come from an island where we left family behind. That we need to maintain our culture so that when the day comes for us to go back and visit or live, we would be able to communicate with our family in a language that they understand.

T3. Well, as I said before, celebrating activities in which the Puerto Rican culture shows through. Explaining about Puerto Rico through activities such as the discovery. Giving them opportunities by way of activities.

T4. First of all, I would tell them how I felt and try to make them feel proud to be hispanic and to be Puerto Rican. I would encourage them to praise themselves, and although they may be put down by others, they can make themselves be proud to be who they are.

T5. The stimulation of the teacher towards the students is difficult because of the student's parents. Usually, the parents come looking for some other kind of stimulation for their children usually material things other than educative things.

T6. I stimulate my students by teaching them values and by trying to help them believe that they should praise themselves and be proud of their Puerto Rican culture despite what others might say.

T7. A. geography, folklore, history, food and government; b. activities, dance, garments. Folklore has to be a part of it as well as they type of foods in Puerto Rico; c. resources, food, depending whether or not it was difficult to make a particular food. Another resource would be to buy the material and make the clothes. Musicians that would be able to teach some music; d. the values are found in how the child has grown up in society because they learn from different things and they learn new vocabulary, social distresses, geography, if you talk about food they are learning about science.

T8. The process would be to show them the best of both cultures and try to teach them the best of both.

T9. Involving them by first talking to them positively about the Puerto Rican culture that the child feels. To prepare the child so that they can communicate the importance of their culture. That he may see all the good things about his culture at all times.

T10. One of the methods that I would use is to bring movies and pictures, transparencies, and information about Puerto Rico. Making them conscientious of being Puerto Rican. For example, the entire month of November I dedicate it to Puerto Rico. Everyday I give them a different topic regarding the discovery of our days.

T11. It is important to make them see their roots. It is important for them to know their culture. All the latin aspects.

Question 11:

If you were to develop a unit about Puerto Rico:

a: What topics would you discuss?

b: What activities would you develop?

c: What resources would you use?

d: How would you evaluate the growth of the student throughout the unit?

T1. a. First our customs, where we are from, and some stories to interest the students in the topics.

b. If I were to talk about our roots, I would look for a child that could represent each one of our races. In this ways I would define not only the race but the place from where each one comes from by signaling it on the map.

c. N/A

d. I would evaluate them according to the information given to them.

T2. a. I would include history, description of the island, why our island is important, how it has influences history throughout the years, politics, flag, and national anthem.

b. If I were to show the flag for example, once I explained it I would compare it to flags of other countries so that they would be able to identify which one is the Puerto Rican flag.

c. Transparencies, maps, records, inviting Puerto Rican speakers of different age groups to talk about Puerto Rico.

d. Besides the fact that there are different kinds of tests I like to observe. Not to evaluate and give them a number, but to see the student's progress. If he did not know about his roots, now he would begin to understand it better. By observing him I would be able to tell his progress.

T3. a. I would include geography, discovery of the island, the government, development in the language in Puerto Rico, something that would involve traditions and the way of life in Puerto Rico.

b. I would begin with the majority of the children that were born here. Using the library, we would go and look for what is available such as books, maps, and then I would divide the students into groups so that they could gather information as a group and present it to the class.

c. The library, books, maps, video cassettes that are available and people that could give a presentation to the class.

d. I would not think about exams, but only on the student's presentations. Their motivation and their participation in this project. I would like it to be more of a project than an exam.

T4. a. I would include geography, history and customs.

b. I would ask the students to write an essay about where they were born and about the town they lived in.

c. Using the map of Puerto Rico and movies.

d. By the interest they demonstrate towards their culture, by conversation. We as bilingual teachers, especially Puerto Rican ones, continuously speak about our culture.

T5. a. I would include the Puerto Rican cultural life, the political aspect, the economy and the sentimental part of the Puerto Rican people.

b. I would ask for a composition where the students would have to look for information at the library. If it were possible to find movies about the cultural aspects of Puerto Rico or bring in speakers to the class.

c. Library, people and movies.

d. I would evaluate them by talking to them. It is more important what they say than giving them a written test.

T6. a. Geography, folklore, history, food and government.

b. Activities, dance, clothing from a certain time period. Folklore has a lot to do with the type of food that Puerto Rico has.

c. Resources, food, depending whether or not the typical food was available. Another resources would be to buy material and make clothing in the classroom. Musicians that could come and play music.

d. The value is that the children have grown socially because they learn different things and learn new vocabulary, social distresses, geography, and if it related to food they are learning about science.

T7. a. Historical findings, Christopher Columbus, people that invaded us.

b. Activities at an elementary level by using maps and audio visual material. History class must be made very interesting.

c. Books, material and the library.

d. I would hope that after finishing the unit the children can say in their own words where they are from.

T8. a. History from the beginning of time to today.

b. A good time to talk to them about the discovery of Puerto Rico.

c. Resources, literature, stories that speak about different personalities.

d. Questions and answers. You begin to realize the importance and interest that the students demonstrate about their culture.

T9. a. To show them the national anthem and even before that, discuss Puerto Rico in a variety of topics. Talk about the beaches. Another week we could talk about the forests, another week maybe read them a story and show them some transparencies.

b. Activities in which the children could put shells into the water.

c. If I had the opportunity to show them a movie, I would show them the beaches of Puerto Rico.

d. A brief conversation with the student. I would ask them questions and by their answers I would realize how much they learned.

T10. a. Our ancestors, music, and food.

b. A meal.

c. Resources from their parents.

d. Through conversation.

T11. a. Topography - which is Puerto Rico.

b. Having a map to present to the student so that they can visualize Puerto Rico and that it is an island.

c. A plastic object floating in water and showing them that the object which represents Puerto Rico (an island) does not sink.

d. N/A

Question 12:

How would you share that unit with your colleagues?

T1. I would show them and explain to them the objective that I used.

T2. There are some teachers that do not think they are transmitters of the culture. But simply by speaking the language, they are transmitting culture.

T3. By sharing ideas, and talking with them. For example if I prepared some information I would tell them how I acquired it.

T4. It depends if the teacher is interested in one of the activities I planned because they may not be interested. We can get together to talk about it.

T5. To be available to other teachers if they need me for any reason.

T6. I would make them copies of my materials or help them present it.

T7. I would share the information with them.

T8. By meeting with the teachers and showing them the importance of bringing this type of information to the children.

T9. I would try to go in the morning. On Friday's we usually have free time, I would take advantage of it so that they may come and review the material that I have gathered.

T10. Invite them to participate in the activities.

T11. If my colleagues wanted any part of the material, I would explain it to them.

Question 13:

Does the school system give you any kind of training or workshops in which you can learn to develop the skills to transmit culture?

T1. No. No kind of training.

T2. No.

T3. No.

T4. No.

T5. No. Never.

T6. No. If it were not for what Maria Acosta said in her presentation, the teachers have not done anything. They have done nothing that would help us.

T7. No.

T8. No.

T9. No.

T10. No.

T11. No.

Question 14:

Do you consider yourself a transmitter of culture?

T1. No. I do not see myself as transmitter of culture because I would have to go back in time and involve myself with the culture in order to be able to transmit it.

T2. Yes. There are certain areas that I respect due to my own beliefs. Because all individuals must be aware of the customs and the traditions of their country.

T3. Of course. I am Puerto Rican and my own values show in my teachings.

T4. I think so because I, as a hispanic, transmit my culture through my personality, the way I am and how I dance and act.

T5. I don't dare say that I am a transmitter of the culture. I only say that I am a teacher.

T6. Yes. Of course, and of other cultures as well.

T7. Yes. A little, not as much as I would like because of the curriculum itself. For example, in third grade you speak about the community, and in this case, I use the textbook and do not speak about what I would really like to.

T8. Yes. Definitely. It is the main reason I am here.

T9. Definitely. At all times.

T10. I think so.

T11. Yes, because I feel Puerto Rican.

PREGUNTAS A LOS PADRES

Esta parte del trabajo cubrió un aspecto bien importante, los padres, dentro de esta investigación. De los padres entrevistados (5), tres nacieron en Puerto Rico y dos en los Estados Unidos (Chicago y New York).

La pregunta 1 y 2 consta del lugar de nacimiento y de donde son oriundos sus padres.

La pregunta 3 va a dar una visión de que parte en específico de Puerto Rico ocurrió el nacimiento: costa, interior o ciudad.

En la pregunta 4 los entrevistados contestarán cuanto tiempo vivieron en el lugar de nacimiento.

La pregunta 5 señalará los años de escolaridad de cada entrevistado.

La pregunta 6 dejara ver si los entrevistados hicieron los años escolares en el mismo lugar de nacimiento.

En la pregunta 7 se verá con quienes contrajeron matrimonio los entrevistados (puertorriqueños o de otra nacionalidad).

En las preguntas 8 y 9 señalarán los hijos habidos en el matrimonio y los años que estos tienen al momento del estudio.

La pregunta 10 contestará las diferentes razones por las cuales los entrevistados vinieron a vivir a los Estados Unidos.

En las preguntas 11 y 12 los entrevistados dejarán ver su opinión sobre que es cultura en general y cultura puertorriqueña.

La pregunta 13 los llevará a señalar los diferentes ajustes tanto a nivel físico como emocional que tuvieron que hacer al cambiar de país.

Las preguntas 14 y 15 contestarán las inquietudes que como padres tienen acerca de como sería la integración de sus hijos a un sistema escolar nuevo; y los aspectos educativos que como padres quieren que este sistema les brinde a sus hijos.

En la pregunta 16 los entrevistados contestarán sobre que aspectos de la cultura puertorriqueña les gustaría que el sistema escolar en estudio le brinde a sus hijos.

PREGUNTAS HECHAS A LOS PADRES:

1. ¿Dónde usted nació?
2. ¿Sus padres son puertorriqueños?
3. Si usted nació en Puerto Rico, ¿en qué lugar ocurrió el nacimiento? Costa, interior, ciudad.
4. ¿Vivió usted en el mismo lugar en Puerto Rico o vivió en más de un sitio?
 - a. enumérelos y que tiempos paso en ellos.
5. ¿Cuáles fueron sus años escolares?
6. ¿La escuela la hizo en el mismo lugar de nacimiento o en otro lugar del país?
7. ¿Se casó usted en Puerto Rico? Con un puertorriqueño(a)? Si no, identifique.
8. ¿Cuántos niños tiene? Varones, hembras?
9. ¿Qué edad tienen?
10. Si naciste en Puerto Rico, estudiaste en Puerto Rico, te casaste en Puerto Rico, que razón o razones te trajeron a este país y en específico a esta área?
11. ¿Qué entiendes por cultura general?
12. ¿Qué es cultura puertorriqueña para tí?
13. ¿Cuál o cuáles fueron los ajustes que tuvistes que hacer para integrarte al sistema de vida de este país?
14. Pienso que como todo padre o madre con una responsabilidad hacia tus hijos, ¿te preocupó o pensaste en algún momento como sería la integración de ellos al sistema escolar norteamericano?

15. Demos por hecho que ya tus hijos los ubicaste en el sistema escolar:

a. ¿Cuál o cuáles son los aspectos que tu como padre quieres o prefieres que ese sistema escolar le brinde a tus hijos?

16. Como puertorriqueños que vivimos en un país totalmente ajeno a nuestra forma de vida o sea en otras palabras hay una diferencia cultural entre ambos pueblos, ¿qué aspectos de la cultura puertorriqueña te gustaría tu hijo aprendiera?

LAS CONTESTACIONES DE LOS PADRES

Entrevista 1

1. Yo naci en Las Piedras, Puerto Rico.
2. De padres puertorriquenos.
3. Mas hacia la costa este de Puerto Rico.
4. Si de hecho sali pequeño para Manuel A. Perez.

Desde la edad de un ano hasta los tres. Despues de ahi nos reunimos en Springfield, Massachusetts.

5. Mis años escolares fueron hasta noveno grado.
6. La escuela la hice fuera del país en los Estados

Unidos.

