



Lit

in English via

*language development*

as a foundation for Spanish

and German as a 2<sup>nd</sup> and 3<sup>rd</sup> language

according to Gestalt-Dialektik (GD),

a holistic philosophical *Ansatz*

to teaching at any age

all areas of the

curriculum

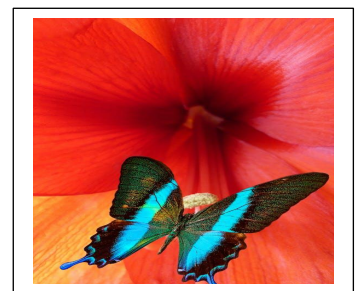
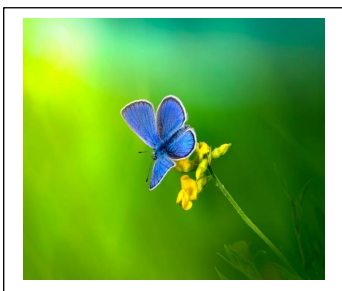
in

terms of

music and the arts, to be known as

♥ *Azul Celeste ad Princess Esther* ♥

*By Gustavo Vieyra*



## Abstract

### Literacy in English as L1 becomes the foundation to Spanish as L2 via music and the arts

According to Gestalt-Dialektik (GD) learning a second language depends on two factors:

- A) **The literacy level** of the child. In this case, learning Spanish or German as L2 depends on how literate the student may be. Proficiency in English becomes a bridge to L2.
- B) Also, learning L2 through **singing classical songs for children and adults** will make a significant difference not just IN PRONUNCIATION, but also in learning key words and phrases. Besides singing, GD integrates a special storytelling *Ansatz* with classical children's books as well as rhymes, poems, and other artistic and cultural media in both L1 and L2 via:

## *Azul Celeste ad Princess Esther*



As such, Gestalt-Dialektik is an artistic-music continuum to  
teach L2 or any subject up to adult education

*via the oral language tradition*

and in a multilingual,

personalized

setting

*by*

*all.*

And

so, within

this \*paradigm\*,

GD hereby postulates

*music and the arts, especially*

singing, as the foundation towards

teaching Spanish as a second language.

Within an artistic oral tradition, L2 may then

*become reflected and refracted via the spoken word*

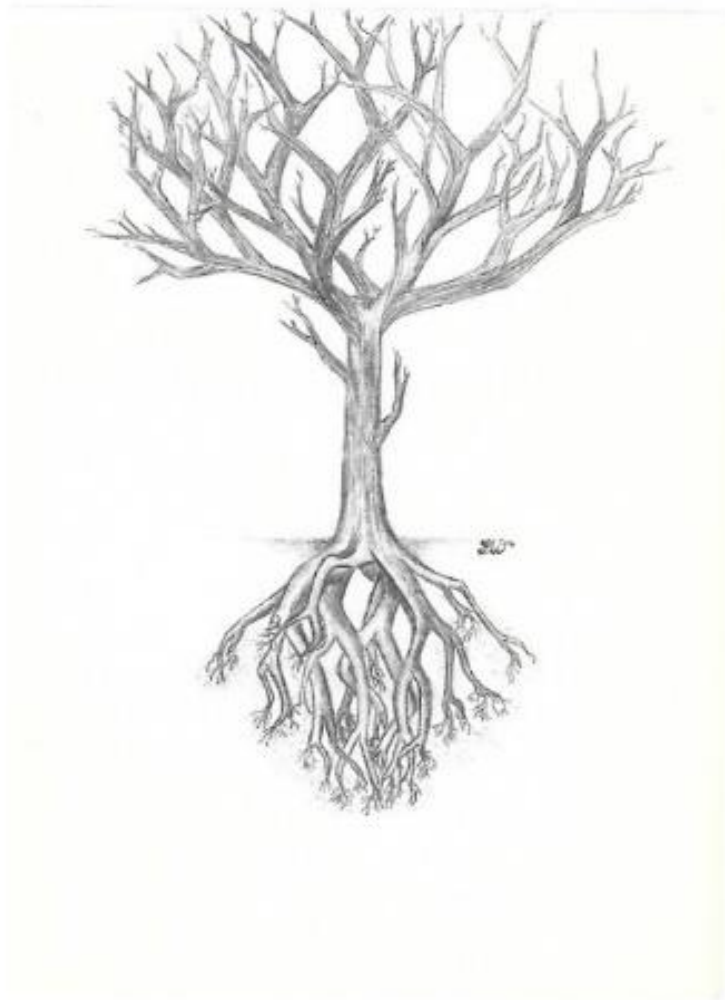
within a literary-music continuum as the alpha and omega in

learning Spanish as L2 ad infinitum for children, students and adults.

In due time, as our pupils learn dozens of songs, rhymes and as they become highly literate in L1 they will transfer their literacy skills into learning Spanish or German at highly significant levels.

**May your voice be** an echo of your heart, not a resonance of foreign thoughts. Inside of you is your true clock, a parameter of your innermost feelings, permutations of a many sleepless night, transcending your soul into self-preserving actions, in hopes of finding the effervescent radiance, the self-propelling and infinite prowess . . . Thus, inside of you, you will find the tintinnabulation that eludes the intellect and preludes an afterlife of never-ending happiness. Inside you will find your true self, your true, immortal entity.

Close your eyes and see yourself in the new life that permeates all your dreams, and, above all, let not that soul within you be cut off from that everlasting mighty force of the Deity who hath created thee in all yourself, in all your true and transcendental self.



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<sup>1</sup> Tree illustrated by Lisa Phyllis Walter for *Princess Esther*

Contents	Page
1.0    🎵 🎵 Gestalt-Dialektik's Music-Linguistic Conception    🎵 🎵 in context of a poetic-music continuum!!!	11
1.1    Proposal to any family, community, cultural institute, public library or school: Storytelling via music and the arts in a multilingual setting	13
Monthly expenses of first group of 20 children for bi-weekly program at any library with an emphasis on reading, writing, arithmetic, in English with Spanish or German as a second language via storytelling (with picture books), rhymes, poetry, music, singing and movement	14
References	15
1)        Gustavo Vieyra as the second author of <i>Kunst für die Sprache</i>	15
2)        A letter by Julian Rodríguez, Principal of Maxwell Elementary School (Duarte Unified School District) on July 6, 1994 about Vieyra's methods of teaching a first grade bilingual classroom	15
3)        A GD-storytelling program in Kassel, Germany 1998 and the explosion of writing as a sensitive period	17
2.0    Introduction to GD	19
A dialectical approach via the spoken word as the alpha and omega of all learning	19
Gestalt-Dialektik implies a dialectical process approach to teaching and learning in accordance to Vygotskian psychology	21
The meaning of a word reflects a generalization, i.e., a thinking process according to Vygotsky	22
Zone of Proximal Development	23
The literacy-oral language thesis in context of the poetic-music continuum	24
2.1    The Key-Word Approach within a sensitive period to initial reading and writing	26
2.2    A literacy program beginning at age two or three with linguistically advanced children (i.e., those children who speak their native language very well)	27



3.0	The GD linguistic-music-Socratic-literacy hypothesis	28
3.1	Literacy and second language acquisition as a function of oral language development	29
	Spanish as a Second and German as a Third Language	29
	The Word	30
3.2	Metaphors and Words as Concepts	31
	Conceptual development of words is the key to success!!!	34
	My mom is a rose : Mi mamá es una rosa	35
4.0	Organic writing with children beginning at age two or three	36
	The <i>Calligraphic A</i> for children beginning at age three or four depending on their ORAL LANGUAGE DEVELOPMENT ORAL LANGUAGE DEVELOPMENT	37
4.1	The Calligraphic <i>A</i> -Thesis	39
	First letters to be learned in an authentic social context	40
	A is for Sylvia Ashton-Warner: Her Pioneering Approach In Education <a href="http://www.thepositiveencourager.global/sylvia-ashton-warners-pioneering-approach-in-education/">http://www.thepositiveencourager.global/sylvia-ashton-warners-pioneering-approach-in-education/</a>	42
4.2	A dialectical approach between nature, calligraphy, drawing, reading and writing	44
5.0	The GD Ansatz via singing and storytelling in order to teach English-speaking children how to read and write as well as teaching Spanish-speaking adults English as L2	49
	Interactive Children's Library in order to promote literacy for English-speaking children How to read and Spanish-speaking students and adult learning English as L2	49
	PreK-level:	49
	K-level:	49
	First grade level:	49
	Second grade level:	50
	Third grade level:	50
	Who Said Red?	51
5.1	Stories to be told, read and interpreted by children	54
	The story of Luis, a Mexican kid, looking for a prickly pear El cuento de Luis, un niño mexicano, en búsqueda de una tuna	54
	Moon, moon, give me a tuna! : ¡Luna, luna, ¡dame una tuna!	58

Martinillo	59
The moon delights me : Me encanta la luna	63
So sweet! : ¡Tan dulce!	63
Letanía del Triste Patito : Litany of the Sad Duckling : Litanei des Traurigen Entleins	64
The true story of the ironing-presser rat : La verdadera historia de la rata planchadora	76
A rat, who was an ironing-presser rat : Una rata vieja . . , que era planchadora	80
La Rosa Silvestre : The Wild Rose : Die Wilde Rose	81
¿Escuchaste? : Did you hear?	89
Lost in the Woods	90
5.2 The syllabic- and phonemic-awareness stories	98
A first cartoon-mnemonic story as a diagnostic tool to initial reading and writing	98
Second day	108
Third day	113
Phonemic Awareness: the second cartoon-mnemonic story!	
Cat family escaping from jaguar country and the invention of a “forkcycle”	123
Drawing activities with the story	137
Clapping to the syllables	138
Mental representation of the syllables without the words	141
Mental representation of rhythms	142
The Syllabic Table and its Rhythmic Variations	143
A dahlia configuration by a group of children, making a circle with a girl in the Middle	144
The first 20 words in context of the pentagonal system	145
6.0 Phonemic awareness as a function of language development in the GD-Ansatz	146
How does phonemic awareness take place?	147
In this regard GD may be postulated as a dialectical rectangle	150
7.0 Azul Celeste as a reflection of Das Gemeinschaftsgefühl through music and the arts	152
Tierra, Agua, Aire y Sol – Alma de mi Corazón	152

7.1	The semi <i>a priori</i> Effect According to Gestalt-Dialektik (GD)	
	Processing text and language via simple songs and phrases in context of rhythmic	153
	Ami Tomake	153
	Lie-be, Ich liebe euch / Dear, I love you all	154
	Lo-ve, I love you so / A-mo, yo amo-a	154
	Wasser – Water	154
7.2	Songs and rhymes in Spanish and German	155
	November 11 and the Legend of St. Martin in Germany	155
	Ich gehe mit meiner Laterne : I go with my lantern	
	A song for Martinstag (Martin's Day) in Germany	155
	Die Stühle der Liebe für Raúl — The Chairs of Love for Raúl	
	Las Sillas de Amor para Raúl	156
	Acting with Juanito (J) and Princess (P)	158
	¿Qué es eso? : What is that?	158
	¿Qué te pasa calabaza? : What's wrong with you pumpkin?	158
	¡No oigo, no oigo soy de palo : I don't hear, I don't hear, I'm made out of wood	159
	¿Casa, casucha? : House, run-down house?	159
	Si eres un gato : If you are a cat,	160
	Eco de Elefante? : Elephant's echo?	160
	Amores van : Loves go	161
	¿Y el Zapato? : And the Shoe?	162
	¿Y el ratón? : And the mouse?	162
	La chispa : The spark	163
7.2.1	Simple songs and rhymes in Spanish for English-speaking children	164
	Papá necesita una cerveza : Father needs a beer : Vater braucht ein Bier	164
	Muy malo : Very bad : Sehr schlecht	164
	Es Kommt : It Comes : Viene	164
	El barquito de papel : The little paper boat	165
	¿Qué? : What? : Was?	165
	Mi trenecito de madera : My little train (made out) of wood	165
	La taza y el zapato : The cup and the shoe	166
	El gato cabeza de pato : The duck-headed cat	166
	La Clave : The keyword	167
	Mañana : Tomorrow	167
	Del dicho al hecho : From the proverb to the action	168
	A la tierra que fueres : To the land in which you go	168
	Botellita de jerez : Little bottle of sherry	169
	¡Dame el queso! : Give me the cheese!	170
	Palmas, palmitas : Palm trees, little palm trees	170

La Luna: The Moon	171
Luna : Moon	172
Las Palomas : The Doves	173
Conejo : Rabbit	174
Cantar, cantaré : To sing, I will sing	175
Casa : House	176
La Muerte : The Skeleton	177
Los Caballitos : Little Horses	178
Patito patito : Duckling, duckling	179
Aquel caracol : That snail	180
Arroz con leche : Rice with milk	181
La Ardilla : The Squirrel	182
Tengo, tengo, tengo : I have, I have, I have	183
Una rata vieja : An old rat	184
Agua Vital : Life-giving Water	<a href="https://www.youtube.com/watch?v=P52BPkMiaNU">https://www.youtube.com/watch?v=P52BPkMiaNU</a> 185
Tin marín de do pingüé : “Tin marín” of “do pingüé”	186
 7.3 Simple rhymes and songs in English or Spanish	 187
Cuatro patas tiene un gato : Four paws has a cat.	187
Osito, osito, ¡da una vuelta! : Teddy bear, teddy bear, turn around!	187
Teddy Bear: Jump Rope Rhyme : Osito	187
The Pause Technique in simple songs	188
Daddy, mommy, brother, sister, baby, all the family:	
Super Simple Songs: Rain, Rain, Go Away	<a href="https://www.youtube.com/watch?v=c3v0rJqyCTM">https://www.youtube.com/watch?v=c3v0rJqyCTM</a> 188
Hickory Dickory Dock – Super Simple Songs	<a href="https://www.youtube.com/watch?v=HGgskIW-mtg">https://www.youtube.com/watch?v=HGgskIW-mtg</a> 190
Rhyming-Awareness Skills	191
Ring-a-Round the Rosie	191
Twinkle, Twinkle Little Star	<a href="http://www.youtube.com/watch?v=yCjlyiqpAuU">http://www.youtube.com/watch?v=yCjlyiqpAuU</a> 192
The itsy bitsy spider	<a href="https://www.youtube.com/watch?v=dRSB9VJEyfo">https://www.youtube.com/watch?v=dRSB9VJEyfo</a> 192
 Introduction of a song through metaphors and conceptual development of butterflies	 193
I'd rather be a sparrow than a snail	193
A Blue Butterfly fluttering over a yellow wildflower	194
A Ulyses Butterfly perched on a red flower	194
A Brown-and-White Butterfly perched on a green leaf	195
A Yellow Butterfly struggling to stand still	195
Monarch Butterfly hatching	195
Here is the life cycle of a Monarch Butterfly	196
 EL CONDOR PASA	 Simon & Garfunkel: <a href="https://www.youtube.com/watch?v=i6d3yVq1Xtw">https://www.youtube.com/watch?v=i6d3yVq1Xtw</a> 197
 7.3.1 Azul Celeste's Poetic Music Continuum and the slow tempo Ansatz	 198
Jack Be Nimble	198

7.3.2 The slow-motion (tempo) of teaching songs as a GD principle of second language	199
The Hokey Pokey <a href="https://www.youtube.com/watch?v=W25SCyANlyA&amp;list=RDW25SCyANlyA&amp;start_radio=1">https://www.youtube.com/watch?v=W25SCyANlyA&amp;list=RDW25SCyANlyA&amp;start_radio=1</a>	199
ABC Song <a href="http://www.youtube.com/watch?v=BELIZKpi1Zs">http://www.youtube.com/watch?v=BELIZKpi1Zs</a>	199
Row Row Row Your Boat <a href="http://www.youtube.com/watch?v=-5RKxqeKL5Q">http://www.youtube.com/watch?v=-5RKxqeKL5Q</a>	200
One, Two, Buckle My Shoe	201
If You're Happy and You Know It! <a href="https://www.youtube.com/watch?v=71hqRT9U0wg">https://www.youtube.com/watch?v=71hqRT9U0wg</a>	201
Star Light	201
The King and the Rooster	202
Can You Walk on Two Legs?	202
Oliver Twist	203
Mary had a little lamb <a href="http://www.youtube.com/watch?v=RPxxrTs63rE&amp;feature=related">http://www.youtube.com/watch?v=RPxxrTs63rE&amp;feature=related</a>	205
Mary Anne	206
Merrily Mary, merrily mine	206
My Bonnie Lies Over the Ocean <a href="http://www.youtube.com/watch?v=Hp_vkZkMQNU">http://www.youtube.com/watch?v=Hp_vkZkMQNU</a>	206
Michael, row the boat ashore, hallelujah! <a href="https://www.youtube.com/watch?v=clPEO5ZfxLk&amp;list=PLG3FFIrH6WfCSCreYFHspXe3vCgckl9sh&amp;index=13">https://www.youtube.com/watch?v=clPEO5ZfxLk&amp;list=PLG3FFIrH6WfCSCreYFHspXe3vCgckl9sh&amp;index=13</a>	207
Five Little Ducks <a href="http://www.youtube.com/watch?v=mLUV74hxa34">http://www.youtube.com/watch?v=mLUV74hxa34</a>	207
Who took the cookie from the cookie jar? <a href="http://www.youtube.com/watch?v=wYnfl3q30IU">http://www.youtube.com/watch?v=wYnfl3q30IU</a>	208
Five Little Monkeys <a href="http://www.youtube.com/watch?v=ZhODBFQ2-bQ&amp;feature=related">http://www.youtube.com/watch?v=ZhODBFQ2-bQ&amp;feature=related</a>	209
The Animal Fair <a href="https://www.youtube.com/watch?v=kbcKvW-mjfA">https://www.youtube.com/watch?v=kbcKvW-mjfA</a>	210
The bear went over the mountain <a href="https://www.youtube.com/watch?v=KCLjdL8g-8s">https://www.youtube.com/watch?v=KCLjdL8g-8s</a>	210
El oso fue por encima de la montaña	210
Over in the Meadow <a href="https://www.youtube.com/watch?v=C6ljGXMMB-g">https://www.youtube.com/watch?v=C6ljGXMMB-g</a>	211
Hush Little Baby, Don't Say a Word <a href="https://www.youtube.com/watch?v=VtdC4If0tyM">https://www.youtube.com/watch?v=VtdC4If0tyM</a>	212
Brahm's Lullaby <a href="https://www.youtube.com/watch?v=IXcGORjWte8">https://www.youtube.com/watch?v=IXcGORjWte8</a>	212
References	213
Appendix A: An Email to Gustavo Vieyra from the Lecturer of Children's and Youth Media at the Public Libraries of Dresden, Germany	216
Appendix B: Curriculum Vitae	217
Appendix C: Reference from Dr. Joshua Smith, Loving to Learn and Word of God International University, about my work with children in terms of my holistic methods	219
Appendix D: Reference from Barbara Seid-Grier, Consultant to <i>Los Angeles Unified School District</i> (LAUSD) in regards to my work as a teacher at <i>75<sup>th</sup> Street Elementary School</i> (LAUSD)	220
Appendix E: A testimonial letter by a school psychologist in regards to the pilot program in Kassel, Germany 1998	222

Appendix F: A testimonial of the Vieyra reading and writing method in Kassel, Germany 1998	223
Scanned testimonial ( <i>written in German</i> ) of Inge Jakob about the outstanding results of the <i>Vieyra-Method</i> in Kassel, Germany 1998	227
Appendix G: Results of the initial reading and writing method in Duarte, California	232

The pedagogical philosophy of the musical-bilingual conception is based on *Gestalt-Dialektik*. Through this philosophy, educators, teachers, parents, tutors and mentors may be able to educate the child within a music, poetic and linguistic framework, especially via a continuum including poetry, music, literature and nature-scientific phenomena. In order to implement this philosophy, the child shall internalize specific cultural systems (**i.e. foreign language and literacy acquisition**) via **Gestalt-Dialektik**<sup>2</sup> in which rhythmic, music and movement make their appearance here as a mediating principle, directed at the totality of perception and expression of the child and therefore directly emphasizing a sensorial-poetic process. As an “education-of-movement” through the sense of hearing, the art of rhythmic creates the preconditions and situations needed in order to promote learning, especially in regards to language-building processes.

Within this poetic-music continuum, **Gestalt-Dialektik (GD)** means, on the one hand, the simultaneous acquisition of two abilities and/or skills. Within this paradigm change, a child for example is able to learn how to sing and acquire Spanish at the same time in that he sings a Spanish song with the objective of analyzing **the grammatical content and structure** of the lyrics. On the other hand, GD also means the transformation of the child through the internalization of specific cultural systems (**reading, writing, singing, mathematics, music, drawing, painting, dancing, etc.**) as cultural values, which we want to promote. Parallelisms to the pedagogical principles of Vygotsky, Maria Montessori, rhythmic according to Emile Jaques-Dalcroze originate themselves out of the reform-pedagogical embodiment of the turn of the 20<sup>th</sup> century in Germany. Based on the application of this reform-pedagogical approach, the common ground of which is the connection of artistic and pedagogical processes, the **GD team**, within the context of our current circumstances, is to develop a corresponding strategy, *an academy of the arts for every child*.

In essence, *this dialectical process* predicates *an open-ended-curriculum ad infinitum via Gestaltqualitäten, i.e.*, clear and transparent dynamic wholes. This means for example in terms of the “music play-modes in the elementary domain” that children go through “hearing-experiences” via singing and movement that enable them, also outside of their direct activity –here in terms of singing–, to develop abilities, which among other things could affect the learning of a music instrument in a positive way. Likewise we create with the children a *language of movement* that permits a more complex coordination to be developed on the scaffolding of more basic exercises. According to this principle, there are no limits in theory. The art of teaching transforms itself into a true art, which naturally sets no limits in the magnitude or in the quality of the learning matter. The children decide how much they want to learn from a domain and the corresponding curriculum will be developed, so that all children may have access to the curriculum *ad infinitum* in accordance to their cognitive aptitudes. This applies also to the marginal groups of gifted children as well as to those in need of more support and especially those **linguistically overachieving and talented children**, who are often neglected.

Oral language development has priority. According to *Gestalt-Dialektik* most children are not capable of learning how to read and write a text fluently if they cannot communicate the same

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<sup>2</sup> Gestalt-Dialektik may be translated as *gestalt dialectics* in general terms: “Gestalt” because of gestalt psychology from the Berlin School at the turn of the 20<sup>th</sup> century and “dialectics” as a dialectical interpretation of teaching and learning according to the Socratic method and according to Vygotskian educational psychology.

text or an equivalent text orally. In order to be able to read fluently at a particular age, a child must already be able to speak fluently. Hearing, singing and movement build the rhythmic flow of oral language. In order to be able to promote a poetically-based *language-movement-developmental approach*, specific methods in *initial reading and writing as well as a pentagonal system (in order to introduce number sense)* at an early age according to Gustavo Vieyra will be promoted in the described poetical-music continuum. In its entire didactical framework, *Gestalt-Dialektik* consists of all the general principles of gestalt psychology<sup>3</sup> in terms of developmental processes, especially in the psycholinguistic domain. According to Wolfgang Köhler (1971) *the whole is not just bigger, but different than the sum of its parts*.

Based on music-hearing and music-experiences the children use their body in order to express sensorial impressions actively. Through the training of the “musical-ear”, the quality of speech and movement will be influenced. According to Christine Straumer (from the University of Music in Dresden, Germany), different tempi, tones of pitch, beats and measures, rhythms, “characters” or modes and other musical characteristics may be experienced through the body and represented in their very own form of expression, through movement and demonstration, language, singing and music-making with elementary instruments. Processes in a group-setting promote nonverbal communication and influence social behavior in the context of self-assertion and accommodation.

I would like to invite students from universities of music worldwide to further develop and promote the Gestalt-Dialektik approach, not only in terms of elementary music education, literacy development and second language acquisition, but also in terms of a sociolinguistic, cognitive and spiritual development beneficial to the child.

Furthermore, in the GD Approach, I follow the tenets of Zoltan Kodaly in terms of teaching children, first and foremost, singing as opposed to introducing them too early to instrumental music education. During the first semesters of music education, GD music teachers integrate music and movement, which is part of both the Kodaly and Dalcroze methods. Here is a good theoretical and practical application of the Dalcroze method in terms of music and movement:

<https://dalcrozeusa.org/about-dalcroze/what-is-dalcroze/#::~:~:text=Dalcroze%20Education%20is%20a%20playful,ear%2Dtraining%2C%20and%20improvisation>

In addition, here are two video presentations of the Kodaly method, in which music and singing “is a whole-body experience ” and in which storytelling and singing may be integrated:

<https://www.youtube.com/watch?v=A1J94jkbwCY> : <https://www.youtube.com/watch?v=Kyly2qDoryl>

Once the children learn about 50 songs, we will exclusively focus on the Kodaly method, which will allow children not only to sing, but also to read music notes. Children will then be able to sing hundreds of songs and as they do so, will also be able to compose their own music and songs.

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<sup>3</sup> Katz, D. (1944): Gestaltpsychologie [„Gestalt psychology“]. Basel: Benno Schwabe & Co Verlag.

Köhler, W. (1971): Die Aufgabe der Gestaltpsychologie [“The mission of gestalt psychology”]. Berlin: Walter de Gruyter.



## 1.1 Proposal to any family, community, cultural institute, public library or school:

### Storytelling via music and the arts in a multilingual setting

There are many ways to introduce GD in your community. For example, we may start with a bi-weekly program at any library or cultural center or we may also start with a full-time program at your local private, charter or public school. For a program at a library, it would be similar to the one sponsored by the City Libraries of Dresden (Städtische Bibliotheken Dresden) in Germany a few years ago:

<https://www.bibo-dresden.de/de/>

Here is what the **Lecturer of Children's and Youth Media** wrote me in an E-Mail in 2012 about the program, which I managed to establish (please see complete Email on page 217):

Die von Ihnen angeregte Veranstaltungsreihe "Sprachförderung durch Rhythmik, Bewegung und Tanz" ist eine von jenen Reihen, die sich sehr erfolgreich etabliert haben und sich großer Beliebtheit erfreuen.

Your series of events that you've inspired "Language Promotion via rhythmic, movement and dance" is one of those series that have become very successfully established and enjoy enormous popularity.

The program was sponsored via the financial support of a Swiss foundation for a couple of years. Now, I would like to promote a similar program with a music intern for a period of six months. I would organize all visa arrangements so that an intern from Mexico or Germany may be able to help in promoting literacy through storytelling and singing.

Here is an example with a Dalcroze Method:

Dalcroze Eurhythmics, Bunny Story: [https://www.youtube.com/watch?v=5yJk9eA\\_mL4&t=102s](https://www.youtube.com/watch?v=5yJk9eA_mL4&t=102s)

Here is another story in which singing is integrated, this time with the Kodaly methods:

Here is another example from a Kodaly-music perspective:

<https://www.youtube.com/watch?v=oNowXOLkyBA&t=152s>

What's amazing is the ability to combine singing and storytelling in this video presentation. We can also add rhythmic, music and dance to the storytelling component and in a multilingual setting.

# Monthly expenses of first group of 20 children

for bi-weekly program at any library with an emphasis on

reading, writing, arithmetic, in English with Spanish or German as a second language

via storytelling (with picture books), rhymes, poetry, music, singing and movement

Service for 20 children	Number of hours and materials	Expense	Monthly cost
Music, literacy, number sense and L2 with the support of a music intern from Germany:	An intern from Germany to be paid for two sessions per week with 2 hours per session.	4 hours per week at 40\$ per hour = 160	640 \$
<b>1) Initial reading and writing</b>	For every session of two hours, there will be about 30 minutes of initial reading and writing with the Vieyra methods		0 \$
<b>2) Golden Book Collection</b>  To be sponsored by Gustavo Vieyra for first year	100 Books for 20 children	Average cost of 10 dollars per book financed by Gustavo Vieyra	0 \$
<b>3) Number sense from the addition to the multiplication</b>  This will be accomplished in context of a pentagonal system as opposed to a decimal system	For every session of two hours, there will be about 30 minutes of number sense		0 \$
<b>4) Second language acquisition</b>	For every session of two hours, there will be about 30 minutes of second language acquisition into Spanish or German as L2 by music teacher, parents and volunteers		0 \$
<b>Rent to be sponsored by library</b>			
<b>Total expenses</b>			640 \$

## References

1) Gustavo Vieyra as the second author of *Kunst für die Sprache*:

Matolin, S. & Vieyra, G. (2017). Kunst für die Sprache [The art for the language].  
<https://www.eurobuch.com/buch/isbn/9783864607769.html>

This book is available for review by anybody upon request.

2) A letter by Julian Rodríguez, Principal of Maxwell Elementary School (Duarte Unified School District) on July 6, 1994 about Vieyra's methods of teaching a first grade bilingual classroom:

„During his teaching assignment I was able to observe first-hand the approach Gustavo employed in teaching reading, writing, and math. He calls it Gestalt Approach (Vieyra 1994). In my professional opinion, the approach is wholistic in nature because it focuses in students being able **to identify and acquire patterns in the interrelationships found therein**. This newly acquired ability then allows them to predict results and to discover insights in learning how to read, write and do math at an accelerated pace.

It pleases me to say that towards the end of the school year his students' Performance in reading, writing, and mathematics demonstrated exceptional results. **Over 90% of the students assigned to his class read at or above grade level.** In writing, students were able to express their thoughts clearly, correctly, and, often times, more in content than what is expected from a child at that grade level. In mathematics, besides the operations of addition and subtraction, students were **able to demonstrate comprehension of multiplication facts**. It is evident that his students demonstrated accelerated progress in reading, writing and mathematics...”

# DUARTE UNIFIED SCHOOL DISTRICT

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## BOARD OF EDUCATION

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July 6, 1994

To Whom It May Concern,

I hereby submit this letter of reference on behalf of Gustavo Vieyra. Gustavo taught fulltime a First Grade Bilingual Class at Maxwell Elementary School from September 1993 through June 1994. Gustavo was employed to fill a one year temporary teaching position at Maxwell. I am the principal at Maxwell.

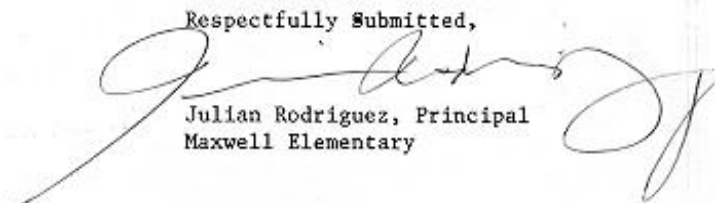
During his teaching assignment I was able to observe first hand the approach Gustavo employed in teaching reading, writing, and math. He calls it a Gestaltic Approach (Vieyra 1994 ). In my professional opinion, the approach is wholistic in nature because it focuses in students being able to identify and acquire patterns and the interrelationships found therein. This newly acquired ability then allows them to predict results and to discover insights in learning how to read, write and do math at an accelerated pace.

It pleases me to say that towards the end of the school year his students' performance in reading, writing, and mathematics demonstrated exceptional results. Over 90% of the students assigned to his class read at or above grade level. In writing, students were able to express their thoughts clearly, correctly, and, often times, more in content than what is expected from a child at that grade level. In mathematics, besides the operations of addition and subtraction, students were able to demonstrate comprehension of multiplication facts. It is evident that his students demonstrated accelerated progress in reading, writing and mathematics.

Mr. Vieyra established a great rapport with his students. They responded to his classroom management system. Gustavo also established good relationships with the parents of his students. The parents were very supportive to his style of teaching. They were very pleased with the progress their children had made as students of his.

If I can be of any further assistance I may be contacted at (818) 358-1191, Ext. 254.

Respectfully Submitted,

  
Julian Rodriguez, Principal  
Maxwell Elementary

Dr. Marcia McVey, Superintendent

ADMINISTRATION

Dr. Alan Johnson, Deputy Superintendent

3) A GD-storytelling program in Kassel, Germany 1998 and the explosion of writing as a sensitive period at the preschool level  
in context of the spoken word as the alpha and omega of learning

According to GD, literacy does not start with the letters or sounds of letters, but “dialectically” in terms of oral language development via storytelling, music and the arts, especially singing, acting and drawing at the preschool level in order to take advantage of the **Explosion of Writing** as a sensitive period according to Maria Montessori. For example, at ages 4 or 5, storytelling and theater could be integrated into a musical experience in which the children could learn how to act out certain scenes from a particular story in context of learning how to sing.

It’s interesting to note that acting out a story could also motivate the children to illustrate one specific scene or every scene of the story. In other words, literacy skills can be taught by integrating storytelling, acting, singing and even drawing and calligraphy at the same time. They are all manifestations of one common denominator: **the spoken word as the alpha and omega of the most holistic philosophy of teaching literacy skills ever developed**. Most literacy methods are limited to one or two factors such as phonemic awareness and decoding skills, but in the GD *Ansatz* (approach), it is a dialectical integration of several factors guided by the energy and inspiration of **the spoken word**.

Here is an example from the 1998 pilot program in Kassel, Germany of how German-speaking preschool children were able to interpret a story in their own words:

<https://www.youtube.com/watch?v=gDeNQyVM5Dc>.

Upon review of the video, this is what an LAUSD psychologist had to say about it:

From a clinical perspective, I was impressed by the Gestalt experience I observed in the small group of students being filmed. **The ability to transcend\_\_\_** for lack of a better word, and express the entire base schema in the story-telling mode **was fascinating**. I am looking forward to reading more about the theories behind the application of Mr. Vieyra’s ideas

Tobias Maxwell, M.S. M.F.C.C.

(For a copy of the letter please see Appendix E).

In addition, here is part of a testimonial letter from Inge Jakob, the preschool educator who supervised the pilot program:

That, which Mr. Vieyra presented in the five weeks with us at the kindergarten via his method of learning how to read and write complements itself beautifully with the Maria Montessori method and with her philosophy. **The children were feeling great, were enthusiastic, happy and wanted to learn more and more:**

- a) drama
- b) movement
- c) creativity
- d) syllabic learning

- e) word-findings
- f) writing of small sentences and their reproduction
- g) indirect learning of the numbers 1-20
- h) the sensitivity towards time
- i) etc.

**All of that took place in five weeks.**

I wish Mr. Vieyra more success in his work and am thankful for the time we spent together in which we could accompany the children of our Kindergarten-house.

With best wishes,

**Inge Jakob** (signed in the original testimonial written in German at the end of Appendix F)

Educator at the Montessori *Kindergartenhaus*

What the preschool children in 1998 show is their ability to retell a rather long story and if they do, then they basically have the potential to learn how to read and write. The ability of retelling a long and complex story opens the possibility of the children learn how to read and write as per the so-called Vieyra Method.

### A dialectical approach via the spoken word as the alpha and omega of all learning

*Dialektik* as in Gestalt-Dialektik implies an interactive and transformative process, beginning with the **spoken word** in all its extensions, especially in terms of storytelling, music, singing, poetry and drawing. The **spoken word** is the starting and ending point of the learning process, **the alpha and omega**, the beginning and the end of most of our “teaching units.” For example, we may read a story to a group of children. From the point of view of the children, they are listening to a story. They are not reading it, but just listening to what is being spoken. Eventually, the children may illustrate the story, learn new phrases, new words, but with the objective of transforming the story into their own interpretation, that is, in terms of translating the story into their **“own spoken words.”** In other words, the first objective of reading aloud stories is for children **to retell the same stories, but in their own words.** Thus, we start with the spoken word, that is, the teacher reading aloud or dramatizing a story to a group of children and we may end up with the children dramatizing or retelling the story in their own words. In essence, the teaching unit begins with the spoken word and ends with the spoken word. Here is an example of four- and five-year old children in Kassel, Germany in 1998 interpreting a very long story that I had dramatized for them during the previous 5 weeks:

<https://www.youtube.com/watch?v=gDeNQyVM5Dc>.

*Dialektik* means on the one hand the simultaneous acquisition of two abilities and/or skills. Within this paradigm change a child, for example, may be able to learn how to sing and at the same time acquire Spanish, English or German (as a second or third language) in that he sings for example a German song with the objective of analyzing the grammar of the song. In essence, the *Gestalt-Dialektik* philosophy seeks to interconnect several skills and cultural systems<sup>4</sup> into one poetic continuum. On the other hand *Dialektik* means the transformation of the child through the internalization of certain cultural systems (reading, writing, a foreign language, singing, mathematics, music, drawing, painting, dancing, etc.) as cultural values, which we want to postulate as the best holistic education.

In order to internalize a cultural value such as initial reading and writing, GD starts with a particular whole such as a story or a song. In other words, GD is a holistic pedagogy in which the elements should not be interpreted outside of its whole. For example, the meaning of a word does not depend on the denotational meaning of a dictionary, but rather on its connotation in a real authentic social interaction. The first objective is to define a specific **whole** in order to define its parts to be mastered in context of that whole. For example, in some literacy methods, the word may be considered as the whole to a syllable or to a phoneme. However, I can also postulate that a word does not necessarily have to be the “targeted whole” because it can also be perceived as a part of a sentence. So, which one is the whole, the word or the sentence? Furthermore, I could even postulate that there is a greater whole above the sentence: that of a paragraph, and yet again, the paragraph may also be analyzed as a part, that is, as a scene of a story. Is the story then the most significant and transcendental whole? I would even go above and beyond any particular story in order to integrate other holistic factors such those dealing with the affective domain; for example, the motivation to listen to a story or the child’s self-confidence and personal interests, etc. reflect

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<sup>4</sup> For example, drawing, painting, arithmetic, writing, reading, theater arts, retelling short stories in the children’s own words, the acquisition of a second and if possible, a third language, etc.

realities that are greater than a story itself. From a socio-psychological point of view, certain holistic factors dealing with the affective domain may be perceived as being above and beyond a particular story, i.e., as factors that transcend the story itself because they deal with the child as a whole. For example, if a child loves storytelling time, if he's inspired by how a teacher dramatizes the story, then that love and inspiration transcend the story itself; they are above and beyond the particular story, because they deal with the entire child as a whole and how he reacts to books and stories.

**Furthermore,** GD's open-ended holistic philosophy of teaching and learning is also based on *patterns of thinking* through a poetic-music continuum in order to promote the transformational process of the human spirit and consciousness from a lower ***dialectical leap*** into the next higher one within the context of child and human development. Such a transformational process may best be measured by a specific set of cultural standards as a means to evaluate any significant progress in all areas of social, personality, academic and intellectual development as the child progresses from preschool to elementary and from there on to secondary and college education.

In essence, GD subscribes to certain dialectical transformations as measured by a specific set of cultural and academic standards into the next higher transformation in terms of psycholinguistic development. For example, in terms of oral language development one set of cultural standards may be defined as the normal psycholinguistic level of a child, that is, the expected syntactical, morphological and semantic level that a child of any age is expected to master. In this case, it is widely recognized that a child begins to speak his first words around the first birthday and that there is a general grammatical explosion by the middle of the second year of life. By age four, the average child should be able to master most of the syntactic and morphological structures of the native language and by age six, psycholinguistic mastery should be completed by most children. In other words, they may be able to express almost anything they want to say without any semantical, syntactical, morphological and other grammatical errors.



## Gestalt-Dialektik implies a dialectical process approach to teaching and learning in accordance to Vygotskian psychology

**On the one hand**, a dialectical process may be defined, from the Vygotskian point of view (Vygotsky, 1978, 1999), as the transformation of a child from a lower level of consciousness to a higher level via the internalization of cultural values. For example, once a child learns how to sing, or how to read and write or even learns a second language, that child is no longer the same child as before. There's been a social-linguistic and cognitive transformation in his or her consciousness and personality. **On the other hand**, a dialectical process, may be defined as the ability of a teacher to combine at least two academic factors in the same lesson, be it for example storytelling and singing or drawing and calligraphy. In my personal opinion, this dialectical approach is highly significant in the art of teaching children several academic areas, especially literacy, arithmetic and foreign language skills from preschool to high school. How do we integrate at least two factors "dialectically" into one another? Here is an excellent example of a storytelling lesson, which integrates singing according to the Kodaly method:

<https://www.youtube.com/watch?v=oNowXOLkyBA>.

**This dialectical approach** can help us develop the **best holistic methods in the world at the preschool and elementary school level**. Thus, children could be learning for example how to sing while they learn Spanish or German as a second language. Learning a second language with an emphasis on singing as opposed to grammar would be very interesting if done properly. In this case, we would be integrating singing and second language acquisition in a very dialectical format.

In essence, *Gestalt-Dialektik* (GD) is a holistic philosophy of education in order to promote literacy skills in the native language for both parents and children as a bridge towards ever increasing levels of second language acquisition into Spanish, English and German as L2 or L3 (language two or three). GD postulates a poetic-musical pedagogy based on the tenets of Gestalt psychology, (the Berlin school of thought<sup>5</sup>), Alfred Adler, a pedagogical integration of the family and other holistic principles. For example, parallelisms \_to the pedagogical principles from Lev S. Vygotsky, Maria Montessori, the anthroposophy according to Rudolf Steiner, the music school of rhythmic and movement according to Emile Jaques-Dalcroze as well as the *language of music* based on the music-pedagogical approach from Zoltán Kodály \_originate themselves out of the reform-pedagogical embodiment of the turn of the 20<sup>th</sup> century in Germany. Based on the application of this reform-pedagogical approach, the common ground of which is the connection of artistic and pedagogical processes, the *Gestalt-Dialektik* team, within the context of our current circumstances, is to develop a corresponding strategy, *an academy of the arts for every child*.

Furthermore, in the GD literacy and math methods, children with an advanced oral language development may learn to read and write at significant levels in the native language in context of family literacy vis-à-vis a poetic-music continuum. We postulate a significant pedagogy, especially with children who can speak their native language fluently at the preschool level. With a corresponding infrastructure it will be possible for example that, around the age of five, they will not only learn how to read and write at above expectations, but also master a second or third language in due time at native-like proficiencies.

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<sup>5</sup> According to Wolfgang Köhler (1971) the whole is not just bigger, but different than the sum of its parts.

## The meaning of a word reflects a generalization as a thinking process according to Vygotsky

In Vygotskian psychology, one must find an analytic method as opposed to the elementaristic approach to any phenomenon. In this regard one could regard his research as an integrative philosophy, which was capable of synthesizing the functional units of any organism. His main approach was based on the analytic segmentation of a complex whole into its corresponding units. In other words, his analytic method dealt with an analytic result, that in comparison to the elements, possesses all the fundamental qualities corresponding to a whole, thereby representing those living parts of this whole that are no longer divisible (Vygotskij, 2002, p. 47).

Above all, it dealt with those units that are no longer divisible because they preserve the characteristic qualities of their complex whole:

What is now such a unit that is no longer divisible, in which the characteristics of thought and language as a whole are preserved? **We mean that such a unit can be found in the interior side of a word, in its meaning.**

...From the word we only know its exterior part, the one facing us. Its interior side, the meaning, remained and persists as before – **as the other side of the moon** – unexplored and unknown. Precisely in this other side is the possibility hidden in order to solve the problems of interest concerning the relationship between thought and language, because exactly in the meaning of a word is the knot of that whole tied, that which we call *thought and language*. (Vygotskij, 2002, p. 48)

And what is the nature of the “word-meaning”? In his research with Lenin’s conception about language, Vygotsky came to the conclusion that all words represent a generalization of reality. All words generalize and as such are acts of thinking. A word must be conceived as an abstraction of reality. A word does not relate to a particular object, but rather to a whole group of objects. Therefore, every word represents a hidden generalization, each word generalizes already. From a psychological perspective, the meaning of a word represents a generalization. It’s easy to recognize that we’re dealing with a very special act of thinking, that which reflects reality completely different than direct sensations and perceptions (Vygotskij, 2002, p. 48-49).

In this regard one would postulate that objects in the surroundings, for example a table, a tree, the house, etc. represent generalizations and as such should be regarded as acts of thinking at the subconscious level. **A word without meaning**, writes Vygotsky, is no longer a word, but rather an empty sound. In essence, a word meaning must belong to the sphere of speaking as well as to the sphere of thinking, because it represents the unity between language and thinking. In this regard, Vygotsky was able to develop a method in order to delineate properly the relationship between thinking and speaking as a major aspect of his area of research.

Furthermore, the act of speaking also unites the function of communication and thinking, and as such, implies an intention to communicate thoughts and feelings, which according to Vygotsky was oversimplified in the former psychology. We assumed for example that a sign, a word and its sound are the means of communication. In this sense, it was postulated that a sound could be associated arbitrarily with any feeling and substance of psychic reality and be able to communicate this feeling or substance with another person. Vygotskiy was able to research the complexity of communication with great precision and showed that communication without signs is impossible just like

communication without meaning, which implies a generalization. The primary function of speech is communication; it is social intercourse according to Vygotsky, which is not possible in the animal kingdom, because real communication requires meaning:

A frightened goose suddenly aware of danger and rousing the whole flock with its cries does not tell the others what it has seen but rather contaminates them with its fear. Rational, intentional conveying of experience and thought to others requires a mediating system, the prototype of which is human speech born of the need of intercourse during work. (Vygotski 2012, p. 6)

Thus, true human communication presupposes a generalizing attitude, which is an advanced stage in the development of word meanings. The higher forms of human intercourse are possible only because man's thought reflects conceptualized actuality. That is why certain thoughts cannot be communicated to children even if they are familiar with the necessary words. The adequately generalized concept that alone ensures full understanding may still be lacking. Tolstoy, in his educational writings, says that children often have difficulty in learning a new word not because of its sound but because of the concept to which the word refers. **There is a word available nearly always when the concept has matured.**

The conception of word meaning as a unit of both generalizing thought and social interchange is of incalculable value for the study of thought and language. It permits true causal genetic analysis, systematic study of the relations between the growth of the child's thinking ability and his social development. (Vygotski 2012, p. 7)

### Zone of Proximal Development

In order to nurture the learning process at an optimal level, **the Zone of Proximal Development** according to Vygotsky will play a central role. This is the zone just outside of cognition in which the learning strategies are not yet visible. The potential exists to learn something new, which can be manifested with a little bit of help by an adult. When a child, for instance, is not yet able to write a word it does not mean that he will not be able to write it in a couple of days with some support. The timeline in which a child learns a new skill with assistance until he's able to do it independently, all by himself, represents **the Zone of Proximal Development (ZPD)** as postulated by Vygotsky (1978, 2002). With babies this hypothesis is very obvious. At first, they can only speak single words or syllables (lala, mama, papa, etc.) at the morphological level. As time goes by, they eventually experience the morphology, syntax and semantics from the adults. They acquire the native language via the ZPD, first through imitation as postulated by Piaget as a process of assimilation<sup>6</sup>. They will, just like Maria Montessori indicated, be sensibilized for the next mental ability.

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<sup>6</sup> **Assimilation** is a cognitive process that manages how we take in new information and incorporate that new information into our existing knowledge. This concept was developed by **Jean Piaget**, a Swiss developmental psychologist who is best known for his theory of cognitive development in children. For example, when a young child learns the word dog for the family pet, he eventually begins to identify every similar-looking canine as a dog. The child has extended his learning, or assimilated, the concept of dog to include all similar 4-footed friends.

Source: <https://study.com/academy/lesson/assimilation-and-piaget-definition-theory-process.html>

Both assimilation and accommodation are essential to how organisms build schemas about the world (1952; see also Wadsworth, 2004). While assimilation deals with keeping existing knowledge and schemas intact and finding a new place to store information, accommodation involves actually changing one's existing knowledge of a topic (Tan et al., 2017).

## The literacy-oral language thesis in context of the poetic-music continuum

GD is based on the *spoken word* as the main medium through which new insights, ideas and concepts may be refracted into higher levels of abstraction. Furthermore, storytelling, singing, poetry, and theater arts are the most natural vehicles of the spoken word. In this sense, learning how to draw or taking a nature walk in a garden (thereby learning the names of plants, trees and flowers) **must have an emphasis on a dialogue**, that is, into refracting the experiences through the medium of the spoken word. Therefore, I hereby propose that the *spoken word, via music and the arts*, become the main vehicle that allows for the best education to take place. According to this theory, optimal learning is best achieved in an individualized pedagogical philosophy in which the *spoken word* becomes the spirit and the essence of the activities that take place under the guidance of a mentor in a “natural environment.” In this case, the spoken word is refracted into a dialectical process from prenatal care up to age 18 in context of a dialogue, a song, a theater arts pedagogy, etc. In other words, **ORAL LANGUAGE DEVELOPMENT** becomes as transcendental as the very objectives to be achieved. It is important that the children reach higher academic standards, but equally important are the means by which the children achieve them. **The ends may or may not justify the means, but one thing is sure, as far as the GD pedagogical approach is concerned, the means, in this case the power of the *spoken word* and the internalization of certain cultural sign systems as a whole, do justify the ends.**

This should not be viewed as the negation of any Adlerian teleological perspectives in which, for example, an objective may become so vital that if not taken into consideration the corresponding classroom or cultural activity may become monotonous, dull or meaningless. However, when the power of the *spoken word* becomes the means to an end, that is, when a dialogue or interpreting a story becomes the vital force in order to reach a goal, then it is not just the goal per se that is guiding the entire learning process, but rather both the goal and its corresponding dialogic means. **In this case, both factors are bound together in a dialectical unity that brings forth the dynamics of all paradigms related to teaching and learning.**

Through the spoken word as the main vehicle of GD, it is believed that significant approaches have been developed in the areas of initial reading and writing, especially via a poetic-music continuum that is constantly being enhanced and improved. This poetic-music continuum, in context of the spoken word, is also fundamental in basic arithmetic instruction as well as foreign language acquisition. Now, it is a matter of testing these methods in any multilingual-multicultural program and especially via the establishment of private, magnet, charter schools and orphanages throughout the world in order to substantiate their significance. These schools and orphanages must have a strong focus on the following academic areas and strategies:

In terms of teaching literacy skills, a holistic approach is fundamental. The idea is that children learn best from whole to part, i.e., from the word to its syllables and phonemes, especially if the words are presented with pictures and the children are asked to link printed words to words already in the speaking vocabulary (Mathews, 1966; Monaghan, 2005).

According to a holistic philosophy (Goodman 1986, Allen, R. V., 1964), the elements can only be understood in context of its whole. The problem consists in defining that whole. In whole word methods, the word becomes the frame of reference as to its elements such as the syllables, letters, phonemes and allophones. However, the word can also be postulated as a part of a bigger whole such as a sentence. A simple phrase could become the whole as to its parts and all the child needs to do is to analyze the phrase in order to eventually master its parts. Such phrases could then be

used to teach the children how to decode their corresponding elements.

The whole language approach by Kenneth Goodman is more holistic than the memorization of simple and boring phrases. For example, with the Key-Word Approach by Sylvia Ashton-Warner (1964) not only can we promote an authentic holistic approach, but also a very meaningful, affective and effective way of teaching children how to read and write. However, in the last decades more and more methods postulate phonemic awareness as a fundamental aspect of teaching literacy skills, which in effect imply a rather atomistic approach, i.e., an antithesis of the holistic philosophy as postulated by Ashton-Warner et al.<sup>7</sup> Phonemic awareness is not a simple antithesis of the holistic methods, but rather a very refined approach to literacy in which the phoneme becomes the building blocks of initial reading and writing. In this case, the child must become aware about certain phonological patterns such as the initial, middle and ending sounds of a word. That is a very clever approach, but in my opinion, **a dialectical approach** to initial reading and writing (**in which for example not the phoneme or even the word, but a whole story becomes the building block to literacy development**) is much wiser and dynamic than a phonemic method, especially if singing, theater, and other arts are fundamental parts of the storytelling approach.

In addition, a dialectical approach may be implemented in order to allow multiple objectives to be achieved in the same lesson. For example, on a particular day one may incorporate drawing, calligraphy and writing within the same activity, and subsequently reading through writing. According to the Language Experience Approach by Roach van Allen (1964):

What I can think about, I can say. What I can say, I can write.

I can read what I have written. I can read what others have written for me to read.

One may also promote oral language development through singing and story-telling, etc., all of which encourages teacher and student creativity.

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<sup>7</sup> Gunter, J., Tasiguano, E. (1972). El Método Ashton-Warner [The Method of Ashton-Warner]. Massachusetts: University of Massachusetts Amherst: Technical Notes, Center for International Education:  
[https://scholarworks.umass.edu/cgi/viewcontent.cgi?referer=https://www.google.com/&httpsredir=1&article=1034&context=cie\\_tchrpts](https://scholarworks.umass.edu/cgi/viewcontent.cgi?referer=https://www.google.com/&httpsredir=1&article=1034&context=cie_tchrpts)

## 2.1 The Key-Word Approach within a sensitive period to initial reading and writing

Once the children can retell a story, then we can help them to integrate songs or rhymes in order to dramatize particular key words within the story. As a result of the dramatization of certain **key words** in a specific sequence corresponding to the sequence of a scene in a story, children can learn how to decode their initial sounds or syllables. However, from the affective point of view, these words must be authentic and meaningful to a child, which was the essential component of the Key-Word Approach according to Sylvia Ashton-Warner. These key words must be born out of **the spirit** of each child as **“pictures of the inner vision”** and as such they **“must have an intense meaning”** and **“be made of the stuff of the child himself”** (Ashton-Warner, 1966, p. 28).

Thus, the words must be authentic, which implies an authentic socially meaningful activity, especially at the preschool level in order to promote literacy development as a special **“sensitive period”** in accordance to Maria Montessori. This means that there is a limited period, around the age of five in which children are naturally inclined to literacy development. By the age of six or above, a teacher must teach a child how to read and write, while at the preschool age, a child may be naturally inspired and curious to know about the sounds of letters and how they are put together to make meaning. Montessori postulated her theory based on the **“the explosion of writing”** that she observed in her first major project at *Casa dei Bambini* in Rome 1907. Thus, it is very important to consider literacy development as a special **“spiritual sensitivity”**, i.e., as a **“sensitive period”** in order to develop and promote the best holistic methods and outcomes.

In terms of initial reading and writing, not every researcher agrees that a sensitive period exists. Some may even theorize that children should wait until the age of seven in order to start learning how to read and write. In my opinion, it is not a matter of age, but rather of language development in context of a very inspiring dialectical methodology, beginning with the ability of a child to interpret several stories in his or her own words.

Furthermore, in term of language acquisition, there is plenty of evidence that a sensitive period is very significant. For example, Steven Pinker (2007), a world-renowned linguist from Harvard University (<https://stevenpinker.com/biocv>), writes about the experiences of deaf children, especially whether or not there is a special instinct or sensitivity to language acquisition in early age:

When deaf infants are raised by signing parents, they learn sign language in the same way that hearing infants learn spoken language. But deaf children who are not born to deaf parents—the majority of deaf children—often have no access to sign language users as they grow up, and indeed are sometimes deliberately kept from them by educators in the “oralist” tradition who want to force them to master lip reading and speech (Most deaf people deplore these authoritarian measures). When deaf children become adults, they tend to seek out deaf communities and begin to acquire the sign language that takes proper advantage of the communicative media available to them. But by then it is usually too late; they must then struggle with sign language as a difficult intellectual puzzle, much as a hearing adult does in foreign language classes. Their proficiency is notably below that of deaf people who acquired sign language as infants, just as adult immigrants are often permanently burdened with accents and conspicuous grammatical errors. Indeed, because the deaf are virtually the only neurologically normal people who make it to adulthood without having acquired a language, their difficulties offer particularly good evidence that successful language acquisition must take place during a critical window of opportunity in childhood. (Pinker, S. 2007, ps. 25-26)

At any rate, the first objective of the GD's literacy method is for the children to be able to retell, interpret or dramatize several stories in their own words. **According to GD, there is no better initial reading and writing method, especially for those children at the preschool age, who speak their native language very well according to their age.**

## 2.2 A literacy program beginning at age two or three with linguistically advanced children (i.e., those children who speak their native language very well)

For all children we project outstanding results after a period of three years in terms of promoting oral language as a foundation towards initial reading and writing. It is expected that the results will be significant in comparison to a similar group of children. On the other hand, for those children, who speak English as their native language very well, **the results will most likely become extraordinary** within a period of three years in comparison to a similar group of "linguistically advanced children", not only in terms of initial reading and writing, but also in terms of numbers sense (from the addition to the multiplication) and learning German or Spanish as a second language.

There is some anecdotal evidence in the biography of some famous personalities that very early exposure to literacy as a sensitive period may have become a factor in their intellectual development. For example, according to <https://www.slideshare.net/JulioCorona/sor-juana-ins-de-la-cruz-niez-y-adolescencia> Sor Juana Inés de la Cruz (the first published feminist in the New World), **learned how to read and write at age three**. If so, that early exposure to literacy may have encouraged her to become passionate about literature in the second half of the 17<sup>th</sup> Century as she "thirsted for knowledge from her earliest years and throughout her life. As a female, she had little access to formal education and would be almost entirely self-taught" (<https://www.britannica.com/biography/Sor-Juana-Ines-de-la-Cruz>)

According to <https://www.nationwidechildrens.org/family-resources-education/700childrens/2019/03/early-literacy>:

Language and literacy develop together as a baby grows from an infant, to a toddler, to a school-aged child and older. This development happens in an expected order, through social interactions, most often with parents. The key to development is that interaction.

Babies' and toddlers' brains grow quickly and the first three years are critical for language development. Handing a child an iPad or having them use a computer program to learn means they will miss important social interactions. And, once that opportunity passes, it's hard to make up. The brain cells that would have been nurtured and developed start to fade away. It's called synaptic pruning: <https://www.youtube.com/watch?v=OS0jKbh6R1I>

If a child learns to speak *normally or at higher levels of linguistic development*, then he/she acquires automatically the potential to learn how to read *normally or at higher levels of literacy development*.

On the other hand, if the child does not speak *normally* (i.e., a child speaks at below age-appropriate levels), then most likely (with some exceptions) he/she will have problems learning how to read and write according to any internationally recognized set of academic standards and thus most likely he/she will be reading at below grade level.

The most optimal way to promote oral language development is for a child to learn how to sing. Once a child learns how to sing at least 50 songs in his/her native language, it is expected that there will be a positive correlation<sup>8</sup> in his/her overall linguistic development, especially in regards to syntax and morphology.

Once the child's oral language development has been normalized (i.e., he or she speaks according to age-appropriate levels), literacy development will follow naturally. Higher levels of oral language will correlate with higher levels of literacy skills. Music education, especially singing, will become the principal motor to promote linguistic development and linguistic development will in turn become the principal motor of literacy education.

In essence, it is expected that children with an advanced linguistic level (for example, with the ability to recite poetry, dramatize stories and sing many songs) will be able to learn how to read and write at highly significant levels in their native language. Also, in due time they will be able to master German or Spanish as a second language because oral language development is hereby postulated as the basis of not only literacy, but also of the acquisition of a second language.

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<sup>8</sup> Only in context of an intensive program. If we are dealing with a *children's choir and theater program* twice a week, it may not qualify as an *intensive program*. We need a holistic approach to sustainable learning in which pupils are exposed to music and the arts throughout the day for at least 3 to 4 hours on an *on-and-off* continuum. *On*: children concentrate on a specific artistic skill (i.e., learning how to sing or learning how to draw, etc.). *Off*: once they have concentrated on x-artistic-skill, then they need a relaxing activity (i.e., such as playing a sport, taking care of the garden, going to lunch or just having free time to relax for a few minutes). Afterwards and with the help of a master artistic-mentor, they concentrate again on x targeted artistic skill to be learned in a social context (i.e., they would not just read for pleasure, but also in order to act out the story in front of peers or parents).



### 3.1 Literacy and second language acquisition as a function of oral language development

Literacy development is a function of oral language development. According to *Gestalt-Dialektik*, children are not capable “of learning” to read and write a text fluently if they cannot communicate the same text or an equivalent text orally. In order to be able to read fluently at a particular age, a child must already be able to speak fluently.

Linguistically speaking, Gestalt-Dialektik postulates oral language development as the foundation of literacy and second language acquisition. Consequently, literacy and the acquisition of a second language depend on the mastery of the native language in context of the spoken word. Therefore, one of the objectives of GD is to develop a **poetic-music continuum** in context of the spoken word as the **Alpha and Omega** of learning in all the possible dimensions: music, singing, theater, recitals of poetry, the dialog between parents and child, etc. GD’s philosophy postulates an academy of the arts for every child in terms of an individualized learning process in which the artistic and social experiences that take place at home and at a school setting are transformed into a dialectical process in order to promote the spoken word. Consequently, the spoken word becomes the foundation and bridge towards literacy and the mastery of foreign languages. Above all, this **poetic-music continuum** has to take place in an environment full of harmony and mutual respect according to the social-psychological needs of the child.

#### Spanish as a Second and German as a Third Language

The goal for all children is to enable them to acquire a foreign language through natural processes. This means a transcendental transformation of the child in terms of a higher linguistic awareness. Thus, one of the first goals is to enable children to acquire a foreign language through a transformative linguistic process:

“As algebra is the generalization and consequently the realization and mastery of mathematical operations, so the development of a foreign language in regards to the native language means the generalization of linguistic phenomena and realization of linguistic operations, meaning their transformation in the higher levels of conscious and arbitrary speech. In exactly this sense one must understand the statement from Goethe: *the one, who doesn't speak a foreign language, doesn't know his own in reality.*” (Vygotskij, L. S. 2002, S. 351)

Mastering a second language in itself implies a dialectical leap, a transformation of the spirit because it allows the child to see the world through a new lens, through the refraction and abstraction of native language.

Even more: it’s postulated that overachieving English-speaking children, who have acquired Spanish as a second native language by the end of the primary school, will acquire German as a third language at an advanced level by the end of his/her secondary education. **That’s highly significant!!!** This implies that the children speak English as their native language very well and started learning Spanish since age four or before. The younger they are and the more proficient in their oral language development they may be, the more mastery of Spanish as a second language they will be able to achieve.<sup>9</sup>

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<sup>9</sup> Second language acquisition as well as literacy development is a function of oral language

Also, our GD team will promote certain songs in other languages such as Russian, French, Italian and Latin, especially for those overachieving children learning Spanish and German at an early age. We want to show the parents and their children that what is difficult is to learn a second language. Learning a third and fourth language will be relatively easy.

Oral language development in the native language will define how will a child may be able to learn a second or third language. They younger they are in starting to learn, for example, German as a second language and the more proficient they become in their oral language in English, the better and the more proficient they'll become in learning German and Spanish as a second and third language.

Here is a basic GD thesis: { What's difficult and challenging is to master a second language! }  
{ The third language is relatively easy to learn and master! }

### The Word

as a second basic GD thesis in German:

*Das Wort ist fast immer bereit, wenn der Begriff fertig ist.*

"The word basically is almost always ready when the concept ready is."

In German many verbs are placed at the end of the sentence, but the implied meaning is this:

"When the concept is ready, the word will be invented or cooked up, made ready by the children."

When they understand an idea, a new concept, if a word is not available, the children invent one.

On the other hand: When you are ready, give me the money!

And in German: Wenn du fertig bist, gib mir das Geld!

There is almost a one-to-one correspondence between English and German in the syntax of the sentence above. **Why?**

**Moral of the story:** Learning a second language will help you discover your own language, especially if German is the second targeted language as English is a Germanic language!

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**development.** Linguistic development is the major factor in GD and it's what will define the mastery levels they will achieve in learning languages as well as in most academic areas, especially literacy.

### 3.2

### Metaphors and Words as Concepts

As long as we integrate phonemic awareness activities in a holistic word- or phrase-approach, including as many rhythmical games with hand movements, learning how to read and write or learn a second language becomes natural.

**Mentor:** Princess, when is your mom's birthday?

**Princess:** Yes, tomorrow!

**Mentor:** Let's illustrate for her a beautiful birthday card with a drawing of your favorite flower. Which flower would it be?

**Princess:** A red rose!

**Mentor:** Well, here are some words that go with a red rose:

Roses are red,  
Violets are blue,  
Sugar is sweet;  
And so are you.



Rosa Kordessii

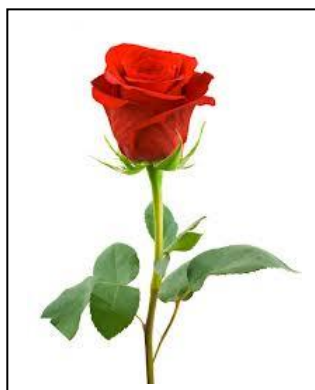
Source: [https://en.wikipedia.org/wiki/Rosa\\_%C3%97\\_kordesii](https://en.wikipedia.org/wiki/Rosa_%C3%97_kordesii)



Common Violet

Source: [https://en.wikipedia.org/wiki/Viola\\_\(plant\)](https://en.wikipedia.org/wiki/Viola_(plant))

On your mom's birthday, you can recite this rhyme for her. I think, she's going to like it very much! Also, let's draw a rose for her, a beautiful red rose:



And also, let's imagine that your mom is a rose, your dad a carnation, and that you are a little flower bud, recently born. So, now you can tell your grandma that your mom is a rose and that your dad is a wild carnation. You see:



Your mom is a rose! And your dad, what is your dad?

**Princess:** I don't know!

**Mentor:** Your dad is a carnation! You see, it's a flower that has wild petals, like when your dad doesn't comb his hair in the morning, oh well, like when your dad wakes up in the morning and his hair looks like the petals of a carnation: all wild!



Source: <https://freesvg.org/carnation-flower-vector-image>

In the final analysis oral language development is all about social experiences in terms of concepts and ideas reflected in words. In this example, it's about the idea that mom is a rose as a metaphor and this is probably not the first time that children experience metaphoric language. Most moms in Germany for example refer to their children as *Schatz* (treasure), or as *süße Maus* (sweet mouse) and they are all metaphors. In this case, the mentor is introducing two new metaphors, that mom is a rose and that dad is a carnation. Well, that is easy to understand. According to [www.grammarly.com](http://www.grammarly.com), a metaphor is a figure of speech that describes an object or action in a way that isn't literally true, but helps explain an idea or make a comparison:

- A metaphor states that one thing is another thing
- It equates those two things not because they actually are the same, but for the sake of comparison or symbolism.
- If you take a metaphor literally, it will probably sound very strange (are there actually any sheep, black or otherwise, in your family?)
- Metaphors are used in poetry, literature, and anything someone wants to add some color to their language.

Source: <https://www.grammarly.com/blog/metaphor/>

During the next month or so, the mentor will come back over and over again to these three metaphors, thereby introducing an important concept within a metaphor, that the child is a little flower bud, "RECENTLY BORN." Here what is difficult is not the metaphor itself, but the idea of being "RECENTLY" born. How old would a child need to be in order to understand that something has been born "NOT LONG AGO," perhaps during the last day or two? We want to come back several times within the next couple of weeks or even months, using real life experiences to make sure that the child understands the idea of a "little flower being recently born," which the child now represents. How would we be able to know if the child has successfully understood that concept. In *Azul Celeste* it is not about the word, but about the concept and idea behind the word, that is, in its meaning in accordance to Vygotskian psychology as explained above. The best way to know if the child has mastered or is beginning to understand a concept is to encourage the child to use the targeted word or phrase within an authentic social interaction. In this case, we want to take the child outside to the garden or into nature on a daily basis so that we could find examples

of some flower, plant, tree or animal having been born recently. In other words, THE CONCEPT FOR THE DAY; WEEK OR MONTH should be of something having been born recently, and we will not stop analyzing this new concept until there is real evidence that the child has mastered it. The best evidence whether or not the child has integrated the new word or phrase into his or her vocabulary is by having the child express the new word in an authentic social setting. Thus, our daily NATURE WALKS will be focused to see how children develop vocabulary based on their interactions with flowers and plants. We could, for example, plant seeds with the expectation that as soon as plants sprout, that the children may be able to refer to them as being recently born. In essence, we would celebrate the birth of a plant by proclaiming to the sky or to the moon or to God, that a new plant “has been recently born”:

**Mentor:** Oh, look, this little watermelon plant is recently born. It sprouted last night. Look how small it is! Oh, yes it is, **it’s RECENTLY BORN**. It’s what?

**Princess:** *Recently* born!!!

**Mentor:** Yes, recently born!!!

We do not correct the pronunciation directly, but indirectly in that we repeat the word or phrase. And as we use the same word and phrase **for at least five times during the week**, eventually the child will internalize the new concept with its corresponding word.

### **Conceptual development of words is the key to success!!!**

Building vocabulary is the key to learning, but it has to be done in terms of the connotation of the word and not its denotation. What’s important is not the dictionary meaning, but the individualized concept of every word, what it means and represents to a every child. **The connotation and not the denotation is the objective of vocabulary development!** In reality, the concept should be developed first, especially via gardening, nature walks and all the daily activities that take place in order to highlight a new idea, a new concept. In this strategy, learning about metaphors is a good social activity. Children for example could act out a scene in which a mom is a rose and dad a carnation with the objective of memorizing the phrases of the corresponding scene as follows:

**My mom is a rose!**

**My dad is a carnation**

**And I am a little (flower) bud, RECENTLY BORN**

Teaching them how to draw every phrase will also help them to memorize the phrases so that gradually the corresponding words become part of their individualized vocabulary. In essence, we want the children to go through a series of experiences while gardening, acting out a scene or illustrating it so that they experience the corresponding words and concepts in a real dynamic way. For example, how many children at the age of five understand the concept of something being born not long ago, i.e., recently born? Once the children can freely use this abstract phrase as part of their own vocabulary in context of a real event, such as the birth of a baby chick, or of a flower bud, etc., then we know that they’ve managed to generalize it as a concept:

**Mentor:** Princess, is your mom a rose?  
**Princess:** Yes, my my mom is a rose.  
**Mentor:** And what about you?  
**Princess:** I'm a little flower bud, recently born.  
**Mentor:** Why recently?  
**Princess:** I was born NOT LONG AGO!!! I'm only five year old!  
**Mentor:** And what about your dad? Is he a carnation? Does he wake up in the morning with wild hair like the wild petals of a carnation?  
**Princess:** (laughing). Yes, my dad is a carnation.  
**Mentor:** Then, well, now you are ready to learn a beautiful song in Spanish as follows:

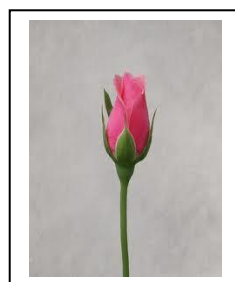
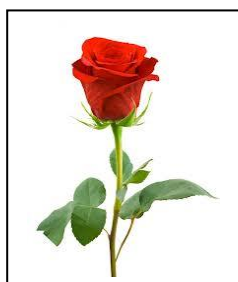
**My mom is a rose.  
 My dad is a carnation.  
 And I am a little (flower) bud, RECENTLY BORN.**

And in Spanish:

**Mi mamá es una rosa.  
 Mi papá es un clavel.  
 Y yo soy un botoncito, ACABADO DE NACER.**

I am : Yo soy<sup>10</sup>

<http://www.youtube.com/watch?v=cZ6ZzhkybHY>



(Lyrics are traditional; music by Elena Janis from Dresden, Germany)



<sup>10</sup> A CD with this and other songs will be available soon via the *Cancionero Clásico Infantil*

For preschool children beginning at age two or three it's essential to develop a dialectical approach between gestures, movement, drawing, writing and reading within an authentic social communication in order to draw attention to their first words and letters. It's an awakening process to help them become aware and discover their first literacy skills. In terms of gestures a good example is Baby Signing from the USA. For every known or action there is a gesture:

<https://www.youtube.com/watch?v=lzEim3aW254>

A word is thus introduced through several media: hand movements, an illustration and I would add an illustration of the word. The word becomes a tool in Vygotskian terms in order to create a dialogue in order to communicate a thought within an authentic social interaction.

In an Azul Celeste approach, children will not only learn how to sign concrete nouns and actions, but added to that, they would also illustrate x word as a present. For grandpa's present, they would sign an apple, "I want an apple" and they would also say the phrase, plus we would help them to draw and color an apple on a Birthday Card. For grandma's birthday the whole process would be focused on a rose or any other flower. That also assumes that children would be interacting with gardening and thereby learning the authentic names of different plants and flowers.

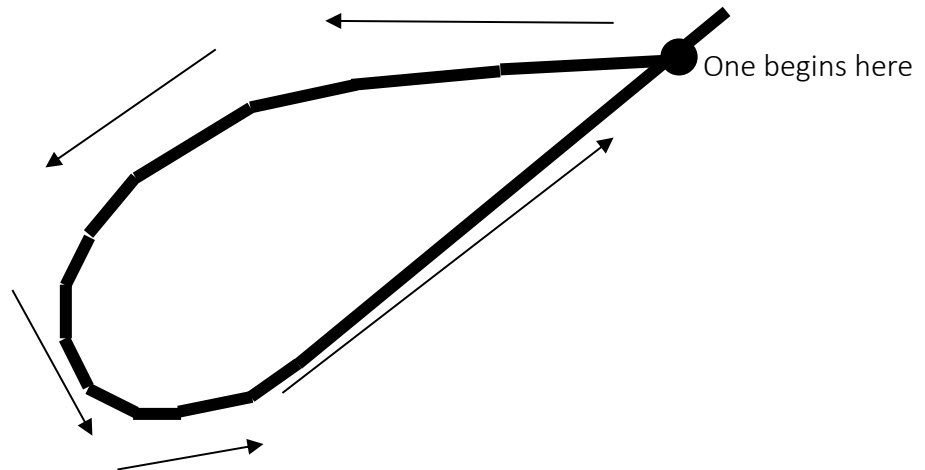
Besides drawing and coloring, say an apple and a rose for grandpa's and grandma's birthdays, they would also experience their calligraphic representations on a large piece of paper, so that they would, in due time, also be able to read those words as they mature linguistically and in terms of their literacy skills. Cartoon stories would be introduced in order to experience the characters of the corresponding stories in a dynamic way, thereby learning about special letter-sound patterns, especially in terms of the initial sounds of several names of the characters in the stories. Thus, children would learn how to illustrate calligraphically several Key-Words according to Sylvia Ashton-Warner such as Rose, Mama, Papa, Moon, Sun, Grandma, Grandpa, etc. within an authentic social interaction, that is, not in a classroom setting, but in a real-life situation, whereby calligraphy, writing, reading, and learning how to draw become part of the same experience.

For children beginning at age three, a calligraphic approach to initial reading and writing will play an essential role, especially with the so-called Calligraphic A.



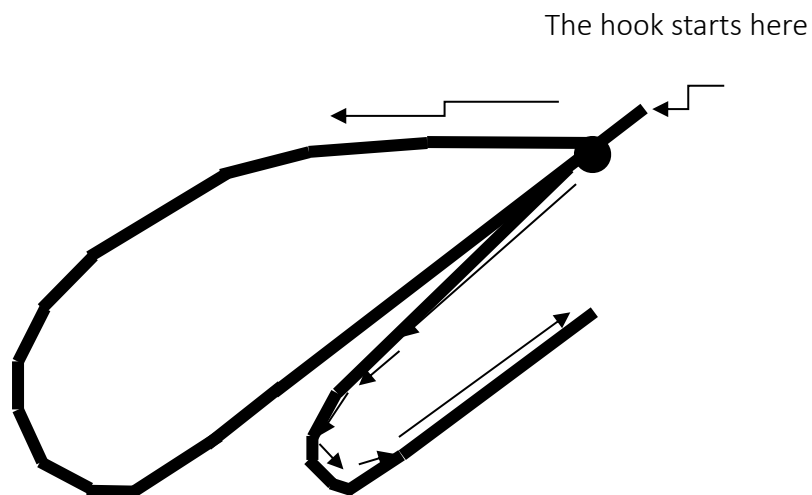
The *Calligraphic A* for children beginning at age three or four depending on their  
ORAL LANGUAGE DEVELOPMENT

From the very beginning the *Calligraphic A* will be introduced. The teacher takes helps the child into a very specific hand movement, illustrating a water-like form as follows:



The writing starts by marking a dot, a rather large one, with a thick pencil. That's the starting point. From there the teacher helps the child to hold the pencil as it makes a line leftwards, following a horizontal line that slowly drifts downwards with a smooth movement, making a turn down, and then following with a line upwards towards the starting point, but going a bit further above from that point, only to go back downwards and making a hook:

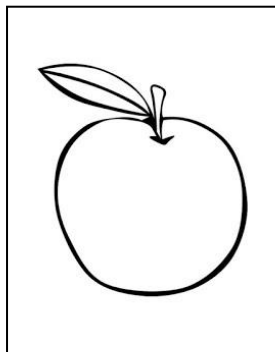
downwards and then up:



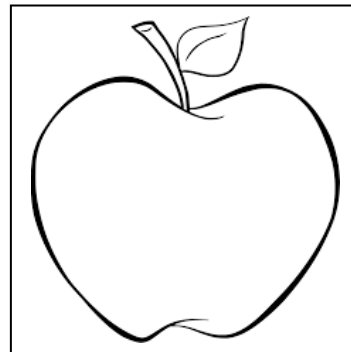
The teacher helps the child to hold the pencil and make the entire calligraphic *A* with one holistic movement, from a starting point to the ending with the hook, all done with the entire arm. Most children learn how to write by holding the pencil and using the wrist in a specific way, however, the entire arm is not taken into account. In the calligraphic *A* the movement is done with the entire arm. Children at the K-1 level can learn how to draw this *A* with great precision because the objective on a daily basis is not just to do it once, but to draw it very fast, up to 20 times in a single

activity, and using the entire space of a regular piece of paper. In other words, the calligraphic *a* is splashed all over the paper. This activity should be done on a daily basis for a couple of minutes until the child is able to do it independently, following the ZPD according to Vygotsky. This activity should be done in a home setting as part of homeschooling type of learning or in a small group setting with a preschool teacher or daycare provider and it should be done as an aesthetic drawing activity. According to their fine motor skills, most children will be able to draw the calligraphic *a* very fast and very elegant.

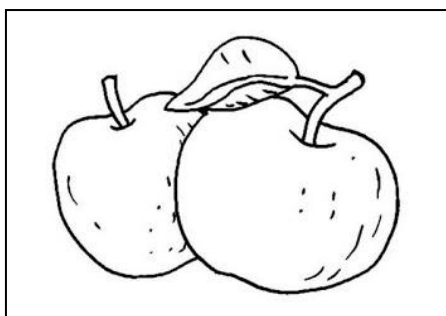
This activity should be encouraged on a daily basis as long as it's dynamic and interesting to do. If the preschool teacher should introduce as soon as possible other FORMS in order to keep the excitement alive. If there's any hint of "boredom",<sup>11</sup> then it's best to stop this daily activity and replace it with something similar, but likewise very organic such as drawing certain figures such as fruits, plants, animals, etc. We would introduce certain figures that are easy to draw such as an apple, beginning with its most simple form to more and more complex ones as the drawing skills mature:



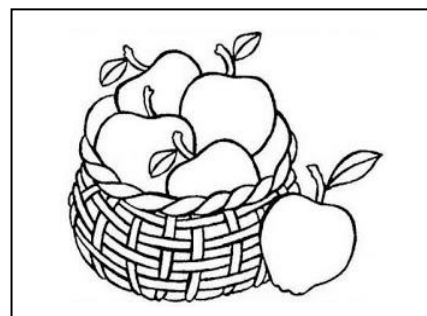
For beginners



More complex



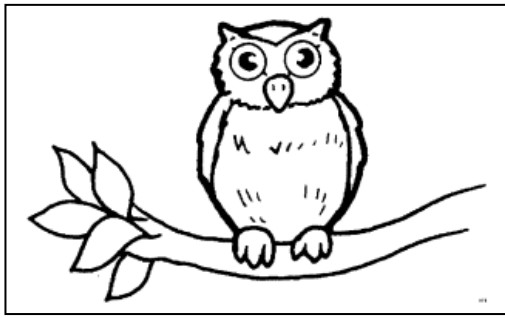
Even More Complex



For Advanced Children

Source: [www.malvorlage.com](http://www.malvorlage.com)

<sup>11</sup> A teacher should always make sure that any activity be done with excitement. If the motivation is not there for any reason, then the activity must be changed or a pause should be made in order to find out how to make the activity relevant and exciting. Up until now, the children have been practicing making their *a* on a piece of paper. If the excitement is not there anymore, then a new impetus should be introduced, a new figure or any other motif in order keep high levels of motivation. Nothing more is more boring than a mechanical way of teaching, following certain standards that are not aligned with the need of every child. For example, the next challenge would be to write not only the calligraphic *a* in the center of a piece of paper, but also adding four little *a*s on every corner of the paper [*a a a a*]. Also, the children could illustrate the big one in the center with shades of color, etc.



Source: [www.malvorlage.com](http://www.malvorlage.com)



<http://www.johnmuirlaws.com/wp-content/uploads/2011/06/ToWa-step-by-step.gif>  
With Video Animation

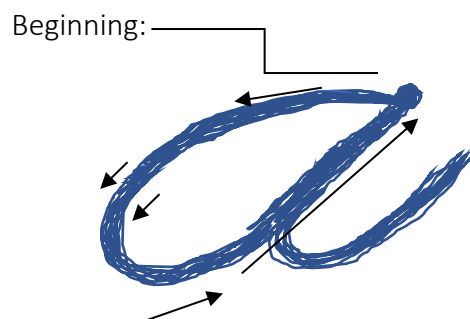
Source: John Muir: <http://johnmuirlaws.com/>

#### 4.1

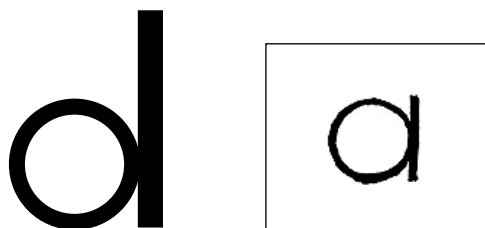
#### The *Calligraphic A*-Thesis

The first objective of the *Calligraphic A* is to train the whole arm to move rhythmically, and not just the wrist, which is what happens when children learn how to hold a pencil. With the quick repetition of the lines, the lines become very dark with an accentuated black thickness:

Beginning with a very thick dot, then making a curve towards the left, curving around and coming back to that starting point, but extending the line upwards, and ending it up with a hook downwards, and the whole process is repeated several times until the form becomes very, very thick:



Because of the fast repetitions a motor agility is quickly developed within days. As soon as they can illustrate their calligraphic *A*, children will start learning with easy all other letters of the alphabet. According to this thesis, mastering this initial letter will help them in their calligraphy with all other letters. With the daily support of their preschool teacher or any older more-capable peers, children will be very successful, especially with those other letters with a simple form such as the following:



As they practice drawing natural elements, such as fruits, plants, flowers, etc. and as they master the calligraphic *A*, children will be able to master more complex movements with the entire arm.

The it will be a question of days or weeks until they learn how to “ILLUSTRATE” all letters of the alphabet at very high significant levels in comparisons to all those children, who learned their letter-writing via any other means and methods!!!

### First letters to be learned in an authentic social context

The calligraphic activities will always be done in a natural approach according to the *Explosion of Writing* by Mari Montessori, especially in an authentic social interaction where learning becomes part of their natural daily routines:

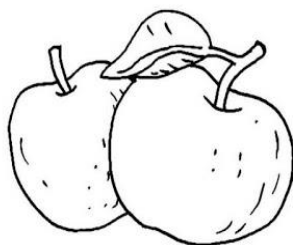
(Dialogue with a German-speaking child, translated into English)

Teacher: Do you have an *Oma*\*? (\*grandma in German)

Child: Yes!

Teacher: Should we write *Oma* and draw for her a Rose?

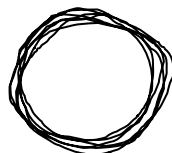
Child: Yes, please!



# Oma

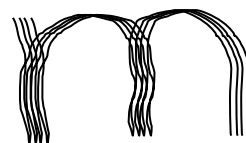
Teacher: Can you write *Oma*? We start with /O/, round, round, around, as quickly as you can.

Child: OK!



(Child writes with or without help)

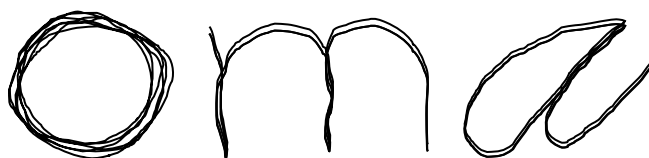
Teacher: And how do we write /m/? Look, like two mountains!



And then with an *a* at the end:



And so, we have **Oma**:



And thus, many other letters and words will be practiced in this natural-social approach, CALLIGRAPHICALLY AND PSYCHOLOGICALLY, depending on the emotions, experiences and desires of each individual child: *grandma, grandpa, mom, daddy, moon, tree, rose, house, mouse, cat,*

etc., all done in accordance to the Key-Word Approach by Sylvia Ashton-Warner:<sup>12</sup>

The author's *organic reading* method involves eliciting from each student a key vocabulary of words which are of particular importance to that individual (Gunter, J., Hoxeng, J. & Tasiguano, E. 1972, S. 3)<sup>13</sup>

Pleasant words won't do. Respectable words won't do. They must be words organically tied up, organically born from the dynamic life itself. They must be words that are already part of the child's being. (Ashton-Warner, S. 1963, S. 33)

No time is too long spent talking to a child to find his key words, the key that unlocks himself, for in them is the secret of reading, the realization that words can have intense meaning. Words having no emotional significance to him, no instinctive meaning, could be an imposition, doing him more harm than not teaching him at all. They may teach him that words mean nothing, and that reading is undesirable. (1963, S. 44)

The process begins by asking each individual student what word he wants to learn. When a choice has been made the word is written on a card and given to the student. The word becomes his property – both physically and psychologically. The student writes it in his notebook and later writes in on the blackboard in order to share the word with others. (Gunter, J., Hoxeng, J. & Tasiguano, E. 1972, S. 4)

Not only do you enter the words they ask for at the back of their books, but, bearing in mind the reading of them afterwards, you watch the spacing of the words for better legibility, carefully oversee the grammar, and, above all, nurture the continuity of their thought. (1963, S. 55)

When enough of key vocabulary has been accumulated students begin to write sentences, and later stories, using their words. Each student's writing is shared with the others. In this manner, over time, students actually write their own primers. (Gunter, J., Hoxeng, J. & Tasiguano, E. 1972, S. 4)

Key vocabulary is a one-word caption of the inner world, creative writing is sentence-length or story-length caption. From schematic writing, they progress towards the representational. (1963, S. 51)

It is the role of the teacher to facilitate this process, to draw words, sentences, and then stories from the students who are expressing their own inner world. Thus, the learner's introduction to written culture proceeds from within, answering his needs for self-expression. Sylvia Ashton-Warner feels that this approach yields completely different results from the more traditional methods of instruction where words, stories, and materials are imposed from the outside. (Gunter, J., Hoxeng, J. & Tasiguano, E. 1972, S. 4)

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<sup>12</sup> Ashton-Warner, S. 1963: Teacher. New York: Simon and Schuster.