7. No me case en Puerto Rico, pero si me case con una puertorriqueña.

8. Tenemos actualmente cuatro porque dos pequeños, dos míos. Hay tres varones y una hembra.

9. Tienen los mayores de crianza la edad de 18 y 17. De los míos uno tiene 6 y el otro va a cumplir 2.

10. Las razones varían pero fue la economía principalmente y ver el mejoramiento para la familia.

11. La cultura en general para mi significa mucho; mi vida entera pero la cultura en general significa tener cierto respeto, principios morales, espirituales en el ángulo de los principios morales hay una base solida en lo que es la cultura nuestra. Respetar lo ajeno conceptos religiosos, políticos, etc... Mis padres dejaron a Puerto Rico pero siempre nos hablaron de nuestra cultura. Por eso yo siento

mucho respeto a todas las cosas relacionadas con mi cultura y mi país. Mis padres nos hablaban de sus costumbres, religión, como se respetaba. Al yo llegar aquí y vi este "esparatuje" (por disparate) sentí un gran choque. Este es un pueblo de muchas clases de razas y por lo tanto es bien diferente la mezcla de cultura. Este país ha hecho que muchos de nuestros antepasados se introdujeran a una nueva cultura.

12. Cultura puertorriqueña es básicamente la comida típica, el arroz y la habichuela, la verdura con bacalao. Costumbres que llevamos en nuestras raíces, la lengua, somos puertorriqueños y únicos hay que sentirse de llevar ese orgullo dentro porque somos únicos.

13. Tuve que hacer muchos ajustes especialmente la lengua. La lengua porque para el tiempo que yo vine aquí no existía el programa bilingüe, alguien tenía que aprender el inglés a cantasos como digo a la "cañona". En casa se comía arroz y habichuelas y aquí se come hamburger, hot dog, habichuelas dulces que yo nunca he comido y en especial la comida a la que tuve que adaptarme para sobrevivir.

14. Desgraciadamente no muchos padres se preocupan por eso. Yo por ejemplo, mi hijo tiene que aprender de su lengua natural, de su cultura. De donde venimos y el propósito de nosotros venir aquí y es bien importante para mí de que mi hijo mantenga su lengua. Me siento bien descontrolado personalmente al ver niños que no saben

expresarse en su lengua. Es algo que yo llevo por dentro de que mis hijos aprendan mi cultura.

15. La naturaleza de su lengua. Necesitamos el inglés para sobrevivir pero no debe ser primario. Para mí la lengua de uno debe ser preservada y tu cultura debe ser primaria a otros proque aunque es importante que adquieras conocimientos sobre otras culturas pero sin olvidar tus raíces. Estoy en contra de que a mí como padre me digan "tu hijo sabe bastante inglés y es tiempo de moverlo" yo creo que el que hace las decisiones soy yo.

16. Yo principalmente soy bien creador de mi cultura y principalmente es mantener su lenguaje, quisiera de que la escuela me diera la ayuda que yo busco en mantener ese lenguaje, y a través de la maestra y los estudios, mi hijo se mantuviera aprendiendo sobre la cultura de sus padres. La maestra debe ser su segunda madre porque aquí es que el llega a este salón todas las mañanas. Yo creo de que si mi hijo es puertorriqueno a mi no me gustaría que una mejicana u otra raza que no fuera la mia le estuviera enseñando de las raíces de mi tierra porque es imposible.

Entrevista 2

1. En Nueva York.
2. Si. Mis padres son puertorriquenos.
3. N/A
4. De Juncos y luego pasamos a San Lorenzo desde los seis años.

5. Estudie hasta segundo año de universidad en la Universidad del Turabo y luego en el Caguas City College.
6. No hice la escuela en el mismo lugar de nacimiento.
7. Si.
8. Tres hijos: dos niñas y un niño.
9. Sus edades son: el niño tiene siete años y las niñas una de siete y otra de cinco.
10. Lo que nos enseñan desde pequeño.
11. Las cosas de antes, así como las cosas indígenas.
12. Volví a los Estados Unidos cuando me case porque mi esposo trabajaba en Nueva York en Queens.
13. Me integré ligero porque nací en Nueva York y aunque luego me fui a Puerto Rico venía todos los veranos.
14. Las niñas nacieron aquí pero el niño nació en Puerto Rico. Yo lo traje de dos meses de nacido y en aquel entonces no me preocupó lo de la escuela. Luego cuando fue a ir a la escuela preferí llevarlo a Puerto Rico, y así fue porque no me gustaba la escuela en Nueva York. Mucho vandalismo, drogas. Muchos niños menores de edad vendiendo drogas. Me fui a Puerto Rico y allí cogió parte del primer semestre de Kinder. Decidí regresar porque estaba en casa de la suegra y mi esposo no consiguió trabajo por más de dos meses y mis hermanos me hablaron de que en esta área era más fácil vivir que en Nueva York. La renta más barata y más tranquilidad para mis hijos.

15. La mejor educación que puedan aunque no me gusta mucho el sistema escolar de aquí. Encuentro que no enseñan al igual que en Puerto Rico aunque no son todos los maestros.

16. Todos los aspectos de la cultura puertorriqueña.

Entrevista 3

1. Nací en la ciudad de Chicago.

2. Mis padres son puertorriqueños.

3. N/A

4. Me mude para Caguas a la edad de seis años, luego nos mudamos para el barrio Beatriz de Caguas y después para Cidra.

5. Estuve en la escuela hasta octavo grado.

6. No estuve en la escuela del sitio donde nací, hice la escuela en barrio Borinquen de Caguas.

7. Si. Me case con un puertorriqueño.

8. Tengo cuatro hijos: tres varones y una niña.

9. Las edades de los varones son: 7 y 2 años y el último de 1 mes. La hembra tiene 6.

10. Llegamos hasta aquí a vivir en busca de mejor sistema de vida económica.

11. No se que pueda significar el concepto de la cultura en general.

12. No puedo contestar lo que significa el concepto de cultura puertorriqueña.

13. Tuve que hacer unos ajustes a el clima, las comida y la gente.

14. Me preocupo mucho el cambio de país porque sabía que mis hijos iban a tener que hacer ciertos ajustes con el idioma y el clima.

15. Le pido al sistema escolar que le de buena educación a mis hijos.

16. Me gustaría que mis hijos aprendieran sobre la cultura de su país ya que tuvimos que salir de el por razones económicas y yo no quiero que ellos pierdan sus raíces.

Entrevista 4

1. Naci en Puerto Rico.

2. Mis padres son puertorriqueños.

3. Nací en el interior, en el barrio Beatriz de Caguas.

4. Viví en el mismo lugar de nacimiento.

5. Fui a la escuela hasta quinto grado, luego tome el examen de noveno y luego el de cuarto año.

6. Asistí a la escuela en el mismo lugar de nacimiento.

7. Si me casé con una puertorriqueña.

8. Tengo cuatro hijos. Tres varones y una hembra.

9. Uno de los varones tiene 7 años, el otro tiene 2 años y el más pequeño tiene 1 mes de nacido. La niña tiene seis años.

10. Llegué aquí en busca de mejor bienestar para la familia.

11. El concepto de cultura general es algo que se mantiene para nosotros. Algo que queda ahí para que todos puedan entender porque está ahí. Ej. un monumento.

12. La cultura puertorriqueña es como las raíces de uno. Todo lo que mantuvieron vivo los antepasados para los que vinieran después pudieran encontrar algo.

13. Déjeme decirle que todavía no me acabo de ajustar a este sistema.

14. Sí, me preocupo yo sentí que las cosas iban a ser difíciles en el idioma y costumbres y ellos no entienden.

15. Demando o quiero que se le de la oportunidad de progresar y el tiempo necesario para que aprendan el idioma inglés.

16. Me gustaría que aprendieran y no olvidaran las tradiciones y costumbres de Puerto Rico. Que aprendan el orgullo de ser puertorriqueños con una frente en alto.

Entrevista 5

1. Yo nací en Puerto Rico.

2. Mis padres son puertorriqueños.

3. Nací en Bajaderos, Arecibo.

4. Viví todo el tiempo en el mismo sitio en Bajaderos.

5. Estuve en la escuela hasta el octavo grado.

6. Asistí a la escuela en el mismo sitio de nacimiento.

7. Me casé con un puertorriqueño.
8. Tengo una hija.
9. Ella tiene 7 años.
10. Pienso que cultura en general es lo de un país.
11. La cultura puertorriqueña es como se establece las cosas en un país.
12. Vine buscando progreso. Un amigo de mi esposo nos hablo de esta área.
13. He tenido que hacer ajustes de vivienda, idioma y comidas.
14. Como madre me preocupa los ajustes que tiene que hacer mi hija porque es difícil.
15. Quiero sobre todo que se le enseñe un segundo idioma sin perder su idioma materno.
16. Quiero que la escuela le ofresca la oportunidad a través del maestro de mantener sus costumbres puertorriqueñas.

QUESTIONNAIRE

Instructions:

This questionnaire consists of 18 questions. Read each question and answer it as sincerely and as accurately as possible since the success of the research will depend mainly upon your answering the questions as frankly as you can.

QUESTIONNAIRE

1. Sex: _____M _____F
2. Age: 20 - 30 _____
 31 - 41 _____
 42 - 52 _____
 53 - 63 _____
 Other _____
3. Place of birth _____
4. In what area did you pass your childhood?
 Urban _____
 Suburban _____
 Rural _____
5. If you were born in Puerto Rico, how many years did you live there?
 N/A _____
 1 - 5 _____
 6 - 10 _____
 11 - 15 _____
 16 or more _____
6. List the town(s) where you lived in Puerto Rico.
 a.
 b.
 c.
 d.
 e.

7. If you were not born in Puerto Rico, have you ever been there?

Yes _____

No _____

8. What town(s) have you visited?

a.

b.

c.

d.

e.

9. What ethnicity are your parents?

a. Puerto Rican _____

b. North American _____

c. Other (identify) _____

10. In what country did you attend the university?

Puerto Rico _____

United States _____

11. Which university did you graduate from?

Name _____

City _____

Country _____

12. How many years did you teach in Puerto Rico?

N/A _____

1 - 4 _____

5 - 8 _____

9 - 12 _____

13 or more _____

13. What level did you teach in Puerto Rico? Check all that apply.

Level		Grade
Pre-school	_____	
P. Kinder-Kinder	_____	
Elementary	_____	1, 2, 3, 4, 5, 6
Middle	_____	7, 8, 9
Secondary	_____	10, 11, 12

14. How many years have you taught in the United States?

1 - 4 _____

5 - 8 _____

9 - 12 _____

13 - 16 _____

17 or more _____

15. Have you worked in the Bilingual Program in the United States?

Yes _____

Where _____

No _____

16. What level do you teach now?

Level		Grade
Pre-school	_____	
P. Kinder-Kinder	_____	
Elementary	_____	1, 2, 3, 4, 5, 6
Middle	_____	7, 8, 9
Secondary	_____	10, 11, 12