<sup>13</sup> Gunter, J., Hoxeng, J. & Tasiguano, E. (1972). Ashton-Warner Literacy Method, Technical Notes, Paper 5. Amherst, MA: University of Massachusetts – Amherst, Center for International Education at ScholarWorks@UMass Amherst: <http://www.arvindguptatoys.com/arvindgupta/sylvia-literacy-way.pdf>

## A is for Sylvia Ashton-Warner: Her Pioneering Approach in Education

### Philosophie and background

Sylvia believed in organic reading and writing. Learning must be real. It must start from a person's experience and relate to their world.

Children were then able to learn quickly and, in the process, develop their inner strength.

Let's explore how this worked in practice, starting with an example from her best-known book *Teacher*.

### Bringing learning to life

Sylvia calls the children to attention each morning by playing the first eight notes of Beethoven's Fifth Symphony.

She asks the class to tackle their work, then invites each child to her in turn. Gay is the first child to come to her desk.

Sylvia asks: "What word do you want today?"

Gay replies: "House."

Sylvia writes the word on a piece of cardboard. She then asks Gay to trace the word with her finger and say it out loud.

Gay 'owns' the word, it comes from her guts. Sylvia makes sure that Gay says the word, sees the word and feels it in her body.

She gives Gay the cardboard and asks her to keep her 'word' for the day.

Sylvia repeats the process with each child. When the class finishes, she collects all the words on the separate pieces of cardboard.

The next morning Sylvia starts the class by tipping the cardboard words onto the floor. She tells the children:

"Find your word."

Gay leaps from the chair and rummages in the pile.

"House," she shouts, "I have found my word."

Children have two visions, an inner vision and an outer vision, says Sylvia, and it is the inner vision which burns brightest.

Gay grasps the word which she spoke from her inner vision.

Sylvia asks each child to choose a partner, speak their words and hear their partner's words.

While the children teach each other, she repeats the process of inviting each child to choose their word for today. They build up what Sylvia calls their **Key Vocabulary**.

What happens if Gay fails to find her word? Sylvia rips-up the piece of cardboard.

The word has failed the 'one look' test and cannot have any great meaning for Gay.

Classrooms often display Jack and Jill illustrations for introducing the reading vocabulary to five-year-olds, says Sylvia, but it is a vocabulary chosen by educationalists in Auckland or London.

Gay owns only those words that come from deep within herself. She is more likely to love these words and want to write them on paper.

Shouldn't these Māori children be learning Oxbridge English?

Once they know the joy of creating their own words, says Sylvia, they reach out longingly to learn about other cultures. She believes that:

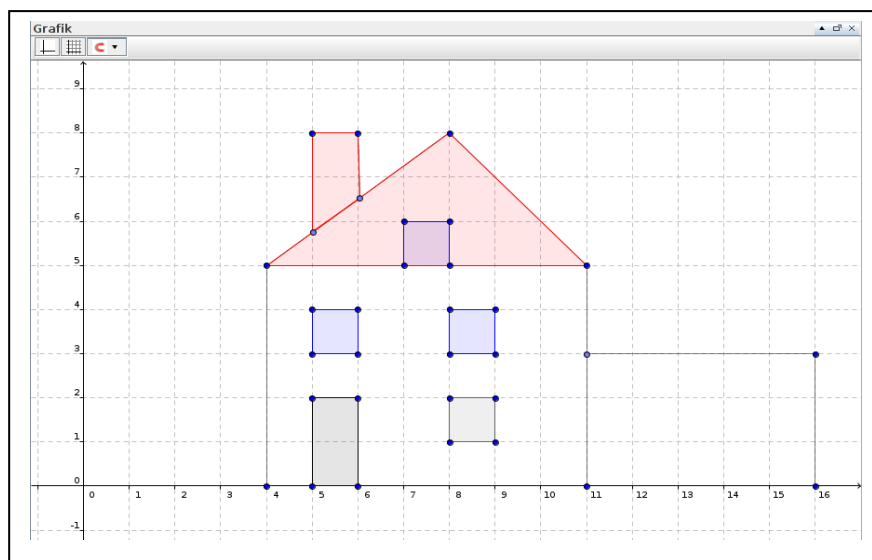
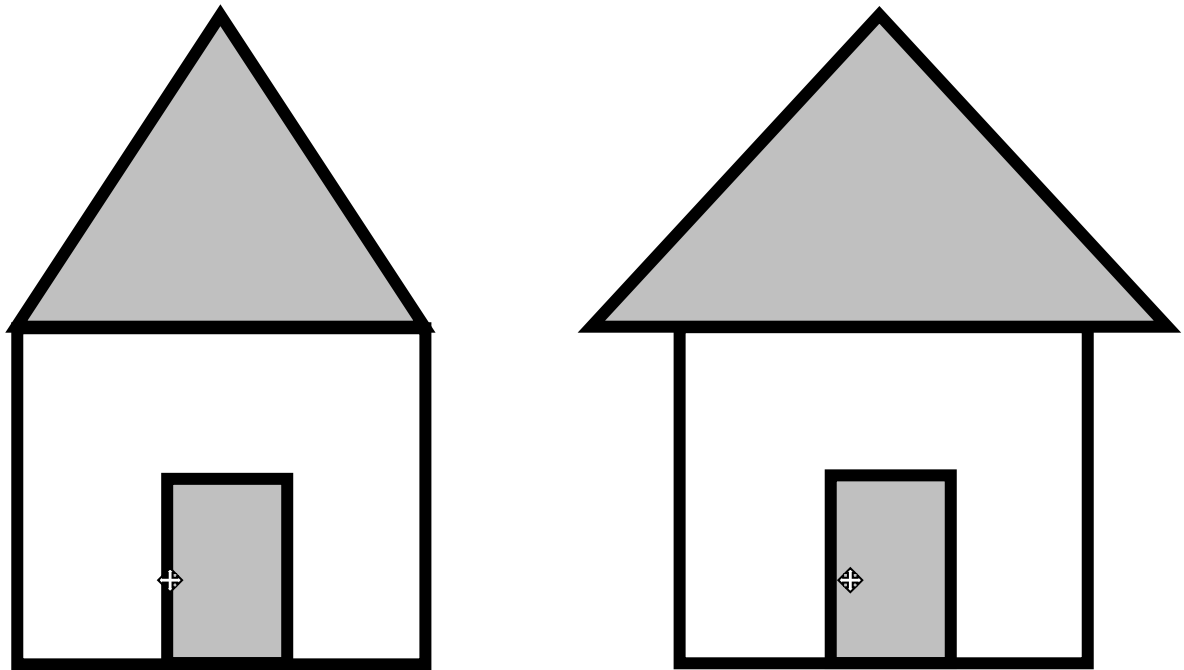
**Reaching out for a book must become an organic action.**

Etc.

Source: <http://www.thepositiveencourager.global/sylvia-ashton-warners-pioneering-approach-in-education/>

## 4.2 A dialectical approach between nature, calligraphy, drawing, reading and writing

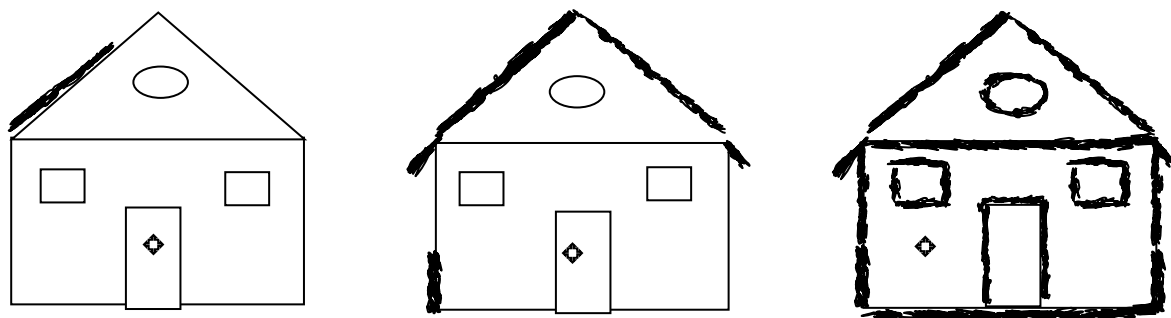
A dialectical approach between calligraphy and geometric drawing is hereby postulated so that children may be able to learn how to write with elegance and style all letters of the alphabet. There are a few natural forms related to geometry like for example squares and triangles. With these forms the children are able to illustrate very simple figures such as for example: table, chair, houses, et.:



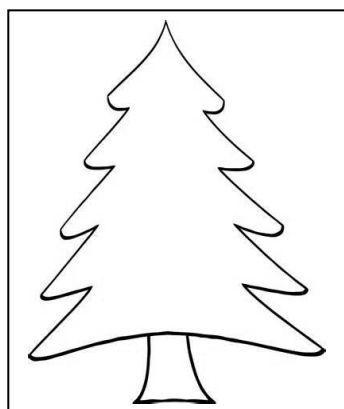
<https://lehrerfortbildung-bw.de/faecher/mathematik/sueb/geogebra/anleitungen/geometrie/figuren.htm>

Gradually more round and organic shapes will be introduced. If the children decide to draw any shape, they should thicken the lines very sharply, especially with black or a very dark color in order to accentuate their **thickness**:

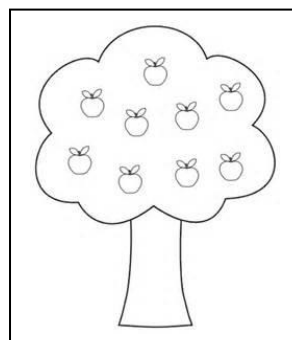




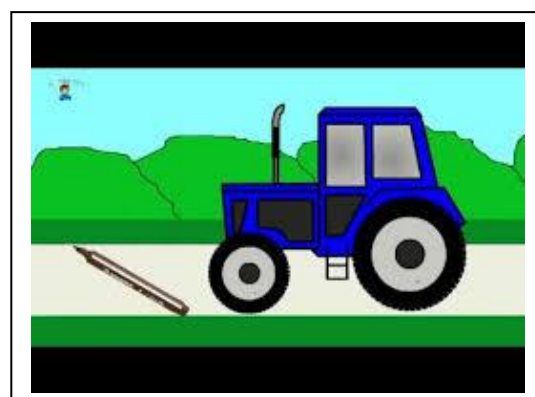
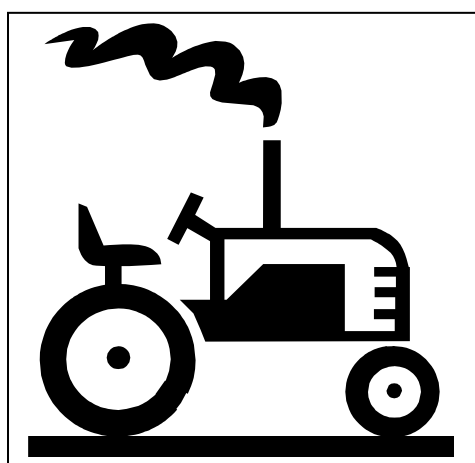
The primary objective is to underline the lines in a very thick black form and as they do, with the eventual quick line movements, they will be able to master the figures independently. In other words, within a couple of weeks, their ability to do certain geometric forms should become form fluent and thus, more fluid. We introduce the children to quadratic figures, then slowly with more curvilinear ones, and eventually to truly organic elements of nature. Day by day, the complexity of the figures is expanded:



Source: <http://www.sketchite.com/simple-drawing-of-tree-sketch-templates/>

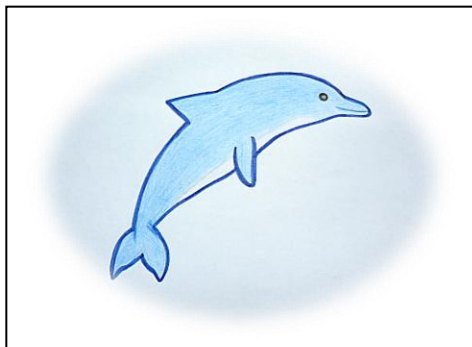
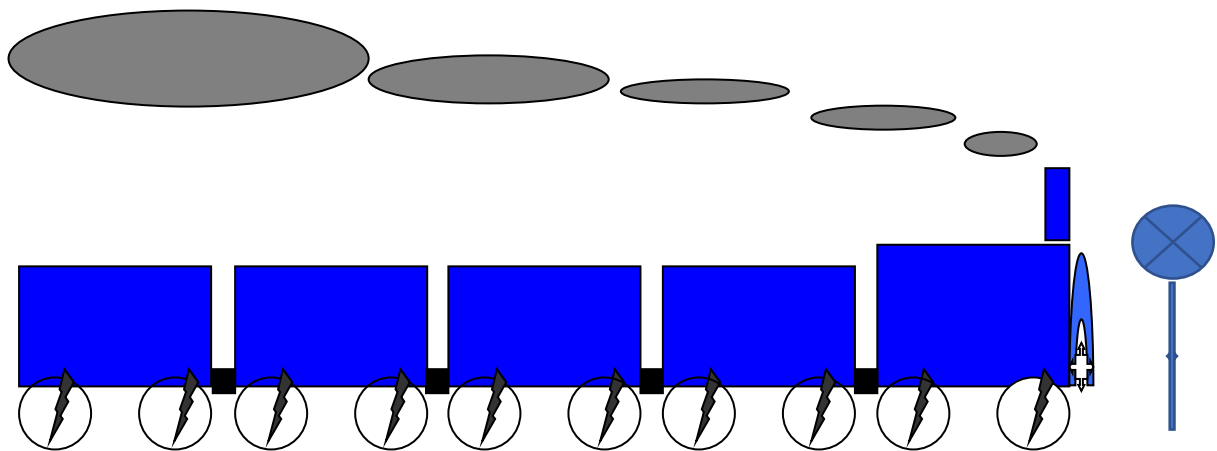
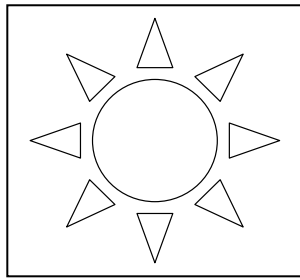


<http://www.sketchite.com/simple-drawing-of-tree-sketch-templates/>



Source: <https://www.youtube.com/watch?v=PlaYDsX2jjs>  
 Das Malbuch – Traktor – Farben lernen auf Deutsch  
 (The drawing book – tractor – learning colors in German)

The last video shows how to teach different colors in German as a second language.

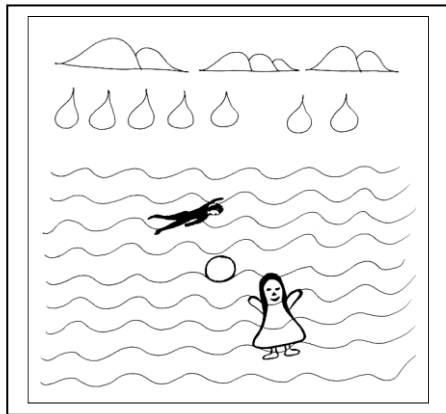


<https://www.youtube.com/watch?v=1gfQNqj33jA>  
Drawing by Sandra Matolin  
(a tree grows and blossoms)

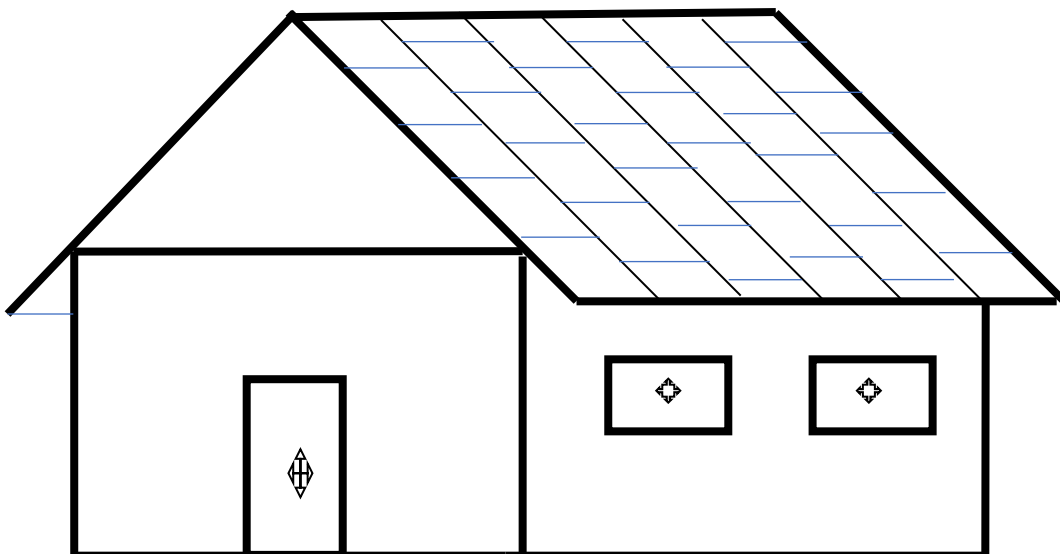
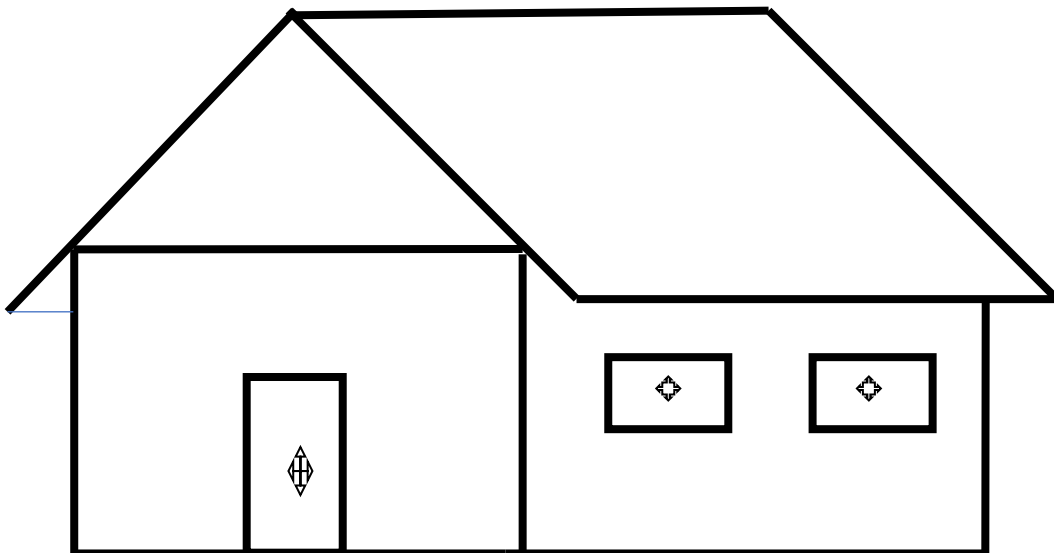


<https://www.youtube.com/watch?v=2tZcnlKScyo>  
Source: Arbor-Stop Motion – Ein Baum wächst und erblüht

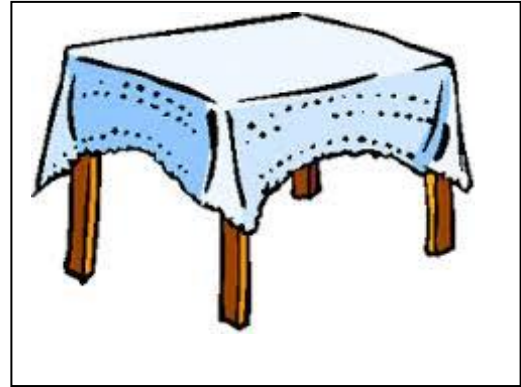
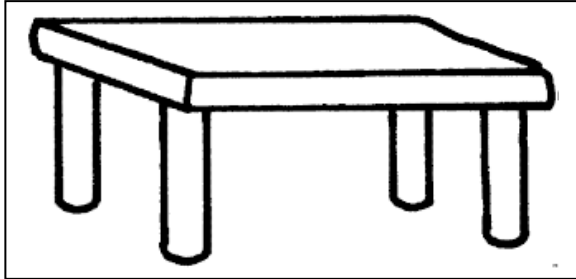
Learning how to draw in essence becomes a foundational area in the holistic philosophy of Gestalt-Dialektik. It becomes an essential experience in the art of teaching children how to draw their own thoughts and how to reflect on them as a calligraphic experience as the children learn to write their first words. Within the drawing continuum several themes can be accentuated such as the following:



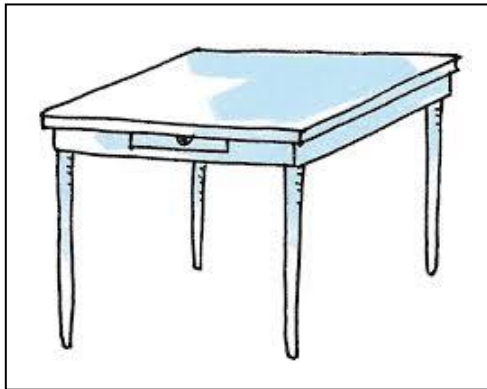
Gradually they will acquire the skills to draw more complex forms with a three-dimensional orientation:



The ability to draw three-dimensional figures already implies a dialectical leap in their cognitive development. This means for example that eventually they will be able to draw a table from different perspectives and with a certain level of precision:



Der Tisch (the table): <http://materials.lehrerweb.at>



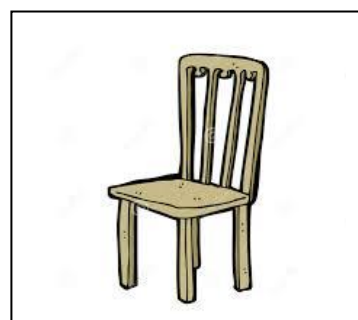
Source: [duden.de](http://duden.de)



Garden table: [https://www.lubera.com/de/shop/gartentisch\\_produk-2270290.html](https://www.lubera.com/de/shop/gartentisch_produk-2270290.html)



Source: <http://www.istockphoto.com/at/vektor/holz-stuhl-comic-gm462922911-32572650>



Source: <https://www.dreamstime.com/photos-images/cartoon-old-chair.html>

## 5.0 The GD Ansatz via storytelling in order to teach English-speaking children how to read and write as well as teaching Spanish-speaking adults English as L2

### Interactive Children's Library in order to promote literacy for English-speaking children how to read and Spanish-speaking students and adult learning English as L2

Another significant *Ansatz* is the promotion of certain classical children's books to teach ESL to adults or literacy skills to English-speaking children such as the following in accordance to our poetic-literacy continuum:

#### PreK-level:

Where's Spot?	<a href="http://www.beydaforbooks.com/books/one_up.php?id=0399207589">http://www.beydaforbooks.com/books/one_up.php?id=0399207589</a>	Eric Hill
¿Dónde está Spot?	<a href="https://www.amazon.com/%C2%BFDC3%B3nde-est%C3%A1-Spot-Eric-Hill/dp/0140557768">https://www.amazon.com/%C2%BFDC3%B3nde-est%C3%A1-Spot-Eric-Hill/dp/0140557768</a>	Eric Hill
The Carrot Seed	<a href="https://www.amazon.com/Carrot-Seed-Rise-Shine/dp/0064432106">https://www.amazon.com/Carrot-Seed-Rise-Shine/dp/0064432106</a>	Ruth Krauss & Johnson Crockett
La Semilla de Zanahoria	<a href="https://www.amazon.es/Semilla-Zanahoria-Ruth-Krauss/dp/0613142063">https://www.amazon.es/Semilla-Zanahoria-Ruth-Krauss/dp/0613142063</a>	Ruth Krauss & Crockett, Johnson
The Chick and the Duckling	<a href="https://www.amazon.com/Chick-Duckling-Rise-Shine/dp/068971226X">https://www.amazon.com/Chick-Duckling-Rise-Shine/dp/068971226X</a>	Mirra Ginsburg & Jose Aruego,
Patito y Pollito	<a href="https://www.amazon.com/-/es/Vladimir-Suteev/dp/0021819351">https://www.amazon.com/-/es/Vladimir-Suteev/dp/0021819351</a>	Vladimir Suteev, & José Aruego
Brown Bear, Brown Bear, What Do You See?	<a href="https://www.amazon.com/Brown-Bear-What-You-See/dp/0805047905">https://www.amazon.com/Brown-Bear-What-You-See/dp/0805047905</a>	Bill Martin, Jr.
No, David!	<a href="https://www.amazon.com/No-David-Shannon/dp/0590930028">https://www.amazon.com/No-David-Shannon/dp/0590930028</a>	David Shannon
Little Blue and Little Yellow	<a href="https://www.amazon.com/Little-Blue-Yellow-Leo-Lionni/dp/0375860134">https://www.amazon.com/Little-Blue-Yellow-Leo-Lionni/dp/0375860134</a>	Lionni, Leo
Cookie's Week	<a href="https://www.amazon.com/Cookies-Week-Cindy-Ward/dp/0698114353">https://www.amazon.com/Cookies-Week-Cindy-Ward/dp/0698114353</a>	Cindy Ward and Tomie de Paola
La Semana de Cookie	<a href="https://www.amazon.com/-/es/Cindy-Ward/dp/0439162084">https://www.amazon.com/-/es/Cindy-Ward/dp/0439162084</a>	Cindy Ward and Tomie de Paola
Madrechillona	<a href="https://www.amazon.es/Madrechillona-Rosa-manzana-Jutta-Bauer/dp/8489804362">https://www.amazon.es/Madrechillona-Rosa-manzana-Jutta-Bauer/dp/8489804362</a>	Jutta Bauer
Schreimutter	<a href="https://www.amazon.de/Schreimutter-Bilderbuch-Gelberg-Jutta-Bauer/dp/3407792646">https://www.amazon.de/Schreimutter-Bilderbuch-Gelberg-Jutta-Bauer/dp/3407792646</a>	Jutta Bauer
EINS ZWEI DREI TIER	<a href="https://www.amazon.de/Eins-Zwei-Drei-Nadia-Budde/dp/387294827X">https://www.amazon.de/Eins-Zwei-Drei-Nadia-Budde/dp/387294827X</a>	Nadia Budde
fünfer sein	<a href="https://www.amazon.de/f%C3%BCnfter-Beltz-Gelberg-Ernst-Jandl/dp/340779195X">https://www.amazon.de/f%C3%BCnfter-Beltz-Gelberg-Ernst-Jandl/dp/340779195X</a>	Ernst Jandl & Norman Junge
Kleine Tiere essen gern	<a href="https://www.amazon.de/Kleine-Tiere-essen-gern-Pappbilderbuch/dp/3407770758">https://www.amazon.de/Kleine-Tiere-essen-gern-Pappbilderbuch/dp/3407770758</a>	Andreas Reimann & Ingeborg Meyer-Rey

#### K-level:

Bowl Patrol	<a href="https://www.amazon.com/Bowl-Patrol-Marilyn-Janovitz/dp/1558586369">https://www.amazon.com/Bowl-Patrol-Marilyn-Janovitz/dp/1558586369</a>	Marilyn Janovitz
Good Night Moon	<a href="https://www.amazon.com/Goodnight-Moon-Margaret-Wise-Brown/dp/0064430170">https://www.amazon.com/Goodnight-Moon-Margaret-Wise-Brown/dp/0064430170</a>	Margaret Wise Brown
Buenas Noches Luna	<a href="https://www.amazon.com/-/es/Margaret-Wise-Brown/dp/0694016519">https://www.amazon.com/-/es/Margaret-Wise-Brown/dp/0694016519</a>	Margaret Wise Brown
The Foot Book	<a href="https://www.amazon.com/Foot-Book-Seuss-Wacky-Opposites/dp/0679882804">https://www.amazon.com/Foot-Book-Seuss-Wacky-Opposites/dp/0679882804</a>	Dr. Seuss
No Kisses Please!	<a href="https://www.amazon.com/Scholastic-Reader-Level-Noodles-Kisses/dp/0545098912">https://www.amazon.com/Scholastic-Reader-Level-Noodles-Kisses/dp/0545098912</a>	Hans Wilhem
Are You My Mother?	<a href="https://www.amazon.com/Mother-%C2%BFeres-Beginner-Leerlo-Spanish/dp/0553539906">https://www.amazon.com/Mother-%C2%BFeres-Beginner-Leerlo-Spanish/dp/0553539906</a>	P. D. Eastman
Who Said Red?	<a href="https://www.amazon.com/Who-Said-Red-Mary-Serfozo/dp/0590438743">https://www.amazon.com/Who-Said-Red-Mary-Serfozo/dp/0590438743</a>	Mary Serfozo & K. Narahashi
The Three Billy Goats Gruff / Los Tres Chivitos	<a href="https://www.amazon.com/Three-Billy-Goats-Gruff-Chivitos-ebook/dp/B00E650GQJ">https://www.amazon.com/Three-Billy-Goats-Gruff-Chivitos-ebook/dp/B00E650GQJ</a>	Carol Ottolenghi
The Very Hungry Caterpillar	<a href="https://www.amazon.com/Very-Hungry-Caterpillar-Eric-Carle/dp/0399226907">https://www.amazon.com/Very-Hungry-Caterpillar-Eric-Carle/dp/0399226907</a>	Eric Carle
Mice Squeak, We Speak	<a href="https://www.amazon.com/Mice-Squeak-Speak-Arnold-Shapiro/dp/0698118731">https://www.amazon.com/Mice-Squeak-Speak-Arnold-Shapiro/dp/0698118731</a>	Tomie de Paola

#### First grade level:

Cuenta ratones	<a href="https://www.amazon.com/-/es/Stoll-Walsh-Ellen/dp/9681637666">https://www.amazon.com/-/es/Stoll-Walsh-Ellen/dp/9681637666</a>	Ellen Walsh Stoll
The Timid Rabbit	<a href="https://www.amazon.com/Timid-Rabbit-Panda-Cubs-OBrien/dp/1847170625">https://www.amazon.com/Timid-Rabbit-Panda-Cubs-OBrien/dp/1847170625</a>	Elizabeth Shaw
La W	<a href="https://www.edebe.com/publicaciones-generales/libro-la-w=3567=1=14">https://www.edebe.com/publicaciones-generales/libro-la-w=3567=1=14</a>	Mercedes Olivet Sánchez
The Paper Bag Princess	<a href="https://www.amazon.com/Paper-Bag-Princess-Robert-Munsch/dp/0920236251">https://www.amazon.com/Paper-Bag-Princess-Robert-Munsch/dp/0920236251</a>	Munsch, Robert
La Princesa Vestida con una Bolsa de Papel	<a href="https://www.amazon.com/-/es/Robert-Munsch/dp/1550370987">https://www.amazon.com/-/es/Robert-Munsch/dp/1550370987</a>	Munsch, Robert
Whose Mouse Are You?	<a href="https://www.amazon.com/Whose-Mouse-Are-Aladdin-Books/dp/0689711425">https://www.amazon.com/Whose-Mouse-Are-Aladdin-Books/dp/0689711425</a>	Robert Kraus & José Aruego
¿De quién eres ratoncito?	<a href="https://www.amazon.com/-/es/M-Flack/dp/0590445472">https://www.amazon.com/-/es/M-Flack/dp/0590445472</a>	M. Flack
Angus y el gato	<a href="https://www.amazon.com/-/es/Marjorie-Flack/dp/0385116969">https://www.amazon.com/-/es/Marjorie-Flack/dp/0385116969</a>	Flack Marjorie
Der kleine Angsthase	<a href="https://www.amazon.de/kleine-Angsthase-Elizabeth-Shaw/dp/3358021068">https://www.amazon.de/kleine-Angsthase-Elizabeth-Shaw/dp/3358021068</a>	Elizabeth Shaw

The Timid Rabbit	<a href="https://www.amazon.co.uk/Timid-Rabbit-Panda-Cubs/dp/1847170625">https://www.amazon.co.uk/Timid-Rabbit-Panda-Cubs/dp/1847170625</a>	Elizabeth Shaw
<b>El Gorrión de la Lengua Cortada/The Tongue Cut Sparrow</b>	<a href="https://www.amazon.com/-/es/Momoko-Ishii/dp/9802570737">https://www.amazon.com/-/es/Momoko-Ishii/dp/9802570737</a>	Momoko Ishii
<b>El Conejito Andarín</b>	<a href="https://www.amazon.com/-/es/Margaret-Wise-Brown/dp/0060776935">https://www.amazon.com/-/es/Margaret-Wise-Brown/dp/0060776935</a>	Margaret Wise Brown
The Runaway Bunny	<a href="https://www.amazon.com/Runaway-Bunny-Margaret-Wise-Brown/dp/0064430189">https://www.amazon.com/Runaway-Bunny-Margaret-Wise-Brown/dp/0064430189</a>	Margaret Wise Brown
The Giving Tree	<a href="https://www.amazon.com/Giving-Tree-Shel-Silverstein/dp/0060256656">https://www.amazon.com/Giving-Tree-Shel-Silverstein/dp/0060256656</a>	Shel Silverstein
<b>El Árbol Generoso</b>	<a href="https://www.amazon.com/-/es/Shel-Silverstein/dp/9806053443">https://www.amazon.com/-/es/Shel-Silverstein/dp/9806053443</a>	Shel Silverstein
The Tale of Peter Rabbit	<a href="https://www.amazon.com/Tale-Peter-Rabbit-Beatrix-Potter/dp/0723247706">https://www.amazon.com/Tale-Peter-Rabbit-Beatrix-Potter/dp/0723247706</a>	Beatrix Potter
<b>El Cuento de Perico el Conejito</b>	<a href="https://www.amazon.com/cuento-Perico-Conejo-edici%C3%B3n-aniversario/dp/8448861876">https://www.amazon.com/cuento-Perico-Conejo-edici%C3%B3n-aniversario/dp/8448861876</a>	Beatrix Potter
The Paper Bag Princess	<a href="https://www.amazon.com/Paper-Bag-Princess-Robert-Munsch/dp/0920236251">https://www.amazon.com/Paper-Bag-Princess-Robert-Munsch/dp/0920236251</a>	Robert Munsch & Michael Martchenko
<b>Selma</b>	<a href="https://www.amazon.de/Selma-Jutta-Bauer/dp/1929132506">https://www.amazon.de/Selma-Jutta-Bauer/dp/1929132506</a>	Jutta Bauer
little blue and little yellow	<a href="https://www.amazon.com/Little-Blue-Yellow-Leo-Lionni/dp/0688132855">https://www.amazon.com/Little-Blue-Yellow-Leo-Lionni/dp/0688132855</a>	Leo Lionni
<b>Das kleine Blau und das kleine Gelb</b>	<a href="https://www.amazon.de/Das-kleine-Blau-das-Gelb/dp/3789159409">https://www.amazon.de/Das-kleine-Blau-das-Gelb/dp/3789159409</a>	Leo Lionni
<b>Irene, la valiente</b>	<a href="https://www.amazon.de/Irene-valiente-William-Steig/dp/8417059342">https://www.amazon.de/Irene-valiente-William-Steig/dp/8417059342</a>	William Steig
<b>¡Te lo regalo!</b>	<a href="https://www.amazon.com/%C2%A1Te-regalo-Spanish-Gabriela-Keselman/dp/8415784880">https://www.amazon.com/%C2%A1Te-regalo-Spanish-Gabriela-Keselman/dp/8415784880</a>	Gabriela Keselman
<b>QUIERO UN GATO</b>	<a href="https://www.amazon.com.mx/Quiero-gato-edici%C3%B3n-espa%C3%B1ola-Tony/dp/8494990179">https://www.amazon.com.mx/Quiero-gato-edici%C3%B3n-espa%C3%B1ola-Tony/dp/8494990179</a>	Tony Ross
<b>Caperucita Roja/Little Red Riding Hood</b>	<a href="https://www.amazon.com/Little-Riding-Caperucita-Bilingual-Fairy/dp/0811825620">https://www.amazon.com/Little-Riding-Caperucita-Bilingual-Fairy/dp/0811825620</a>	Brothers Grimm
Tikki Tikki Tembo	<a href="https://www.amazon.com/Tikki-Tembo-Arlene-Mosel/dp/0312367481">https://www.amazon.com/Tikki-Tembo-Arlene-Mosel/dp/0312367481</a>	Arlene Mosel & Blair Lent
<b>Tikki Tikki Tembo, Spanish edition</b>	<a href="https://www.amazon.com/Tikki-Tembo-Spanish-Arlene-Mosel/dp/1880507803">https://www.amazon.com/Tikki-Tembo-Spanish-Arlene-Mosel/dp/1880507803</a>	Arlene Mosel & Blair Lent
<b>Ah, pajarita, si yo pudiera...</b>	<a href="https://www.amazon.com/-/es/ANA-MARIA-MACHADO/dp/B00UID2VUQ">https://www.amazon.com/-/es/ANA-MARIA-MACHADO/dp/B00UID2VUQ</a>	Ana María Machado
Video demo:	<a href="https://www.youtube.com/watch?v=WF_a3r2B6pA">https://www.youtube.com/watch?v=WF_a3r2B6pA</a>	
Borreguita and the Coyote	<a href="https://www.amazon.com/-/es/Verna-Aardema/dp/0679889361">https://www.amazon.com/-/es/Verna-Aardema/dp/0679889361</a>	Verna Aardema
The Littel Red Hen	<a href="https://www.amazon.com/Little-Red-Paul-Galdone-Classics/dp/0899193498">https://www.amazon.com/Little-Red-Paul-Galdone-Classics/dp/0899193498</a>	Paul Galdone
Video link:	<a href="https://www.youtube.com/watch?v=2E72TZyOLNo">https://www.youtube.com/watch?v=2E72TZyOLNo</a>	
<b>La Gallinita Roja</b>	<a href="https://www.amazon.com/gallinita-roja-Little-Red-Hen/dp/0590449273">https://www.amazon.com/gallinita-roja-Little-Red-Hen/dp/0590449273</a>	Lucinda McQueen
Madeline	<a href="https://www.amazon.com/Madeline-Ludwig-Bemelmans/dp/0670445800">https://www.amazon.com/Madeline-Ludwig-Bemelmans/dp/0670445800</a>	Ludwig Bemelmans

## Second grade level:

Goldilocks and the Three Bears	<a href="https://www.amazon.com/Goldilocks-Three-Bears-Favorite-McPhail/dp/0590481177">https://www.amazon.com/Goldilocks-Three-Bears-Favorite-McPhail/dp/0590481177</a>	David McPhail
Oh, the Place You'll Go!	<a href="https://www.amazon.com/Oh-Places-Youll-Dr-Seuss/dp/0679805273">https://www.amazon.com/Oh-Places-Youll-Dr-Seuss/dp/0679805273</a>	Dr. Seuss

## Third grade level:

The Day It Snowed Tortillas / El Día Que Nevaron Tortillas	<a href="https://www.amazon.com/Tortillas-Nevaron-Folktales-Spanish-English/dp/0938317768">https://www.amazon.com/Tortillas-Nevaron-Folktales-Spanish-English/dp/0938317768</a>	Joe Jayes
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Here is an example:

## Who Said Red?

By Mary Serfozo and translated by Gustavo Vieyra

The teacher becomes the narrator of the story and the pupils participate in the narration as if they were co-characters in the story. Thus, every time that the question appears, *Did you say Red?*, the teacher directs the question to one of the pupils, who's to answer following the logic of the story. As co-characters of the story, they are shown how to answer in unison to the questions depending on the specific scene of the story.

Afterwards the pupils practice in pairs, reading to each other for mastery. It may take a few days until they are capable of narrating the story (as if they were the teacher) according to the interplay of *lights-camera-action*. After a couple of days of practice, a few pupils will step up and declare themselves ready for the "lights-camera-action" interplay. At this point, a couple of pupils may be invited to seek a hiding spot in the room until they hear the words, *lights-camera-action*, at which point they come out of hiding in order to present the story.

Meanwhile, the pupils as members in the audience listen very attentively to all details of the story, especially to any new vocabulary and key phrases such *lemonade and daisy yellow*. At the end of the presentation, those members of the audience who were very quiet and attentive are rewarded by allowing them to ask detailed questions of the story to the narrator. Subsequent questions may arise from several members of the audience in order to test the knowledge of the reader. Points are given to the audience if the narrator cannot answer any relevant question. The narrator wins the point if he/she can justify a good answer even in regards to content that may not be explicit in the story. For example: *-why were the boy and girl playing in the farm?*, *-was the farm located in the Sahara Desert?*, *-what other words may be used to describe the color red?*, *-why was red described as a Santa red, a stop-sign red?*, -etc.

p. 1/2	<b>Who said red?</b>	¿Quién dijo rojo?
P. 3/4	<b>Did you say red?</b> <b>A Santa red,</b> <b>A stop sign red,</b>	¿Dijiste rojo? Un rojo Santa, Un rojo de la señal del alto (el letrero de alto),
P. 5/6	<b>A cherry, berry,* very red.</b>	Un rojo cereza, rojo baya, uno muy rojo.

\*strawberry: fresa; blueberry: arándalo azul; carnberry: arándalo rojo  
raspberry: frambuesa; blackberry: zarzamora, mora  
white currant: Ribes rubrum (especie de grosellero blanco)  
black currant: Ribes nigrum (grosellero negro)  
Source: Wikipedia

P. 7	<b>Did you say red?</b> <b>YES, I SAID RED!</b>	¿Dijiste rojo? ¡SÍ, SÍ DIJE ROJO!
P. 8	<b>You don't mean green?</b> <b>Look, here is green. . . .</b>	¿No quisiste decir verde? Mira, aquí es verde. . . .

P. 9	A pickle green, a big frog green,	Un pepinillo verde, una rana grande verde,
P. 11	A leaf, a tree, a green bean green.	Una hoja, un árbol, un verde frijol verde.
P. 13	Did you say green? NO, I SAID RED!	¿Dijiste verde? ¡NO, DIJE ROJO!
P. 14	Now who said blue? Could it be you?	¿Ahora, quién dijo azul? ¿Pudiste ser tú?
P. 15	A blue sky blue, A blue eye blue,	Un azul cielo azul, Un azul ojo azul,
P. 18	A bow,* a ball, a blue jean blue.	Un listón, una pelota, unos pantalones jeans azules.

\*bow (weapon: fires arrows / arma: dispara flechas): arco  
to bow, bow to: inclinarse, hacer una reverencia, inclinarse ante:

*Your majesty*, said the man as he bowed to the Queen.  
*Su majestad*, dijo el hombre mientras hacía reverencia a La Reina.  
Source: [www.wordreference.com](http://www.wordreference.com)

P. 19	Did you say blue? NO, I SAID RED!	¿Dijiste azul? ¡NO, DIJE ROJO!
P. 20	Well hello, yellow. . . . Bright and mellow.	Pues hola, amarillo. . . . Brillante y apacible (tranquilo).
P. 21	Slicker yellow, sunshine yellow,	Amarillo mas resbaloso (resbaladizo), Amarillo (de la) luz solar,
P. 23	Lemonade and daisy yellow.	Amarillo limonada y amarillo margarita.
P. 25	Did you say yellow? NO, I SAID RED!	¿Dijiste amarillo? ¡NO, DIJE ROJO!
P. 26	Not purple, then, Or brown I think. . . .	No morado, entonces, O café yo pienso. . . .
P. 27	Not orange, or black Or white, I think.	No anaranjado, o negro O blanco, yo pienso.
P. 28	Tell me, again, Just what you said.	Dime, otra vez, Solamente lo que dijiste.



P. 29

**Did you say red?**  
**YES, I SAID RED!**

¿Dijiste rojo?  
¡SÍ, SÍ DIJE ROJO!

Source: Serfozo, M. & Narashi, K. (1988). *Who Said Red?* New York: Scholastic, Inc.

Video link: <https://www.youtube.com/watch?v=7d2WuOd3sl4>

## 5.1 Stories to be told, read and interpreted by children

### The story of Luis, a Mexican kid, looking for a prickly pear El cuento de Luis, un niño mexicano, en búsqueda de una tuna

Text in English and Spanish by Gustavo Vieyra based on a story written in German by Claudia Pribil

There was once a little child who lived in Mexico. His name was Luis.  
One day he found a prickly pear near a lake,  
which he lost. Guess what happened!  
He tossed it in the air and it fell into the lake.

[Había una vez un niño quien vivía en México. Se llamaba Luis.  
Un día encontró una tuna cerca de una laguna,  
la cual se le perdió. ¡Adivinen qué's lo que pasó!  
¡La lanzó al aire y se le cayó en la laguna!]



<https://pixabay.com/photos/sardinia-prickly-pear-cactus-plant-753/>

And being that a cactus fruit is very delicious, “mmm, what a delight!,”  
little Luis wanted another prickly pear unconditionally.  
He went looking for one.

[Y puesto que la fruta del nopal es muy sabrosa, “mmm, ¡qué delicia!,”  
el pequeño Luis quería tener otra tuna incondicionalmente.  
Él se fue en su búsqueda.]

First, he found a coati and he asked him:

[Primero se encontró con un coati y le preguntó:]

*Coati, dear coati,  
do you have a prickly pear for me?  
The prickly pear that I once had,  
fell into the lake.  
Coati, dear coati,  
do you have a prickly pear for me?  
How happy I would be to have one!*

*Coatí, querido coatí,  
¿tienes una tuna para mí?  
La tuna, que una vez tenía,  
se me cayó en la laguna.  
Coatí, querido coatí,  
¿tienes una tuna para mí?  
¡Cuánto me gustaría tener una!*

The coati replied:

[El coatí respondió:]

*No . . . , my dear child,  
I don't have a prickly pear for you!  
'cause prickly pears prickle my nose!  
Therefore, I would rather stay away  
from the nopal cactus plant!*

*¡No . . . , mi querido niño,  
no tengo ninguna tuna para ti!  
porque las tunas me espinan la nariz!  
¡Por lo tanto, mejor me mantengo lejos  
del nopal!*



<https://en.wikipedia.org/wiki/Coati>

Luis continued on his path. He came to a parrot and asked him:

[Luis siguió su camino. Llegó con un papagayo le preguntó:]

*Parrot, dear parrot,  
do you have a prickly pear for me?  
The prickly pear that I once had,  
fell into the lake.  
Parrot, dear parrot,  
do you have a prickly pear for me?  
How happy I would be to have one!*

*Papagayo, querido papagayo,  
¿tienes una tuna para mí?  
La tuna, que una vez tenía,  
se me cayó en la laguna.  
Papagayo, querido papagayo,  
¿tienes una tuna para mí?  
¡Cuánto me gustaría tener una!*



<https://pixabay.com/photos/beautiful-macaw-macaw-cute-parakeet-4488675/>

The parrot replied:

[El papagayo contestó:]

*No . . . , my dear child,  
I don't have a prickly pear for you!  
Over the prickles of the nopal cactus plant  
I cannot stand up!  
I prefer to keep on flying over the trees.*

*¡No . . . , mi querido niño,  
no tengo ninguna tuna para ti!  
¡Sobre las espinas del nopal  
no me puedo parar!  
Prefiero seguir volando sobre los árboles.*

The Mexican kid didn't give up and kept on looking. He continued his path and asked the flamingo for advice:

[El niño mexicano no se dio por vencido y siguió buscando. Siguió su camino y le pidió consejo al flamenco:]

*Flamingo, my dear flamingo,  
do you have a prickly pear for me?  
The prickly pear that I once had,  
fell into the lake.  
Flamingo, dear Flamingo,  
do you have a prickly pear for me?  
How happy I would be to have one!*

*Flamenco, querido flamenco,  
tienes una tuna para mí?  
La tuna, que una vez tenía,  
se me cayó en la laguna.  
Flamenco, querido Flamenco,  
¿tienes una tuna para mí?  
¡Cuánto me gustaría tener una!*



Phoenicopterus minor  
Source: Wikipedia

The flamingo answered:

[El flamenco contestó:]

*No . . . , my dear child,  
I prefer to be in the water,  
where there isn't any nopal cactus plants!*

*¡No . . . , mi querido niño,  
¡Prefiero estar en el agua,  
en donde no hay ningún nopal!*

Luis continued his path. He came to a monkey, whom he asked:

[Luis siguió adelante. Él llegó con un mono a quien le preguntó:]

*Monkey, dear monkey  
do you have a prickly pear for me?  
The prickly pear that I once had,  
fell into the lake.  
Monkey, dear monkey,  
do you have a prickly pear for me?  
How happy I would be to have one!*

*Mono, querido mono,  
tienes una tuna para mí?  
La tuna, que una vez tenía,  
se me cayó en la laguna.  
Mono, querido mono,  
¿tienes una tuna para mí?  
¡Cuánto me gustaría tener una!*



Macaca sylvanus  
Source: Wikipedia

The monkey replied:

[El mono le contestó:]

*No . . . , my dear child,  
the nopal cactus is too prickly for me  
and because of that, I don't want to climb it.  
It's better if you ask the moon,  
who can see everything from above  
and maybe it can help you.*

*¡No . . . , mi querido niño,  
el nopal se me hace muy espinoso  
y por eso, no lo quiero trepar.  
Mejor pregúntale a la luna,  
quien puede mirar todo desde arriba  
y quizás pueda ayudarte.*

Luis, the Mexican kid looked and looked, but he could not find the moon.  
Only the sun was shining bright and hot from the sky.  
He sat down on a rock and he meditated and meditated . . . ,

[Luis, el niño mexicano buscó y buscó, pero no pudo ver a la luna.  
Sólo el sol brillaba claro y caliente desde el cielo.  
Él se sentó sobre una roca y meditaba y meditaba . . . ,]

\_Well, where can the moon be?, he asked himself.  
Slowly it got dark and the sun disappeared behind the mountains.

[\_¿En dónde pues puede estar la luna?, se preguntaba.  
Lentamente se hizo oscuro y el sol desapareció por detrás de las montañas.]

Luis got up and wanted to go home when suddenly,  
he saw a big moon appear,  
round and clear in the darkness of the sky.

[Luis se levantó y quiso irse a casa cuando de repente,  
vio aparecerse una luna grande,  
redonda y clara en la oscuridad del cielo.]

Luis looked at the sky delightfully and spoke with a low voice:

[Luis miró encantado al cielo y habló en voz baja:]

Moon, moon, give me a *tuna*!<sup>14</sup>  
The one you gave me fell in the lake.  
Moon, moon, give me another *tuna*!,  
because I want it and I don't have any.

*[¡Luna, luna, ¡dame una tuna!  
La que me diste cayó en la laguna.  
Luna, luna, dame otra tuna,  
porque la quiero y no tengo ninguna.]*



He was hoping that the moon would listen to him  
and give him what he wanted,  
that delicious nopal-cactus fruit,  
a “tuna”, the one that fell into the lake.  
And so, he sang to the moon in Spanish:

[Él tenía la esperanza que la luna lo escuchara  
y le de lo que quería,  
esa fruta deliciosa del nopal,  
una tuna, la que se le cayó en la laguna.  
Y así le cantó a la luna en español:]

*Luna, luna, ¡dame una tuna! La que me diste cayó en la laguna.  
Luna, luna, ¡dame otra tuna!, porque la quiero y no tengo ninguna.*

Moon, moon, give me a *tuna*! The one you gave me fell in the lake.  
Moon, moon, give me another *tuna*!, because I want it and I don't have  
any.

<sup>14</sup> Fruit of “nopal”, a type of cactus from Mexico.

## Martinillo

(Illustrated by Даша Мещерякова)



This is the story about Martinillo. One day, he got very distracted and got lost in the crowd. He didn't know which way was north or south:



So, he was looking for his mom in every corner of the plaza right next to a baroque church. He wondered:

\_Where can my mom be? I've looked and looked for her, but I cannot find her. Where can she be? Maybe at church! She's always in the church! Oh my, oh my! Where can she be?

♪   ♪  
iTi—tí,  
Oh, mom,

♪   ♪   ♪  
ti-ti —tá!  
**where are you?**

♪  
\_i tí-ti,  
iChá-cha

♪  
tí-ti,  
chá-cha

♪   ♪  
ti-ti-tá!  
cha-cha-chá!

The minutes went by without being able to find mom, but Martinillo kept on looking and looking for her and after a while, **he got very tired** and his voice became sad and melancholic:

iTi--tí,  
Oh, mom,  
Oh, mom,

ti-ti--tá!  
where are **you**?  
**wo bist dú?**

Yes, he said, **Wo bist dú** because he was getting tired and it was easy to say it in German. In English we have two "r" sounds in "Where are you?". Listen: Where are you?

Can you hear the two “r” sounds? I know, I can: Where are you?

And in German, we don’t have a single “r” sound and the words are so softly spoken and so easy to pronounce:

Wo bist du?

That’s why he started saying this phrase in German. Then, after he got even more tired, lo and behold, he began to repeat the same phrase all over again, but this time in both English and Spanish. Listen:

♪   ♪  
iTi—tí,  
Oh, mom,  
Mamá,

♪   ♪   ♪  
ti-ti —tá!  
where are you?  
¿dónde estás?

♪  
\_i tí-ti,  
iChá-cha

♪  
tí-ti,  
chá-cha

♪   ♪  
ti-ti-tá!  
cha-cha-chá!

On the other hand, and very grief-stricken, mom was looking for his Martinillo outside the church



and she wondered:

\_Where can my little Martinillo be? Martinillo knows very well how to climb the tower of the church in order to ring the bells. I am going to call his name very aloud to see if he can come and ring the bells.



If I were his mom, I would also call his name very loud and say to him: “Martinillo, ring the bells!”  
Ok children, call his name very loud and ask him to ring the bells or just repeat after me, “Martinillo, ring the bells!”

Teacher: “Martinillo, Martinillo, ring the bells!, ring the bells!”

Children: “Martinillo, Martinillo, ring the bells!, ring the bells!”

Teacher: Now in Spanish:

“Martinillo, Martinillo ¡toca las campanas!, ¡toca las campanas!”

Children: “Martinillo, Martinillo ¡toca las campanas!, ¡toca las campanas!”

Teacher: Very well. Now all the phrases together, first in English:

“Martinillo, Martinillo, where are you?, where are you?  
Ring the bells!, ring the bells!”

Children: “Martinillo, Martinillo, where are you?, where are you?  
Ring the bells!, ring the bells!”

Teacher: Now in Spanish:

“Martinillo, Martinillo, ¿dónde estás? ¿dónde estás?  
¡Toca las campanas!, ¡toca las campanas!”

Children: “Martinillo, Martinillo, ¿dónde estás? ¿dónde estás?  
¡Toca las campanas!, ¡toca las campanas!”

Teacher: And now, we can all sing the Martinillo song together:

Mar - ti - ni - llo, Mar - ti - ni - llo, ¿dón - de es - tás?, ¿dón - de es - tás?

¡To - ca las cam - pa - nas! ¡To - ca las cam - pa - nas! ¡Ding, dong, dang! ¡Ding, dong, dang!

Meanwhile, Martinillo was inside the church, standing in front of a window, looking at the sky and contemplating a lovely and beautiful star:



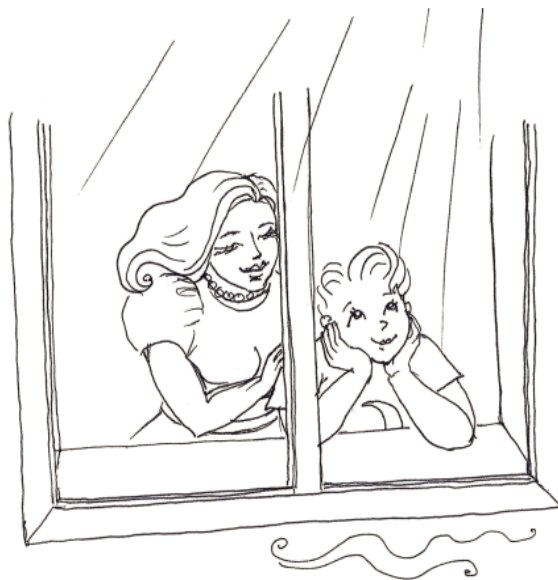
It was getting dark and behind the tower the moon appeared. A faint ray of light illuminated his eyes, reminding him of his most humble and illustrious friend, *“la niña Isabel”*, yes, *“the child Isabel”*, and thus, he thought to himself:

\_The moon delights me, a carnation delights me, and how the child Isabel yearns.

In that precise moment his mom enters the church and finds Martinillo a bit delirious as he started singing his thoughts in Spanish:

—Me encanta la luna, me encanta el clavel y cómo suspira la niña Isabel.

»Martinillo, wake up! You’re becoming delirious«, interrupted his mom.



But Martinillo kept on singing and dreaming:

—Me encanta la luna, me encanta el clavel y cómo suspira la niña Isabel.



Music by Frauke Däuble; Text by Gustavo Vieyra

In English this means:

“The moon delights me, a carnation delights me, and how the child Isabel yearns.”

—Me encanta la luna, me encanta el clavel y cómo suspira la niña Isabel.

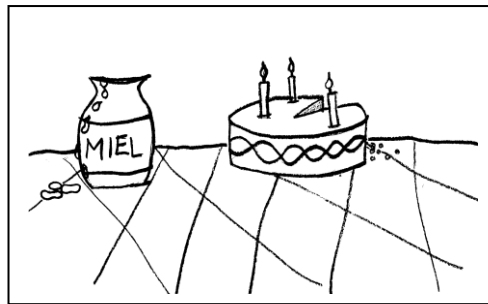
Indeed, Martinillo was enchanted with the sweetness of *niña Isabel* and one would need to disenchant him with the sweetness of some honey, the magic and enchantment of some cake.

So sweet, so sweet tastes the honey!

¡Tan dulce<sup>15</sup> tan dulce que sabe la miel!

How tasty the flour and how tasty the cake!

¡Qué rica la harina y qué rico el pastel!



In the precise moment Martinillo woke up from his dreams and opened his eyes saying:

I like it : Me gusta!

How tasty : Qué rico!

Delicious : Delicioso!

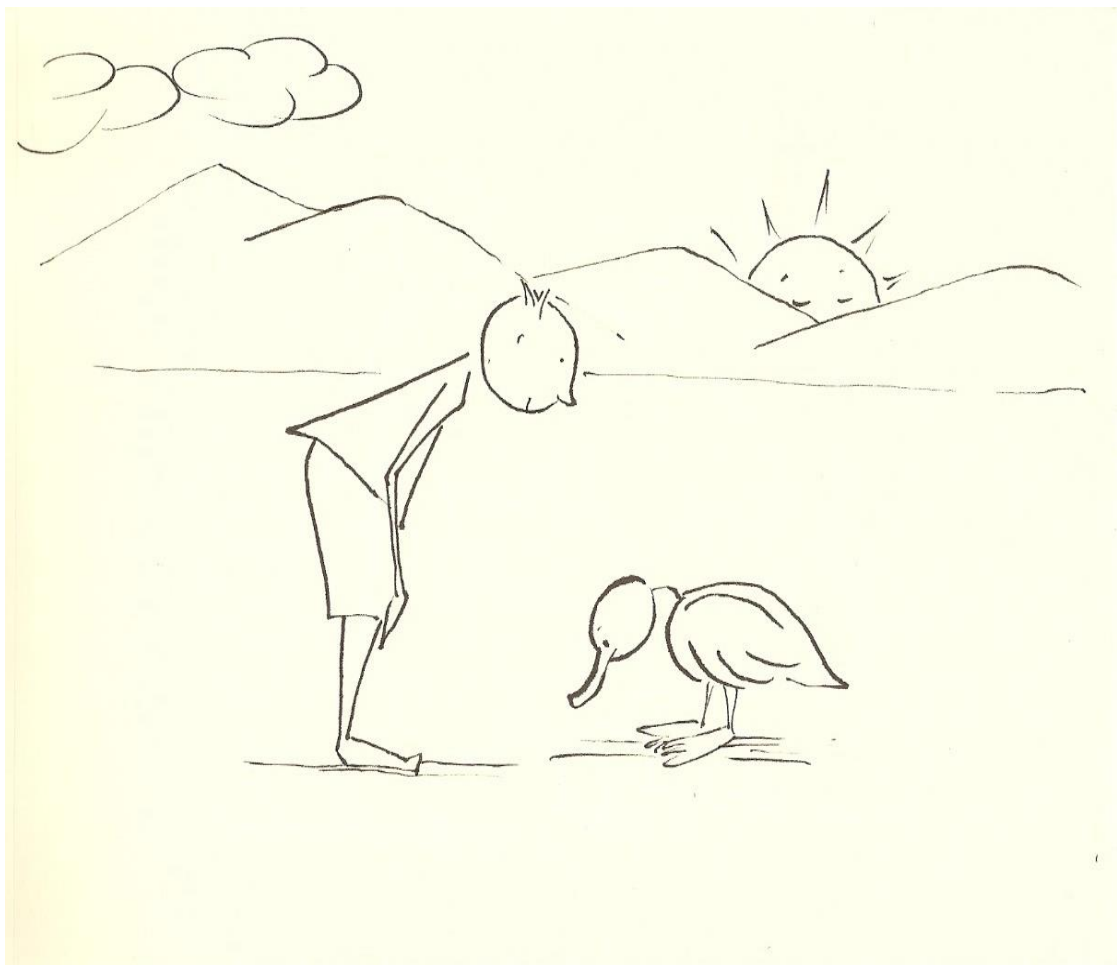
<sup>15</sup> Music by Elena Janis and lyrics by Gustavo Vieyra. It's song # 11 of the CD "*Cancionero Clásico Infantil con Elena Janis y su banda de Dresden Alemania*" (Classic children's songbook with Elena and her band from Dresden, Germany): a 2011 GD music production.

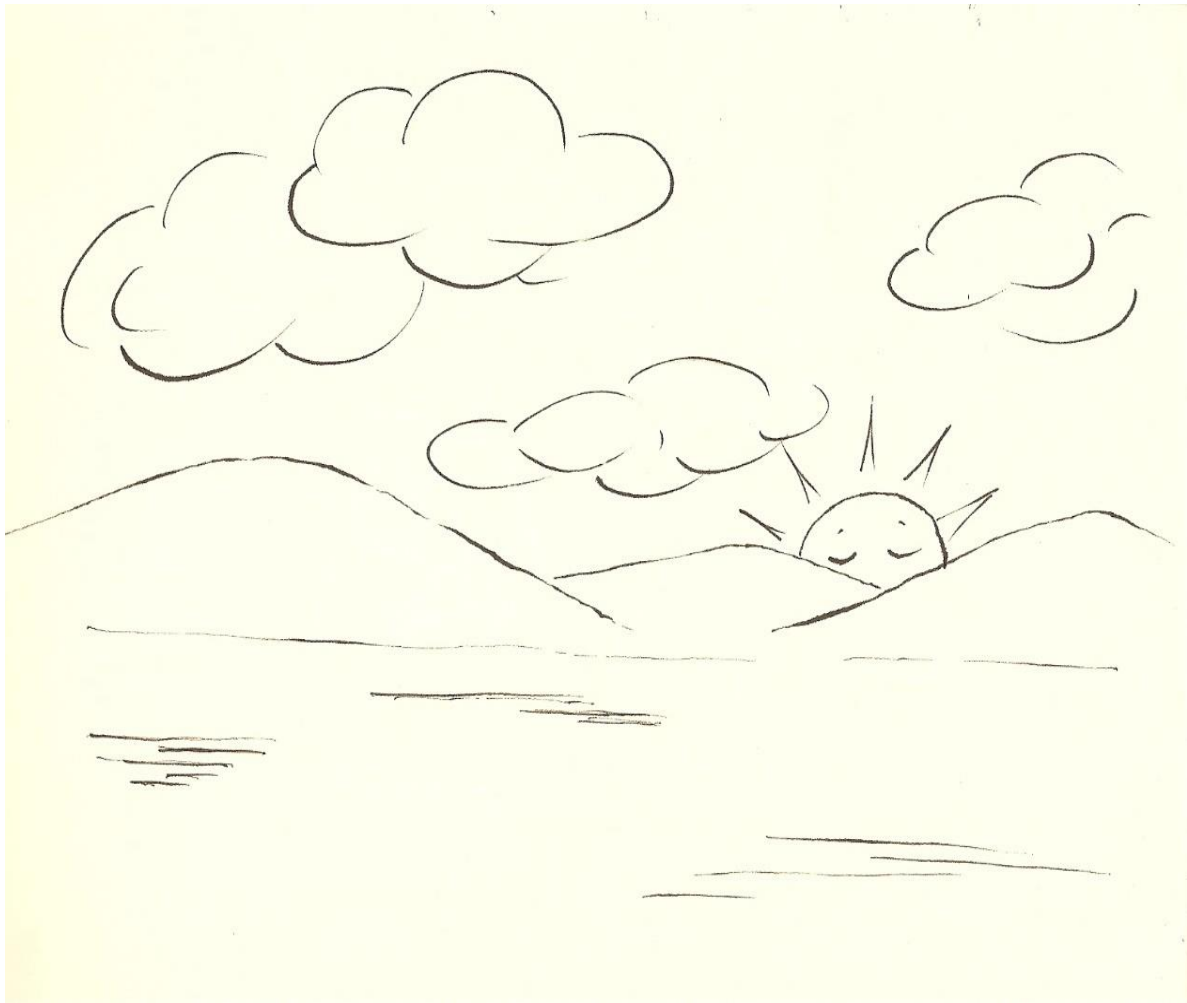
# ***Letanía del Triste Patito***

*Litany of the Sad Duckling*

## ***Litanei des Traurigen Entleins***

Gustavo Vieyra con ilustraciones de Lydia Staemmler

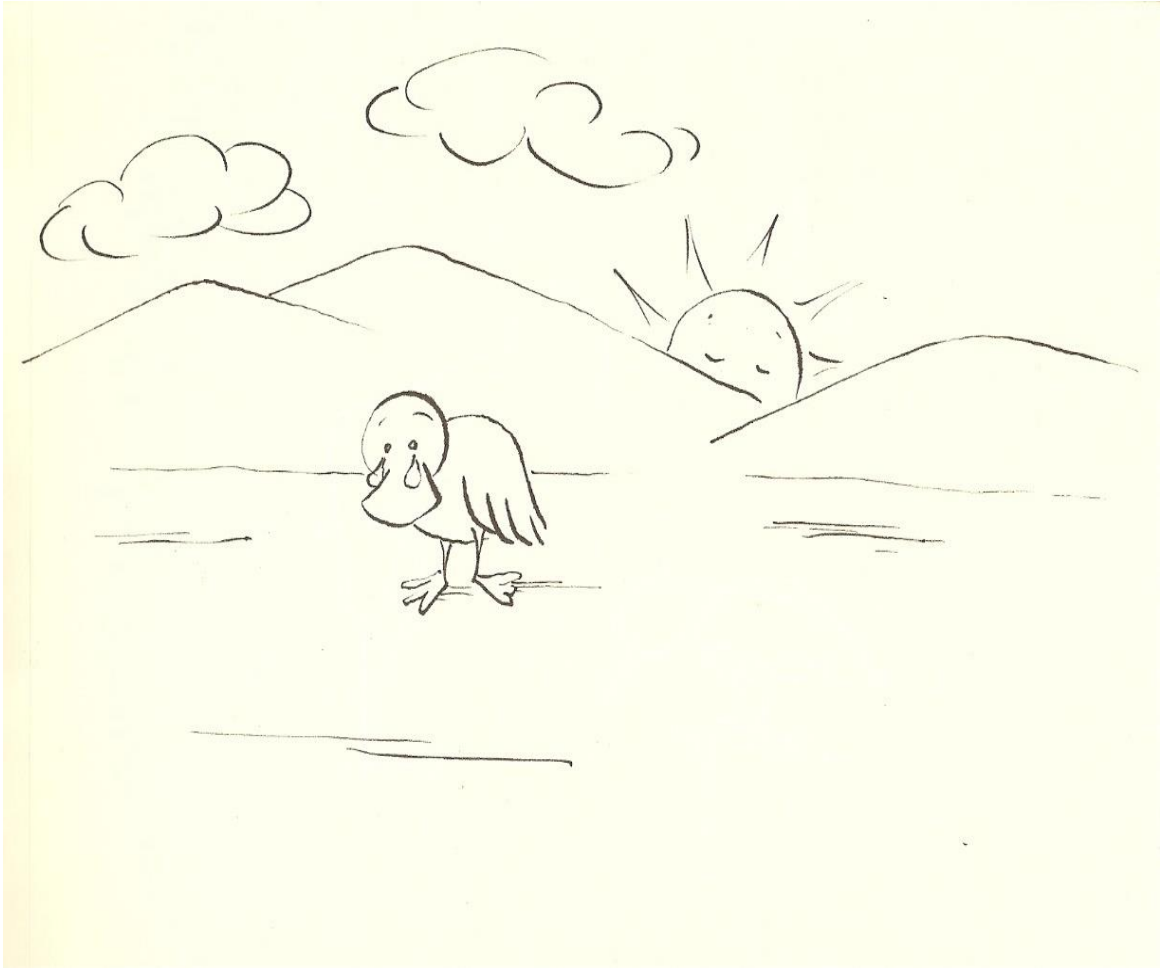




*El cielo nublado,  
la tarde caía,*

Cloudy sky,  
late in the afternoon,

Bewölkter Himmel,  
spät am Nachmittag,



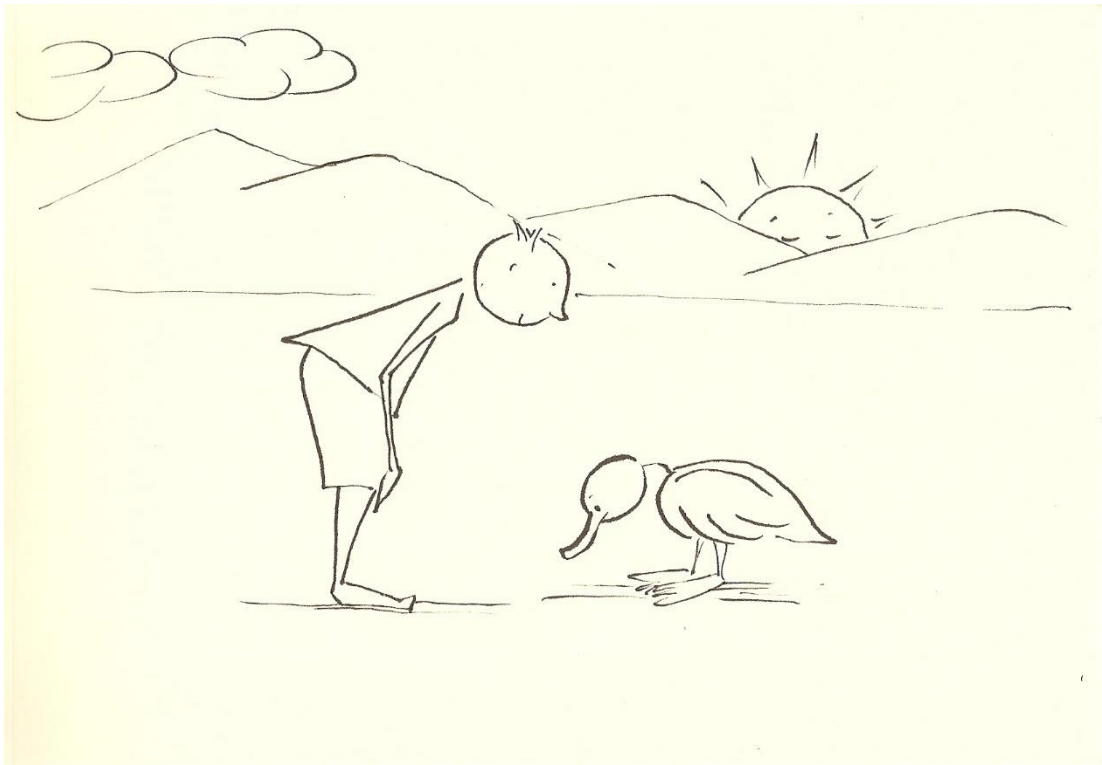
*y un pato lloraba  
sutil letanía.*

and a duck was crying  
a subtle litany.<sup>16</sup>

und eine Ente weinte  
eine subtile Litanei.

---

<sup>16</sup> A delicate prayer or chant as if it were a sad repetitive song.



*Una pregunta le quise hacer:  
dime patito, dime el porqué,  
¿porqué tantas penas  
en tu alma dejas ver?*

A question I wanted to ask him: \*  
tell me duckling, tell me the reason, \*\*  
why do you allow so many sorrows  
to appear in your soul? \*\*\*

\*Formal: I wanted to ask him a question.

\*\*Literally "tell me the why."

\*\*\*...en tu alma dejas ver: ... "in your soul you let to see."

Eine Frage wollte ich ihr stellen:  
sag mir Entlein, sag mir den Grund,  
warum lässt du so viel Kummer  
in deiner Seele sehen?

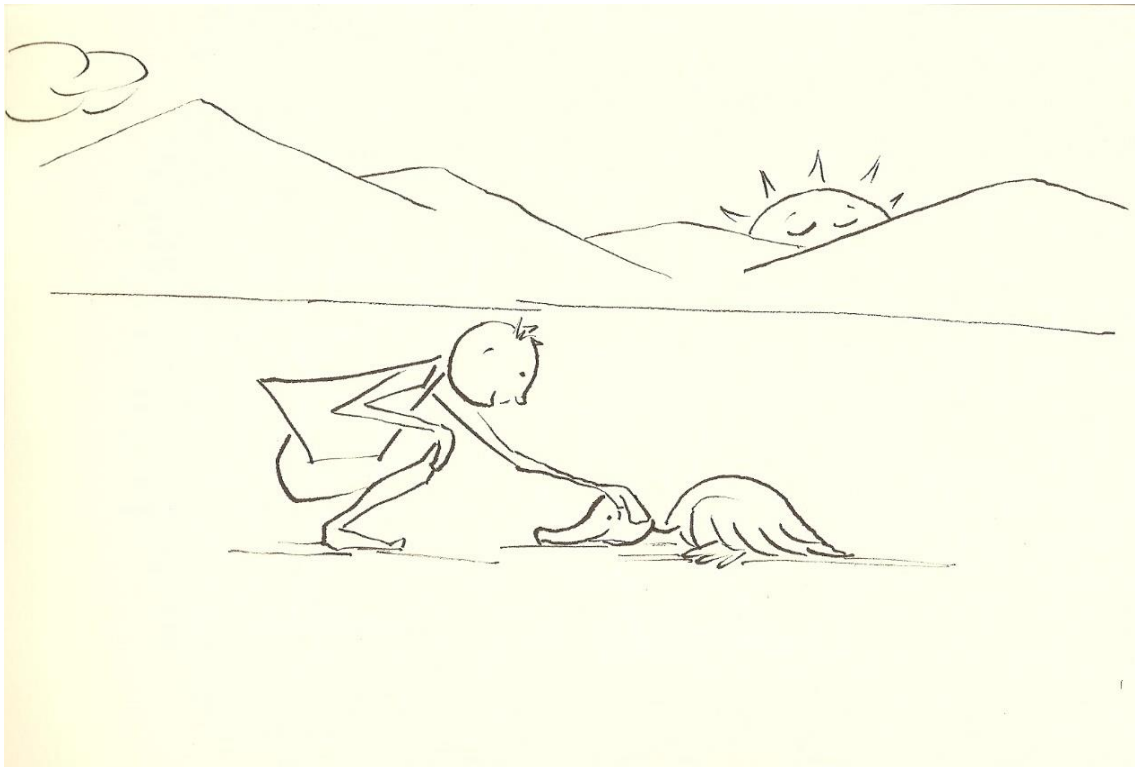


*Con una triste mirada,  
patito no dijo nada.*

With a sad look,  
the duckling said nothing.

Mit einem traurigen Blick  
sagte das Entlein nichts.





*Le hablé con dulzura,  
con mucha ternura  
y por fin me dijo el porqué,  
¡Maracané!,  
¡Vamos a ver!*

I spoke with him with sweetness,  
with much tenderness  
and finally, he told me the reason\*,  
*Maracané!\*\**  
Let us see!\*\*\* (Let's find out)

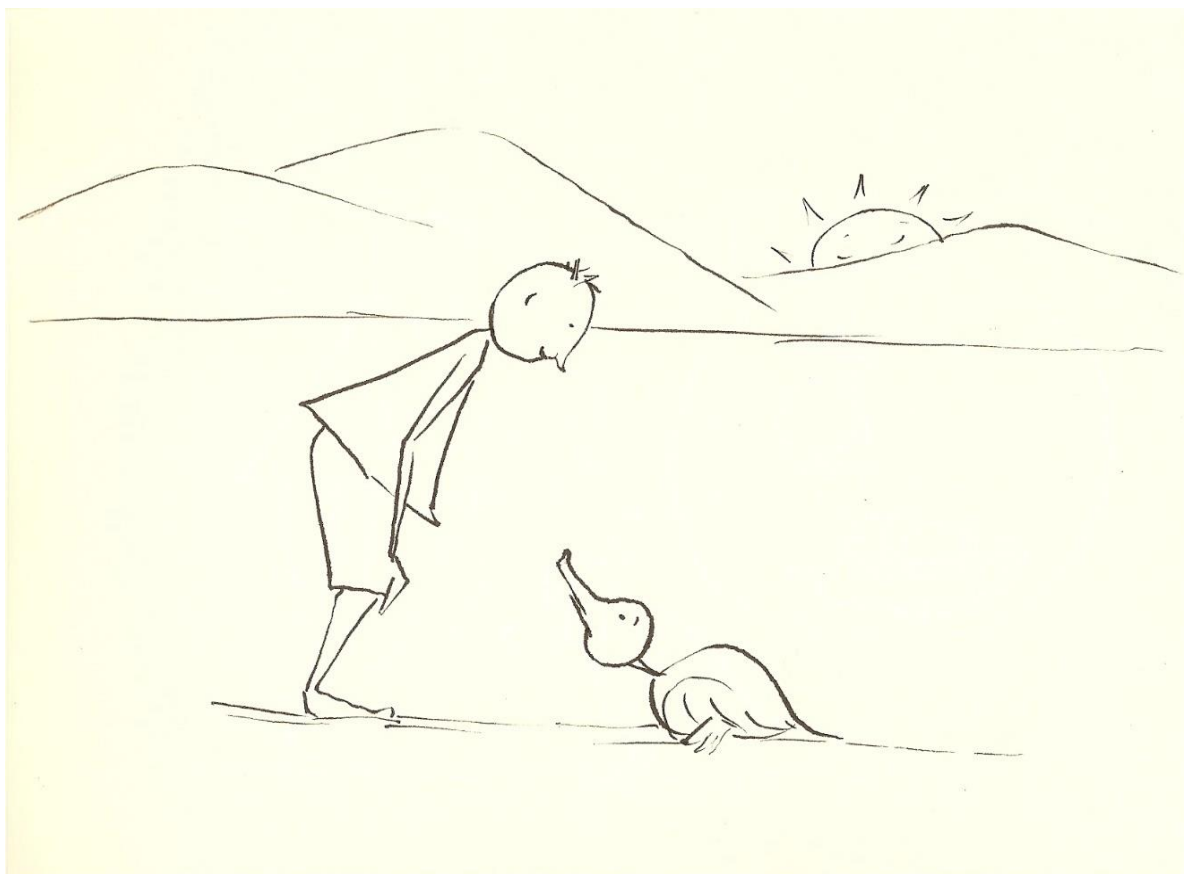
*\*Literally "the why"*

*\*\*Maracané only has connotative meaning  
within the rhyming words*

*\*\*\*Literally "let us to see" (vamos a ver)*

Ich sprach zu ihm mit Sanftheit,  
mit viel Zärtlichkeit  
und endlich sagte es mir den Grund,  
*Maracané!\**  
Wir werden sehen!

*\*Maracané hat nur konnotative  
Bedeutung im Sinne der Reime.*



\*\*\*\*

*Patito, patito  
color de café,  
¿porqué estás tan triste?,  
¡quisiera saber!*

*¡Mi mamá perdí!  
¡Del nido se fue!  
¡Por eso estoy triste,  
y triste estaré!*

\*\*\*\*

Tradicional

\*\*\*\*

Duckling, duckling  
color of brown (literally),  
why are you so sad?,  
I would like to know!

I lost my mom!  
From the nest she went away!  
Because of that\* I am sad,  
and sad I will be!

\*\*\*\*

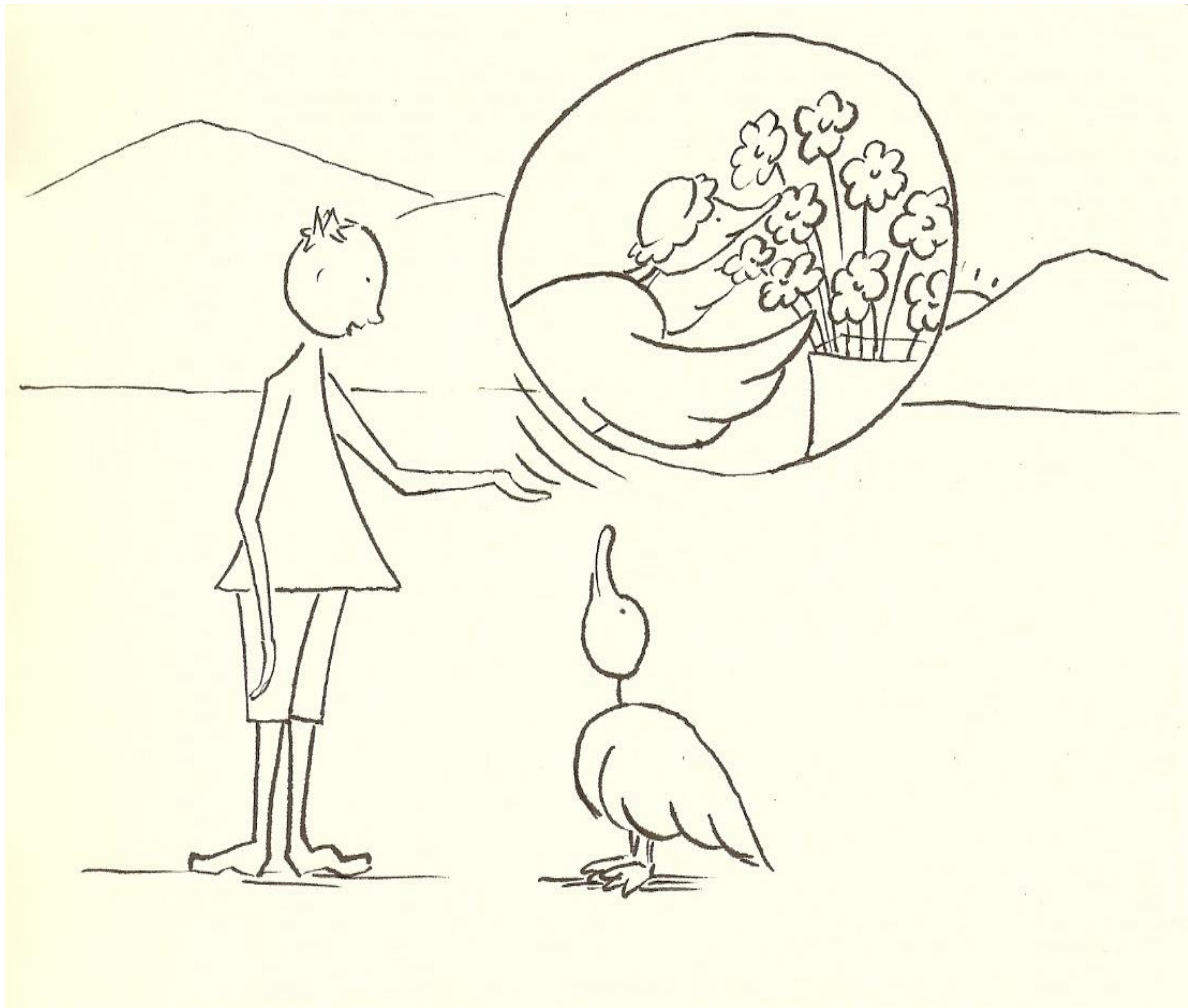
\*Literally: "For it I"

\*\*\*\*

Entlein, Entlein  
Farbe von Braun,  
warum bist du so traurig?,  
möchte ich wissen!

Meine Mami verlor ich!  
Vom Nest ging sie weg!  
Deshalb bin ich traurig  
und traurig werde ich sein!

\*\*\*\*

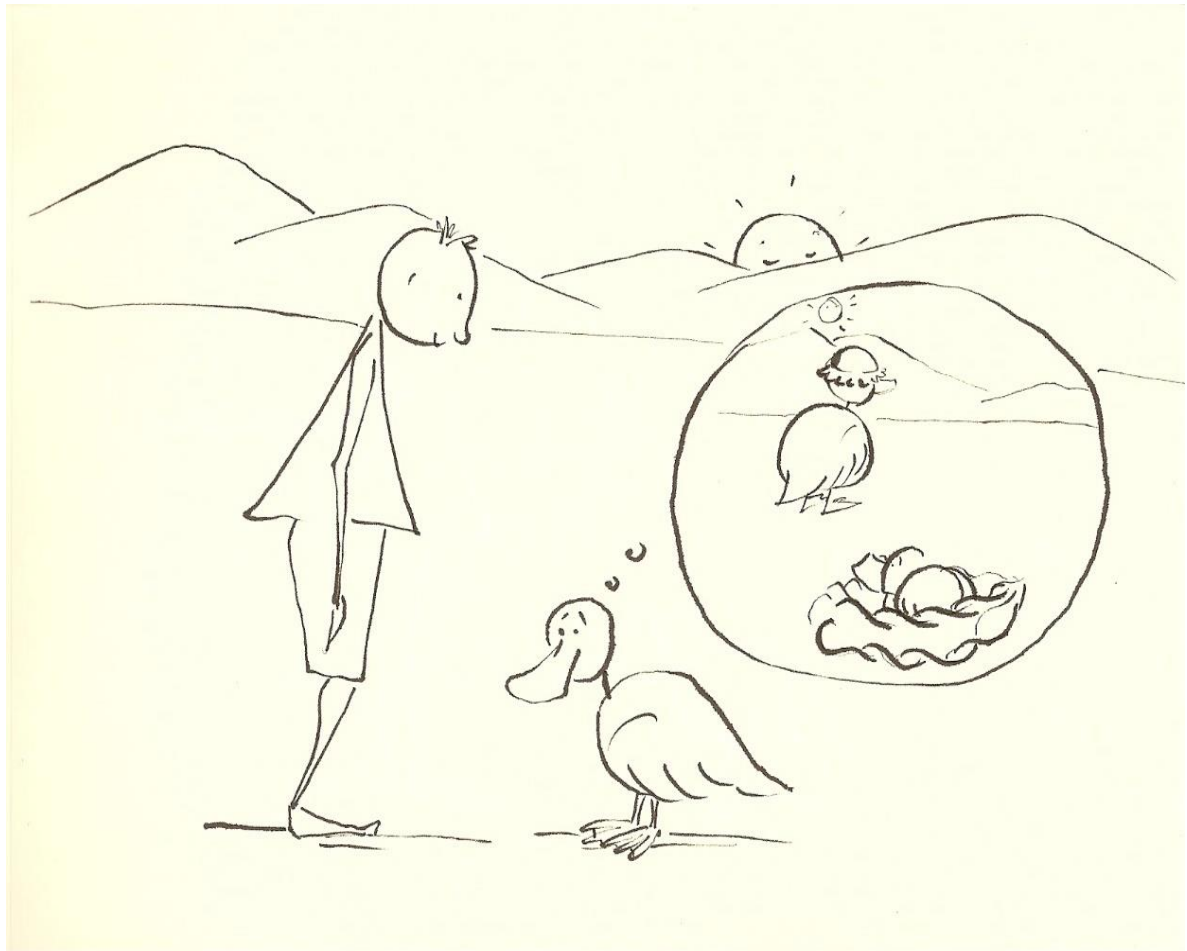


*¡Ay patito ya no llores!  
Yo la vi comprando flores.  
“Áhi” viené\* por la pradera,  
al zigzag de sus caderas.*

Oh, duckling don't cry anymore!  
I saw her buying flowers.  
Here she comes through the meadow,  
to the zig-zag\* of her hips.