17. Do you have Teacher's Certification in Massachusetts?

Yes _____

No _____

18. What kind of certification do you have?

a. Bilingual Elementary _____

b. Bilingual Secondary _____

c. Bilingual Special Education _____

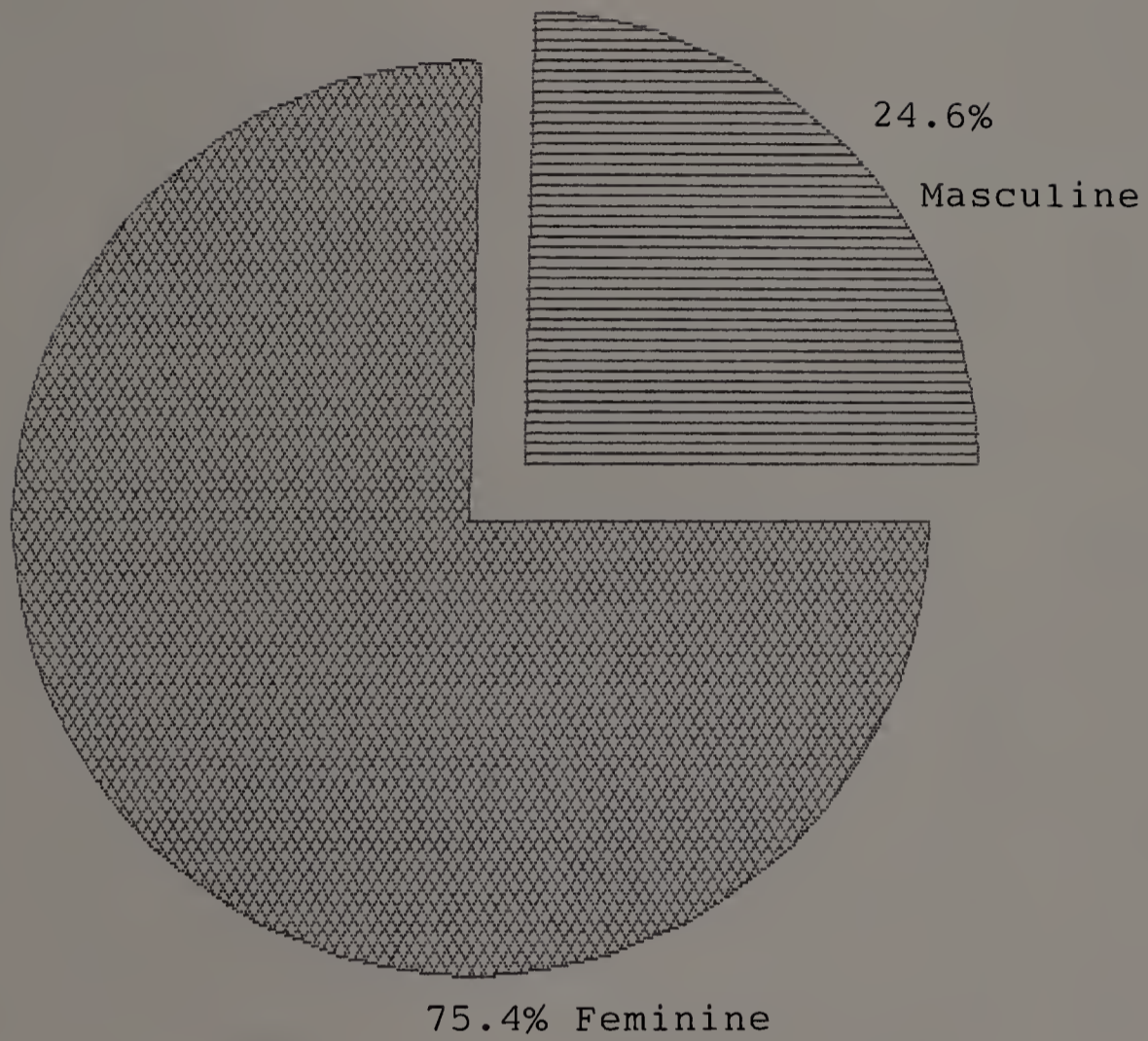
d. Regular: which _____

e. Other _____

APPENDIX C

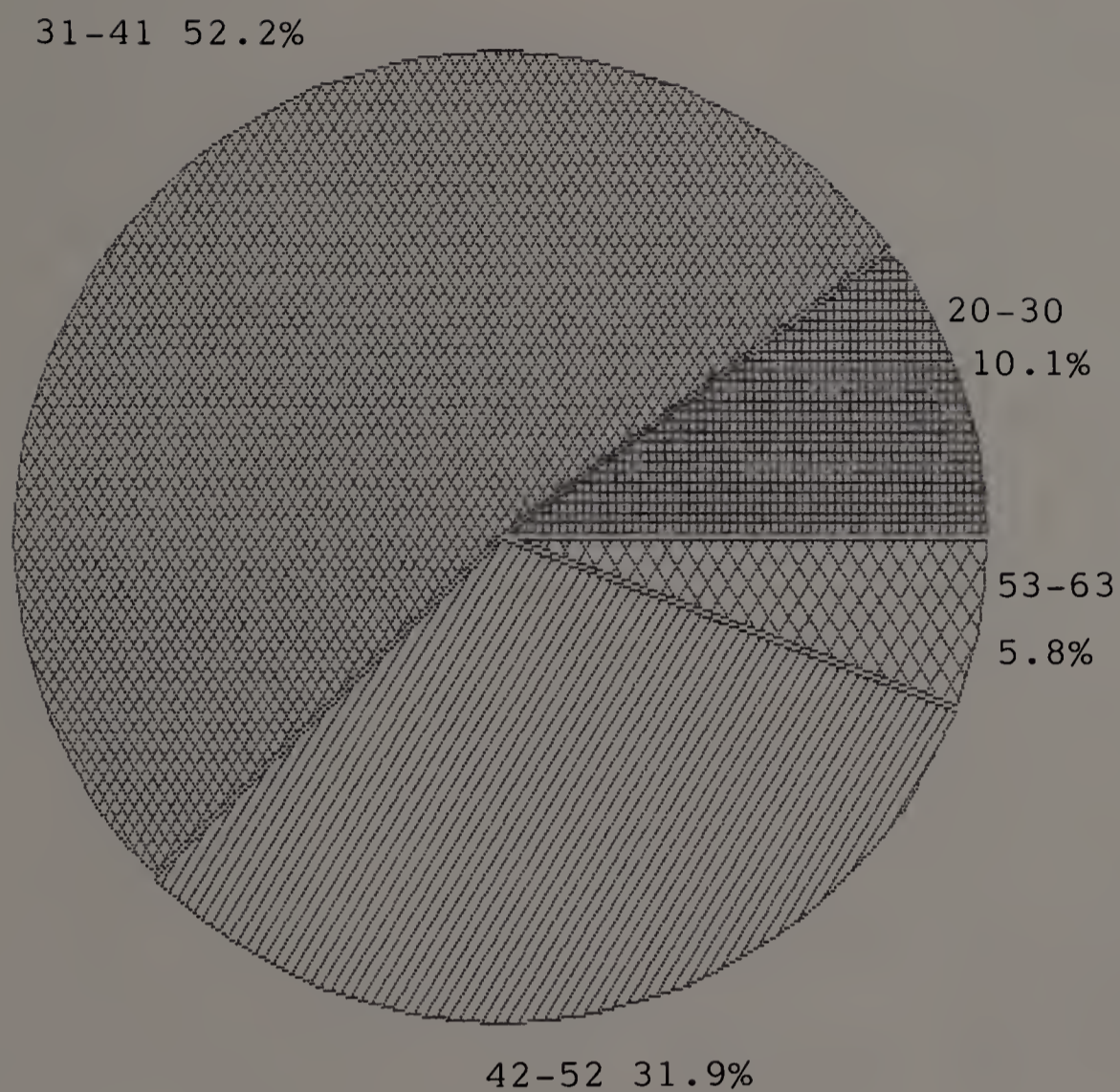
FIGURES BASED ON THE ANSWERS OF THE TEACHERS

FIGURE 4.1



DISTRIBUTION OF THE FIGURE BASED ON SEX OF THE