\*wagging or wiggling her hips

O Entlein weint nicht mehr!  
Ich hab' sie gesehen als sie Blumen kaufte.  
Hier kommt sie durch die Wiese,  
mit dem Zickzack ihrer Hüften.



*¡Tí-ti, tí-ti, ti-ti-tá!,  
Mami, mami, ¿dónde estás?*

Tí-ti, tí-ti, ti-ti-tú! . . . ,  
Mama, mama where are **you**?

Tí-ti, tí-ti, ti-ti-tú! . . . ,  
Mama, Mama, wo bist **du**?



*¡Té-te, té-te, te-te-té!...,  
Mira baby, ¿que no ves?*

Té-te, **té-te**, te-te-tí!...,  
Look (my) baby, don't you **see**?

Té-te, **té-te**, te-te-tí!...,  
Schau mal Baby, siehst du **nicht**?



*¡Ti-tí ti-ti-tó!*  
*¡Mamá ya llegó!*

Ti-tí ti-ti-teer! . . . ,  
 Mama, she is **here**\*!

(\*Literally: Mom already arrived)

Ti-tí ti-ti-tíer! . . . ,  
 Mama, sie ist hier!\*

(\*Wörtlich: Mama ist angekommen)



*¡Ti-rí-ti, ti-ti-tó!*  
*¡Patito se alegró!*

¡Ti-rí-ti, ti-ti-tóyd! . . . ,  
 Duckling so rejoiced!

(Literally: "Duckling rejoiced himself")

¡Ti-rí-ti,            ti-ti-tóckte! . . . ,  
 Entlein so        frohlockte!

## The true story of the ironing-presser rat La verdadera historia de la rata planchadora

Once there was an old rat, who lived as glad and happy  
as a bug in a rug. (Literally *like an earthworm*)  
It was close to Tacámbaro, Michoacán,  
not far away from  
Acámbaro, Guanajuato.

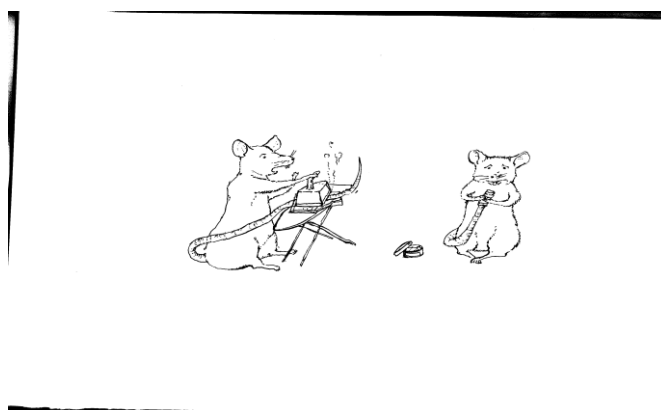
[Érase una vez una rata vieja que vivía muy contenta y feliz  
como una lombriz  
en los alrededores de Tacámbaro, Michoacán,  
allá, no muy lejos de  
Acámbaro, Guanajuato.]

One day she came to a huge old house made out of adobe  
at the edge of the town. So, she decided to gnaw one of the walls  
that lead to the courtyard of the old ramshackle house.

[Un día llegó a una enorme y vieja casa de adobe  
a orillas del pueblo. Así que decidió roer uno de los muros  
que daba al patio del viejo caserón.]

She managed to make a den with a living room and window  
so that she could let the cool air in and  
make a living ironing cloths.  
Indeed, she was an — *ironing-presser rat*!

[Se las arregló para hacerse una madriguera con sala y ventana  
para ventilarse del calor, pues quería  
ganarse la vida planchando ropa.  
Érase pues una — *rata iplan-chadora*!]



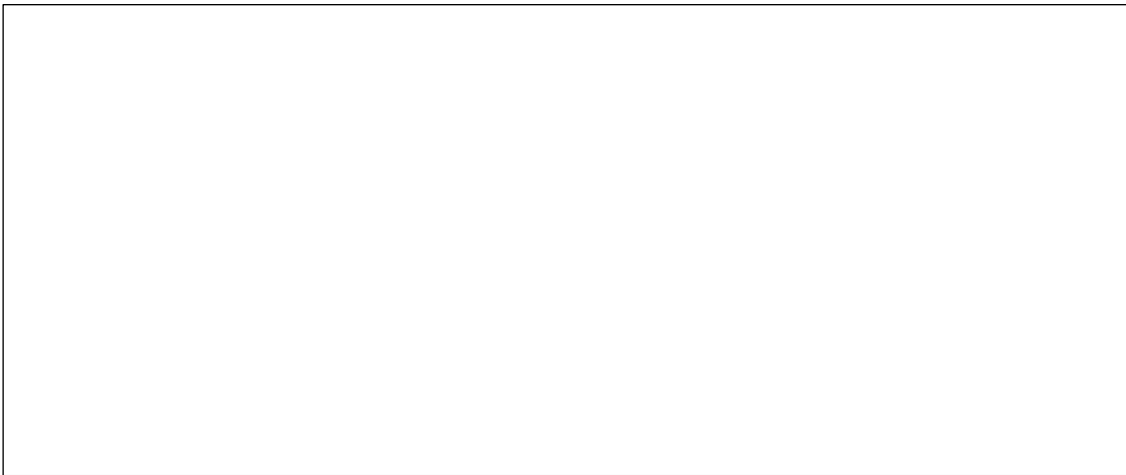


And one morning. . . , in the very early hours, in the dark,  
when the sunlight hadn't yet come through the window  
(therein the true cause of this tragedy),  
as *she i-r-o-n-ed . . . her skirt . . .* ,  
*she burned her tail!*

[Y una mañana . . . , ¡muy de madrugada!, a oscuras,  
cuando la luz del sol todavía no entraba por su ventana  
(eh ahí la verdadera causa de esta tragedia),  
por planchar . . . su falda . . . ,  
se quemó la cola.]

*Ouuuh!, how painful it was!*  
*Ouuuh!, (and) she twisted in pain!*

[¡Aúuu!, ¡cómo le dolía!  
¡Aúuu!, ¡y se retorció!]



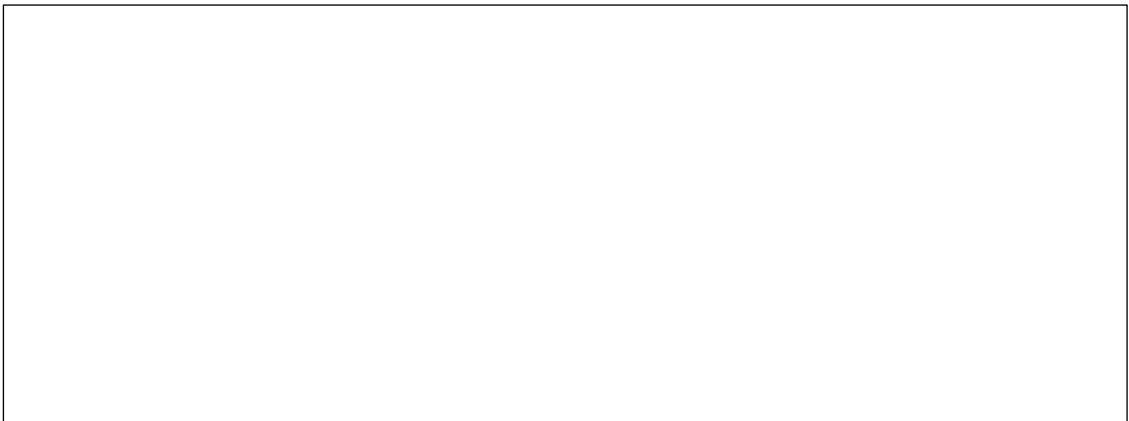
Because she was a good healer, she looked for the Vicks VapoRub  
that she had kept in some place among the trinkets  
of her adobe cave, and so, in the darkness  
she looked and looked for it and couldn't find it.

[Como buena curandera que era, buscó el Vicks VapoRub<sup>17</sup>  
que tenía guardado por ahí entre los tiliches  
de su cueva de adobe, y así en la oscuridad  
lo buscó y lo buscó y no lo encontró.]

What a calamity!  
[¡Qué barbaridad!]

And as the owners of the house were still sleeping,  
she came out looking for some ointment  
and found one tube on the floor from the adjacent living room,  
where a naughty boy, with a whooping cough,  
had left it, laying around.

[Y cuando los amos de la casa todavía dormidos estaban,  
salió en busca de cualquier pomada  
y encontró un pomo en el piso de la sala de al lado,  
en dónde un niño latoso, y con mucha tos,  
lo había dejado tirado.]



---

<sup>17</sup> [http://en.wikipedia.org/wiki/Vicks\\_VapoRub](http://en.wikipedia.org/wiki/Vicks_VapoRub)

Then, she came back to her den  
where the first sunrays started to appear in sight,  
filtering through a little hole  
that lead to the courtyard from the adobe house,

[Y bien, regresó a su madriguera  
en dónde ya se vislumbraban los primeros rayos del sol  
que se filtraban por un agujerito  
que daba al patio de la casa de adobe,]

and quickly, she smeared that ointment on her tail.

[y rápido se untó en la cola esa pomada contra la tos.]

Then, she tore off a piece of her skirt, made a little rag out of it,  
and bandaged her little tail.

[Luego desgarró su falda, hizo de ahí un trapito,  
y se amarró el rabito.]

And this is how the poor old rat ended up with a little tail.<sup>18</sup>  
[¡Y así es como a la pobre rata le quedó un rabito!]



---

<sup>18</sup> A shortened bobbed tail

The whole world knows  
that this is how this terrible tragedy happened

Todo el mundo sabe  
que así ocurrió esta terrible tragedia

in a sad and gloomy morning there in Acámbaro,  
I mean, I mean, there in Tacámbaro.  
And what difference does it make?

en una triste y lúgubre mañana allá en Acámbaro,  
digo, digo, allá en Tacámbaro.  
¿Y qué más da?

**A rat, who was an ironing-presser rat,**  
as she ironed her skirt, she got her tail burned.  
She smeared ointment. . . , tied a little rag  
and to the poor rat . . . , a little tail remained!

Ouuuh! . . . , my poor little rat . . .  
Ouuuh! . . . , there in her little cave . . .

Ouuuh! . . . , she cried and she cried . . .  
Ouuuh! . . . , the whole morning

(singing)

A rat, who was an ironing-presser rat,  
as she ironed her skirt, she got her tail burned.  
She smeared ointment. . . , tied a little rag  
and to the poor rat . . . , a little tail remained!

\*Traditional

**Una rata vieja . . . , que era planchadora,**  
por planchar su falda . . . , se quemó la cola.  
Se pusó pomada . . . , ¡se amarró un trapito!  
y a la pobre rata . . . , ¡le quedó un rabito!

¡Aúuu! . . . , pobré mi ratita . . .  
¡Aúuu! . . . , allá en su cuevita . . .

¡Aúuu! . . . , lloraba y lloraba . . .  
¡Aúuu! . . . , todá la mañana.

(cantando)

Y una rata vieja, que era planchadora,  
por planchar su falda, se quemó la cola.  
Se pusó pomada; se amarró un trapito  
y a la pobre rata ¡le quedó un rabito!

\*Tradicional



# *La Rosa Silvestre*

The Wild Rose: Die Wilde Rose

Gustavo Vieyra with Illustration from Sandra Matolin : Gustavo Vieyra mit Bildern von Sandra Matolin



*Esta plantita, ¡qué pequeña!  
¿Qué tipo de planta será  
y cómo se llamará?*

*This little plant, so itsy bitsy small!  
What type of plant would it be  
and what is its name?*

*Dieses Pflänzlein, so winzig klein!  
Was für eine Pflanze soll das sein  
und wie soll sie heißen?*



*Si no comienza a llover,  
no podrá crecer !!!  
Agua del cielo . . . ,  
¡ aliento y anhelo !*

*If it doesn't start to rain  
it won't grow at all.  
Waters from heavens above ...,  
Breath and yearning.*

*Wenn es nicht anfängt zu regnen,  
wird es nicht wachen  
Wasser vom Himmel . . . ,  
Atem und Sehnsucht!*

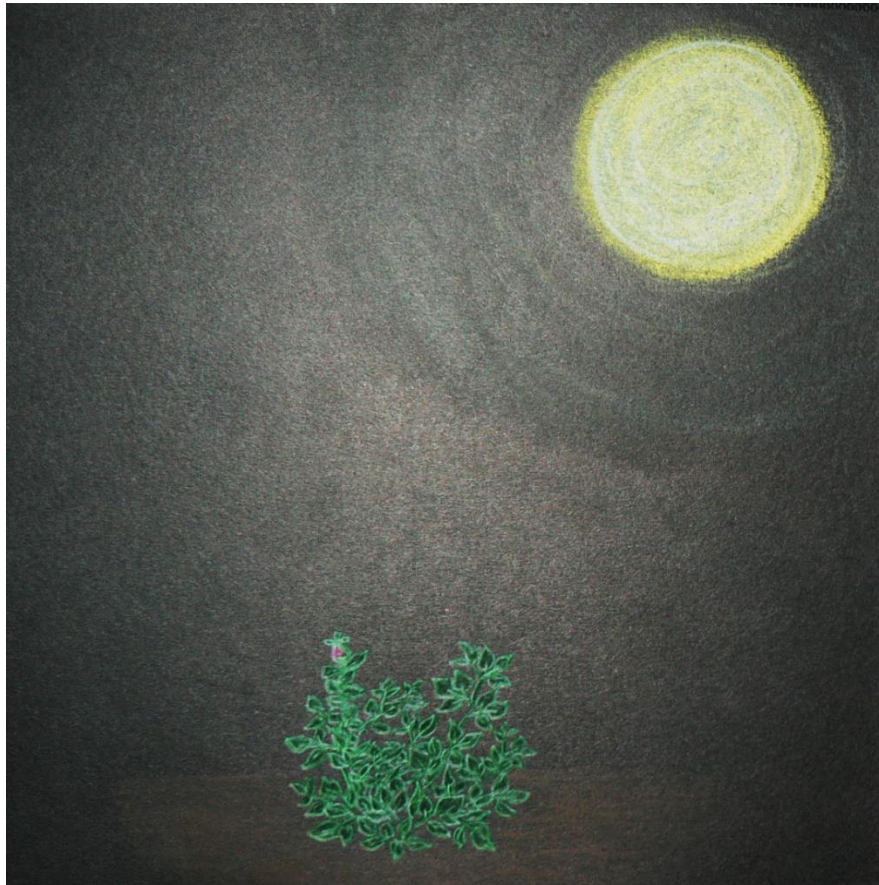
*¡Oh sol captor!  
¡Oh sol raptor!  
¡Esta plantita  
necesita tu  
luz y calor!*



*Oh Sun-Captor  
Oh Sun-abductor  
This little plant  
needs your light and heat!*

*Oh Sonne-Fängerin!  
Oh Sonne-Entführerin!  
Dieses Pflänzlein  
braucht dein Licht und Wärme!*





*Y en las noches,  
cuando todo se hace oscuro,  
brilla una luz,  
cual suspiro tan tierno y tan puro.*

*And at night...,  
when everything gets dark  
a light shines,  
what a sigh so tender and pure.*

*Und abends . . . ,  
wenn alles dunkel wird,  
funkelt ein Licht,  
welch ein Seufzer so weich und so rein.*





*Resplandece la luna en el cielo  
y alumbra la planta en el suelo.*

*-¡Amor, yo te quiero!-*

*Y en lo infinito de la noche  
tiritan a lo lejos las mil y una estrella.  
¡Ecos y reflejos de una linda epopeya!*

*-¡Amor, tú eres bella!-*

The moon shimmers in the sky  
and illuminates the plant on the ground

Love, I love you!

And in the infinity of the night  
tremble in the distance one thousand  
and one stars.  
Echos and reflections of a beautiful  
epic poem.

Love, you are beautiful!

Leuchtet der Mond an dem Himmel  
und beleuchtet die Pflanze auf dem Boden.

Liebe, Ich liebe dich!

Und in der Unendlichkeit der Nacht  
zittern in der Ferne (die) eintausend und  
und eins Sterne.  
Echos und Abspiegelungen von einem  
schönen Epos!

Liebe, du bist wunderschön!



*¡Huele !*

*La planta emana un dulce aroma,  
que se esparce en el aire  
con mucho donaire.*

*¿Y cómo sucede tal esparcimiento?  
Eso lo hace el viento entre mucho calor  
y mucho aliento.*

*It smells! The plant emanates a sweet scent  
that scatters in the air with a lot of grace.*

*And how does that scattering take place?  
That is made by the wind between a lot of heat and much breath.*

*Riech! Das Pflänzlein verströmt süßen Duft,  
der sich verstreut in der Luft, mit viel Anmut!*

*Und wie passiert solch eine Verstreung?  
Das macht der Wind zwischen viel Wärme und Atem.*



*¡Mira! La planta ya no es pequeña.  
¡Le nacieron flores risueñas!*

*¿Y cómo se llaman esas flores-nenas?  
¿Esas flores-florentenas?*

*Look! The plant is no longer small.  
Smiling flowers were born onto it.*

*Schau mal! Die Pflanze ist nicht mehr klein.  
Es wurden ihr lachende Blumen geboren.*

*And what is the name of those flowerly-girls?  
Those flowerly-Florentines?*

*Und wie heißen jene Blumen-Mädchen?  
Jene Blumen-Florentenen?*



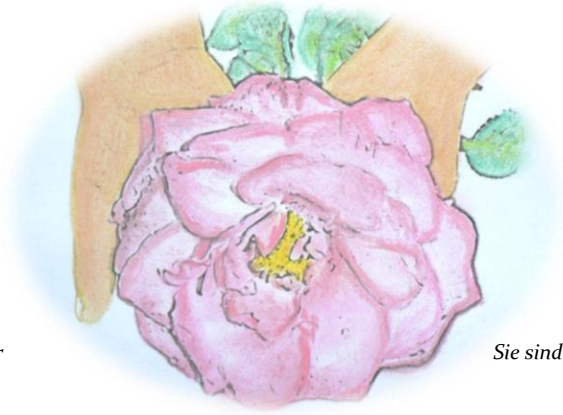
*¡Son del caballero a la Reina del Este!  
¡Si la quieres, que te cueste!  
Sutil regalo de una dulce encarnación  
oh plena emanación,  
la luz y esperanza : la vida que encanta.*

*They are from the gentleman to Esther, the Queen of the East,  
a subtle gift from a sweet embodiment  
oh, full emanation  
the light and the hope : the life that enchants*

*Sie sind vom Herrn an Esther, der Königin des Ostens,  
ein raffiniertes Geschenk einer süßen Inkarnation  
o volle Emanation  
das Licht und die Hoffnung : das Leben, das verzaubert!*

***Son rosas de color rosa-pastel.***

***¡ La prosa de amor  
de mi  
carrusel !***



*They are roses made of pastel-rose color*

*The prose of love  
from my  
carrousel !*

*Sie sind Rosen von Farbe Rosa-Pastel.*

*Die Prosa der Liebe  
von meinem  
Karussell !*

***¿Escuchaste?***

*Escucho el silencio de la noche,  
y el murmullo de un avión cual dulce estela  
hace escala en la luna en pos de alguna estrella.*

*Gustavo Vieyra*



***Did you hear?***

*I hear the silence of the night,  
and the murmuring of an airplane, whose sweetly trail  
makes a stopover at the moon in its search of any star.*

## Lost in the Woods

By Princesa Estrella and Gustavo Vieyra; illustrated by Даша Мещерякова

Ok, one time, when I was 10 years old and Abby was, I guess, FIVE, maybe five, we lived out in Lummi Island in the State of Washington.



We had a great forest around our house and I remember that this happened in a Thanksgiving Day. We had eaten dinner and there was still a little bit of light outside, and my mom decided to take us to the forest so that we could make a trail back to our house, through the brush, cutting the sticks back. So, we went out in the woods and I thought, oh man, this sounds boring!!!



And so, I went back to my dad at home, because, I don't know, I wanted to do something else! Besides, there was already a trail, only that my mom just got the idea of making another one.



So, my mom was out there in the woods with Luna and Lina . . . , Lina being about 8 years old and Luna being 12. And after a while, my dad and I realized that it was rather late,<sup>19</sup> cause they weren't back.

And it was getting real dark and Abby the dog was with them. And we called out and we whistled and we heard nothing, *only the echo of our calling and whistling that got lost between the trees of the forest.*<sup>20</sup>



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<sup>19</sup> Literally speaking in Spanish: *que era bastante tarde*.

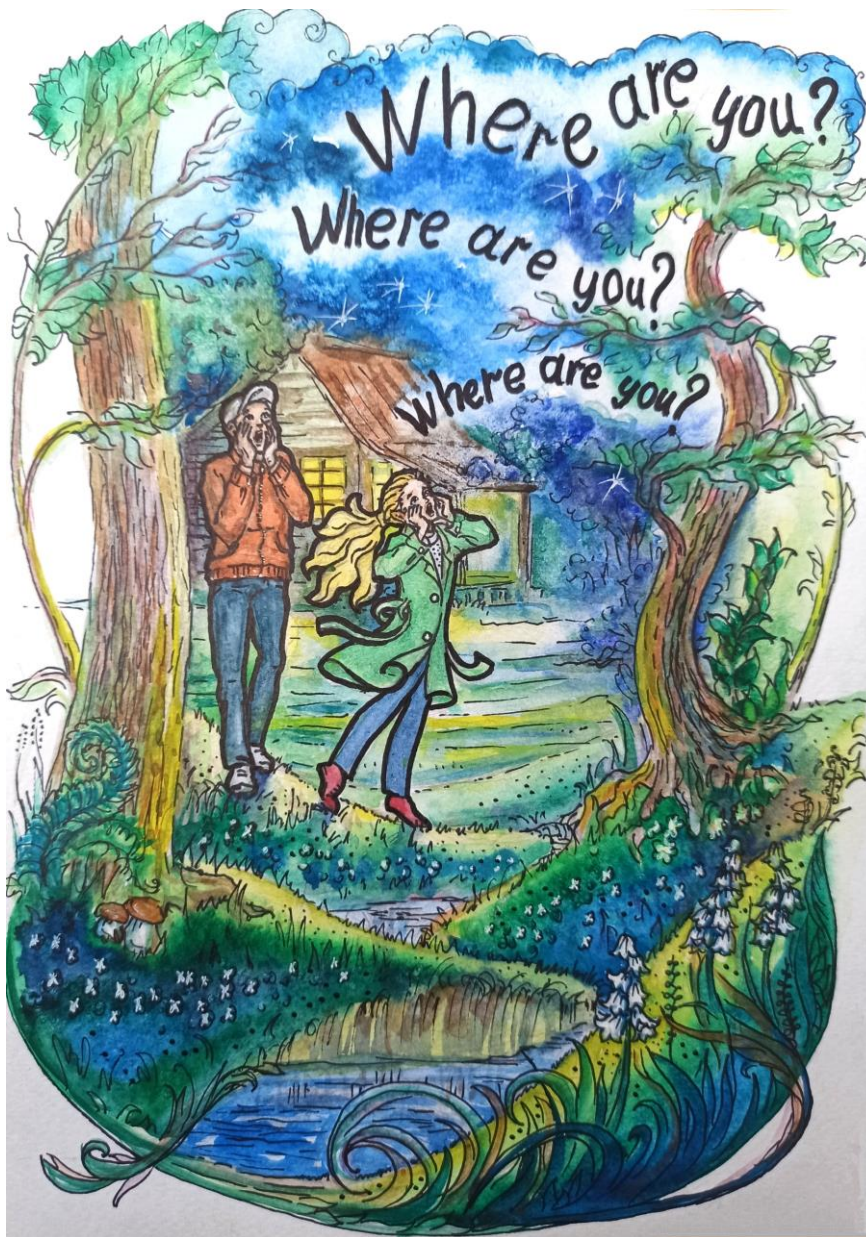
However, the more liberal translation, *que ya se había hecho muy tarde* adds more poetic color in Spanish. It literally means, “that it had already become too late.”

<sup>20</sup> These two phrase were written by Gustavo Vieyra to add more poetic color into the story.



We went back to the house in order to later look for them again, but this time screaming and whistling louder, but our words resounded in echoes in a ravine down the woods saying, “Where are you?, where are you?, where are you?”<sup>21</sup>

Ja, my dad was rightly worried because it was dark and his family was out in the woods.



---

<sup>21</sup> These three lines were written by Gustavo Vieyra to add more poetic color into the story.

So, he called the Search and Rescue Team from Lummi Island. They came with the search dogs. They asked them to sniff the clothes and the pillow of the family members who were lost in the woods. It was probably already midnight at that point and they had been out there since about 4pm.

It was quite a long time to be outside in the open elements because at that time of the year it's very cold.





So, the search dogs went out to look for them and they found mom, Luna, Lina and Abby, all were fine, alive and kicking!

Mom had asked Abby to lead the way out, but she was a faithful dog, and didn't dare to leave her alone<sup>22</sup> and besides, was not capable of anything<sup>23</sup> away from her.



---

<sup>22</sup> In the original text as given by Princesa Estrella: "...who stuck by mom's side." The Spanish text was added for poetic reasons.

<sup>23</sup> . . .In the original text as given by Princesa Estrella: "...and besides, wasn't quite a leader." This was changed to align it into a more poetic style in Spanish.

So, Mom and Luna and Lina were found alive by the rescue dogs. And they returned home and warmed up, and were quite embarrassed.

At school one of my friends asked me . . . His dad was a cop. And he asked me if my family had been lost in the woods.<sup>24</sup> “Oh ja, that’s my family”, I said.



---

<sup>24</sup> In the original text: about my family being lost in the woods. This was changed just to align it grammatically with the Spanish language.

My mom had not told her mom, nor her dad, but her dad read it in the newspaper and asked her about it.

Also, her mom, days later, asked her what had happened and after all these years, we still have a lot of fun telling the story when my mom and sisters got lost in the woods.

## A first cartoon-mnemonic story as a diagnostic tool to initial reading and writing

**Thesis:** If children can retell a complex short story such as this one, i.e., if they can interpret it in their own words, it also implies that they are ready to read and write at the first grade level. In other words, initial reading and writing starts with the ability of the children to retell complex stories in their own words. This story is an example:

Hereby a *mnemotechnical story* is presented so that English-speaking children may learn how to decode and rhythmically recite a few initial syllables and sounds from the names of the characters in the story. Originally the story was written in Spanish so that Spanish-speaking children may learn how to decode certain syllables in context of the story. In essence, the same **syllabic-awareness principle** applies to English-speaking children.

On the first day the teacher reads and dramatizes a cartoon-mnemotechnical story

**First scenes:** The wreck of a car by a ship thrown onshore by a hurricane and other wild adventures

**Mentor:** On the high seas one feels the magic of a ship sailing away.



By Sanat Anghan-- <https://www.pexels.com/search/ship%20on%20high%20sea/>

And where does it travel to? Some say to alligator's land:<sup>25</sup>

<sup>25</sup> English: alligator, caiman: <https://en.wikipedia.org/wiki/Caiman>. It is not a crocodile: <https://en.wikipedia.org/wiki/Crocodile>





<https://es.wikipedia.org/wiki/Caiman>

And others say to pheasant's land:



<https://en.wikipedia.org/wiki/Pheasant#/media/File:Pheasant.jpg>

The truth is that it wanted to sail away, far, far away into the open seas!

Hooonnnkkk, hooonnnkkk, HONK!

Oh, but what happened? What happened next?



By Ray Bilcliff-- <https://www.pexels.com/search/hurricane%20katrina/>

Honnnkkk, honnnkkk, HONK! **HONK! HONK!**

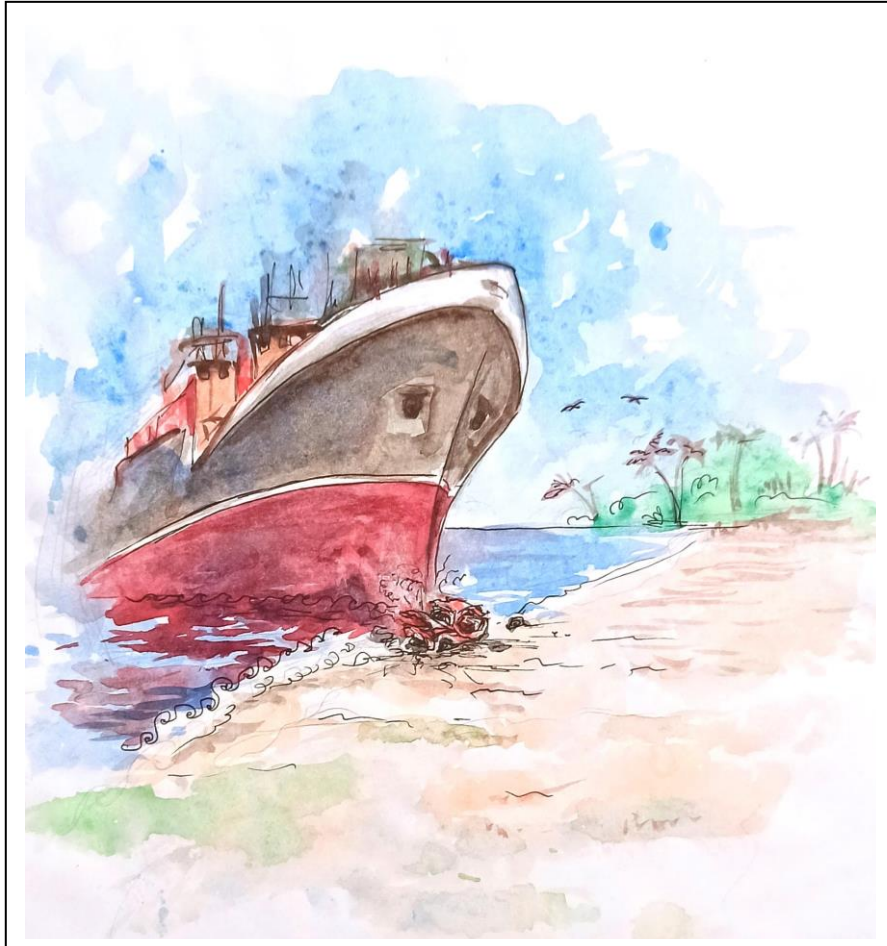
What happened is that the waves started to swell. They started growing bigger and bigger and before the ship **dropped anchor at a faraway bay**, the ship didn't come to alligator's land and neither to pheasant's land . . . as a humongous hurricane hit the open seas. Oh my, oh my! **Caramba!!!**



<https://www.pexels.com/search/hurricane%20katrina/>



And it dragged it along, all the way to a nearby bay. Oh, this **hurricane** was so **inhumane**  
as it jostled against a car!  
Yes, against an improperly parked car,  
which got wrecked into a very bad shape.



¡Ay, Ay! Caramba!

An ill-inflicted car,

Improperly parked . . . ,

It got **pecked** and it got **wrecked!!!**

***¡Ay, Ay, Caramba!***

And inside that **ill-inflicted car** there was a cute little monkey:



\_\_Cute little monkey, don't you want to be a **monk**?  
Monkey, monkey, **MONK!!!**

\_\_No, said the monkey! I want to **dance!!!**

Indeed, monkey was no **monk** because he just wanted to **dance**! But then, he came out of that **very ill-inflicted car**; oh, it was in such a bad shape. And lo, because of the collision his brain lost its harmony and the monkey got disoriented like in an illusionary **trance**, but **nonetheless**, he started to dance!

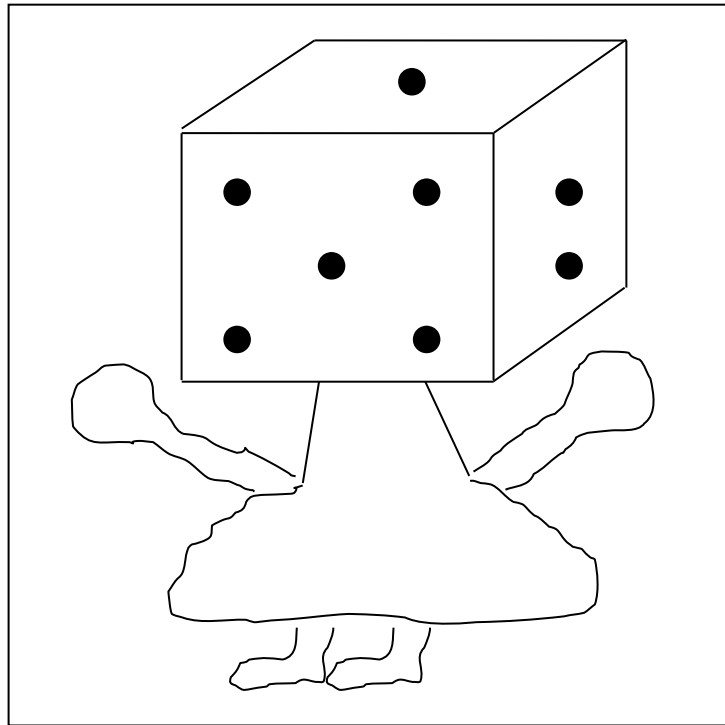


[www.theblackmeeple.blogspot.com](http://www.theblackmeeple.blogspot.com)

and his **dance** went like this:

*cha! cha! chá!*

And when he finished, he kept on walking . . . away from that turmoil. After a while, he came across a very strange being. It wasn't anything from yesterday's past, neither from present-day today. What could it possibly be? How strange and how daring! That thing was wearing a skirt, just like my aunty Marietta!



**Child:** It looks like a die!

(The teacher should play with some dice so that the children can see what they are for)

**Mentor:** Is that a boy-die or a girl-die?

**Child:** What difference does it make?

**Mentor:** Well, it does! One has a skirt and one doesn't!  
A boy is a boy and a girl is a girl.

You know, **/b, b, b, boy/**  
is not the same as **/g, g, g, girl/**  
One starts with a **/b/** and one starts with a **/g/** sound. Very different from one another!

Not even mama knows that. You can go to mama and ask her: Mama, what's a pair of mice and what's a pair of dice? Mama does not know the difference! Go ahead and ask her!<sup>26</sup>

But with that skirt, what do you think happened to it? Did someone steal it? Was it perhaps a girl cat? Perhaps the apron-cat? In other words, a cat wearing an apron as a skirt?

---

<sup>26</sup> This is just a game so that children do go and ask mother, who will surely know the difference. It's a game whereby the mentor plays or acts like a clown, just to make things spicier and create a dialogic approach to learning, because now the child will want to know if mother or father does know the difference between dice and mice.



[www.zazzle.es](http://www.zazzle.es)

Yes, it was that cat, that mischievous

She was wicked and she was

Not like Jack and his five little

**brat!**  
**mean!**  
**beans!**

And so, it was!

As clear as a glass!

Who would believe it?

There came a girl-cat!

What a brat!

And what a thief!

Mischievous beyond belief!

Who had the audacity to act like a chief.

What a rascal girl-cat!

With a head like a duck!

And before you can count to three,

The cat scribbled something indeed:





And what happened to the cat for stealing the skirt? Well, let it be known that an angel came down from heaven and she spoke to her with a tithe of nostalgia and a tithe of yearning:



<http://mundoanimista.com/about/galeria-de-ilustraciones/hada-madrina/>

Cat, silly *cat, cat, /k/!*

don't be such a mischievous little *brat!, brat!, /br/!*

Don't be wicked and don't be *mean!*

Be like Jack with his five little *beans!*

So graceful and so nice like the heavenly skies.

But as an evil foot soldier the cat did not listen to her and got even a bit too wild, and so, the tone of the angel's voice changed and some people even say that the ground shook.

*\_If you keep acting **wild**, like a naughty **child**,  
oh, yes, if you keep acting in such a **rage**,  
I'll lock you in a **cage**!*

But the mischievous cat kept on bothering that graceful girl-die from whom she had stolen her skirt. So, the angel had no other choice and took her up to Aunty Paula, who then locked her in a cage, for lo and behold, she needed to **disengage**. For heaven's sake, she could no longer be **engaged**! Ja, she needed a time-out in a little **cage**!



[1564484\\_hermosa-nina-gato-jaula-vector-fondo.jpg: www.es.stockfresh.com](http://www.es.stockfresh.com)

Nevertheless, Aunty Paula put her into a cage with much care and grace, and she, the most beautiful star, sang to her with a mystical tithe of yearnings so that she would not lose any hope, and so Aunty Paula, like a happy bird flapping in the air, recited a tithe of prayers so that she could go to heaven.

**Come on!**

My little cat, my little cat!

**Come on!**

Start planting a flower

And you shall be empowered!

You will reap what you sow

And you will bend like a bow!

**As for your daily food**

**Do what is good!**

**Or I will lock you up in cage!**

**And you will be enraged!**

Second day:

(The teacher showing the corresponding pictures)

**Mentor:** And well, before I keep telling yesterday's story, I would like to know if someone can tell us the story up to the point in which Aunt Paula locks up the cat in the cage. Who can tell us the story from the beginning up to cage scene?

(A boy volunteers to tell the story in his own words.  
The teacher helps him along with the rhyming verses and dialogues)

**Mentor:** Excellent! Well done! Remember that Aunt Paula locked up the cat in the cage and the cage, where do you think she put it? Well, take note that she put the cage in the back seat of a car in order to take it to an unknown place. Oh my, oh my! *Chispas!*  
**Who said "chispas"?**

**Children:** You teacher, you said "*Chispas*"!

**Mentor:** Oh well, I will never ever say "*Chispas*" again, ok. Please don't tell your mom<sup>27</sup> that I said "*Chispas*"; otherwise, she'll think that I'm crazy! But, anyway:

(In an imaginary dialogue with Aunt Paula)

\_ Tell me Aunt Paula! ¿Where are you going with the cat in the cage in the back seat?

\_ I'm going to Alcatraz Island! ([https://en.wikipedia.org/wiki/Alcatraz\\_Island](https://en.wikipedia.org/wiki/Alcatraz_Island))

\_ *Chispas!*

(Teacher to the students)

**Mentor:** Who said "*chispas*" again?

**Children:** It was you teacher! You said *chispas!*

**Mentor:** Caramba! I will never say "*chispas*" again!

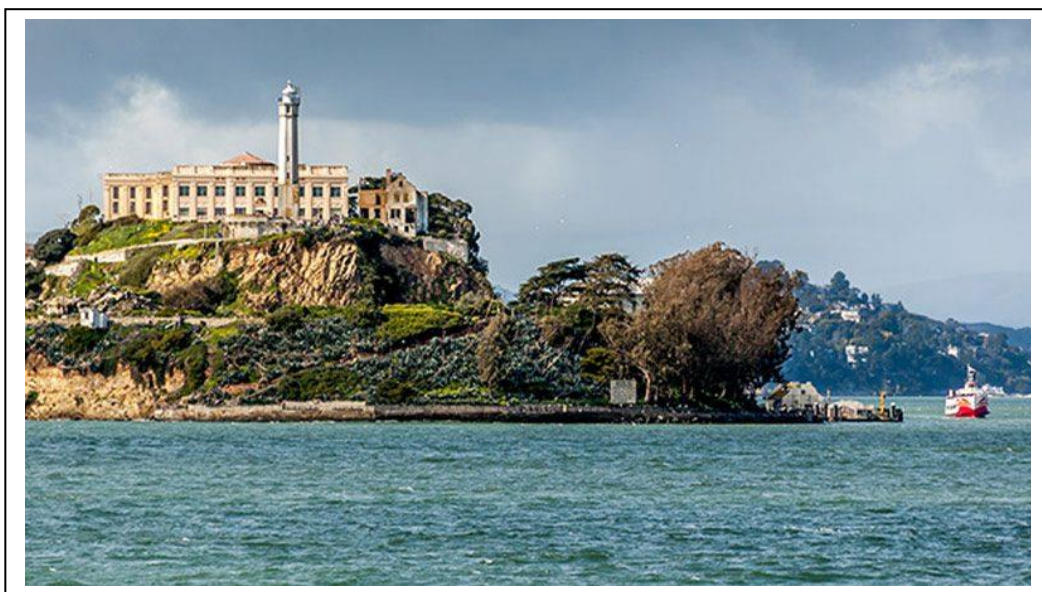
Anyway, Aunt Paula drove and drove and drove her car with the cat in the cage, which was in the back seat. She wanted to drive the cat in the cage all the way to **Alcatraz Island** by San Francisco, California.

But Aunt Paula did not know how to get to **Alcatraz Island** where there is an infamous prison, well isolated from civilization:

---

<sup>27</sup> The purpose is not to keep a secret, but ironically to encourage the children to do the opposite, to tell their parents that teacher said "*chispas*" and indeed that is what happens: children go home and tell their mom or dad that teacher said "*chispas*."





<https://www.intrepidtravel.com/adventures/inside-alcatraz/>

What a setback and contradiction of being isolated from civilization in such an isolated island!

And well, what difference does it make? Aunty Paula did not know how to get to *Alcatraz Island* with the cat in the cage, placed in the backseat of her car. But children, please do help Aunty Paula in order to take the cage to its destiny. Get into the car and help her drive it, please!!!

(The children can dramatize this scene by lining up, one behind another, and acting as if they were driving a car, by moving sideways and making a car-sounding noise. Also, on their backs placed on the ground, some children can move their feet as if driving a bicycle, but in this case, it's an imaginary car)

Come, let's help Aunty Paula drive the car:

Vroom, vroom, vroooooommm  
 Turn to the left!  
 Vroom, vroom, vroooooommm  
 Turn to the right!  
 Left-right, left-right, left-right...  
 Oh, be careful with the hole in front of you!  
 This car is as fast as an arrow!

Car, little car . . . ,/k, k, k/

Oh, be careful with the rock. Aunty Paula is very crazy. She's no daisy! But suddenly, the road comes to an end:

\_Hit the brakes! Stop this clandestine car! Don't you see that in front of you there's a lake with subtle blue-light-green colors?



[https://es.m.wikipedia.org/wiki/Archivo:Blue\\_Lagoon\\_and\\_Cominotto.JPG](https://es.m.wikipedia.org/wiki/Archivo:Blue_Lagoon_and_Cominotto.JPG)

Well now, the car cannot cross over to the other side, but, what did Aunty Paula had to do in order to cross it? What she did was nothing pleasing, nor anything of her liking. Did she, perhaps, make the car fly? Did she, perhaps, got out of the car and started swimming? Oh je, perhaps she started dancing or crying. What do you think my dear children?<sup>28</sup> I think that what happened next was that she inflated the car tires so that they would swell like a balloon in order for the car to float over the lake. Then please, help Aunty Paula inflate the car tires so that they could swell like a balloon and even fly to the moon:

\_fff, FFF! FFFFFFF!!!

Let's see what happened? Wow, they got so humongous big! Look at them!

---

<sup>28</sup> Después de cualquier pregunta habría que inducir a los niños a que adivinen y piensen cualquier posibilidad que se les ocurra. Entre más preguntas y respuestas se discutan más será el poder de retención lingüístico por parte de los niños. La memoria juega un papel importantísimo en la lectoescritura y este cuento se puede dramatizar a base de preguntas inductivas para que a los niños no se les olvide la **secuencia exacta** de todo el cuento *mnemotécnico-caricaturesco*. Las escenas deben tener un efecto mágico para que sean memorables. Entre más increíbles y mágicas sean, más podrán los niños volver a contar el cuento con sus propias palabras. El primer objetivo fundamental de este cuento es que los niños puedan volver a revivir y recontar todas las escenas del cuento en sus propias palabras.



trekol3.jpg: madeinrussia.cz

At least for one of the four tires I have a rhyme that *rhymes like my cousin* (que rima como mi prima):

This humongous tire, it's no satire.  
Actually, it's the best attire  
For this cute and fancy car  
Although, it's a bit bizarre!

Tire, tire, do not get tired  
Keep on floating over the lake  
And don't you dare to hit the brakes  
Or I'll be drowned, "disheartened-ly" drowned

Then, in spite of the humongous tires, so big like a ball, the car did not float well. It was very, very heavy. The car was no fish!

(The children, extending their arms, allude to the air with their bodies in an imaginary heavy car)

Gradually the car began to sink and sink and sink in a lake with those subtle blue-light-green colors! And what did Aunty Paula do in order not to get drowned? What did she do to rescue herself?

(Make a pause and wait for the response from every child and then proceed with the story)

She raised her hand out of the water and pressed her nose so that she wouldn't drown like an earthworm. However, in that precise moment a *ñandú* came by; that is a bird that looks like an ostrich. It was a rather absent-minded *ñandú*, and not very skillful either, because this peculiar *ñandú* did not know neither karate nor *kung fú*, although she came from *Perú*<sup>29</sup>.

The fact is that Aunty Paula did not drown because she hanged from *ñandú's* neck. And even if this *ñandú* did not know karate or kung fu, at least Aunty Paula did not sink thanks to the *ñandú*. Do you know how a *ñandú* looks like? Just like an ostrich!

<sup>29</sup> Mostly inhabitants of Argentina: [https://en.wikipedia.org/wiki/Rhea\\_\(bird\)](https://en.wikipedia.org/wiki/Rhea_(bird))



[https://ebird.org/species/lesrhe3?siteLanguage=es\\_CL](https://ebird.org/species/lesrhe3?siteLanguage=es_CL)



<https://www.shutterstock.com/es/search/%C3%B1and%C3%BA>

Ah, our dear friend the ñandú!  
She doesn't know karate or kung fú!

Ñandú, ñandú . . , *¿dú?*  
You do not know karate or kung fú!



### Third day:

And well, this *ñaaa-n-dú* helped Aunty Paula out of the lake as she hanged from **ñandú's** long and beautiful neck, as if **ñandú** was some kind of angelic being. For **ñandú** it was a pleasure having rescued Aunty Paula at the precise timing in which she was drowning.

And the cat? The poor cat was trapped in the cage in the back seat of the car, which sank to the bottom of the lake. However, legend has it that the rascal cat did not drown because cats as we know supposedly have 7 lives.<sup>30</sup> Other people claim that the cat managed to escape from the cage before the car sank. Perhaps an angel of God came down from heaven and rescued that poor rascal cat as she repented from having stolen that skirt from that girl-die and that now, that cat is now a sweet and most friendly cat, not even willing to eat up a mouse. However, what we're sure about with 100% certainty is that that long-neck and beautiful **ñandú** rescued aula and with much **grace** worthy of a heavenly **praise**! That long-neck **ñandú** rescued Aunty Paula from that heavenly lake with its subtle blue-light-green colors. Unfortunately, after she was rescued, nobody in the whole world knows what happened to beautiful Aunty Paula. How sad! I'm truly sad! However, some people say that she was taken by an angel of God to a place full of love, peace and harmony. And what happened to **ñandú**? When she brought Aunty Paula all the way to the lakeshore, a peaceful and placid duck came by swimming: Aunty P



Duck4.JPG: king-animal.blogspot.com

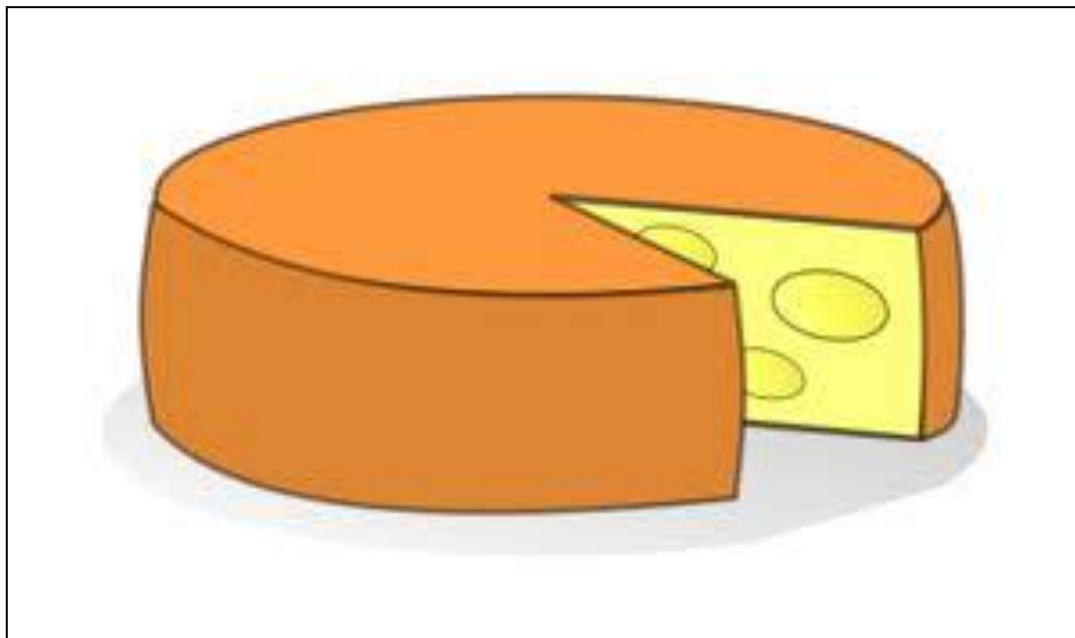
And note that I said a placid duck and not an acid muck like that rascal cat who stole the skirt from the girl-die.

And well, this cute **truck**, I mean, cute and placid **duck** had seen how the whole drama unraveled,

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<sup>30</sup> ...are said to have 7 lives...

how the **ñandú** had helped Aunty Paula to get all the way to the lakeshore. The duck wanted to see if she could help in any way. That is why she came by swimming, but in a placid and most peaceful way, despite the whole drama with Aunty Paula being rescued. It is as if duck knew all along that everything was going to be ok with Aunty Paula. When all was done nice and dandy, duck thought of giving **ñaaa-n-dú** a reward. Do you know what the placid duck wanted to give **ñaaa-n-dú** for his heroic rescue? Well, it was nothing more and nothing less than a delicious cheese:



[more cheese.png: rutlandhs.k12.vt.us](http://rutlandhs.k12.vt.us/more%20cheese.png)

And if you want, we can even compose a rhyme to the cheese. Are you ready? Look kids, repeat after me!

\_\_\_ What is that?  
\_\_\_ Bread with cheese!

\_\_\_ Cheesy, cheesy . . . ,

***cheese!***

In Spanish:

\_\_\_ ¿Qué's **eso**? (What is that?)  
\_\_\_ ¡Pan con **queso**! (Bread with cheese!)

\_\_\_ Queso, queso . . . ,

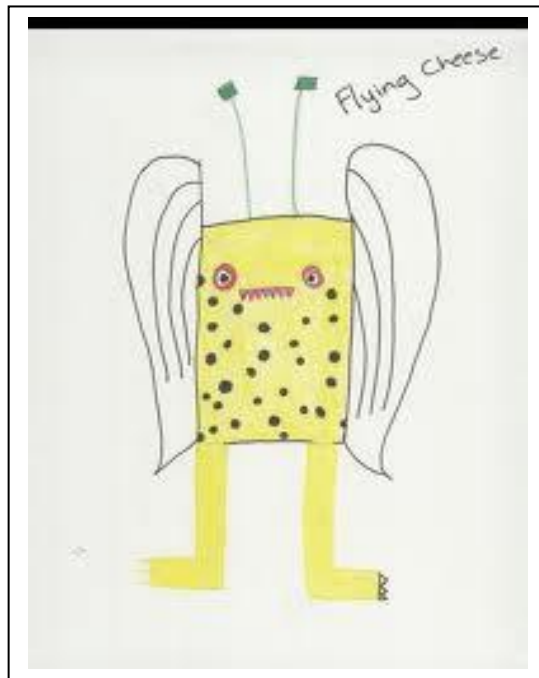
***qué!***

The thing is that the duck wanted to give a delicious cheese to the **ñandú** and not only a cheesy cheese, not only a **PAN CON QUESO**, a **bread with cheese**, but a delicious cheese, and I didn't say cheesy geese, I said a **delicious cheese**!

\_\_\_ *Chispas!* Who said *chispas*?  
\_\_\_ (Children) You teacher, you said *chispas*!  
\_\_\_ Oh well, I promise not to say *chispas* ever again!  
\_\_\_ Anyway, the **truck**, *chispas*, I meant to say the **duck** . . .  
\_\_\_ (children laughing) You said *chispas* again!  
\_\_\_ Oh my, oh my! Please don't tell mom that I said *chispas*. Otherwise, she'd think that I'm crazy and I am not crazy. Am I?

(Teacher continues telling the story after his "chispas" statements to make children laugh)

Anyway, the **ñandú** didn't want no geese and certainly no cheese! The **ñandú** told the placid and loving duck, "Look, are you not a **bit suspicious and somewhat surreptitious**? Look, I neither want your **geese** nor your **cheese**, and much less a **kiss**, Ok? Throw it away!" Now, little placid duck was not peaceful anymore for she cried and cried and all her tears spilled in vain as she threw the cheese into the air in an act of desperation and pure resentment. And so, the cheese went flying, flying, across the air, oh, what a disgrace!, and yet, it landed with style and with grace.



[redrawn-50423flying Cheese.jpg: monsterexchange.org](http://monsterexchange.org)

And so, as it fell from the air it landed on the back of . . . what? Where do you think it landed? Look, it landed with grace on the back of a frog, yes, I said **frog** and not **fog**, and certainly I did not say **dog**. I said, it landed with grace on the back of a **frog**! It was a rather royal frog, one who lives in a luxurious pond by a castle, a **frog** who was looking for some adventure. The **frog** was looking for some flowers in order to make herself a crown of roses and a wreath of tulips. Then, as she jumped some emerald green leaves landed right on her back and the **frog** and the **cheese** became one and the same:



[cheese-frog.jpg](http://cheese-frog.jpg): [freakmutantmonster.blogspot.com](http://freakmutantmonster.blogspot.com)

And this **frog** also rhymes like a golden dime:

Like my girlfriend **Cristina**, an Italian **figurina**  
She's a dancing tiptoeing **ballerina**.  
She dances and **dances** until voilà, she ends up in a **trance**.  
Just take a look at her witty- **stance**  
Ah, what a pretty **dance!!!**

Can you repeat after me?

Just take a look at her witty **stance**  
Ah, what a pretty **dance!!!**

**Children:** Just take a look at her witty **stance**

Ah, what a pretty ***dance!!!***

And what did the **frog** do with the **cheese**? Did she give it a **kiss**? No joke, this was a real **quiz**. She had to find a way to get it off her back and she finally did. Oh **geez**! What a **bliss**!

She managed to get it off her back . . . , and as if it were a flowery wreath, she gave it to her friend the toad:





[toad.jpg: naturehaven.com](#)

Ah, what a lovely toad, for he had a secret code!

*Sa, sa, sá . . . , Sapo, sapito . . . , ¡sá!*

That's because it was a Mexican toad:

***un sapo  
a toad***

Can you repeat after me?

*Sa, sa, sá . . . , Sapo, sapito . . . , ¡sá!*

Children: *Sa, sa, sá . . . , Sapo, sapito . . . , ¡sá!*

And the toad was so gracious that he jumped so high, but so high, that



CATO-027406.jpg: rolfnussbaumer.photoshelter.com

he landed inside a . . . what? (The children remain in suspense). ***Chispas!*** Tell me children, where do you think the toad landed? Look, it landed inside of a cup and his body became a bit bloated:



stock-photo-3001303-toad-in-cup.jpg: istockphoto.com

I think he got a lot of AIR INTO HIS LUNGS. There must be a way for the toad not only to get out of the cup, but also to pump out the air from his lungs.

Which rhyme do you think we could compose for this bloated little toad? He reminds me of a Mexican comedian teacher who at times would get all frustrated with his students that he'd

suddenly explode, saying:

*Ta, ta . . . ,*

*¡To!, ¡to! . . . ,*

*How in the world he fell into the*

*Cup, cup . . . ,*

***¡tá!***

***¡toád!***

***cup!***

***cup!***

*Come and see the* ***World Cup!***

The toad was surely not a soccer player and so he could not have seen the World Cup. He certainly needed to get rid of the bloated air in his lungs and for sure, he certainly needed to lose some weight as he was too bloated not just with the air in his lungs, but also from eating so many crickets. I assume toads eat crickets, but what do I know about what toads and frogs really eat? That may be a naïve assumption! You will have to ask your parents to see if they know what toads and frogs eat because I have no idea!!! I am too naïve! ***Caramba!***

What I do know is that this bloated toad was trapped in a cup nonetheless. He tried to get out, but he couldn't. He was too bloated to be able to get out. So, he leaned to one side and then to the other side and back and forth, he managed to get the cup roll, roll, roll down the road. This reminds me of a song: Row, row your boat gently down the stream . . . Do you know it? (The children and the teacher sing it: <https://www.youtube.com/watch?v=7otAJa3jui8>)

Anyway, that witty bloated **toad** managed to get the cup rolling down the **road** while he was still inside that squeaky cup. The cup rolled all the way down the road and collided with that same ship, that ship that was on the land because it had been pushed there by the tremendous winds of a hurricane. Oh, yes, it was the same ship that had collided against a car by the seashore at the beginning of the story. Ever since, it was there not anchored to anything like most ships are at the bay; it was just there as if waiting for something or for some miracle to happen, off the water, and it just needed a push to return to the ocean. ***Caramba!***

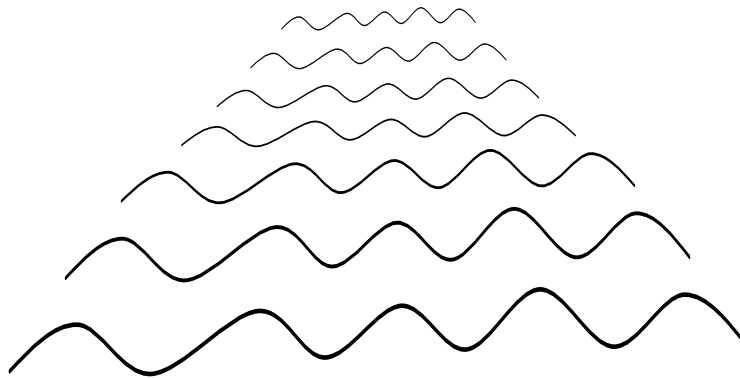


[container-ship-run-aground-on-beach.jpg](#): [web-l.com](#)

Do you want to listen to the rhyme again about the ship? Well, listen:

This little ship wants to make a trip and sail away, deep, deep, deep, into the sea!

Hooonnnkkk, hooonnnkkk, HONK!



Hooonnnkkk, hooonnnkkk, HONK!

# HONK! HONK! HONK!

And do you know who was the captain of this ship? It was nothing more and nothing less than Captain Walter, yes, **CAP-TAIN WAL-TER**. Some people say his name very slowly, saying

# WA-L-TE-R!!!



[Yakos\\_captain.jpg: insa.bg](#)

Can you also say his name very, very slowly? Say:

# WA-L-TE-R!!!

Children:

# WA-L-TE-R!!!

Oh well, **Captain Wa-l-te-r** was trying to get his ship back into the water and needed some help. He thought about installing four humongous TIRES; two in front and two on the back of the ship.



[stock-photo-used-tires-on-the-ship-107551280.jpg: shutterstock.com](#)

At the very least, he could improvise the installation of four big tires in order to bring the ship back into the ocean because ships, as large as they are, are never built with tires, just boats and smaller vehicles. And that is what Captain **WA-L-TE-R** did: he improvised four huge tires, which he attached

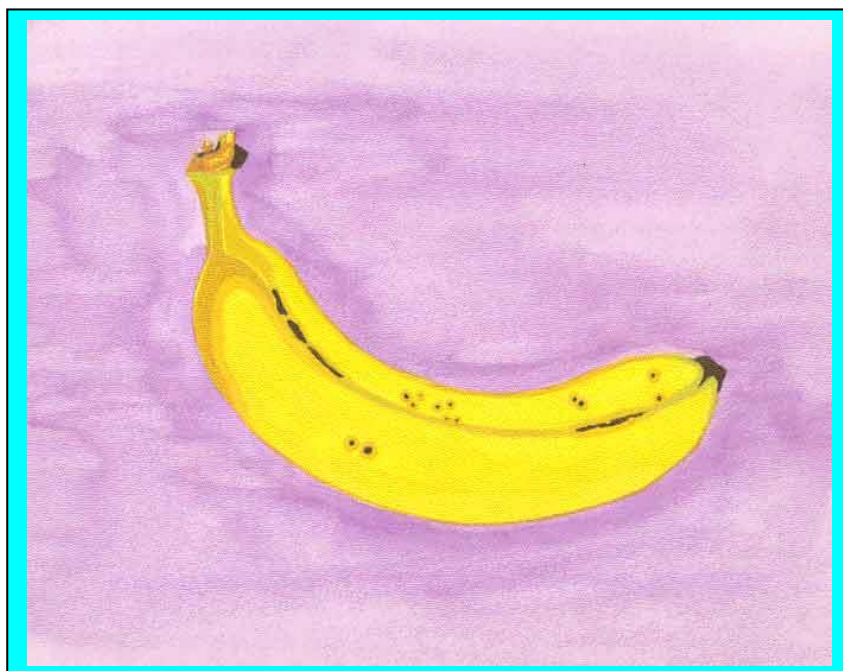
to the ship in a way it could be pushed and he was already slowly pushing the ship back into the waters when suddenly, on a rather small hole on the beach, the ship got stuck for a while in the sand and could not push the ship anymore. This is the exact moment in which the toad, inside the cup, rolled down the road and into the beach, colliding with the ship. Thanks to the collision, the cup got broken and the toad could get out, but seeing that the ship was stuck in the sand, he helped Captain **WA-L-TE-R** because his body could be used as a pump to inflate the four tires properly. Captain **WA-L-TE-R** knew how to use the bloated toad as a pump, as a mechanical devise, in order to get toad's air from his bloated lungs to inflate the four tires. As soon as the four tires were properly inflated, Captain **WA-L-TE-R** with the help of the toad, pushed the ship back into the ocean and legend has it that the he is still sailing around the world looking for a bay to anchor his ship properly.

**THE END!!!**



Cat family escaping from jaguar country and the invention of a “forkcycle”,

Once upon a time in old Mexico, a long time ago, there was a **banana**:



What!!! A banana? What a way to start a story? With a banana! Do you even know what a banana is? And do you know where they come from? Can they grow in your garden? Anyway, a little **cat**, yes, I said, *a little cat*, (*una gatita*) and not a **rat**, came by and said, “Oh, a banana! I think, I’m going to eat it up” and sure enough, she gobbled it up at once and the banana WAS NO MORE!!!

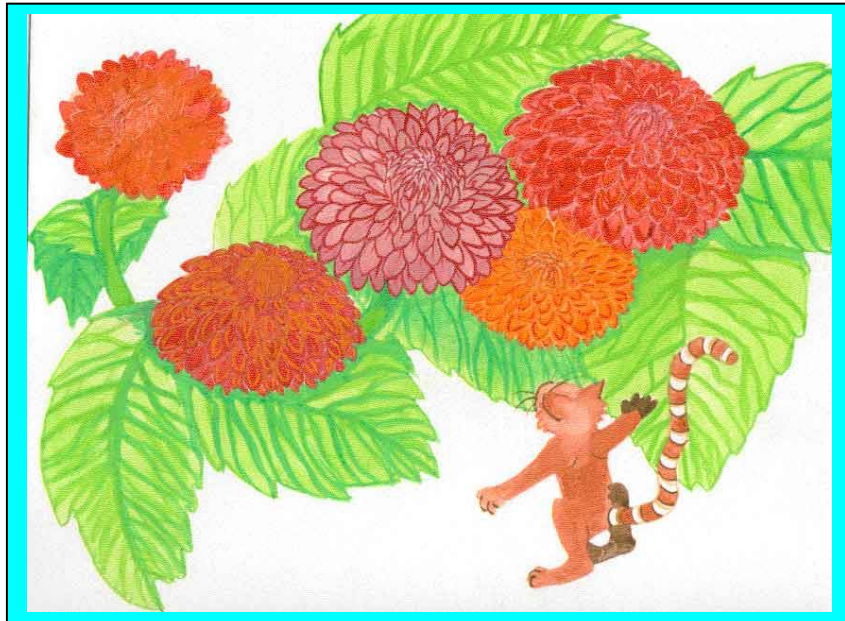


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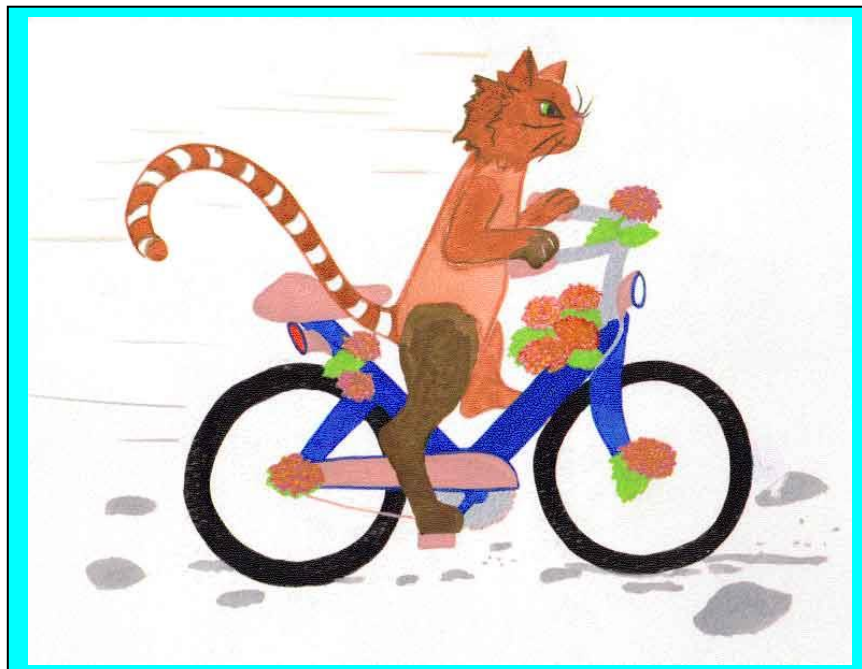
<sup>31</sup> Dealing with the consonants in alphabetic order



Do cats even eat bananas?<sup>32</sup> Why would this **cat** eat a banana? Well, I don't know, but she did! She ate the **banana** and then she went to the garden and found some **dahlias** and said, "Oh, what beautiful flowers these are" (<https://en.wikipedia.org/wiki/Dahlia>)



and she wondered what to do with them. What would you do if you were to discover some *exotic flowers* you've never seen before? This little cat said, "I am going to decorate my **bicycle** with them" and so she did! She picked a few **dahlias** and placed them carefully around her bicycle and she was very pleased.



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<sup>32</sup> Question for children: What do you call those animals that eat meat? What about those who eat vegetables?

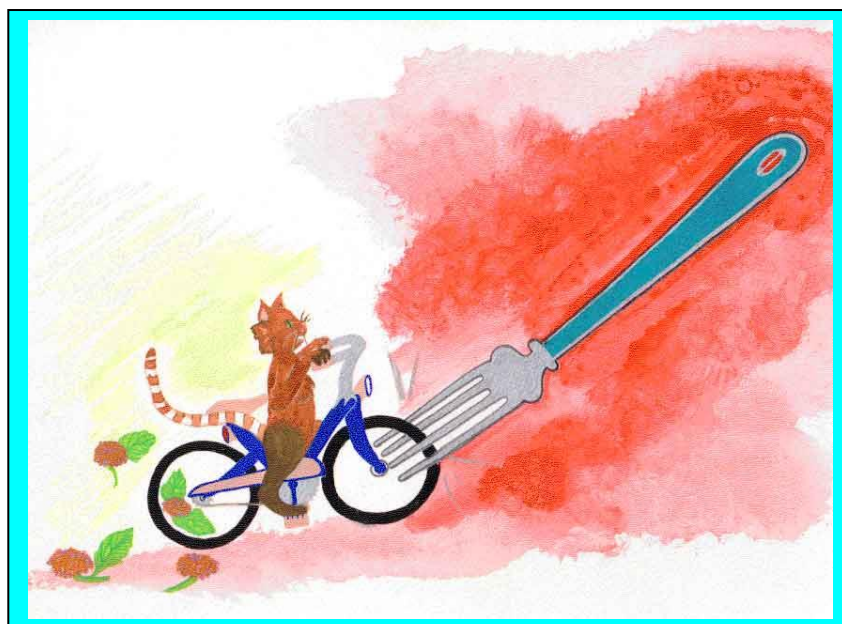
She said, “**a—f—j**”!, which means, “a fine job!” because “f” stands for “fine” and “j” stands for “job”: “**a—f—j**”!, a find job! Ask your grandma what these letters stand for and she may very well say: “**f—g—s**”; for goodness’ sake! **CHISPAS**! But if you were to ask your mom she may very well know.

Anyway, the little *cat*, this *gatita*, decorated her bicycle with the **dahlia**s and she said, “It’s time to go for a ride and show off my “**v—f—b**,” my **very fine bicycle**, yes, my “**v—f—b**” and off she went *down the lane*. And alas, she was thinking too much of her bicycle because she did not pay attention to the road when, suddenly, a **fox** appeared from nowhere, standing by the side of the road:



Illustrated by Даша Мещерякова

and as the cat tried to avoid the **fox**, she hit its tail and the **fox** flew to one side, and escaped alive, but the **cat** nevertheless went off the road and collided, luckily not against a tree, but against a **fork**, and not just any **fork**, mind you, but a humungous **fork**. Just look at it:



And what do you know? The bicycle was **totally kaput**<sup>33</sup> It was no longer a bicycle, but rather a **forkcycle**! Yes, I said a **forkcycle**, that is, a **bicycle** entangled with a **fork**. How strange the name! It's like a **forklift**, which does work to lift things around. Anyway, the **cat** had no other option, but to get out of this strange-looking **forkcycle**, this bicycle entangled with a fork, and then suddenly she saw a herd of **goats** very scared, running down the road. It turns out that the **fox** wanted to grab a baby **goat**. The **cat** saw the **fox** very maliciously turning the head to the left and then it started chasing the baby goat.



Illustrated by Даша Мещерякова



<https://pixabay.com/photos/fox-wild-animal-nature-mammal-985292/>

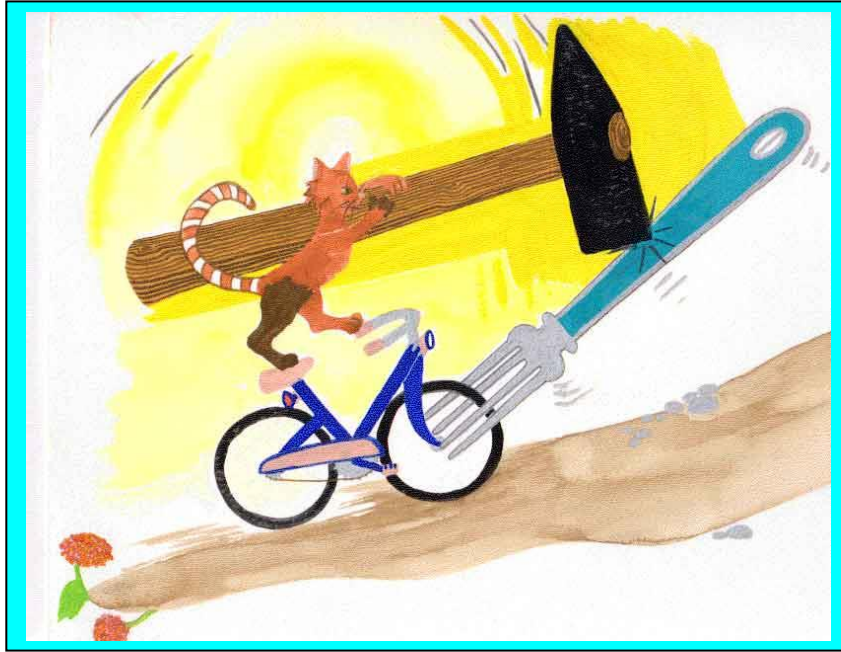
Moments later, **mother goat** rushed to the scene and with her horns was able to scare the **fox** away.

The truth is that the **bicycle** was now *kaput* and no **mother goat** was going to help the **cat** untangle the **fork** from the bicycle. What could the **cat** do? At a moment the **baby goat** came by, and as if thanking her for warning her about the **fox**, pointed to a farm house down the lane by saying: **baa, baa, baa**. I think the **goat** was pointing to a **house** where the cat could find a tool to separate the bicycle from the fork. It was a very smart baby **goat**. What tool would you use to untangle the fork from the bicycle? (Children and mentor discuss the different types of tools that would work). Thus, the cat went to the **farm house** that the goat was pointing to, and there she found a **hammer** and with it she started hammering off the huge fork from the bicycle:

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<sup>33</sup> A popular phrase in German, meaning, completely destroyed or broken





However, the two were too tangled together, too twisted and so she could not manage to separate the fork from the bicycle. Thus, she started walking home in order to get some help. But, guess who came by? It was a horrid, big and wild cat, otherwise known as a **jaguar**. Do you want to see the **jaguar**? Do you know how jaguars look like?

(Make a discussion, then show them the picture)

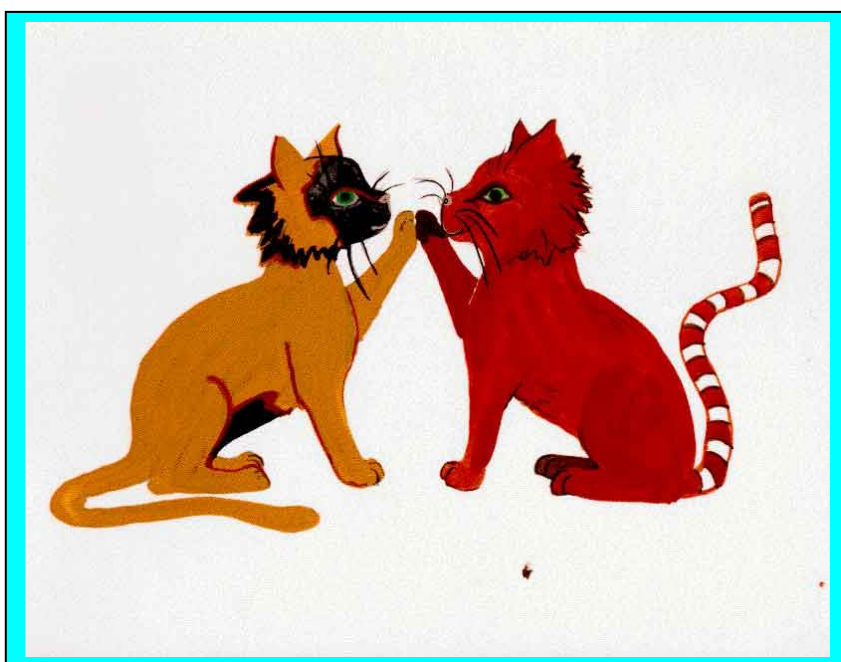


The **jaguar** was actually sleeping minutes before when the collision took place and was very upset when she heard all that commotion as the cat was hammering the fork off from the bicycle. “If you dare to wake me up, then I’m going to eat you up”, said the **jaguar** and so he started chasing the cat to devour her at once. But fortunately, the cat had a twin sister, and her name was **Kathy**, who had also heard all of that hammering commotion as well and worried that maybe something had happened to her sister cat. So, she came to her rescue at exactly the same time as the **jaguar** started chasing her sister, and then the two of them were so courageous, so brave together that

they fought a good fight and managed to chase the jaguar away<sup>34</sup>.



So, they gave themselves a big five,



and they also decided to celebrate their victory against the jaguar. They started dancing *Ring around a-rosy* around a **lantern**.

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<sup>34</sup> So far, up to this scene, these consonants have been covered:

b-c-d-f-g-h-j-k- (still missing: l-m-n-p-q-r-s-sch-t-v-w-x-y-z)

b: banana

c: cat

d: dahlias

f: fox / fork

g: goat

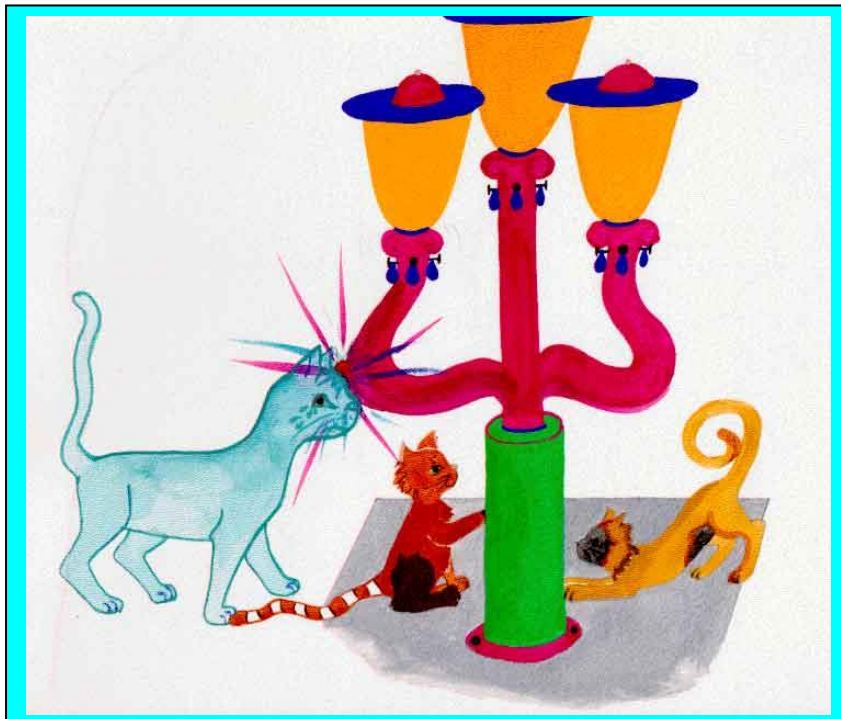
h: hammer

j: jaguar

k: Kathy



They didn't realize how late it was because it was already about 7pm and **mama**, who was also worried about her two twin daughters, came looking for them and found them dancing around the **lantern**. And guess what happened to **mama**? She was so happy to find them dancing that she hurried to grab them, without looking properly at the lantern's post, because she bumped onto the lantern. Ouch! That really hurt:

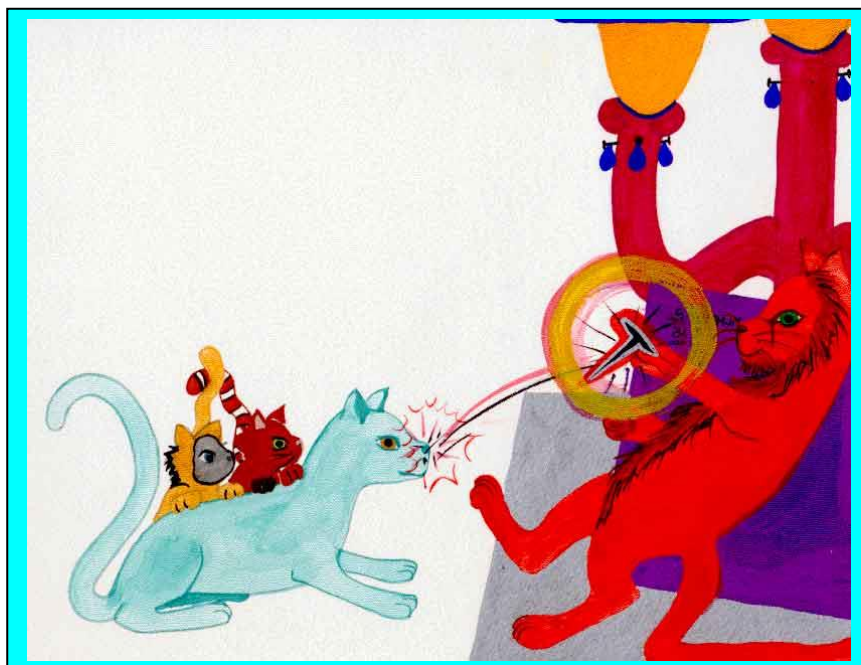


Not only that, a **nail** fell off top of the lantern and landed in the middle of mama's **nose**. What a **nail**? But, what was a nail doing on top of the lantern?





I guess somebody used nails to tighten some parts of the lantern, but it was a technical mistake because a good engineer or mechanic would never use nails to build a lantern. You need screws and bolts, but not **nails** to build a good solid lantern. But, anyway, a nail was now sticking in mama's nose and the two sisters tried to pull it out, but couldn't. At that moment, **papa** came by and was able to deal with the situation. However, as he pulled it out, **he fell backwards** onto a **quadratic-looking carpet**, measuring exactly one **square meter**.



Do you know how much is that? Well, about this much.



(Mentor and children measure a square meter on the floor with tape)

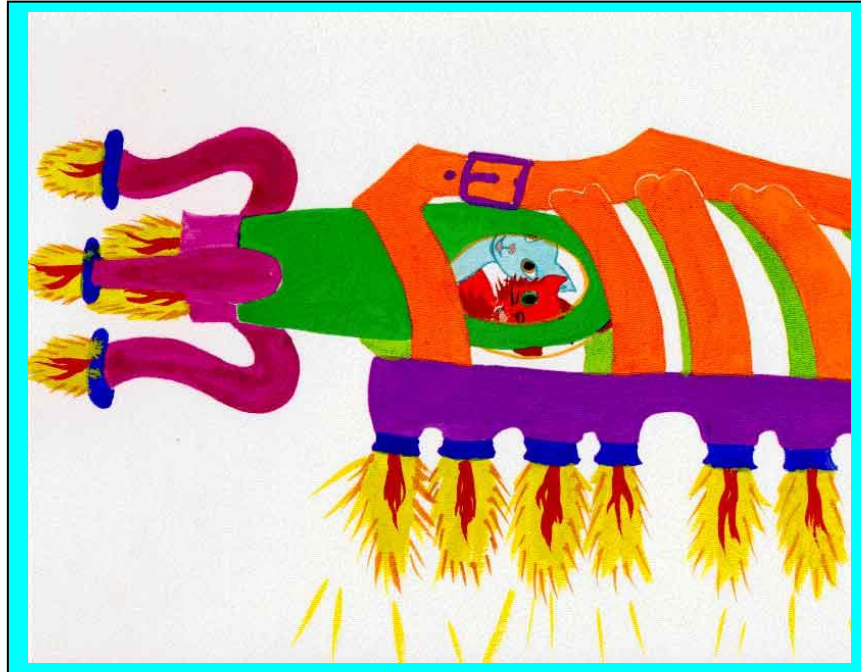


Papa then decided to make a **quadratic** frame as a foundation to build a **rocket** because he had dreamed he could fly to space, but also to escape from jaguar country, because sooner or later a jaguar would eat up one of his children and so, he decided to find a new home by flying into space.



And indeed, they all built a **rocket** and flew into space, looking for a new home to live, but in their way to the moon, they flew into a flying **sandal**. What? A flying sandal? That sounds to me like a flying scandal! That's impossible! But indeed, it was a funny-looking **flying sandal**. Do you want to see it?

(Make a small pause and surprise the children with the strange-looking flying sandal)



This was bad! Another collision, another accident, but this time in outer space. They were forced to land in the North Pole! What a pity because they wanted to fly and discover a new home in the universe, but now, they would need to return to their own planet and find a home, maybe far away from Mexico, where there would be no more jaguars to be afraid of. Now, they were stuck in the North Pole in a very inhospitable place!



They looked around and some stranger had left a **scarf** nearby and they figured out that they could warm up the rocket with it so that it could fly again. So, they wrapped the **scarf** around the tip of the rocket and they could fly again because the scarf was very warm.



Papa then noticed that the **scarf** was made in Germany, where a scarf is called a **Schal**, and thus, they decided to fly to Germany, but they didn't know how far Germany was. They only knew that they needed to fly east and they did, but didn't know far east to fly. Luckily a **Taube**, that is German for **dove**, pointed to them that they were flying over Germany and that they should land next to a brand-new bicycle.

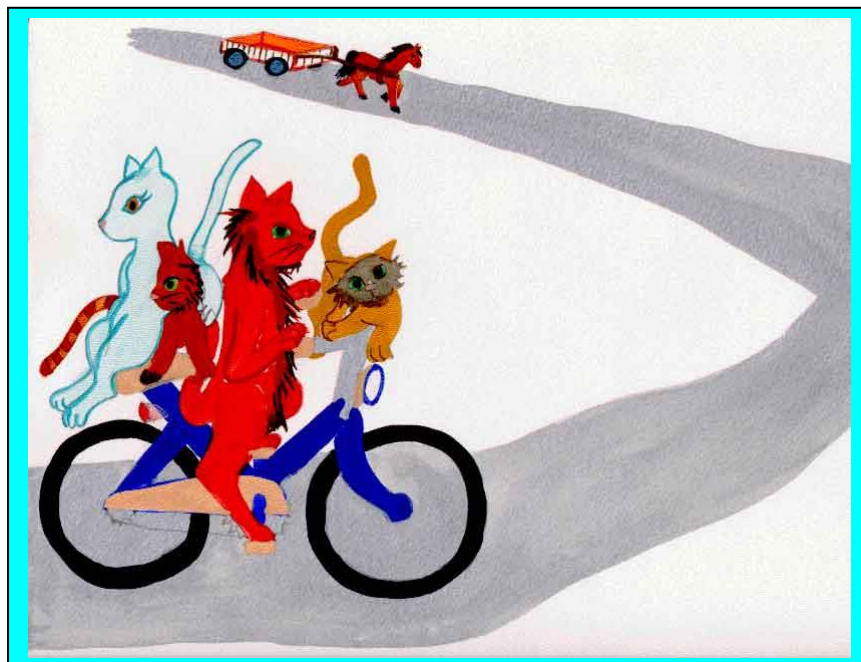




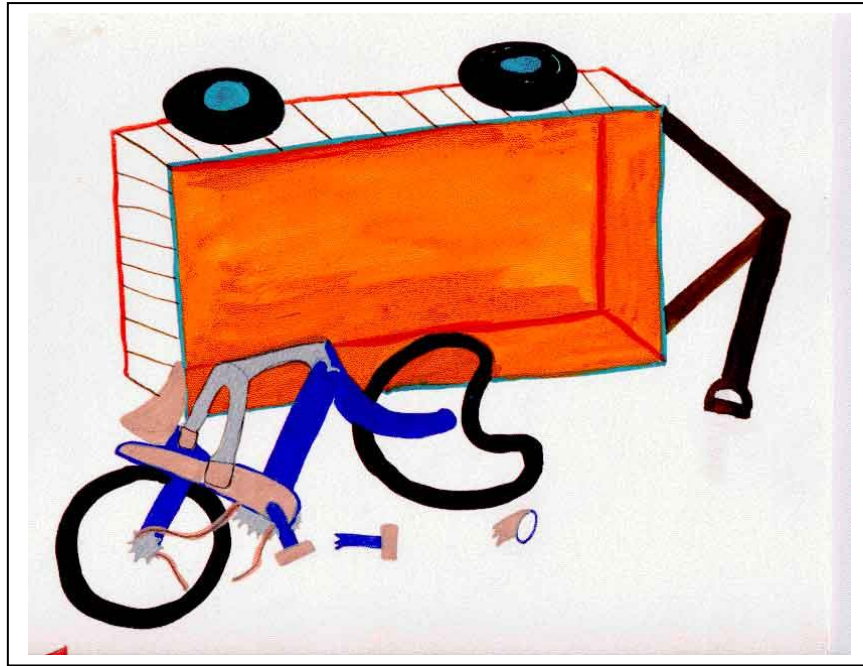
And they did. It was a **very fine bicycle** indeed, a **v—f—b**, a **very fine bicycle, German-made**:



And mind you, I said a **very fine bicycle, German made**, and not that strange-looking thing, which I call a **fork cycle**! It was obviously not a **fork cycle**, which is a bicycle entangled with a fork, but a German-made bicycle, a **G-m-b**. So, they all got onto their bicycle, looking for a nice home to live, away from the jaguars of Mexico of course, but lo and behold, a **wagon** came around the corner:



And guess what happened next? Yes, you guessed it right. Another accident!!! Just look at it!!!