TEACHERS

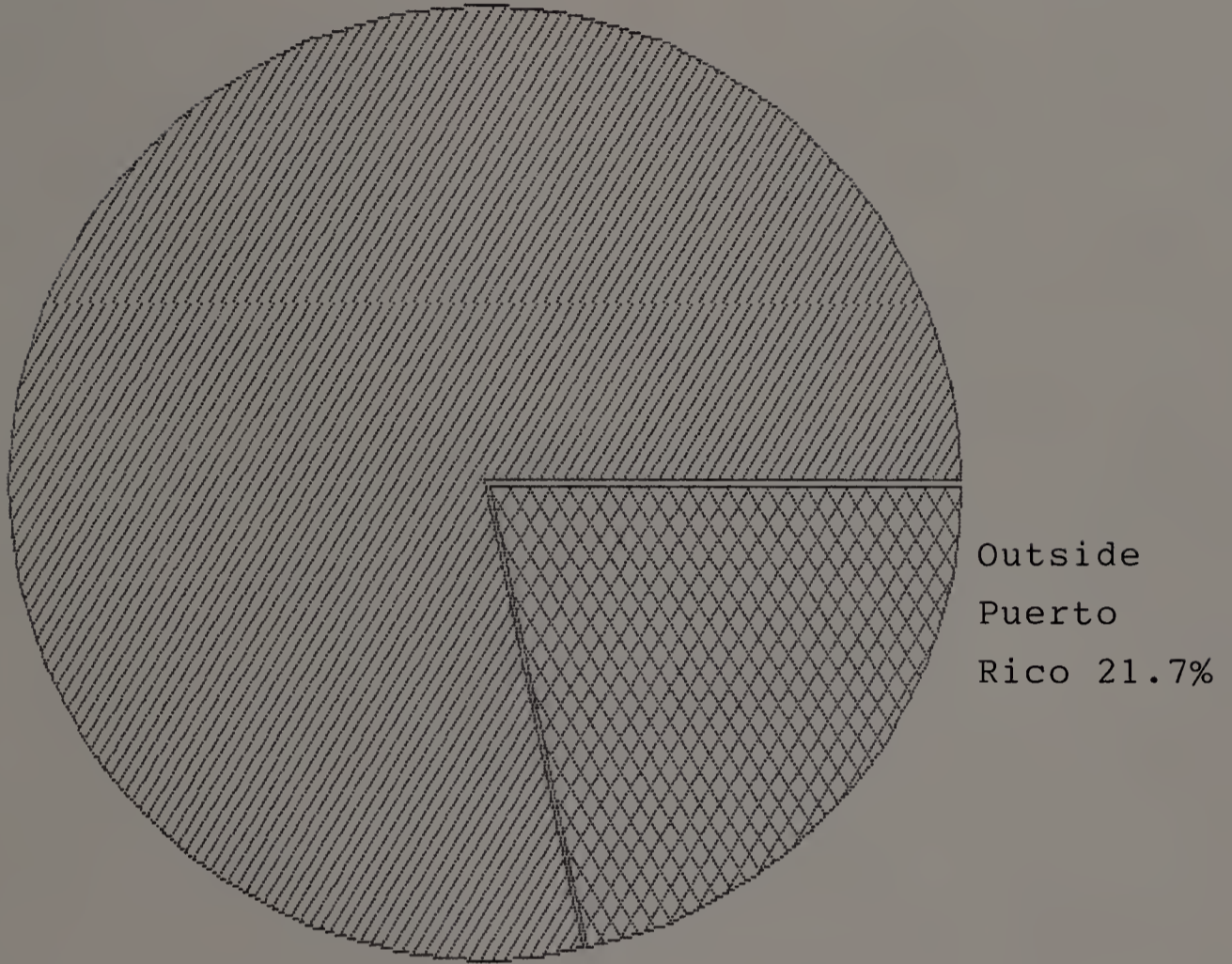
FIGURE 4.2



DISTRIBUTION OF THE RESPONSES BASED ON AGE OF THE
TEACHERS

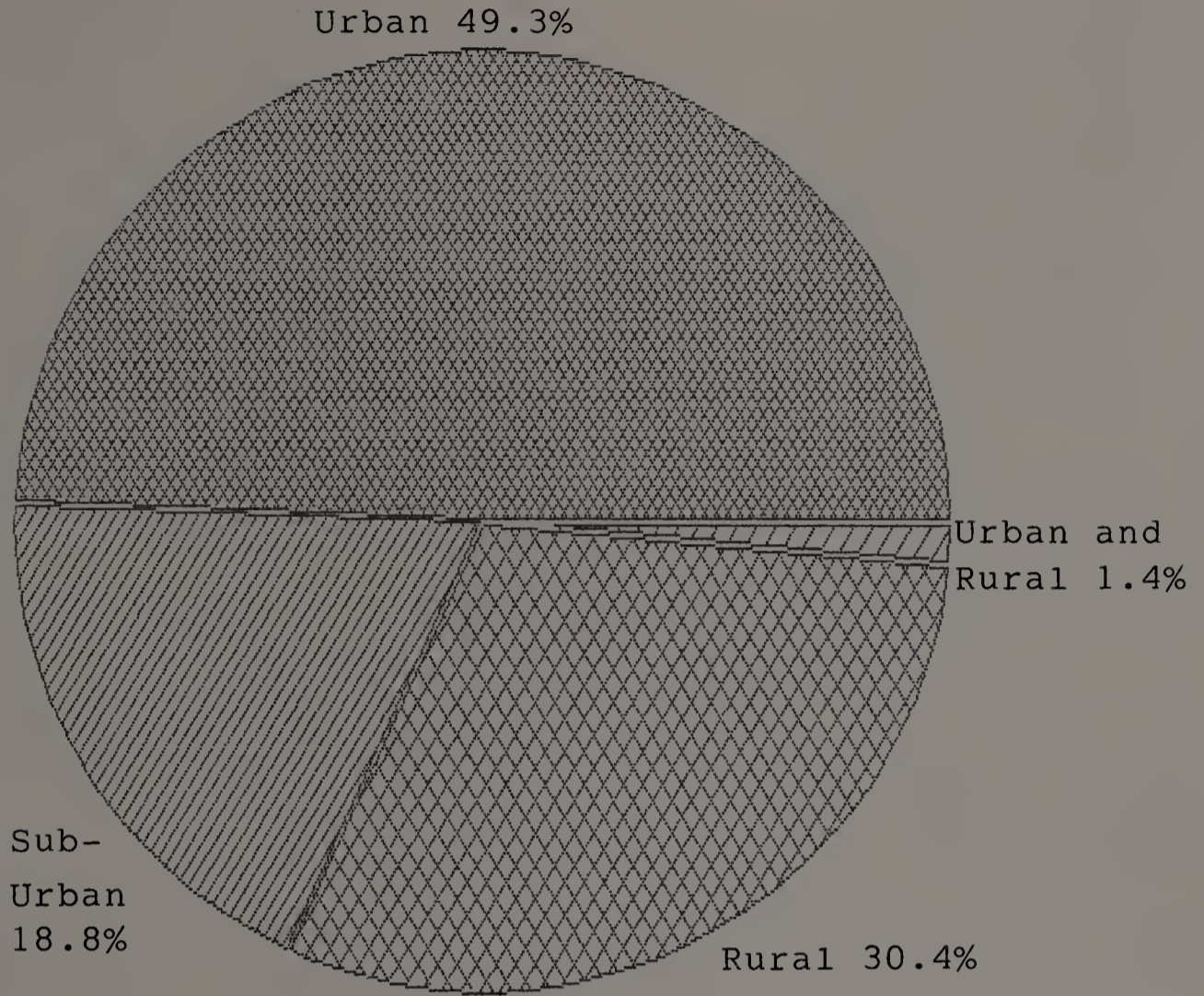
FIGURE 4.3

Puerto Rico 78.3%



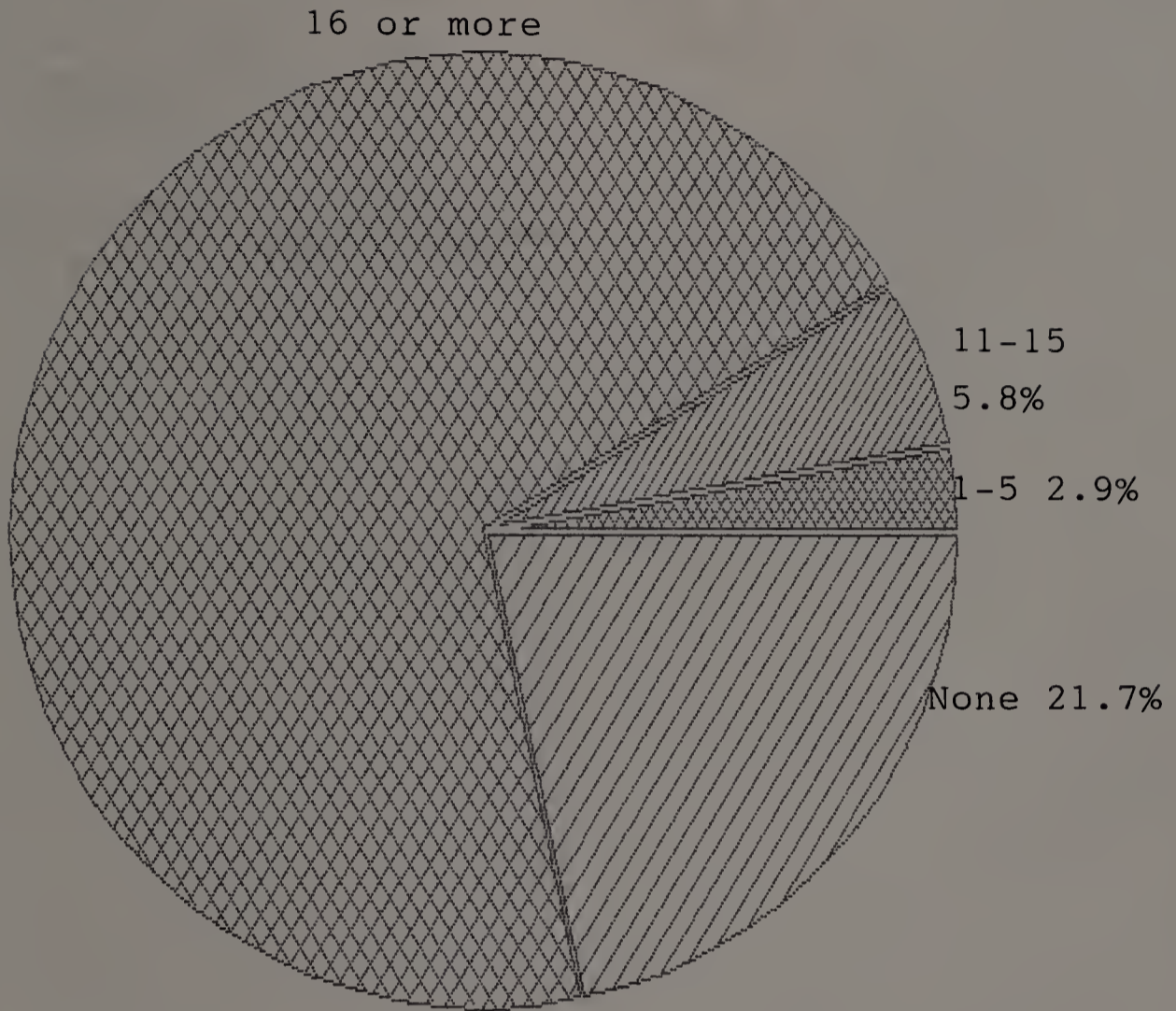
DISTRIBUTION OF THE RESPONDENTS BASED ON TEACHERS' PLACE OF BIRTH

FIGURE 4.4



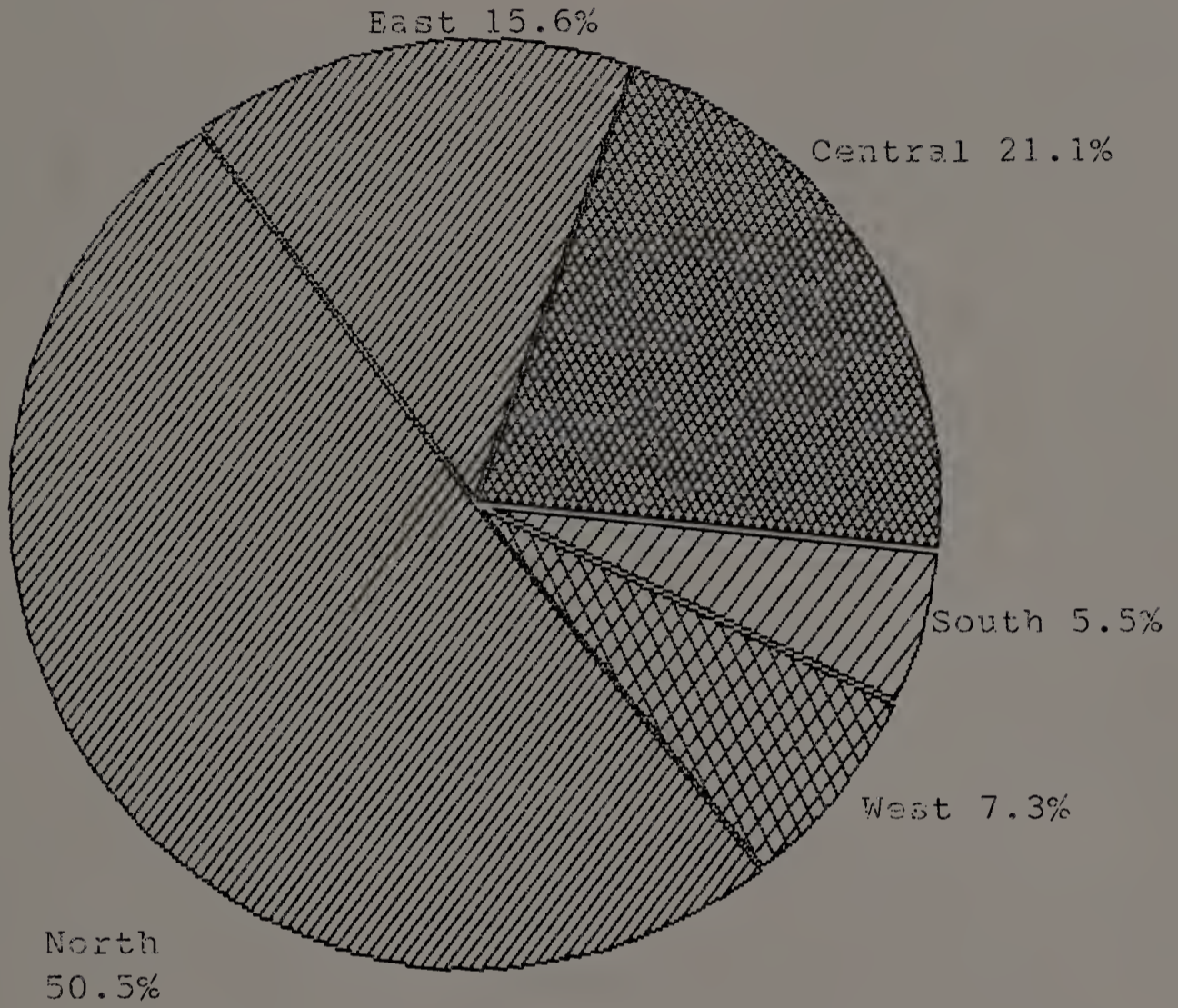
DISTRIBUTION OF THE FIGURE BASED ON THE PLACE WHERE THE TEACHER'S CHILDHOOD WAS SPENT