This cat family couldn't get a break, but they did not give up. ***The G-m-b was now kaput, just like the forkcycle before!*** However, they turned a bad situation to their favor because instead of ***very fine bicycle***, that is, instead of a ***v-f-b*** they could now all fit inside the ***wagon***, including the bicycle. However, because of the accident, the horses pulling the wagon had run away, and so papa had to pull the wagon himself.



On their way, they found two letters: the ***X*** and the ***Y*** and they loaded them into the wagon because they wanted to learn not just how to speak German, but also how to read it and write it.



However, papa was getting tired and he wished he could have a tool, for example one like a **Zange**, that is German for **pliers**, and lo, he found a pair of **Zange**, just there on the side of the road.

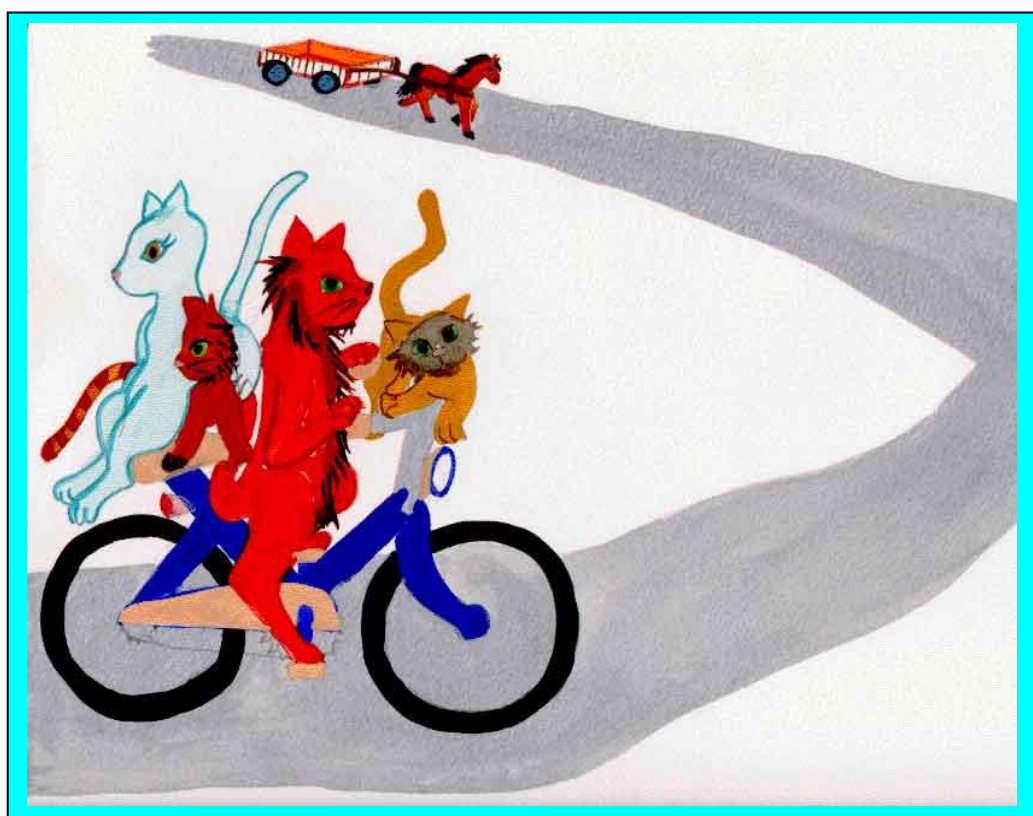


So, papa pulled the wagon with the **Zange** and managed to travel a couple of miles up the road, up to a cozy-cute little home, sweet home, in the famous Black Forest of southwestern Germany, far away from the jaguars from Mexico, however but not far away from bears either, not to say the least about wolves and foxes and other predators that live around the Black Forest. Could they manage to survive? What do you think?



### Drawing activities with the story

Children should be encouraged to draw the entire sequence of the story, especially those pictures that are very peculiar such as Taube (dove) and the flying sandal, which I call the flying scandal:





One of the objectives is to practice the entire sequence in accordance to the pentagonal system<sup>35</sup>, thereby isolating the initial syllables of the names of the characters in the story with hand movements. In this game the corresponding name is repeated twice while its initial syllable is isolated as the child claps or hits the surface of any object with the hand:

### Clapping to the syllables

1. banana	banana	<b>ba</b>
2. cat-girl	cat-girl	<b>ca</b>
3. dahlia	dahlia	<b>dah</b>
4. forkcycle	forkcycle	<b>fo</b>
5. goat	goat	<b>go</b>
6. hammer	hammer	<b>ha</b>
7. jaguar	jaguar	<b>ja</b>
8. Kathy	Kathy	<b>Ka</b>
9. lantern	lantern	<b>la</b>
10. mama	mama	<b>ma</b>
11. nail	nail	<b>nai</b> (vs. "no" for "nose")
12. papa	papa	<b>pa</b>
13. quadratic (frame)	quadratic	<b>qua</b>
14. rocket	rocket	<b>ro</b> (vs. "rock")
15. scarf	scarf	<b>sca</b>
16. sandal	sandal	<b>sa</b> (vs. "san")
17. Taube	Taube	<b>Tau</b>
18. very fine bicycle	very fine bicycle	<b>v—f—b</b>
19. wagon	wagon	<b>wa</b>
20. X	X	<b>X</b>
21. Y	Y	<b>Y</b>
22. Zange	Zange	<b>Za</b>

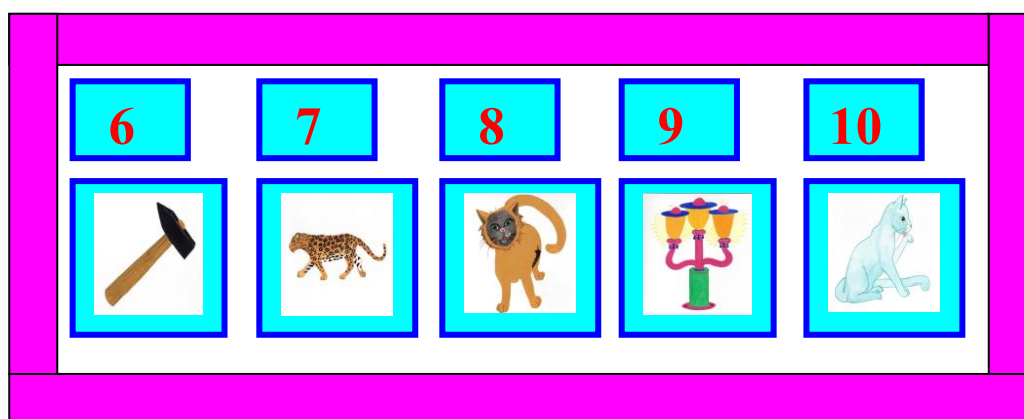
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<sup>35</sup> A system to teach number sense based on patterns of five items.

A pictorial display of the pentagonal system could be done as follows:



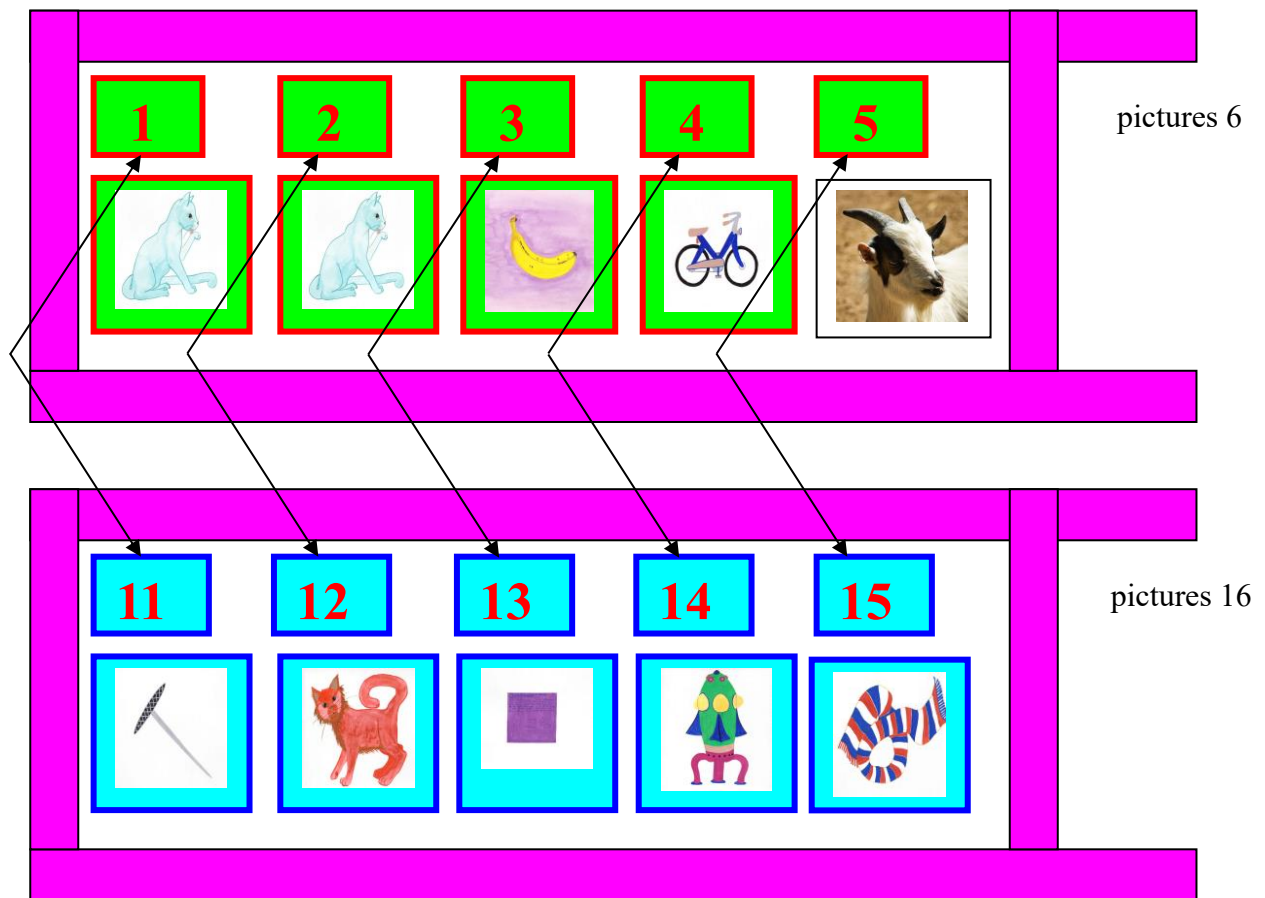
- |    |           |           |            |
|----|-----------|-----------|------------|
| 1. | banana    | banana    | <b>ba</b>  |
| 2. | cat-girl  | cat-girl  | <b>ca</b>  |
| 3. | dahlia    | dahlia    | <b>dah</b> |
| 4. | forkcycle | forkcycle | <b>fo</b>  |
| 5. | goat      | goat      | <b>go</b>  |



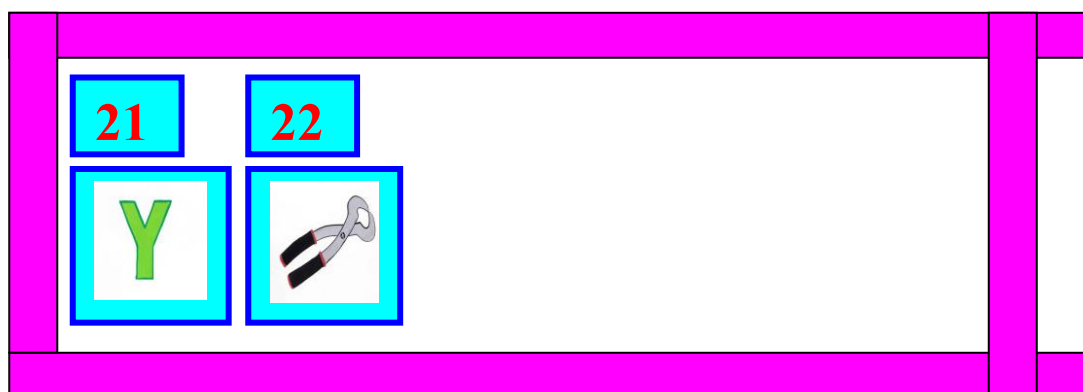
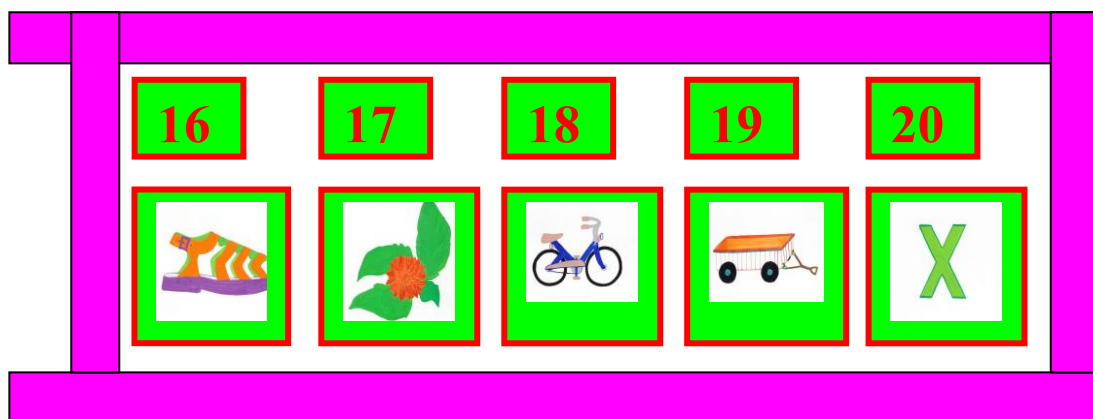
- |     |         |         |           |
|-----|---------|---------|-----------|
| 6.  | hammer  | hammer  | <b>ha</b> |
| 7.  | jaguar  | jaguar  | <b>ja</b> |
| 8.  | Kathy   | Kathy   | <b>Ka</b> |
| 9.  | lantern | lantern | <b>la</b> |
| 10. | mama    | mama    | <b>ma</b> |

The pentagonal system implies the awareness that groups of words should always be displayed in patterns of five across the page in its spatial distribution. Gradually the children learn how to take the space of a page as a factor within the pentagonal system so that writing words becomes an exercise of literacy, space and arithmetic relations. That is a dialectical unity to syllabic-, word- and "number-awareness," otherwise known as numbers sense. It's a dialectical paradigm in which space relations, literacy and number sense come together in the same exercise. Number sense is thus directly integrated into the learning of new words and these new words are portrayed in context of a mnemonic story, such as the one above. Gradually the children become aware that a particular syllable belongs to a particular word and this word in turn is related to a number in the

syllabic table. For example, they become aware that the picture of the goat is related to number 5 in the table and likewise mama is related to number 10 and the scarf to number 15, etc. The numbers are no longer something abstract, but rather something interesting, relating a particular character of a story with a corresponding number in context of a pentagonal system.



- |                       |           |                                  |
|-----------------------|-----------|----------------------------------|
| 11. nail              | nail      | <b>nai</b> (vs. "no" for "nose") |
| 12. papa              | papa      | <b>pa</b>                        |
| 13. quadratic (frame) | quadratic | <b>qua</b>                       |
| 14. rocket            | rocket    | <b>ro</b> (vs. "rock")           |
| 15. scarf             | scarf     | <b>sca</b>                       |



16.	sandal	sandal	<b>sa</b> (vs. "san")
17.	Taube	Taube	<b>Tau</b> (vs. "Tau")
18.	very fine bicycle	very fine bicycle	<b>v—f—b</b>
19.	wagon	wagon	<b>wa</b>
20.	X	X	<b>X</b>
21.	Y	Y	<b>y</b>
22.	Zange	Zange	<b>Za</b>

### Mental representation of the syllables without the words

Whenever times allows and there's are a couple of minutes available, we could practice isolating the syllables from their corresponding words. At first, the children may repeat the name of the character twice and then clap to the initial syllable:

banana                      banana                      **ba**

Gradually, the children are inspired to no longer verbalize the names, but just to "think them" in their mind, while verbalizing the corresponding syllables as follows:

## Mental representation of rhythms

- A) The children verbalize the words as soft as they can and do the clapping to the initial syllables
- B) The children move their lips while they think the words as they do the clapping to the initial syllables
- C) Gradually the children isolate and generalize the syllables

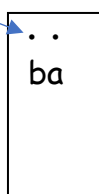
1. _____	_____	<b>ba</b>
2. _____	_____	<b>ca</b>
3. _____	_____	<b>dah</b>
4. _____	_____	<b>fo</b>
5. _____	_____	<b>go</b>
6. _____	_____	<b>ha</b>
7. _____	_____	<b>ja</b>
8. _____	_____	<b>Ka</b>
9. _____	_____	<b>la</b>
10. _____	_____	<b>ma</b>
11. _____	_____	<b>nai</b> (vs. "no" for "nose")
12. _____	_____	<b>pa</b>
13. _____	_____	<b>qua</b>
14. _____	_____	<b>ro</b> (vs. "rock")
15. _____	_____	<b>sca</b>
16. _____	_____	<b>sa</b> (vs. "san")
17. _____	_____	<b>Tau</b> (vs. "Tau")
18. _____	_____	<b>v—f—b</b>
19. _____	_____	<b>wa</b>
20. _____	_____	<b>X</b>
21. _____	_____	<b>y</b>
22. _____	_____	<b>Za</b>

## The Syllabic Table and its Rhythmic Variations

1	2	3	4	5	6	7	8	9	10
ba	ca	dah	fo	go	ha	ja	Ka	la	ma
11	12	13	14	15	16	17	18	19	20
nai	pa	qua	ro	sca	sa	Ta	v-f-b	wa	X
no			rock		san	Tau			
21	22								
Y	Za								

Most five-year old children will be able to conceptualize the whole syllabic table and be able to master it in a couple of weeks. This implies that they will be able to isolate the syllables and use them to write any word they so desire, especially after they master some rhythmic variations, such as the following:

Besides the “banana, banana, **ba**”, and its graphic display, whereby the two little dots represent the repetition of the corresponding word:



the mentor may likewise introduce any other phrase at random, unrelated to the story, such as for example:

Mouse, mouse, where are you now?

mouse, mouse, **mo** (pronounced as /ma/)

Barbie, barbie, where is your Darbie\*? (\*Darbie is a dear friend of Barbie)

Barbie, barbie, **/bá/**

Darbie, darbie, **/dá/**



**A dahlia configuration by a group of children, making a circle with a girl in the middle**

On the other hand, the mentor could also make a circle and bring a girl into the middle. The whole group of children could represent the dahlia flower petals. It would be done as an experiment with several hand and body movements in order to represent the corresponding rhyme:



Dahlia, dahlia, where is your prince?  
Dahlia, dahlia, dah, dahl, dah, /dáh/

Once the girl points to a boy, he becomes the prince and goes into the middle of the dahlia configuration and the rhyme is repeated several times, each time the one in the middle choosing a princess. If a boy is in the center, he's a prince, and chooses a girl as a princess, etc. Then, they would get a piece of paper with the entire rhyme is written and where "dah" is written with big calligraphic letters:

Dahlia, dahlia, where is your prince?

Dahlia, dahlia, dah, dahl, dah, /dáh/

These rhymes will help the children isolate the initial syllables or sounds of the targeted words. For example, we can also make the claim that a forklift came by to pick up the *forkcycle* in order to take it to a mechanic shop to be fixed:

Forklift, forklift, come back to me?  
Lift that thing, right underneath!  
It's not a Ford, not even a door,  
It's a fork and a bicycle, a so-called forkcycle!!!  
And I didn't say popsicle!  
I said forkcycle!  
And neither did I say fortitude  
I said forkcycle, forkcycle,                      fork, fork,        **fork!**

In this case, we're not targeting the initial syllable or sound, but an entire word, *fork*, which is a morphological stem of forkcycle, a word that we invented, just to prove the thesis from Vygotsky that once the children understand a concept, they will be able to invent a word if such a word doesn't exist. In this case, a new word was invented because of the concept of the tangled bicycle as it collided with the humungous fork in the aforementioned mnemonic story.

### **The first 20 words in context of the pentagonal system**

Depending on the mastery of the mnemonic stories and of their oral language development, children will be able to write their first 20 words with the help of the syllabic table and of the corresponding clapping/hand movements in order to isolate either the initial sound or syllable of certain key words

## 6.0 Phonemic awareness as a function of language development in the GD-Ansatz

Phonemic awareness in the GD-Ansatz is a natural byproduct of its holistic learning process. The GD-teacher does not teach phonemic awareness or phonics as a starting point as done in most school districts in the USA. **However, as the children learn to interpret dozens of stories and learn to sing and memorize dozens of songs, rhymes and poems,** they will start decoding the initial sounds of certain key words in context of the corresponding stories, rhymes, poems and songs. For example, a GD-teacher may emphasize the awareness of the silent **e** at the end of words such as **lake, make, grade,** etc., but mostly the ability to decode words will not be based on phonics or phonemic awareness, but rather on the ability to recognize key-words and phrases as a whole word or phrase. For example, a child can decode *McDonalds* not because he can decipher every single letter or sound in that word, but because of his familiarity of often visiting McDonalds with his parents very often. Likewise, a GD-child will be able to decode hundreds of words and phrases AS A WHOLE ENTITY and in a fun playful manner in context of an authentic social interaction with his mentor (either an upper elementary or high school student or an adult).

Phonemic awareness is the ability to perceive that a given word is made up of a sequence of individual sounds (Küspert, P. 1998). Most researchers nowadays postulate phonemic awareness as a predictor of reading success. For example, in a curriculum based in phonemic awareness, a child should be aware that in the word **cat** there is a coarticulation with **ca** into two separate sounds **/K/** and **/a/**, with a final **/t/** at the end. That is important to learn, but not transcendental in the initial process because the child could easily learn hundreds of words as SIGHT WORDS, that is as WHOLE WORDS, without bothering about their individual sounds. Once the child, say be end of first grade, has learned hundreds of such “sight words”, the GD-teacher may then emphasize “phonemic awareness” but as a by-product of the learning process and not as a foundational factor in initial reading and writing.

According to the proponents of phonemic awareness, learning how to read and write implies the mastery of the phonemes. According to GD, phonemic awareness may indeed be a primary cause of literacy development, but not an absolute necessity. The GD-teacher can actually limit its validity as to the initial sounds of the corresponding key-words, plus a couple of obvious rules, like the *Silent E* at the end of countless words. In other words, THERE IS NO NEED TO TEACH CHILDREN PHONEMIC AWARENESS OR PHONICS AS A FOUNDATION TOWARDS INITIAL READING AND WRITING AS DONE IN MOST SCHOOL DISTRICTS AND PRIVATE SCHOOLS IN THE USA.

**The main objective of GD is not phonemic awareness, but the ability of a child to retell, interpret or dramatize hundreds of stories as well as the ability to recite and sing hundreds of rhymes, poems and songs beginning at age two or three!!!** The conscious manipulation of the corresponding phonemes may become a prerequisite in most classrooms of America, but it is not an absolute condition in the holistic GD-Ansatz. The GD’s most fundamental aspect is oral language development in all its glory as a transcendental prerequisite!!!

However, there may be a small percentage of children who may be deficient in their ability to speak according to their age, who nevertheless become very successful in technical areas such as in mathematics. That may have been the case of Albert Einstein, who had to wait a year in Switzerland until he could pass the required entrance examination in order to study at the university level. These linguistically-deficient children however, who become very successful in some technical field, are the exception rather than the rule. Generally speaking, if a five-year old child is behind in his oral language development, if for example he speaks like a four- or a three-year old, then most

likely he will not learn how to read and write at expected levels of literacy and will also show corresponding deficits in arithmetic.

### How does phonemic awareness take place?

Kindergarten children, especially at the preschool level, can easily subdivide words into syllables. However, the subdivision into phonemes is a very difficult task; the complete analysis even of words with only three phonemes cannot be achieved at the preschool level without a special training. The reason for this is the absence of acoustical signals between the phonemes: the sounds of a syllable are interwoven with one another in the coarticulation, which requires a rather cognitive analysis as opposed to a sensorial one. (G. Scheerer-Neumann, *Grundschule*, 43 (1996) 5, p.2)

According to Scheerer-Neumann there are children, who cannot hear that [b] in “*Blume*” (flower) is followed by a [l]. For the German language she recommends a phonemic analysis at the syllabic level. In this sense, the significance of phonemic awareness is undisputed. That is the reason that many textbooks to teach initial reading and writing offer lessons in the analysis of phonemic awareness.

According to research, the phonemic awareness may be undisputed. Besides the very initial **pre-literacy phase** in which a child scribbles something on a piece of paper and calls it writing (he acts as if he’s writing), there is a second stage known as the logographic level, in which the child discovers the symbolic value of writing such as identifying McDonalds as mom is driving by the food store. A child may be able to recognize his name out of several other names as a label to identify his belongings at the entrance of a kindergarten and he may recognize other traffic symbols such as No Parking because of his experience with mom driving around. That is the **logographic phase** of initial reading and writing, which is a prerequisite of the **alphabetic phase** according to Uta Frith (*Alltagsintegrierte Sprachbildung*: [www.sprachbildung.net](http://www.sprachbildung.net)). In this phase the children acquire the insight into the relationship of sounds and letters in a one-to-one correspondence and is mostly evident in the inventive spelling of children. The alphabetic phase is the foundation towards the orthographic phase, the last of the four stages according to Uta Frith.

Dr. Tatjana Eckerlein<sup>36</sup> proposes a couple *Stufenmodelle* (Stage Models) to literacy development:

[file:///C:/Users/Gustavo/Desktop/GD%20in%20Livington%20MT/sse\\_stufen.pdf](file:///C:/Users/Gustavo/Desktop/GD%20in%20Livington%20MT/sse_stufen.pdf)

From her research,<sup>37</sup> she suggests that the fourth phase can be further expanded into the

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<sup>37</sup> A. F. LEHRERFORTBILDUNG UND PF (2001): Lese-Rechtschreib- schwierigkeiten. Donauwörth, S. 10-17  
GÜNTHER, K. B.: Ein Stufenmodell der Entwicklung kindlicher Lese- und Schreibstrategien. In: BRÜGGELMANN, H.  
(Hrsg.) (1986): ABC und Schriftsprache: Rätsel für Kinder, Lehrer und Forscher, Faude, S. 32-43  
MENZEL, W. (1994): Lesen lernen, schreiben lernen.

orthographic and the integrative-automatic phase, in which the literacy process is complete and cemented. The “automatization” is a necessary factor in reading for understanding. In the final analysis reading must be meaningful. This is the last stage in the literacy process from her *Stufenmodelle* of initial reading and writing, in which each model is preceded by the previous one. In this sense, the alphabetic phase follows the logographic one in a way that the child may be able to internalize and generalize the alphabetic property.

In essence, phonemic awareness at the preschool level can only be achieved with a training program based on the spoken language. According to the *Ansatz* from „Reading through Writing“<sup>38</sup> by Jürgen Reichen, the phonological analysis can coincide with learning how to write; which is similar to inventive spelling in English-speaking countries. Children learn to read based on a “Lauttabelle” (Initial Sound Table) with a display of different animals next to the sound they make. With such a table children can learn how to write first in an individual process as oppose to a primer as directed by a teacher towards the entire classroom: <https://www.grin.com/document/127714>. This *Ansatz* has its psychological validity because it allows the children to write words from the very beginning. However, I would rather start with a more holistic approach in which the children discover the sounds of nature and animals so that they decide, which sounds they hear and with the help of a teacher, they would then create a sound table that it not necessarily designed to teach initial sounds of words, but rather as an interesting approach to phonemic awareness via onomatopoeic sounds, such as these:

<https://www.youtube.com/watch?v=Bp6osskxX3k>  
<https://www.youtube.com/watch?v=vkbscDDLn4s>

And from those very onomatopoeic sounds, the GD children will differentiate more and more nature sound in their daily walks such as these: [https://www.youtube.com/watch?v=\\_unt6ZGQys4](https://www.youtube.com/watch?v=_unt6ZGQys4)

Based on these and other authentic experiences, it’s expected that in due time, GD children will be able to tell which bird is singing or what nature sound they are listening to:

<https://www.youtube.com/watch?v=f1b5kCvVBo8> : [https://www.youtube.com/watch?v=wVyQ\\_8-k8Co](https://www.youtube.com/watch?v=wVyQ_8-k8Co)

According to Dr. Simone Jambor-Fahlen from *Mercator-Institut für Sprachförderung und Deutsch als Fremdsprache in the Universität zu Köln* (Mercator Institute for Language Promotion and German as a Foreign Language, University of Cologne) there is not specific method that is valid for all children and that “Reading through Writing” should neither be forbidden or promoted:

[https://www.youtube.com/watch?v=fD\\_FOTXshD4](https://www.youtube.com/watch?v=fD_FOTXshD4)

The Stages-Models (*Stufenmodelle*) imply a sequence of phases that children go through as they learn to write, which helps the teacher to design the curriculum accordingly. Here are some from Germany: [https://bildungsserver.berlin-brandenburg.de/fileadmin/bbb/unterricht/rahmenlehrplaene/grundschole/lernstandsanalyse/pdf\\_ilea1\\_reader/4\\_Stufenmodelle\\_der\\_Schriftsprachentwicklung.pdf](https://bildungsserver.berlin-brandenburg.de/fileadmin/bbb/unterricht/rahmenlehrplaene/grundschole/lernstandsanalyse/pdf_ilea1_reader/4_Stufenmodelle_der_Schriftsprachentwicklung.pdf)

We can take any of those models as a reference in regards to how GD children would compare. For example, we would seek to find out how GD children would compare to an approach as postulated

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NIEDERMANN, A./SASSENROTH, M. (2004): *Lesestufen*. Persen, p.7-17

<sup>38</sup> <https://www.lehrer-online.de/unterricht/grundschole/sprache/lesen-und-schreiben/artikel/fa/lesen-durch-schreiben-eine-methode-von-juergen-reichen/>

by Irene Hoppe at LISUM,<sup>39</sup> a pedagogical institute in Berlin-Brandenburg:

Schreibflüssigkeit trainieren – Startpaket für die Schulanfangsphase  
(Training of writing fluency – Start packet for the school initial phase)

[https://bildungsserver.berlin-brandenburg.de/fileadmin/bbb/schule/grundschulportal/publikationen\\_grundschule/Startpaket\\_Schreibfluessigkeit.pdf](https://bildungsserver.berlin-brandenburg.de/fileadmin/bbb/schule/grundschulportal/publikationen_grundschule/Startpaket_Schreibfluessigkeit.pdf)

I propose that we be in contact with the author so as to make comparisons between LISUM's and GD results as the GD children progress in the literacy development. And then we can also see how we would compare to the stages of literacy development with other researchers in Germany such as:

DEHN, M.: Schlüsselszenen zum Schrifterwerb. Arbeitsbuch zum Lese- und Schreibunterricht in der Grundschule. Weinheim 1994; FEILKE, H.: Schreibentwicklungsforschung. In: Diskussion Deutsch, Heft 129 (1993), S. 17-34.

Dehn, Mechthild (1994) Zeit für die Schrift. Lesenlernen und Schreibenkönnen. Bochum Kampverlag

Valtin, Renate (1997) Stufen des Lesen- und Schreibenlernens. Schriftspracherwerb als Entwicklungsprozeß. In: Haarmann, D. (Hg.) Handbuch Grundschule. Weinheim u.

Basel: Beltz, 76-88

*Stufenmodell* (stages-model) from G. Scheerer-Neumann

<https://bildungsserver.berlin-brandenburg.de/fileadmin/bbb/themen/sprachbildung/Lesecurriculum/Leseuebungen/Stufenmodell.pdf>

I would particularly emphasize the *Stufenmodell* (Stages-Model) from Renate Valtin because I find it very holistic and practical: [https://www.pedocs.de/volltexte/2019/17488/pdf/GSV\\_1994\\_Valtin\\_Ein\\_Stufenmodell\\_des\\_Rechtschreibenlernens.pdf](https://www.pedocs.de/volltexte/2019/17488/pdf/GSV_1994_Valtin_Ein_Stufenmodell_des_Rechtschreibenlernens.pdf)

According to Renate Valtin<sup>40</sup> the acquisition-stages facilitate the selection of appropriate stimulating possibilities in the implementation of the Zone of Proximal Development according to Vygotsky. The basic principle is an ideal alignment between the acquisition stage and the learning materials. If there's a gap between the learning preconditions and the curriculum, the children will not benefit from the corresponding lessons and will get further behind. With the traditional **teacher-up-front style** (Frontalunterricht) the children run the risk of lagging behind, because they, due to their learning conditions, can no longer manage the more extensive vocabulary and difficult words. Thereby, experiences of failure as well as impairment of the self-esteem and of the entire personality may arise in the child.

At any rate it is very reasonable to promote phonemic awareness, but not as a prerequisite, but rather as an element in context of certain key-words in context of Sylvia Ashton-Warner. One should not orient the research on initial reading and writing towards phonemic awareness per se, but one can certainly postulate it as a fundamental element in the entire GD philosophical approach. One cannot disagree that phonemic awareness in itself is undisputed, but one can

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<sup>39</sup> Irene Hoppe Landesinstitut für Schule und Medien Berlin-Brandenburg (LISUM)

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1. Auflage, Ludwigsfelde 2020, ISBN 978-3-944541-59-4 [www.lisum.berlin-brandenburg.de](http://www.lisum.berlin-brandenburg.de)

<sup>40</sup> Valtin, Renate: Ein Stufenmodell des Rechtschreibenlernens - In: Naegle, Ingrid [Hrsg.]; Valtin, Renate [Hrsg.]: Rechtschreibunterricht in den Klassen 1-6. Grundlagen- Erfahrungen- Materialien. Frankfurt am Main: Arbeitskreis Grundschule e.V. 1994, S. 32-37. DOI: 10.25656/01:17488 <https://nbn-resolving.org/urn:nbn:de:0111-pedocs-174885>  
Valtin, Renate (1997) Stufen des Lesen- und Schreibenlernens. Schriftspracherwerb als Entwicklungsprozeß. In:

Haarmann, D. (Hg.) Handbuch Grundschule. Weinheim u. Basel: Beltz, 76-88

Also see: DEHN, M.: Schlüsselszenen zum Schrifterwerb. Arbeitsbuch zum Lese- und Schreibunterricht in der Grundschule. Weinheim 1994; FEILKE, H.: Schreibentwicklungsforschung. In: Diskussion Deutsch, Heft 129 (1993), S. 17-34.

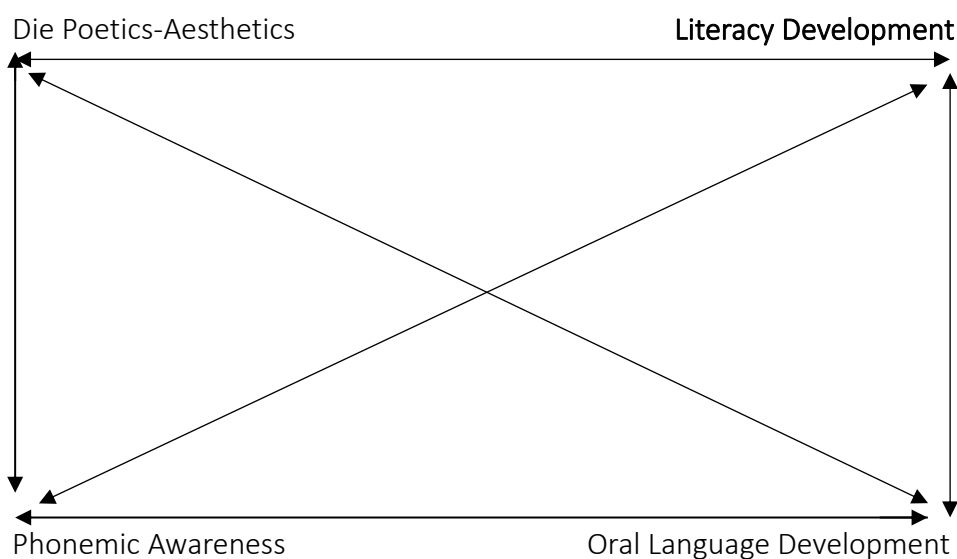


certainly postulate it as a byproduct of the initial reading and writing process as per GD. The best strategy is to formulate a dialectical approach between phonemic awareness and oral language development, especially via music and the arts, especially theater arts, storytelling, poetry, rhymes, songs and a curriculum in which children learn how to draw and paint so that they can illustrate their own stories. In other words, we need a new paradigm in the art of teaching initial reading and writing in a dialectical approach in which phonemic awareness becomes a natural byproduct of GD.

According to this paradigm, oral language development functions as the linguistic foundation and as the FIRST INSTANCE, i.e., as the alpha of literacy development in the realization of phonemic awareness. A child with a normal oral language development will in effect deal with the phonemic awareness complexity and in the case of a child with advance linguistic skills, mastery of phonemic awareness will be accomplished at a high significant level. Through a dialectical approach the pathway through the entire initial reading and correspondingly to an advance literacy development will be very successful. The GD approach will incorporate early child music education and a special Poetic (the so-called poetic-music continuum) will enjoy a primary guideline in order to promote oral language development. A fundamental part of the GD Poetic is the aesthetics in all things concerning the approach; it must be beautiful and inspiring! It cannot be mechanical and monotonous, which may be the case of an approach oriented towards learning “sight words” as a fundamental strategy as promoted by Irene Hoppe at *Landesinstitut für Schule und Medien Berlin-Brandenburg* (LISUM) in Berlin-Brandenburg.

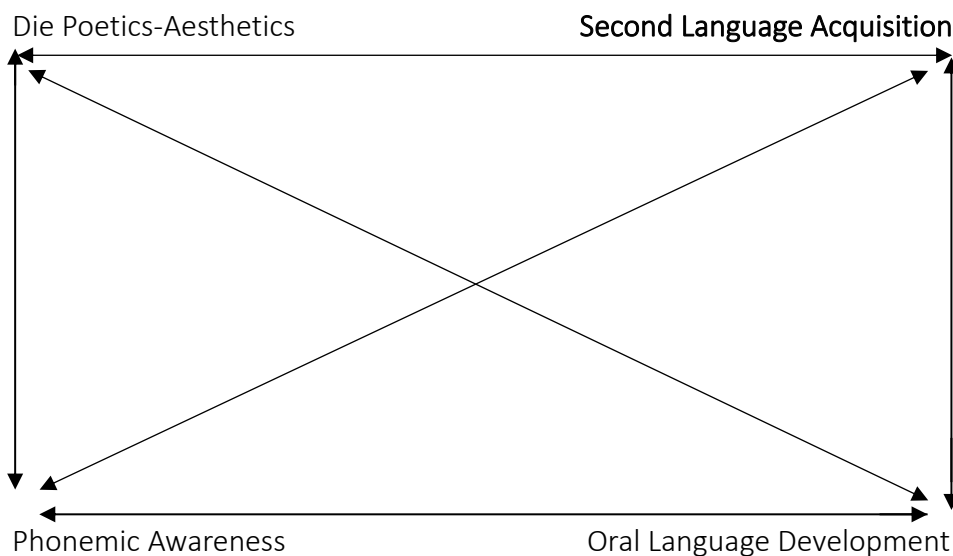
In an Aesthetic-Framework we need to promote the art and beautify the learning materials, that is, a poetic and music pathway towards phonemic awareness and towards a mastery of the most complex reading and writing skills. Therefore, the training in a GD approach will help children achieve a significant level of phonemic awareness, which must take place within the aspects of poetry, music and arts education.

In this regard GD may be postulated as a dialectical rectangle:



This dialectical rectangle represents a practical application not only in terms of promoting literacy development, but also in terms of further promoting and cementing all four factors: Poetics-Aesthetics, Literacy Development, Phonemic Awareness and Oral Language Development. Likewise, with the very same dialectical *Ansatz* we can proceed to develop second language

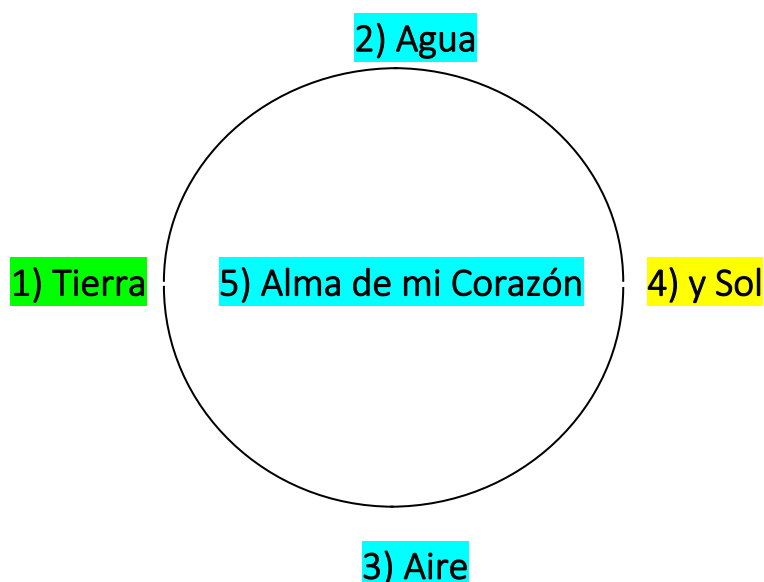
acquisition, which just like literacy development, is a function of oral language development.



A dialectics *Ansatz* implies a holistic approach. This means that we need to analyze all linguistic factors as they relate to one another as opposed to focusing our attention for example in one main area, such as in teaching phonemic awareness as the main approach as it happens in many US school districts. Thus, when we promote phonemic awareness, literacy development will not only be emphasized, but also the other two major factors according to the GD-rectangle thesis above, that is, the poetics-aesthetics (in the sense of a poetic-music continuum) and oral language development. The same holistic strategy will be applied in the acquisition of a foreign language. When GD children for example were to master German as a second language (by age 14 at the latest), they will also be able to master a great repertoire of phonological, linguistic and poetic abilities in both German and English, in the second as well as in the native language because all abilities in a dialectical approach become intertwined and thus are part of the same learning domain.