FIGURE 4.5



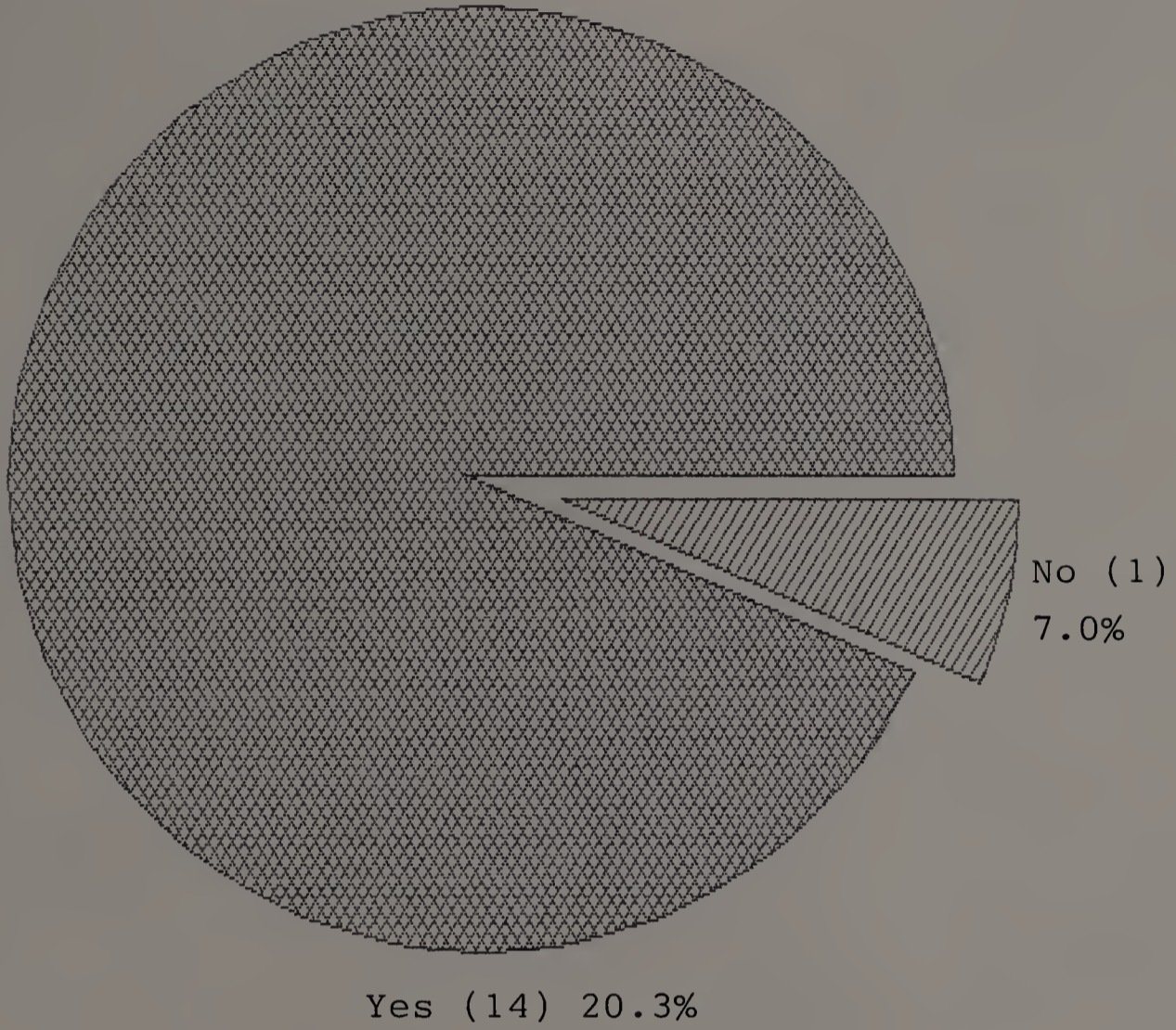
DISTRIBUTION OF THE FIGURE IS BASED ON TEACHERS' YEARS LIVED IN PUERTO RICO

FIGURE 4.6



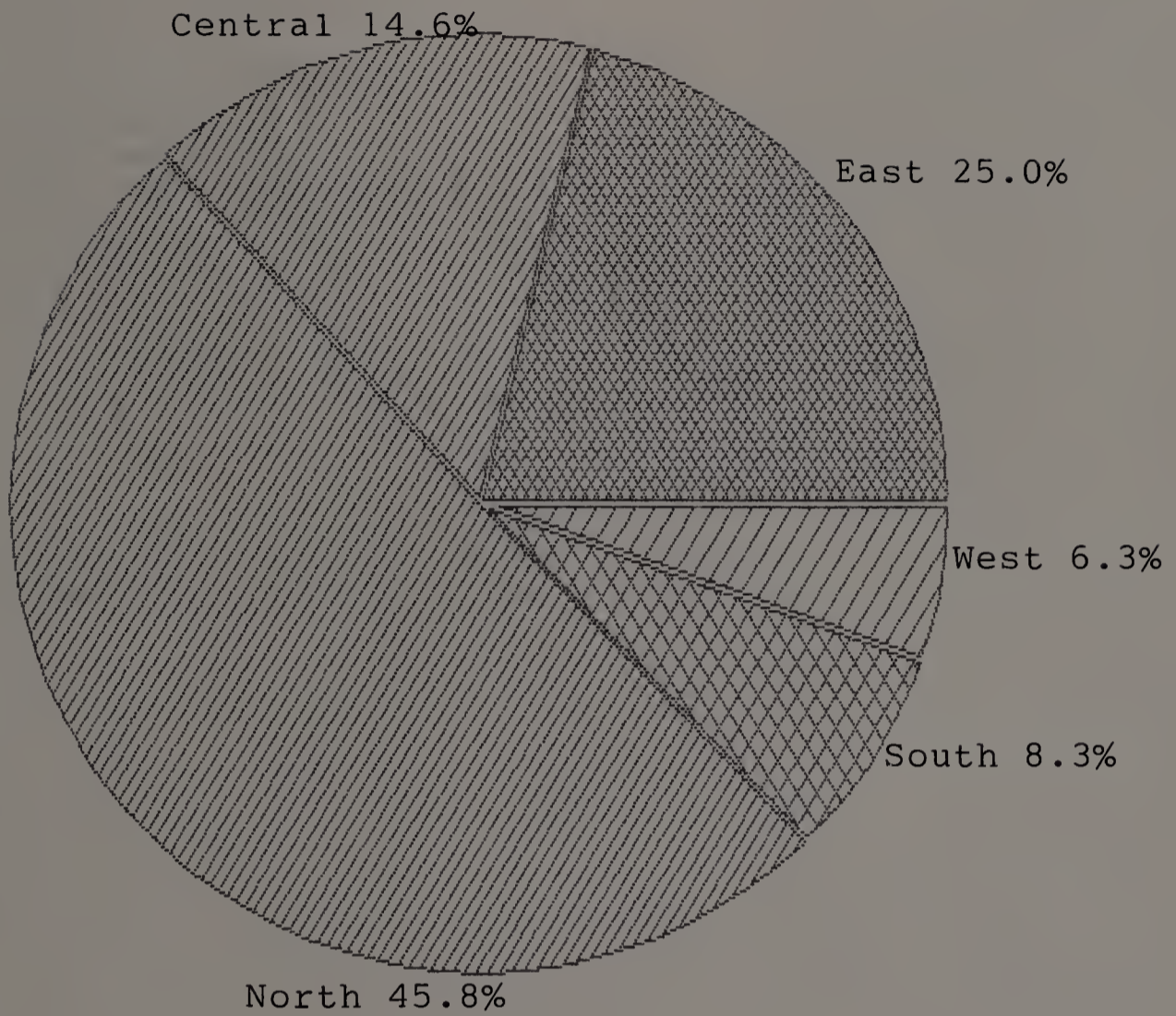
DISTRIBUTION OF THE FIGURE IS BASED ON THE REGIONS OF THE TEACHERS' BIRTH PLACE IN PUERTO RICO

FIGURE 4.7



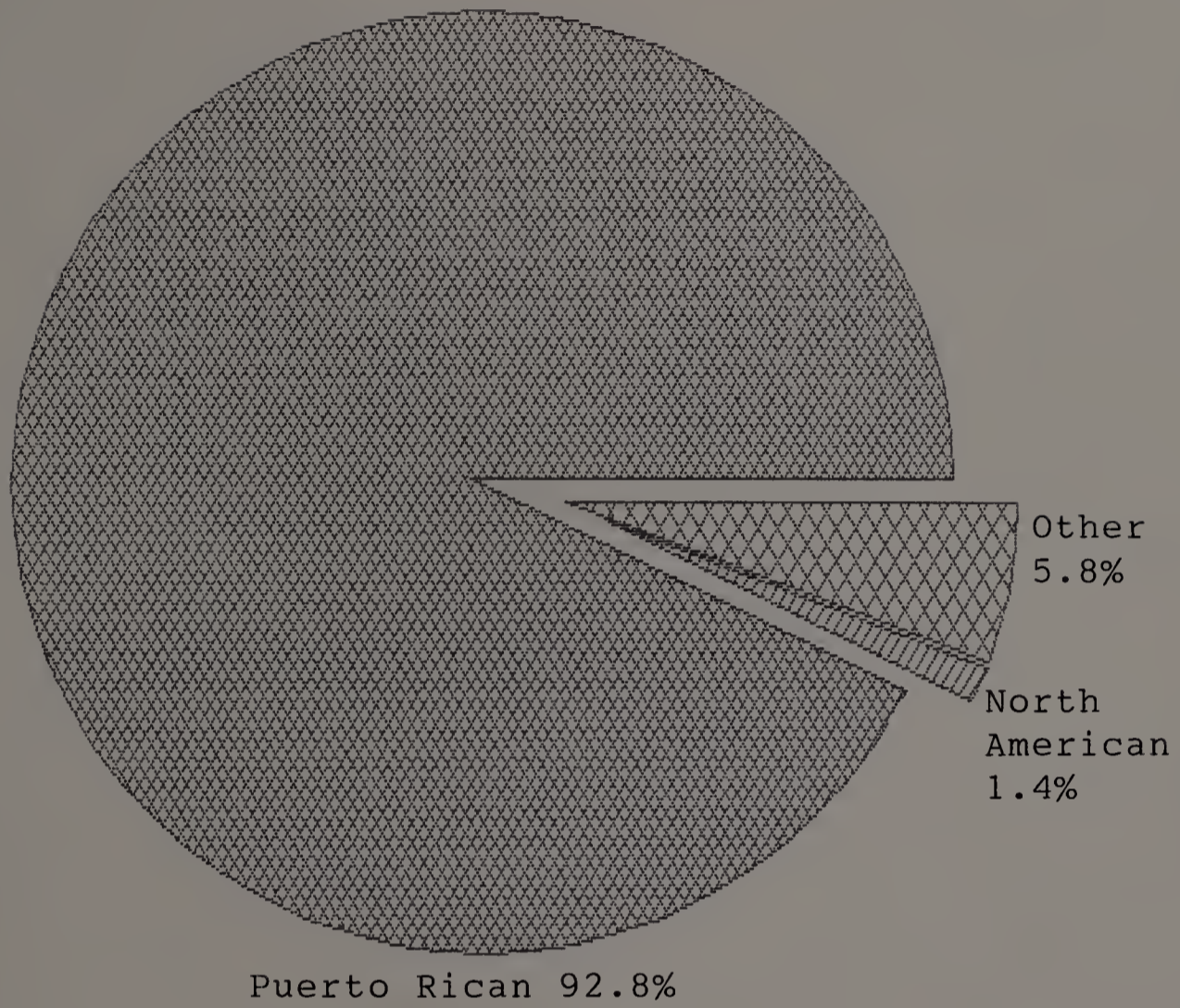
IF THE TEACHERS WERE NOT BORN IN PUERTO RICO HAVE
THEY EVER GONE TO VISIT?

FIGURE 4.8



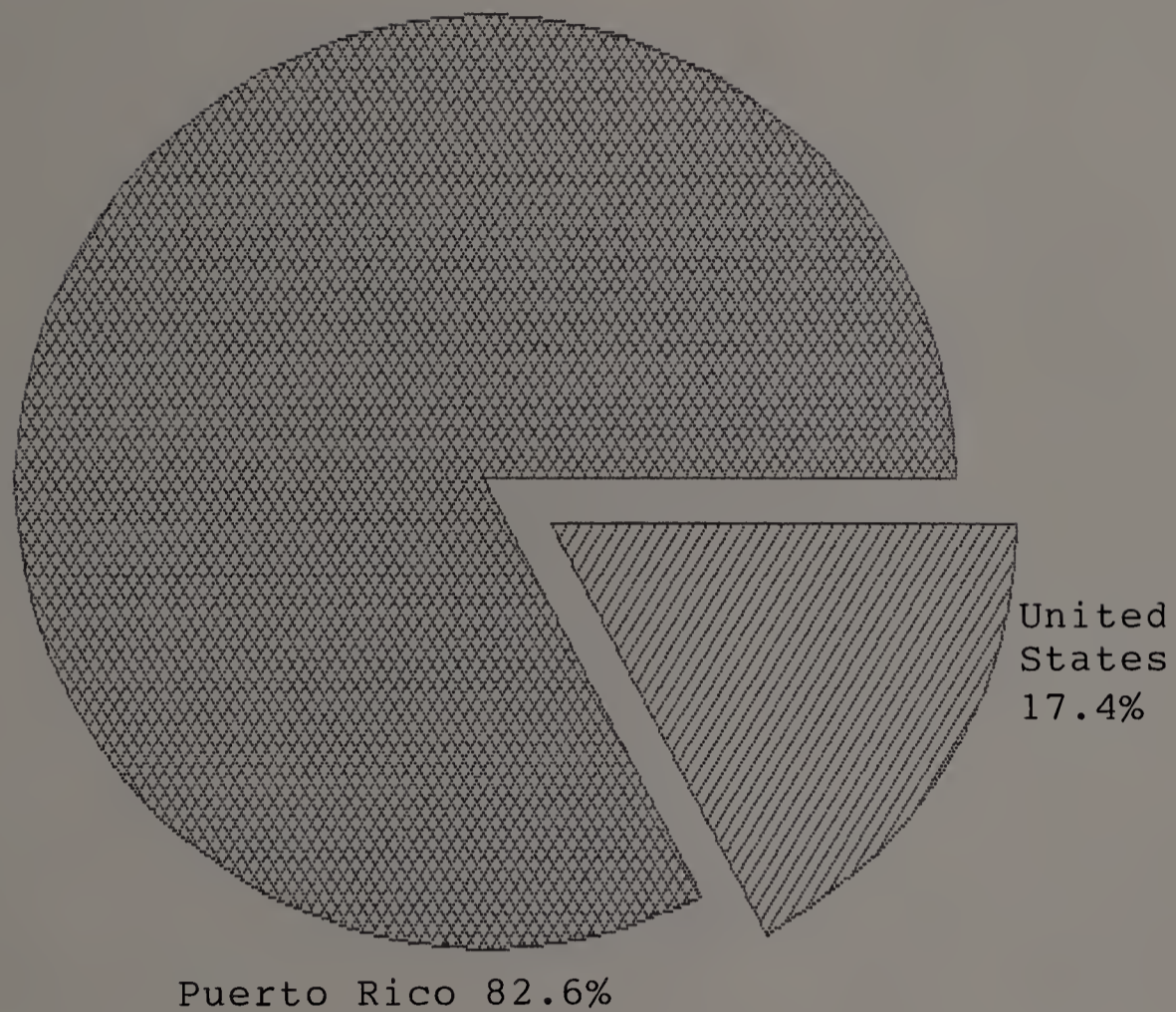
DISTRIBUTION OF THE FIGURE BASED ON THE REGIONS VISITED
BY TEACHERS WHO WERE NOT BORN IN PUERTO RICO

FIGURE 4.9



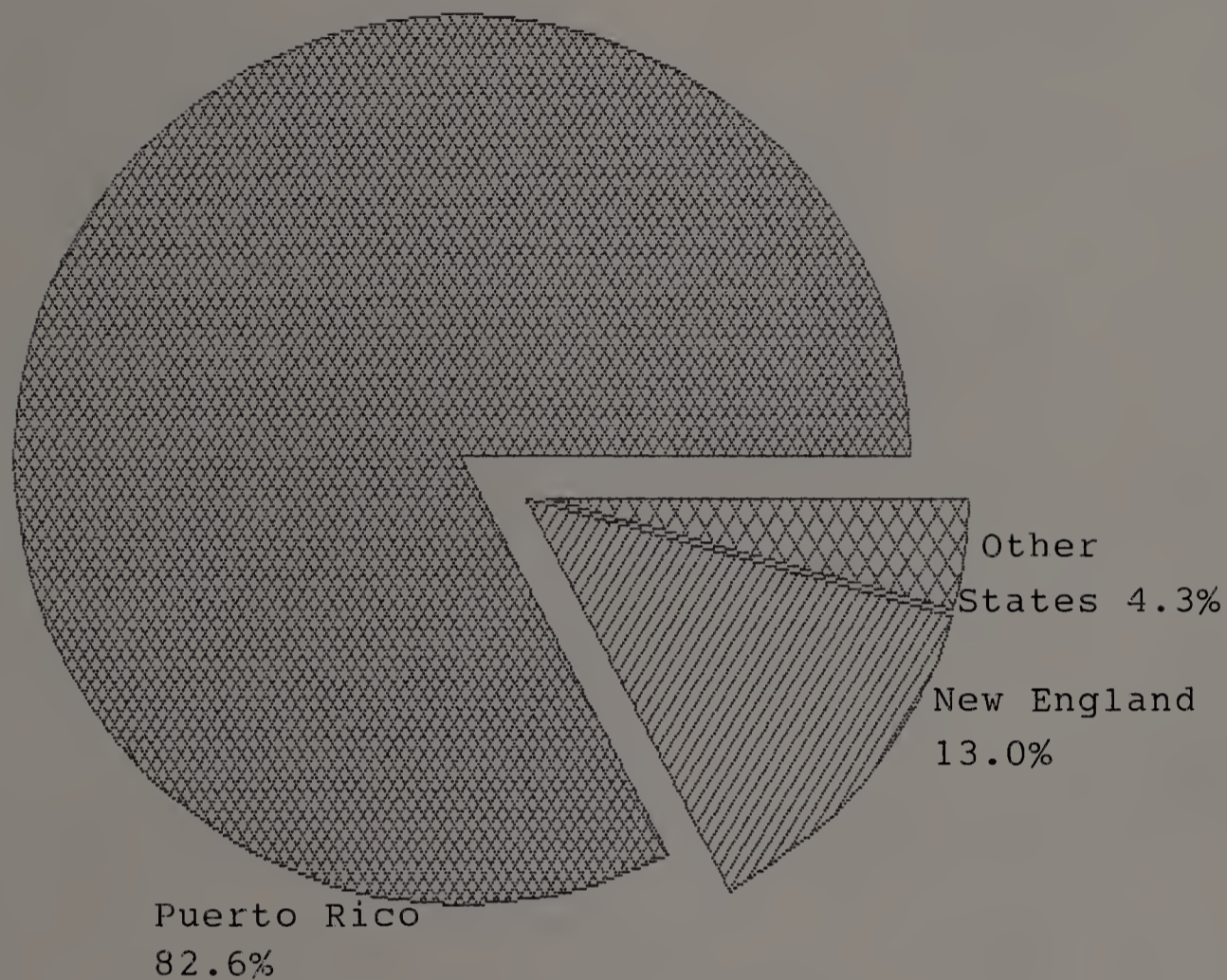
DISTRIBUTION OF THE FIGURE BASED ON THE ETHNICITY OF THE TEACHER'S PARENTS

FIGURE 4.10



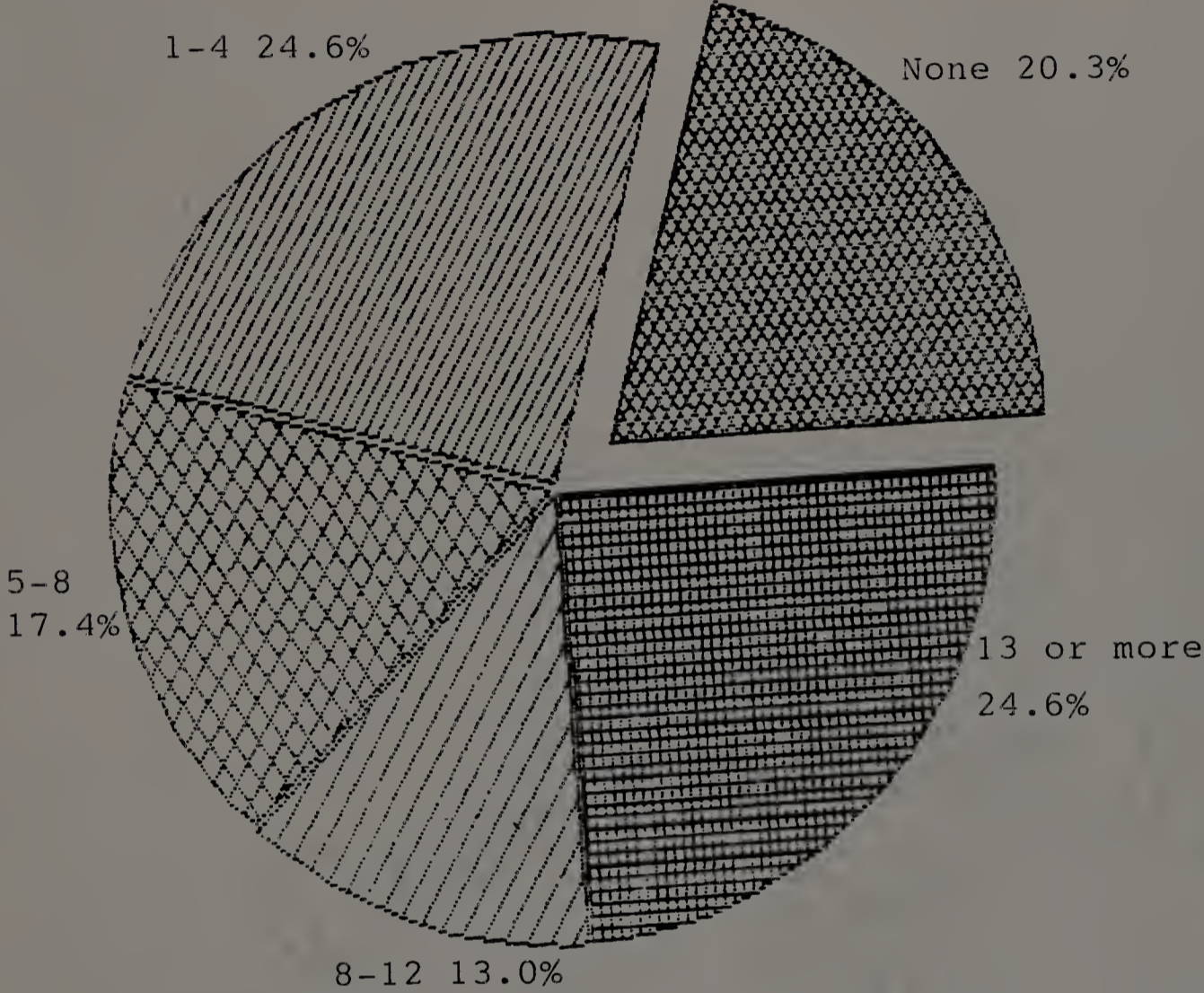
DISTRIBUTION OF THE FIGURE IS BASED ON THE COUNTRY
WHERE THE TEACHERS STUDIED

FIGURE 4.11



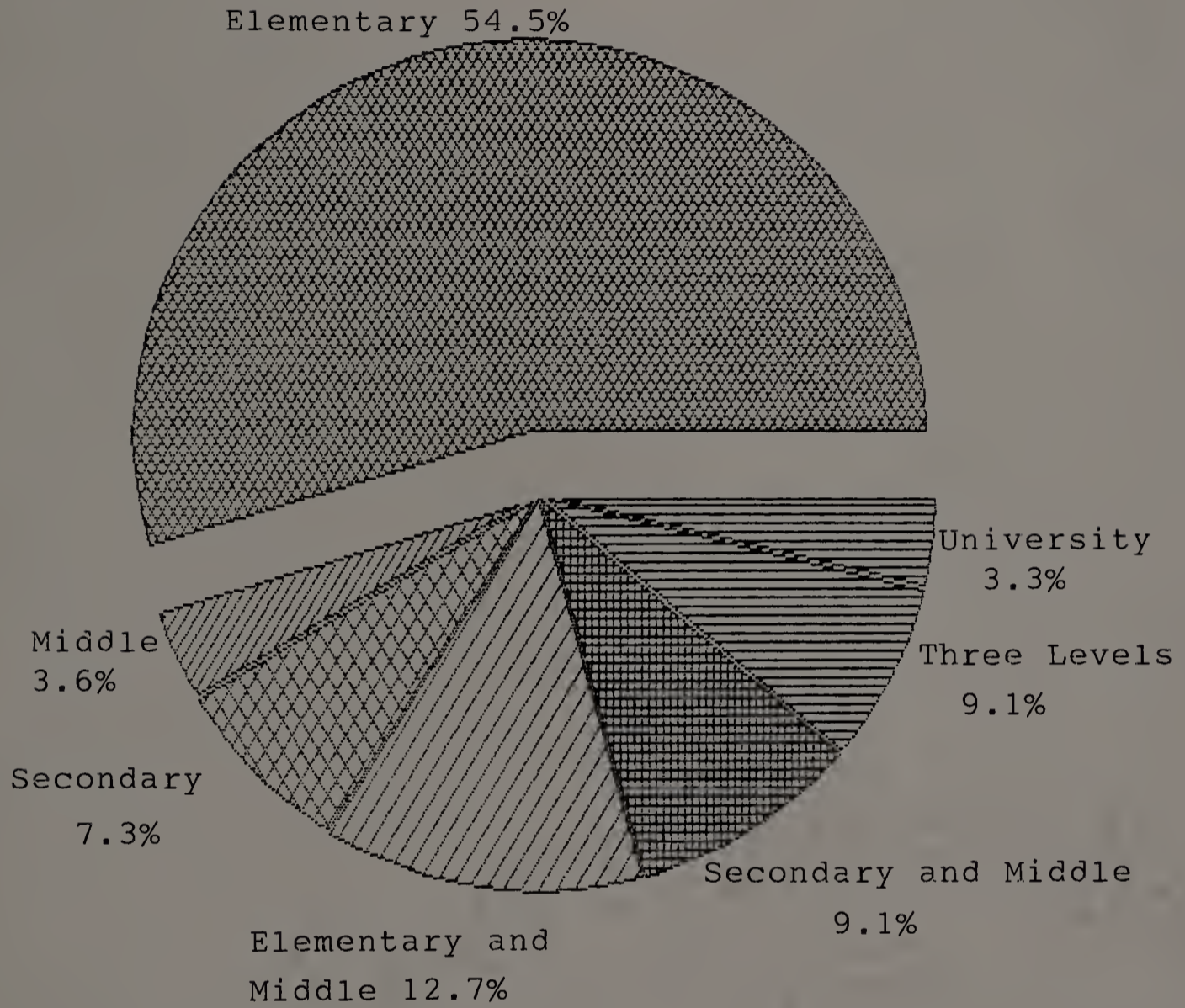
DISTRIBUTION OF THE FIGURE IS BASED ON THE UNIVERSITIES
WHERE THE TEACHERS STUDIED

FIGURE 4.12



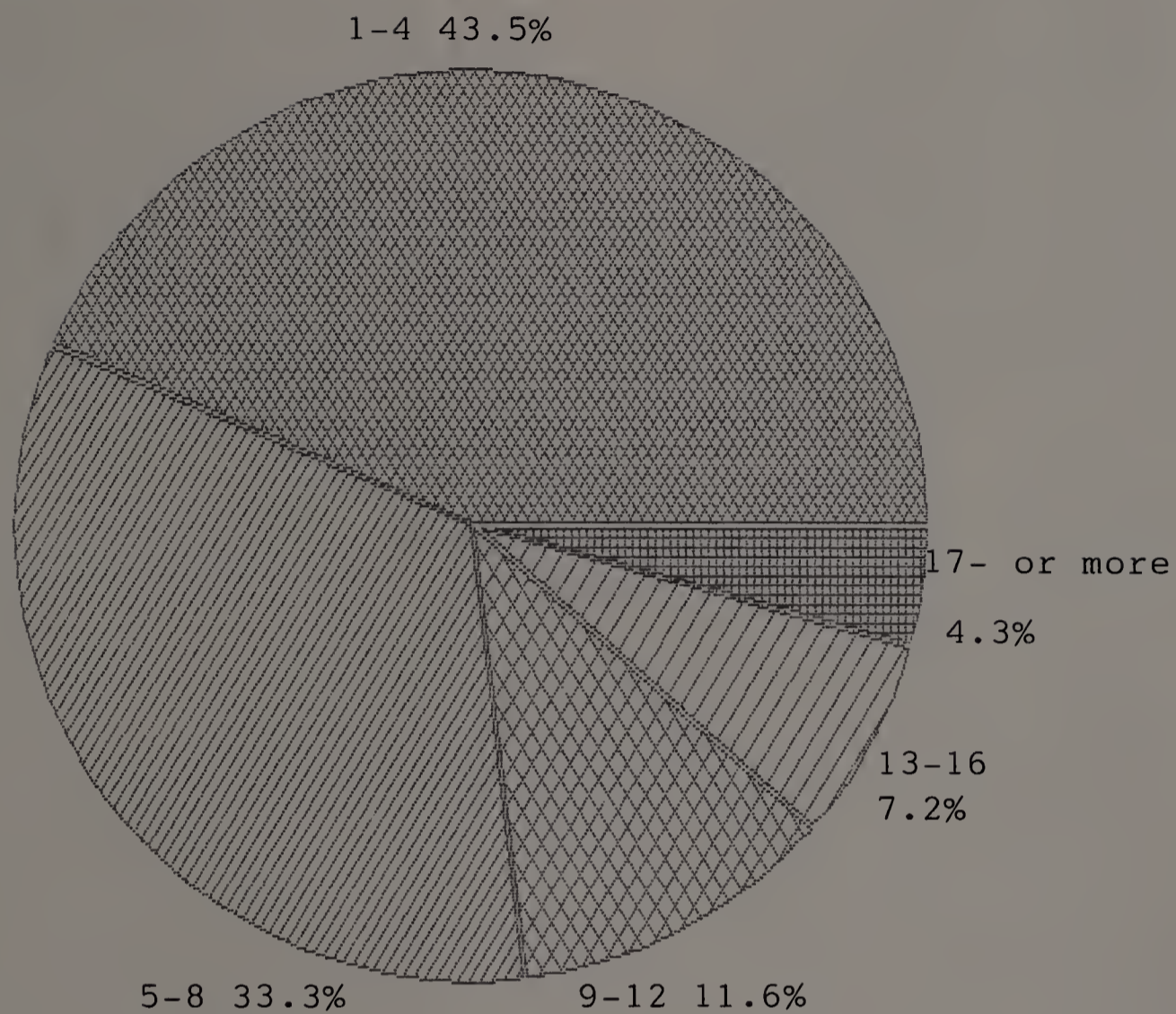
DISTRIBUTION OF THE FIGURE IS BASED ON THE YEARS THAT
TEACHERS TAUGHT IN PUERTO RICO

FIGURE 4.13



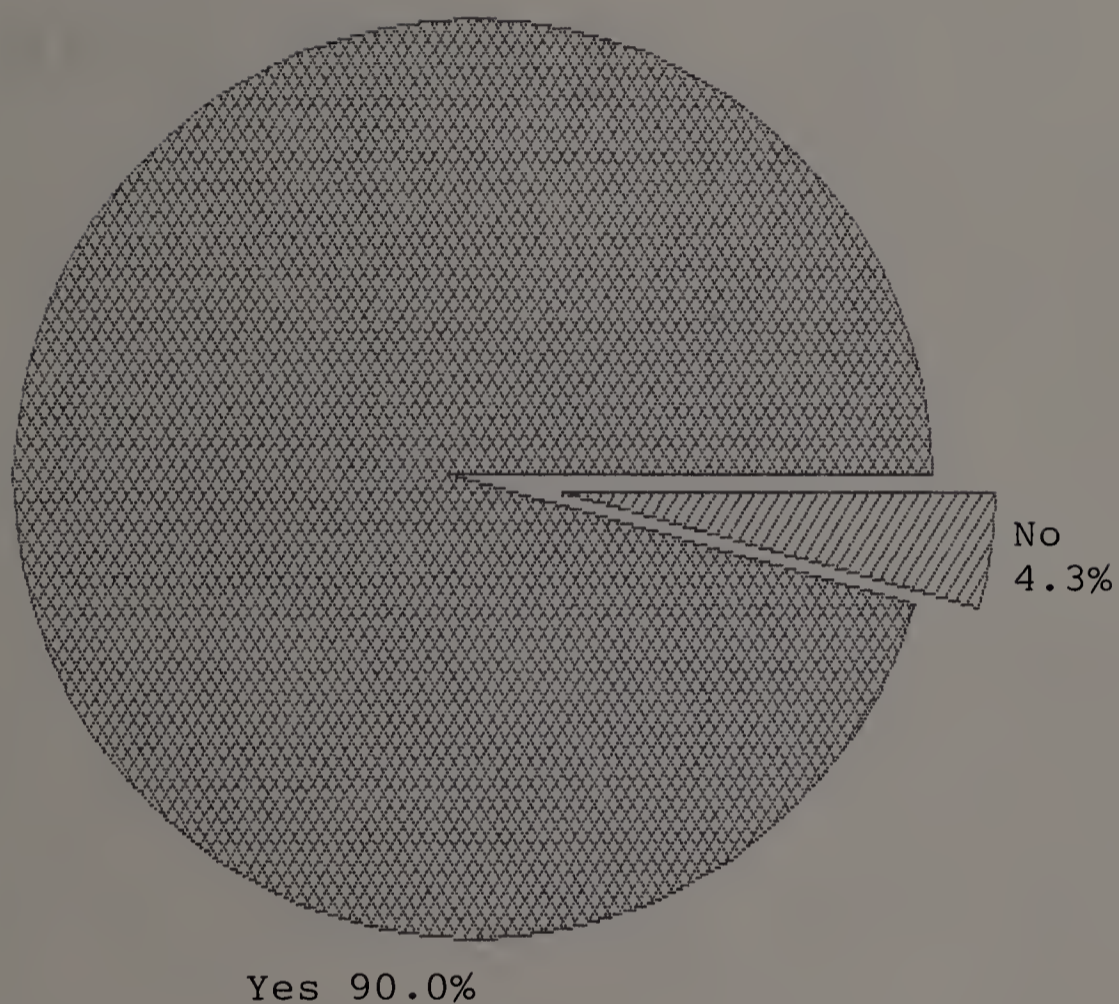
DISTRIBUTION OF THE FIGURE IS BASED ON THE LEVEL THAT
TEACHERS TAUGHT IN PUERTO RICO

FIGURE 4.14



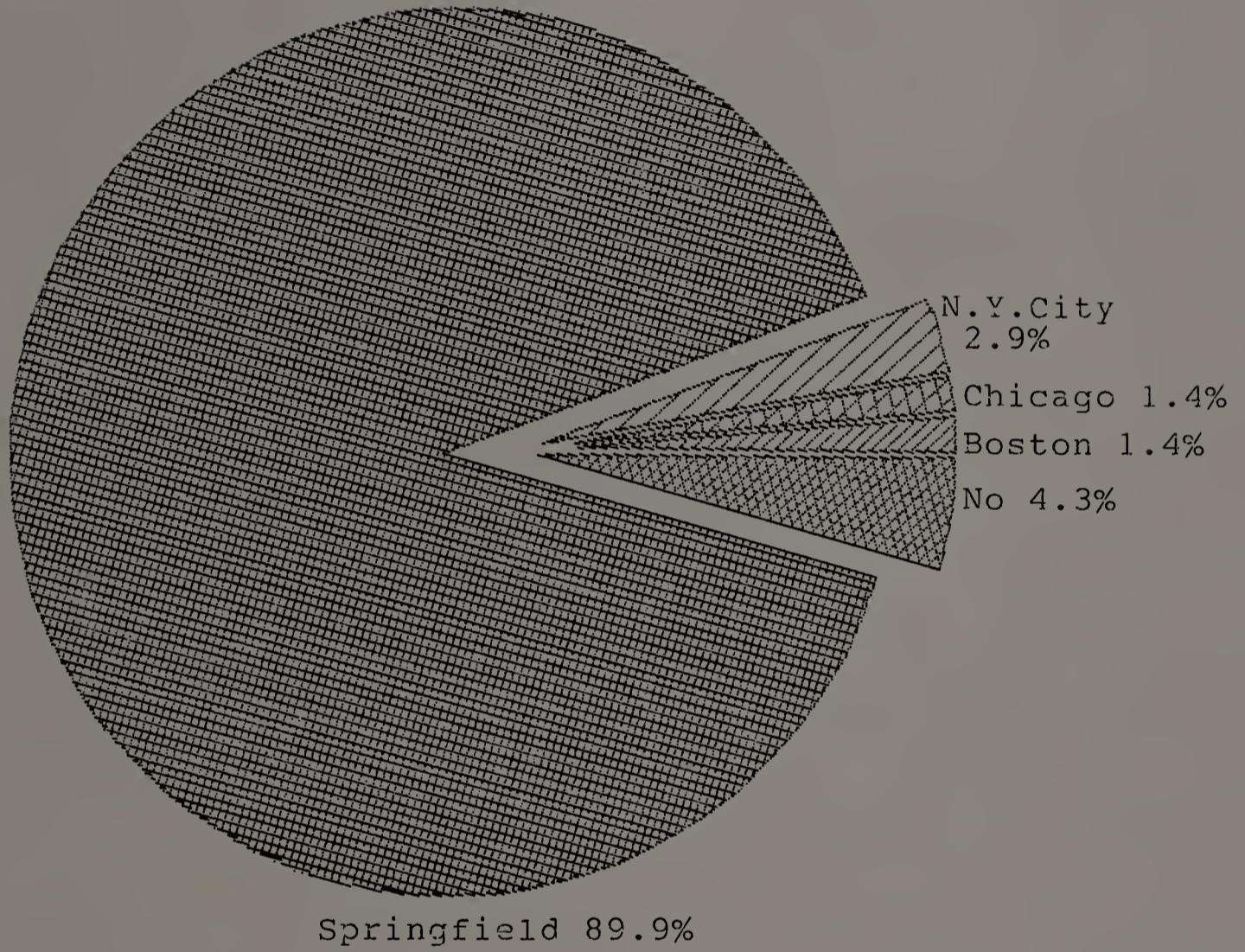
DISTRIBUTION OF THE FIGURE IS BASED IN THE YEARS THAT
THE TEACHERS TEACH NOW

FIGURE 4.15



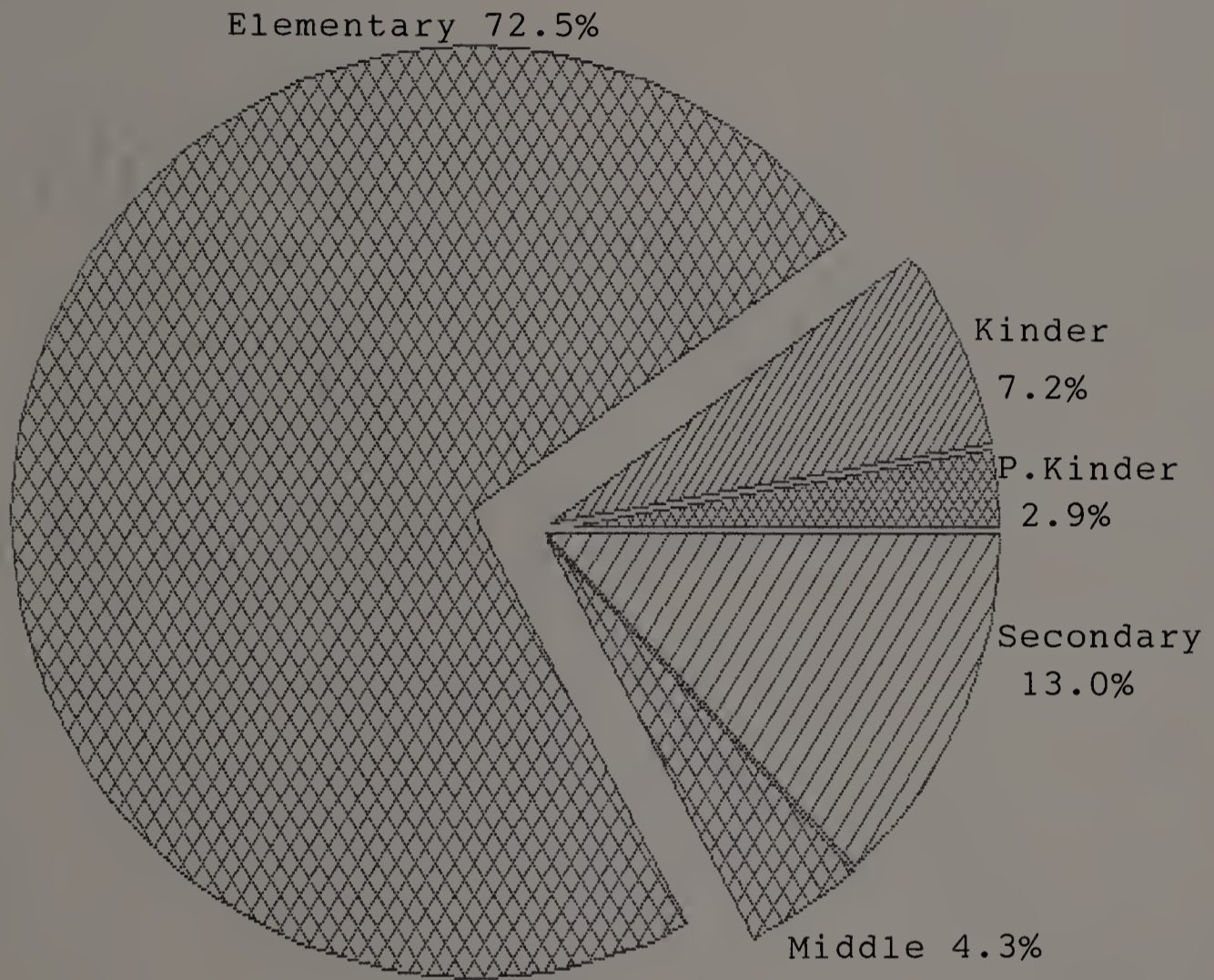
DISTRIBUTION OF THE FIGURE IS BASED ON THE TEACHERS
WHO HAVE WORKED IN THE BILINGUAL PROGRAM

FIGURE 4.15



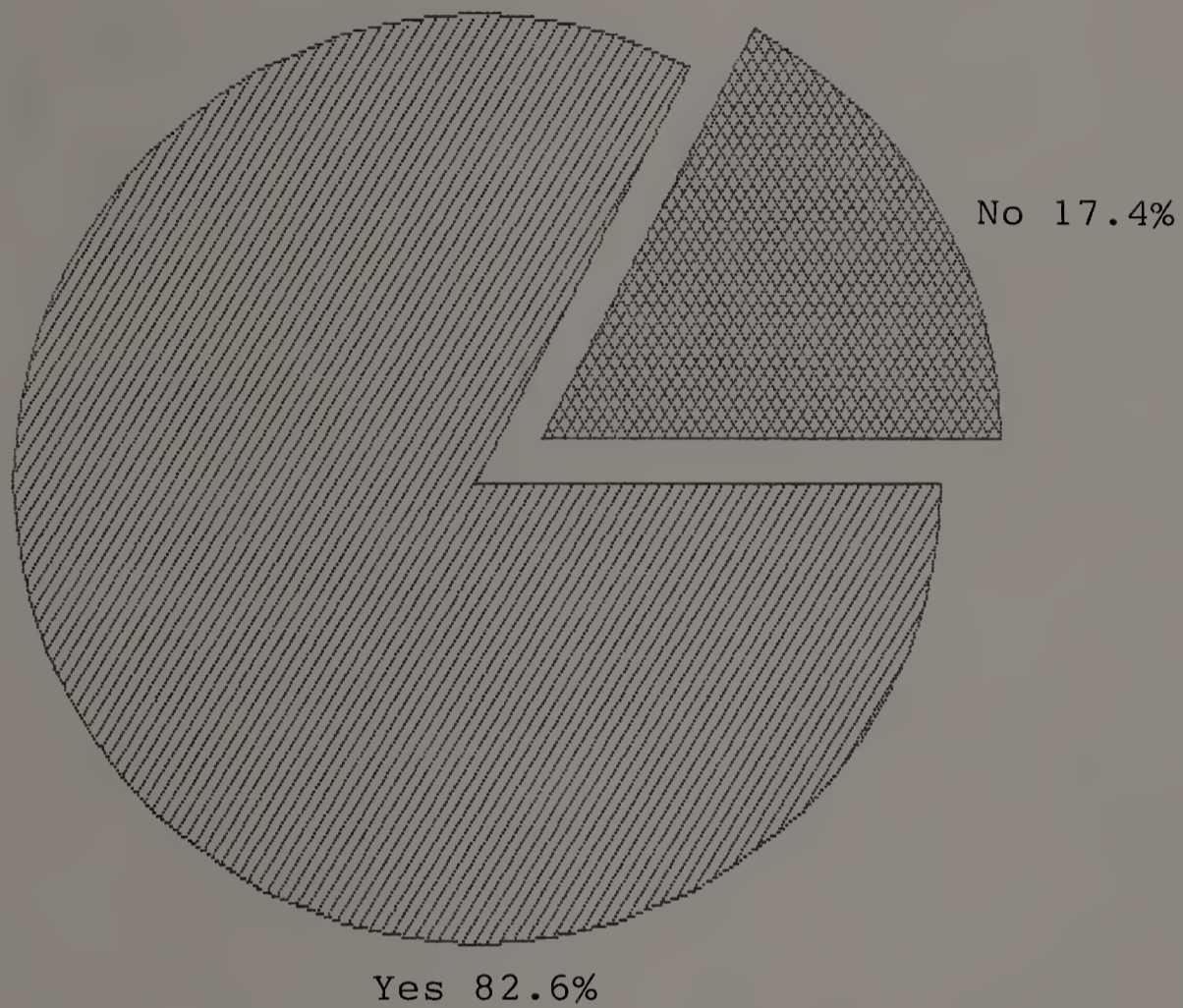
DISTRIBUTION OF THE FIGURE IS BASED ON THE PLACE WHERE THE TEACHERS HAVE WORKED IN THE BILINGUAL PROGRAM

FIGURE 4.16



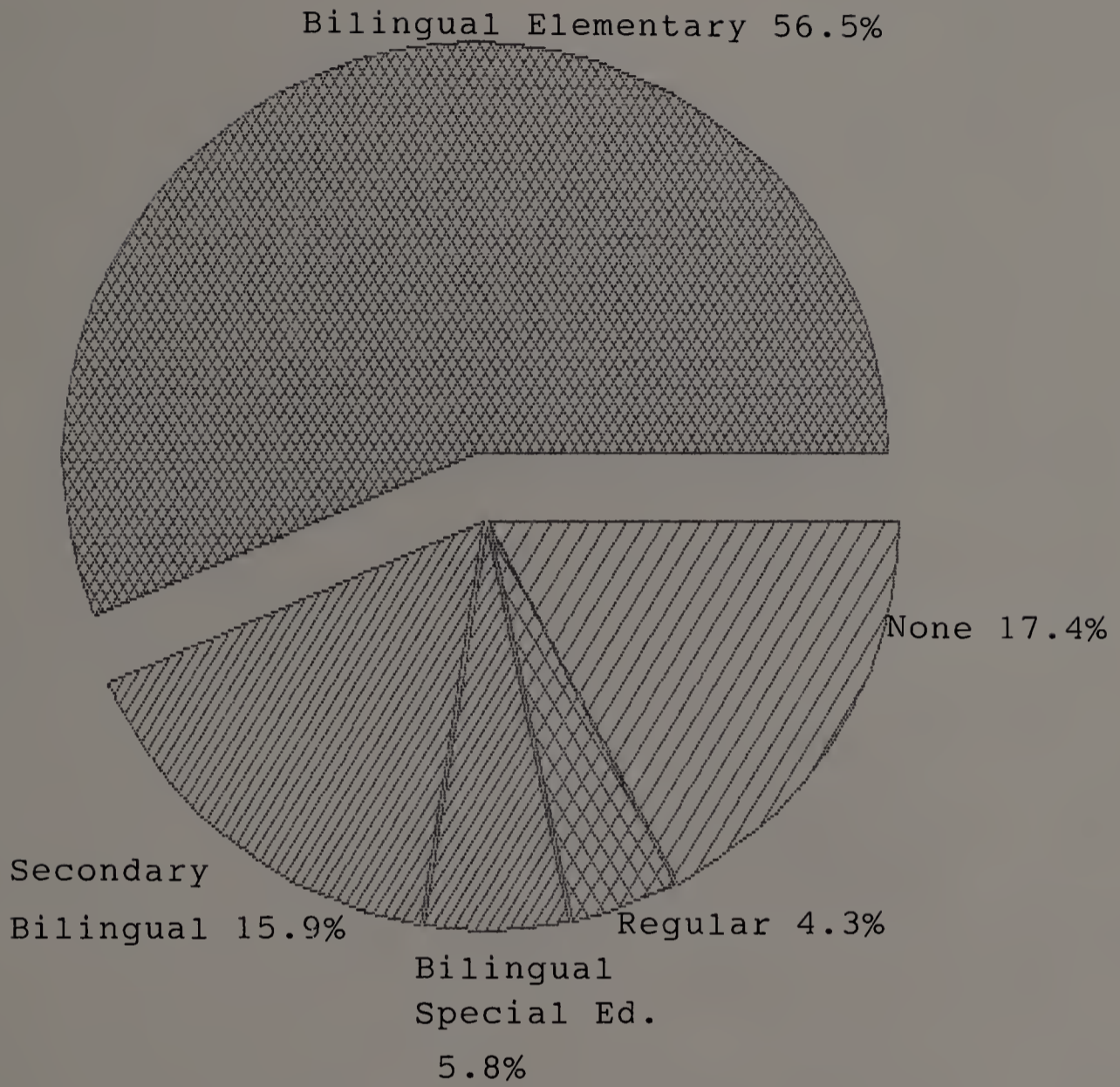
DISTRIBUTION OF THE FIGURE IS BASED IN THE LEVEL THAT
TEACHERS TEACH NOW

FIGURE 4.17



DISTRIBUTION OF THE FIGURE IS BASED ON IF TEACHERS HAVE
A TEACHERS' CERTIFICATION

FIGURE 4.18



DISTRIBUTION OF THE FIGURE IS BASED ON THE KIND OF
TEACHER'S CERTIFICATION

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