The GD Ansatz may be reflected through *Azul Celeste* as follows:

Tierra, Agua, Aire y Sol – Alma de mi Corazón  
Earth, Water, Air and Sun – Soul of my Heart



*Azul Celeste ad Princess Esther as a GD Ansatz is the essence of teaching and learning ad infinitum in context of a poetic-music continuum, starting with the simplest rhymes, poems, songs, stories, etc. up to the most complex ones.*

<sup>41</sup> [https://www.researchgate.net/publication/317173745\\_Social\\_Interest](https://www.researchgate.net/publication/317173745_Social_Interest): Please see Appendix A

## Processing text and language via simple songs and phrases in context of rhythmic

So that the children may understand what they sing in English, Spanish and German GD will integrate simple songs and phrases through rhythm. Here is one of our most important characteristics of our rhythmic-music pedagogy:

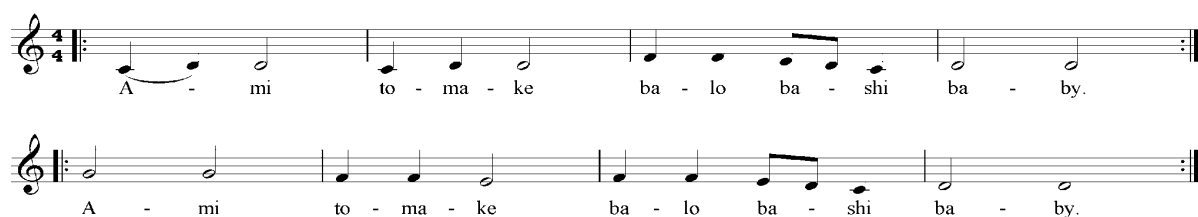
Rhythmics as an art of music is based on the foundation that percolates a holistic effect through the so-called *Lernweg* (learning-way), i.e., from perception to experiential and from here to understanding, practical application and verbalization. That is the special field of Prof. Christine Straumer (University of Music Carl Maria von Weber Dresden).

In effect, GD hereby postulates a *semi a priori* effect vis-à-vis a poetic-music continuum in context of very simple songs that do not require much experience in order for the children to feel their rhythm and if possible, their language. One of those songs originates from Bangladesh, *Ami Tomake* (which is the theme song of Infant Massage USA<sup>42</sup>, a national organization). This song has a very simple text that repeats several times like a mantra: *Ami Tomake, Balo Bashi Baby*.

The words mean *I love you, my dear baby*<sup>43</sup> and it contains one of the most beautiful rhythms that **the children can dance to**, even if they do not understand what the individual words mean.

*Semi a priori* means to be able to teach to the children a lesson in a meaningful manner even though they may not have much experience on the subject matter. Children may for example be able to hear the individual words in a foreign language and have no idea what each individual word means, but at least they will be able listen, enjoy and dance to its beautiful music:

## Ami Tomake



After an English-speaking child listens to this song a couple of times, he or she will be able to repeat and sing all the phonemes, letters and syllables very precisely. Children do not need much experience in order to learn to sing this most wonderful Bengali song, even if they do not understand the grammar or the meaning of the individual words. The objective is not for them to learn the Bengali language, but rather for them to enjoy a song in a language other than their own.

The music was composed by Elena Janis from Dresden, Germany. Here are some additional texts in German, English and Spanish that go with the music:

<sup>42</sup> **Their mission:** “to promote nurturing touch through training, education, and research so that babies, parents, and caregivers are loved, valued, and respected throughout the world community” (see their web site).

<sup>43</sup> Source: <http://www.infantmassageusa.org/resources/products/cd-lullaby.shtml>

Lie-be, Ich liebe euch. . . , oh liebe Kinder! / Dear, I love you all . . . , oh lovely children!  
 Lo-ve, I love you so. . . , oh lovely children! / A-mo, yo amo-a. . . , ¡mis lindos niños!

As we promote our poetic-music continuum, we start with very simple, yet highly poetic songs and poems as exemplified by *Ami Tomake* in order to elevate the child into a higher level of cognition. In order to reach the next stage, we proceed with songs, rhymes, poems and children's stories that are a bit more complex, linguistically speaking, in accordance to the Vygotskian laws of proximal development. Once they have learned or mastered any song, rhyme, poem or children's classic story, then they acquire a certain level of cognition. Thus, we can proceed from one level to the next higher and more complex level, from the simplest *semi-a-priori* forms of music and poetic units, to ever more and more complex forms for the upper grades as the children grow into maturity and mastery of the poetic-music continuum in at least two languages.

Likewise, we will introduce other *semi-a-priori* songs, rhymes and poems in Spanish and German to English-speaking children, but this time with the objective that they do understand what they sing or recite in those two languages. Here is an example:

**Wasser – Water**

♪ ♪ Wasser	♪ hier,	♪ ♪	♪ da,	
♪ ♪ Wasser,	♪ ♪ Wasser	♪ ♪	♪ über _____ all!	
♪ ♪ Water	♪ here,	♪ ♪	♪ water there,	
♪ ♪ Water,	♪ ♪ water	♪ ♪	♪ every _____ where!	

Gustavo Vieyra

According to the *semi-a-priori theory*, as currently postulated by *Gestalt-Dialektik*, the human mind is said to be able to absorb three units of information or less simultaneously. For example, when we see three symbols such as ••• the mind knows automatically that we are dealing with three dots and not four or two. However, when we are dealing with groups bigger than five, the automaticity (or what we refer to as the *semi a priori* effect) is gone. For example, how many dots do we see?

••••••••••

In this case, we have to count them one by one in order to figure out that we are dealing with 9 dots. However, we could create activities that facilitate the *informational processing* of the mind and thus divide a group of 9 dots into groups of three:

•••      •••      •••

In this case, the mind sees three and three and three, thus nine dots!<sup>44</sup>

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<sup>44</sup> The state of being *semi-automatic* and the state of being *semi a priori* may be considered synonymous for all practical reasons. Something becomes automatic after some degree of learning. In order for X to become automatic,

### November 11 and the Legend of St. Martin in Germany

For the first song in German, our student mentors (those gifted students in the upper elementary grades) will learn about the legend of St Martin, which is celebrated on November 11 in Germany. As they read about it, they will become acquainted with the legend:

#### Martinstag

There is a traditional German custom that has a few things in common with Halloween: Martinstag (St. Martin's Day, Martinsmas). Although they are very different celebrations, the Catholic Martinstag observance on 11 November includes costumes and a lantern procession for children. Also known as Martini (from the Latin Festum Sancti Martini) in Austria and Bavaria, the feast day of Martin of Tours is celebrated in many parts of Europe, including even some Protestant regions. According to legend, a soldier named Martin cut his red cloak in half to share with a beggar during a snowstorm. The traditional roasted goose (Martinsgans) meal on Martinstag is based on another part of the legend. Feeling unworthy of becoming a bishop, Martin hid in a stable filled with geese. The noise made by the geese betrayed his location, and the people of Tours had him consecrated as a bishop.

Source: <https://www.german-way.com/history-and-culture/holidays-and-celebrations/martinstag-and-st-martin/>

The first song dealing Martinstag on November 11 will be the following:

#### Ich gehe mit meiner Laterne : I go with my lantern A song for Martinstag (Martin's Day) in Germany

First, as per the GD Ansatz, the kids learn the lyrics in English verbatim:

I go with my lantern  
and my lantern with me.

There above shine the stars  
and under, THERE, shine we.

My light is out (meaning off)!  
We go towards home!

In German here is one of several versions: <https://www.youtube.com/watch?v=ClhmwD4ocVk>

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the child has to learn and master all aspects of X. However, some forms of X may not require any type of learning such as looking at ••• vs. •• vs. •. In these cases, the human being recognizes them as being three, two and one units without any prior-experience whatsoever. In such cases, we are dealing not with any type of *semi a priori* states of human consciousness, but rather with a pure *a priori phenomenon* in the true Kantian tradition. On the other hand, a *semi a priori* stage within the *Gestalt-Dialektik* pedagogy already implies some sort of learning process such as teaching the child how to divide 9 dots- •••••••••- (which is not perceived by the human eye a priori automatically as 9 dots) into:

•••                      •••                      •••

which may be seen semi-automatically as *three-plus-three-three-three-equals-9* after some training.



Ich gehe mit meiner Laterne  
und meine Laterne mit mir.

Dort oben leuchten die Sterne  
und unten, DA, leuchten wir.

Mein Licht ist aus!  
Wir gehen nach Haus!

In terms of acting, here is a one-act play that our upper elementary students will be learning so that they can then invite the preschool-K-first-second grade pupils to play one of the roles:

**Die Stühle der Liebe für Raúl — The Chairs of Love for Raúl**  
**Las Sillas de Amor para Raúl**  
By Iris Mordmüller

Protagonisten:	A: Claire	B: María	C: Raúl D: Herausforderer
Protagonists:	A: Claire	B: María	C: Raúl D: Challenger
Protagonistas:	A: Clair	B: María	C: Raúl D: Retador

English:

Spanish:

A:	Hello, my name is Claire! This is my chair! Ah, what a fresh air!		¡Hola, me llamo Claire! ¡Ésta es mi silla! ¡Ah, qué aire tan fresco!
B:	¡Hola, me llamo María! ¡Ésta es mi silla! ¡Me voy a comer mi tortilla!	Hello, my name is María This is my chair I am going to eat my tortilla!	
C:	*Hallo, Ich heisse Raúl! *Das ist mein Stuhl! Don't you think it's cool?	Hello, my name is Raúl! This is my chair!	¡Hola, me llamo Raúl! ¡Ésta es mi silla! ¿No crees qué está chévere?
D:	Are you a fool? *Das ist mein Stuhl!	This is my chair!	¿Eres un tonto? ¡Ésta es mi silla !
C:	*Dein Stuhl?	Your chair?	¿Tú silla?
D:	*Ja, mein Stuhl!	Yes, my chair!	¡Sí, mi silla!
A:	Give it to him/her!		
B:	¡Dásela!		

C:	<b>*Na gut, Bitteschön!</b>	OK, please take it!	¡Bueno pues, por favor tómala!
D:	<b>*Dankeschön!</b>	Thank you!	¡Gracias!
C:	<b>*Auf Wiedersehen !</b>	Good bye!	¡Adiós!
*Alle:	<b>Auf Wiedersehen</b>	Good bye !	¡Adiós!

\*Everyone: \*Todos:

By Iris Mordmüller

Here is another one-act play that the upper elementary “mentor-students” will be mastering in order to invite, for example, K-1-2 pupils to play one of the roles:

Acting with Juanito (J) and Princess (P)

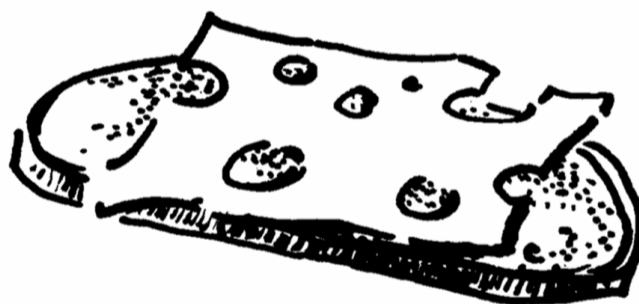
**Setting:** Princess is playing with an object, minding her own business, not paying attention to Juanito, who's curious about what it is she's playing with. As he asks her, she replies that it's *bread with cheese* just to tease him, for which Juanito has a similar reply:

J\_ ¿Qué es eso?

What is that?

P\_ ¡Pan con queso!

"Bread with cheese !"



J\_ ¿Qué te pasa calabaza?

P\_ ¡Nada limonada!

\_\_\_ What's wrong with you pumpkin?

\_\_\_ Nothing lemonade!





P\_ ¡No oigo, no oigo soy de palo. . . ,  
las orejas de pescado!

I don't hear, I don't hear, I'm made out of wood. . . ,  
the ears out of fish !

At this point Juanito hits her forehead with her left hand out of exasperation and says *casa casucha* as if inviting Princess to come up with a rhyme. Thus, she immediately replies with *date una ducha*.

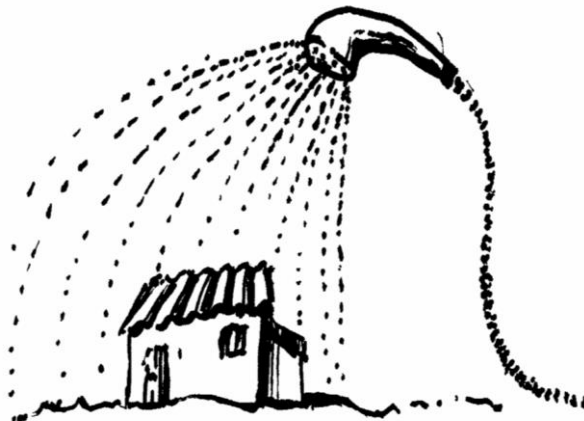
J\_ ¿Casa, casucha\*?

House, run-down house\*?

P\_ ¡Date una ducha!

Give yourself a shower!

(\*dilapidated, old-rugged house)



J\_ Excellent Princess. You know how to rhyme in Spanish. What about,  
*si eres un gato?* If you are a cat?

P\_ Si eres un gato? I don't know! I'm not a cat. I'm a Princess!

J\_

Si eres un gato,  
pues quédate un rato.<sup>45</sup>

If you are a cat,  
then stay a little while.



P\_

Eco de Elefante?

Elephant's echo?

J\_

¡No sé!

I don't know!

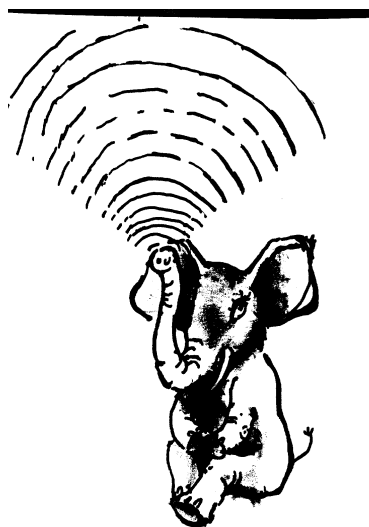
P\_

Eco de elefante. . . ,  
¡efecto de gigante!

Elephant's echo . . . ,  
"effect of a giant !"  
("the result of a giant")

J\_

¿Qué? What?



---

<sup>45</sup> By Meliza Orozco, 5 years old, 2002-3 at 75<sup>th</sup> Street Elem. School, LAUSD

J\_ Amores van,

amores vienen. . . ,

P\_

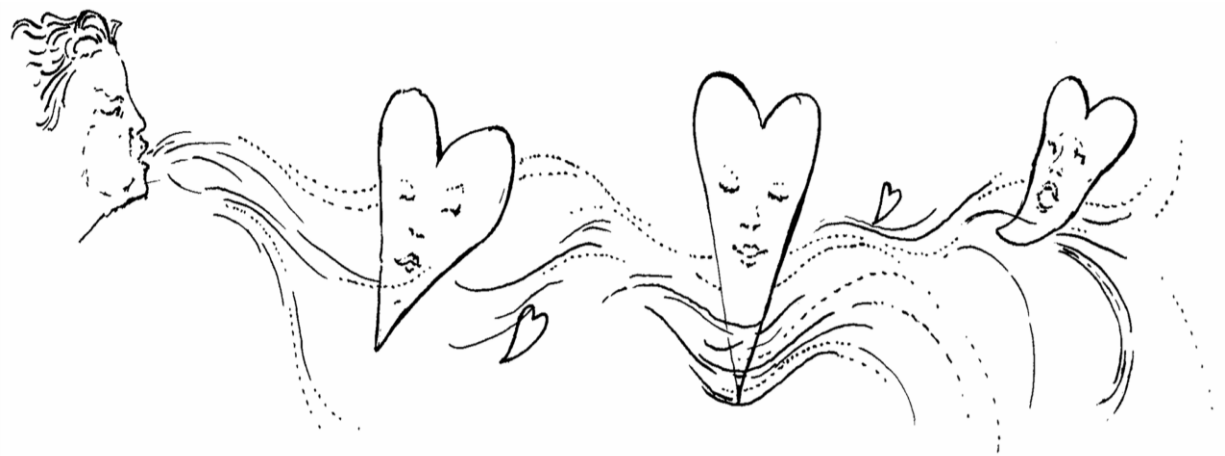
iy en el aire se mantienen!

Loves go,

loves come,

and in the air, [they themselves maintain!]

they maintain themselves!







J\_ ¿Y el Zapato?

And the Shoe?

P\_ El zapato se rompió. . . ,  
y el ratón se lo comió.

The shoe was torn apart  
and the mouse ate it up.

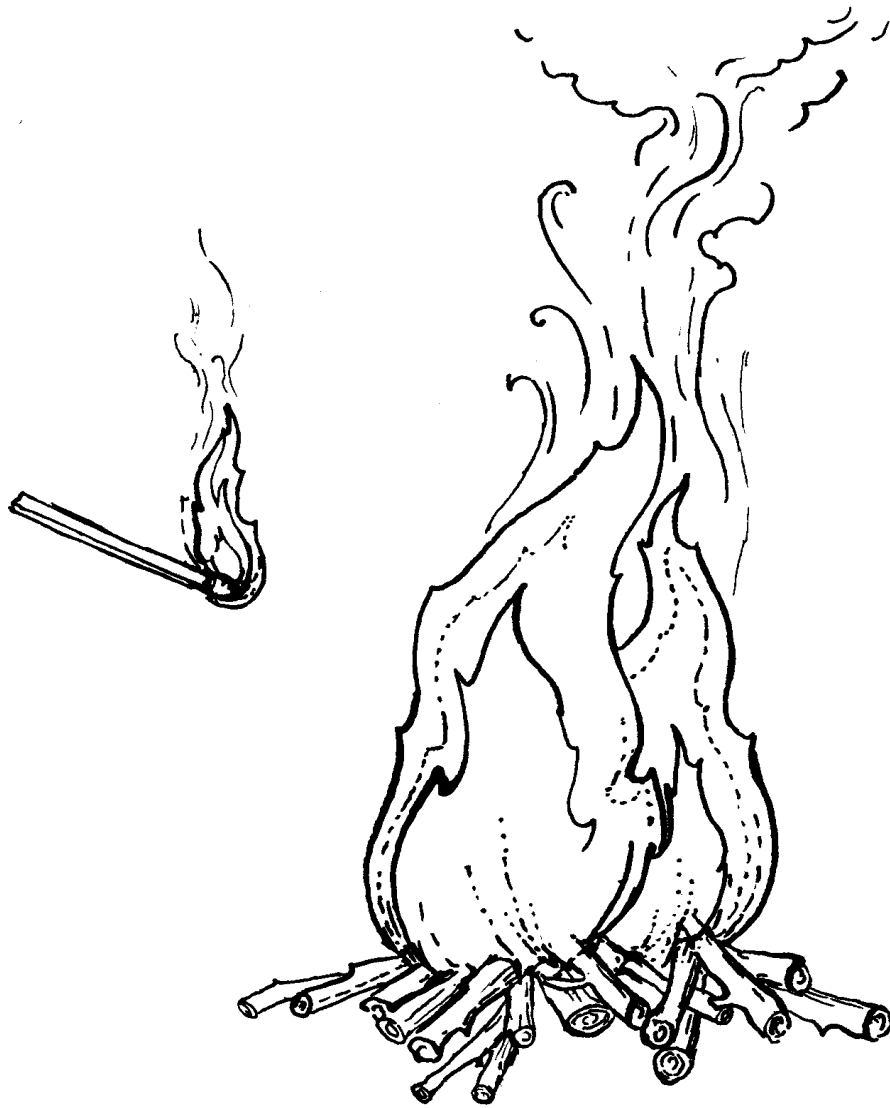


J\_ ¿Y el ratón?

And the mouse ?

P\_ El ratón era travieso,  
y se comió todo el queso.

The mouse was mischievous,  
and ate all the cheese.



J\_ La chispa . . . ,  
aunque sea pequeña,  
enciende un montón de leña.

The spark,  
although it is small,  
ignites a bunch of wood

Papá necesita una cerveza

Father needs a beer

Vater braucht ein Bier



Una, dos, tres, cuatro  
 Papá necesita una cerveza.  
 Cuatro, tres, dos, una,  
 ¡Mamá no necesita ninguna!

*One, two, three, four  
 Father needs a beer.  
 Four, three, two, one,  
 Mother needs none!*

*Eins, Zwei, Drei, Vier,  
 Vater braucht ein Bier.  
 Vier, Drei, Zwei, Eins,  
 Mutter braucht keins!*

Translated into English and Spanish by Gustavo Vieyra

Bertolt Brecht

## Muy malo : Very bad : Sehr schlecht



Es Kommt

It Comes

Viene

Es kommt vom Leben,  
 hat aber kein Leben  
 und kann doch jedem  
 Antwort geben.

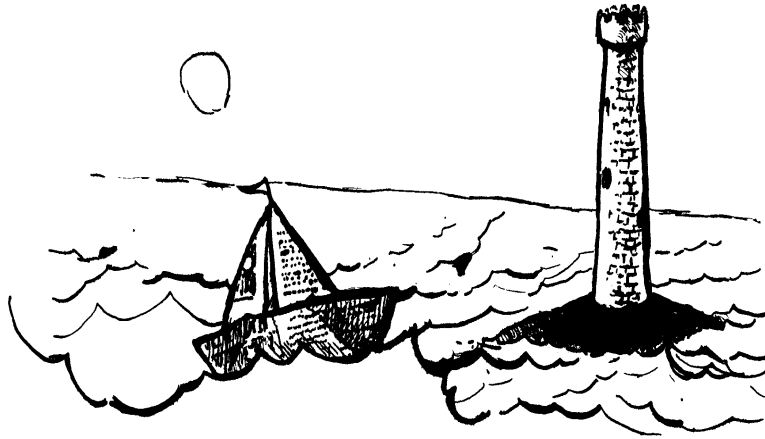
It comes from life  
 but has no life  
 and can, however, give  
 an answer to everyone.

Viene de la vida,  
 pero no tiene vida  
 y puede sin embargo a cada quien  
 respuesta dar.

(Schreibfeder)

(the quill)

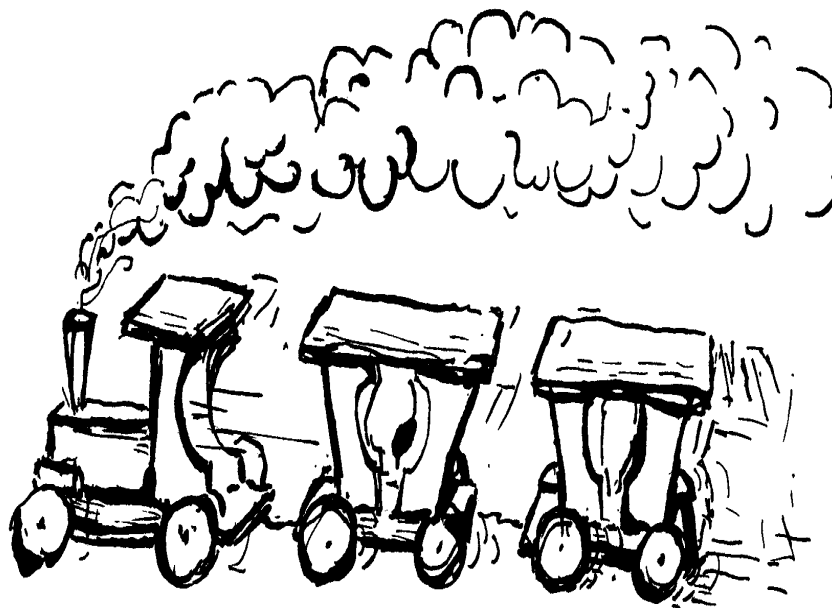
(la pluma)



El barquito de papel  
fue a la Torre de Babel.

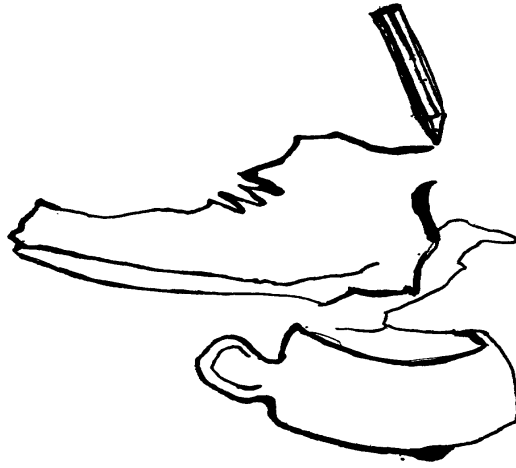
The little paper boat  
went to the Tower of Babel.

¿Qué? What? Was?



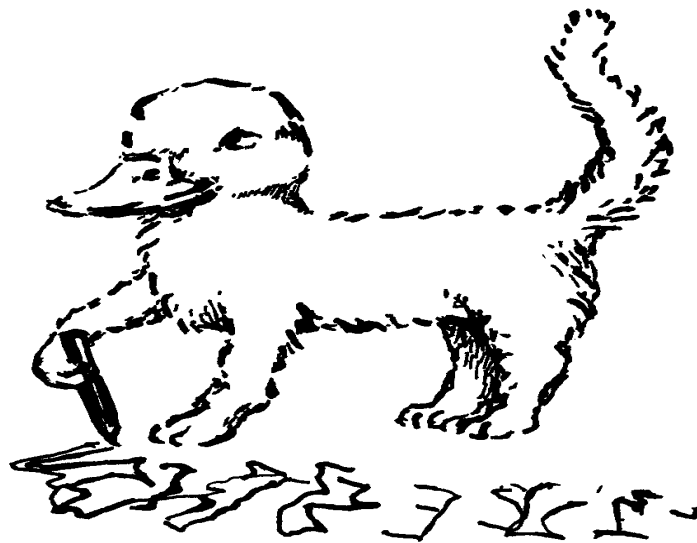
Mi trenecito de madera,  
“chuco, chuco” por doquiera.

My little train (made out) of wood,  
“chuco, chuco” every where.



La taza y el zapato,  
forman un garabato.

The cup and the shoe,  
make a scribbling.



El gato cabeza de pato,  
escribió un garabato.

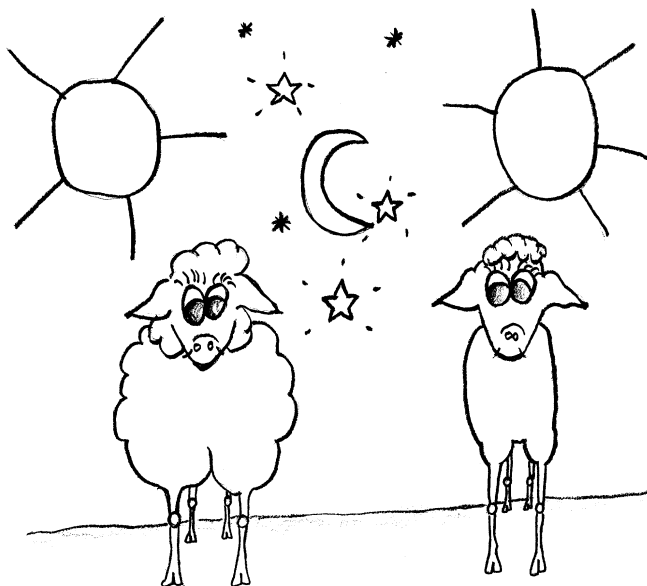
The duck-headed cat,  
wrote a scribbling.



## La Clave      The keyword

Dame la llave. . . ,  
y te daré la clave.

Give me the key. . . ,  
and I will give you the keyword  
(password).

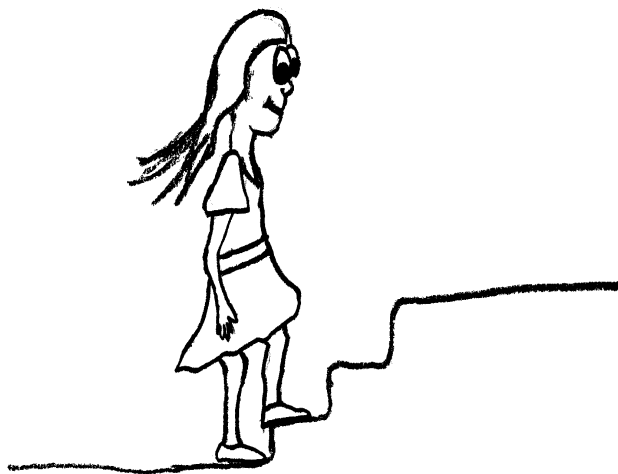


## Mañana

Mañana, mañana  
pierde la oveja su lana.

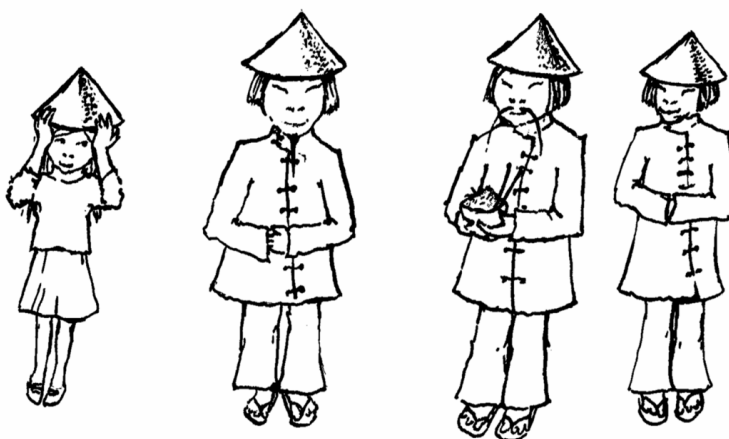
## Tomorrow

Tomorrow, tomorrow  
the sheep loses her wool.



Del dicho al hecho . . . ,  
hay mucho trecho.

From the proverb to the action  
there is a lot of distance.



A la tierra que fueres. . . ,  
harás lo que vieres.

To the land in which you go  
you shall do that which you see.





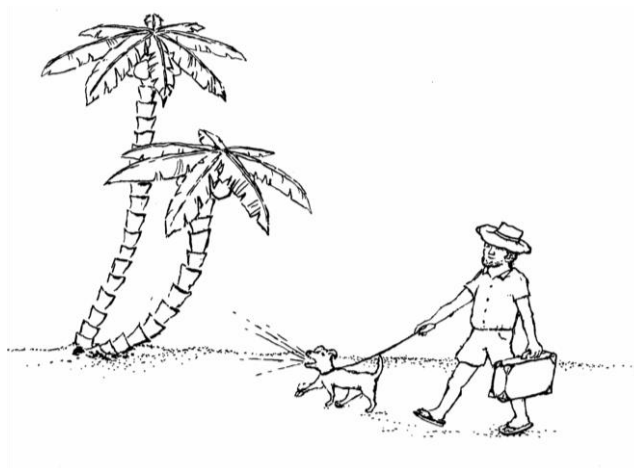
Botellita de jerez. . . ,  
todo lo que digas. . . ,  
será al revés.

Little bottle of sherry . . . ,  
everything that you say . . . ,  
will be backwards (used against you).



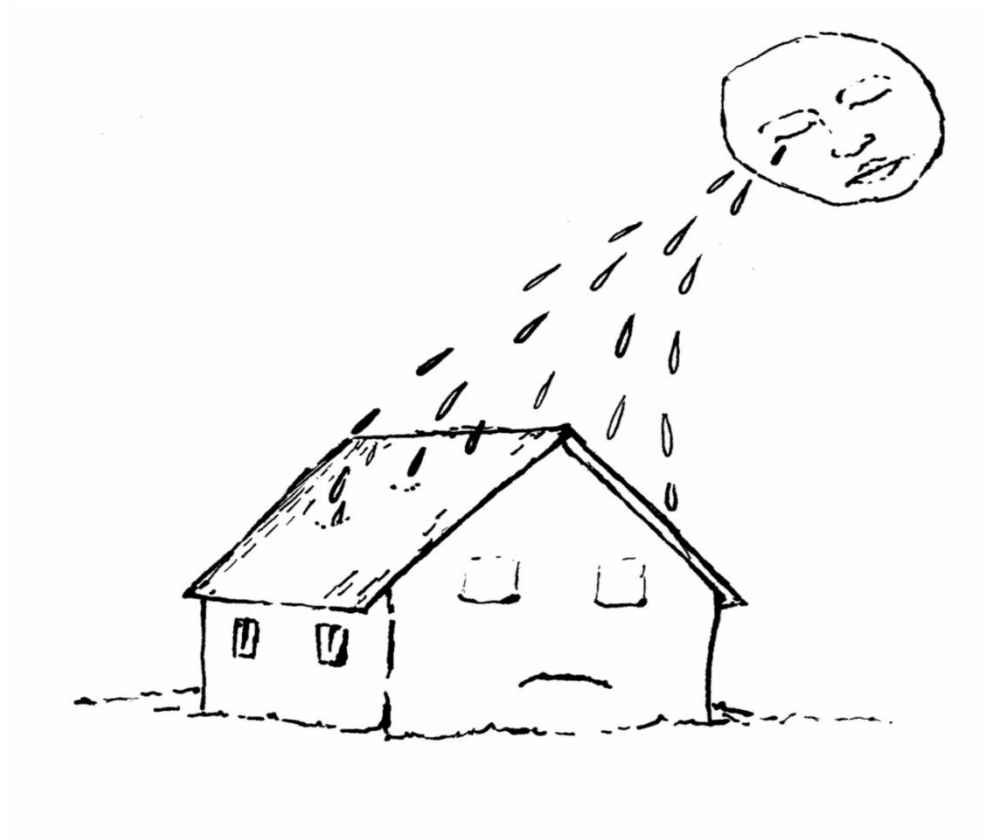
¡ Dame el queso !  
¡ Dame el hueso !  
para subir de peso.

Give me the cheese !  
Give me the bone ! ...  
in order to gain weight.



Palmas, palmitas  
que viene papá  
y trae un perrito  
que dice gua, gua.

Palm trees, little palm trees  
"and" father comes  
and brings a little dog  
that says "woof, woof."



## La Luna

Ahí<sup>46</sup> viene la luna,  
muy desconsolada,  
porque en esta casa,  
no le dieron nada.

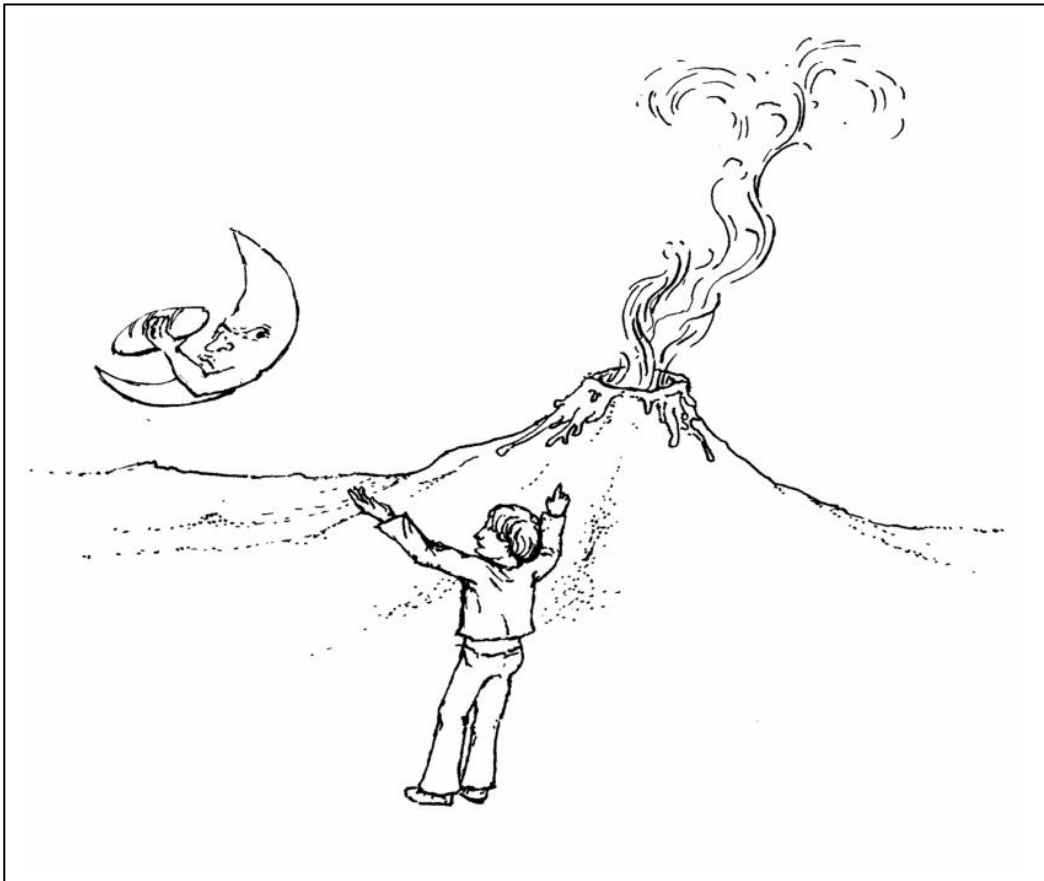
Gustavo Vieyra

### The Moon

There comes the moon  
very desolate\*, (\*very sad)  
because in this house  
nothing has been given to her.  
(Lit: "{they} not to-her gave nothing.")

---

<sup>46</sup> Aquí sin tilde y pronunciada como diptongo y no como palabra aguda, *ahí*.

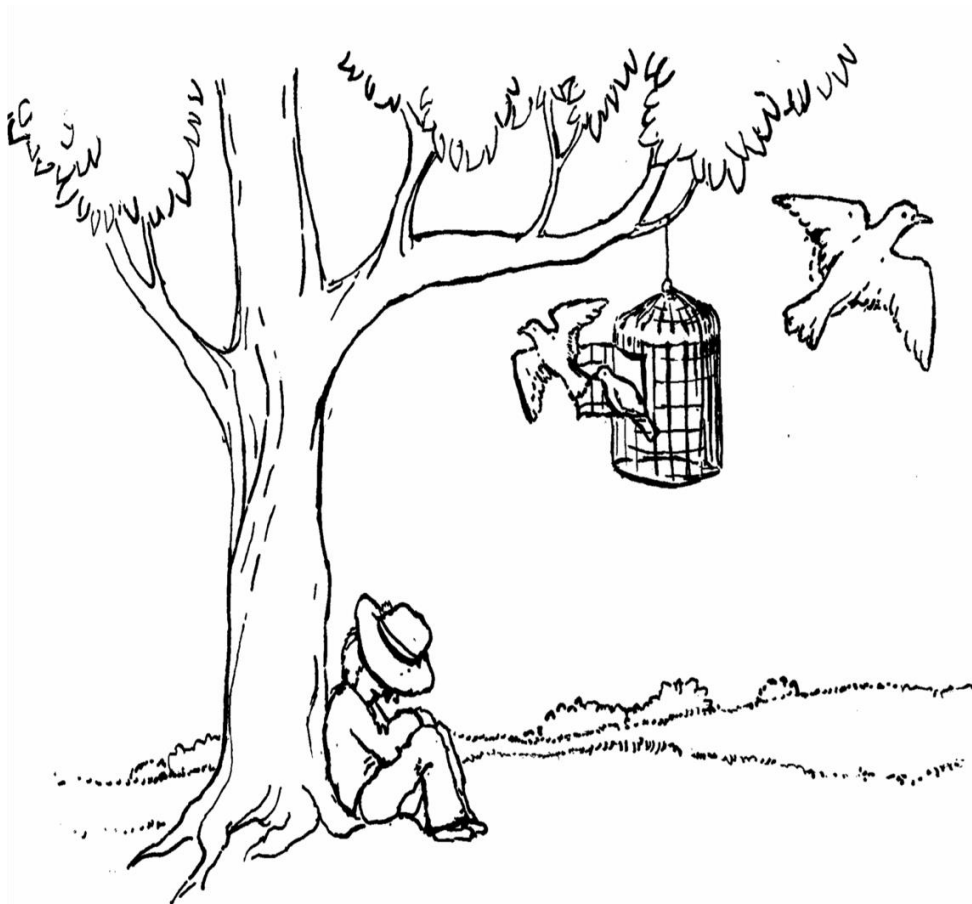


## Luna

Luna dame pan,  
si no me iré . . . ,  
hacia el volcán.

## Moon

Moon give me bread,  
otherwise I will go  
towards the volcano.



## Las Palomas

Las palomas son blancas  
y el campo es verde.  
El que las anda cuidando  
siempre se duerme.

## The Doves

The doves are white  
and the countryside is green.  
The one who looks after them  
always falls asleep.



## Conejo

Conejo Blas,<sup>47</sup>

¿ a dónde vas  
con esa escopeta  
colgada de atrás ?

## Rabbit

Blas Rabbit

Where are you going  
with that shotgun  
hanging behind you?

---

<sup>47</sup> “Blas” does not have any meaning in Spanish. Here it functions as a meaningless rhyming word for the verb “vas” underneath, and thus, “Blas” essentially becomes a rabbit’s name.



Cantar, cantaré,  
Jamás volveré.  
Cantar, cantaré  
Y al cielo me iré.

Gustavo Vieyra

To sing, I will sing  
I shall never come back.  
To sing, I will sing  
and to heaven I will go.





## Casa

Ventanas azules, verdes escaleras,  
muros amarillos, con enredaderas,<sup>48</sup>  
y en el tejadillo,<sup>49</sup> palomas caseras.

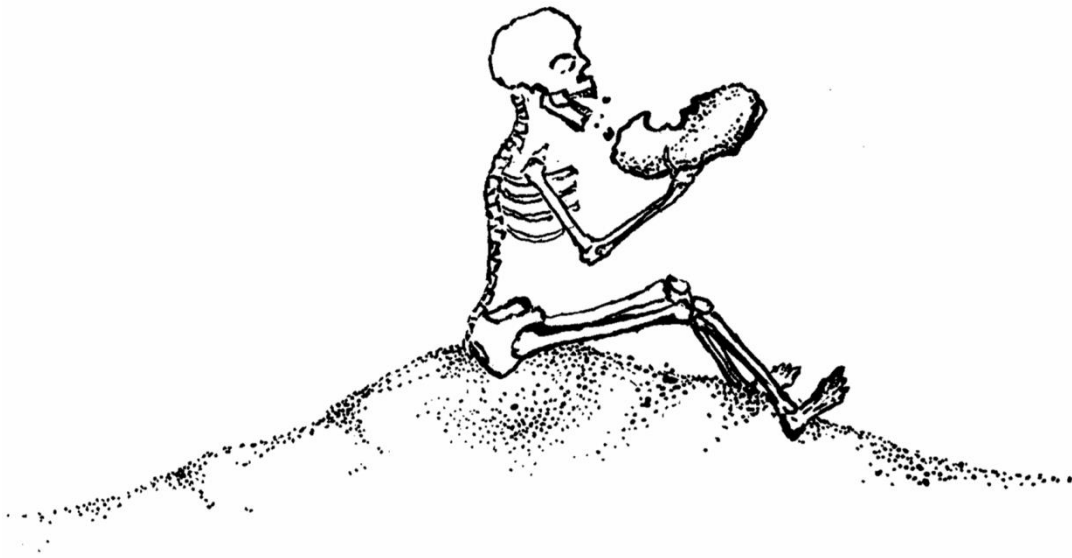
## House

Blue windows, green stairs,  
yellow walls, with climbing plants,  
and on the small tiled roof, house doves.

---

<sup>48</sup> Climbing plants (“plantas trepadoras”).

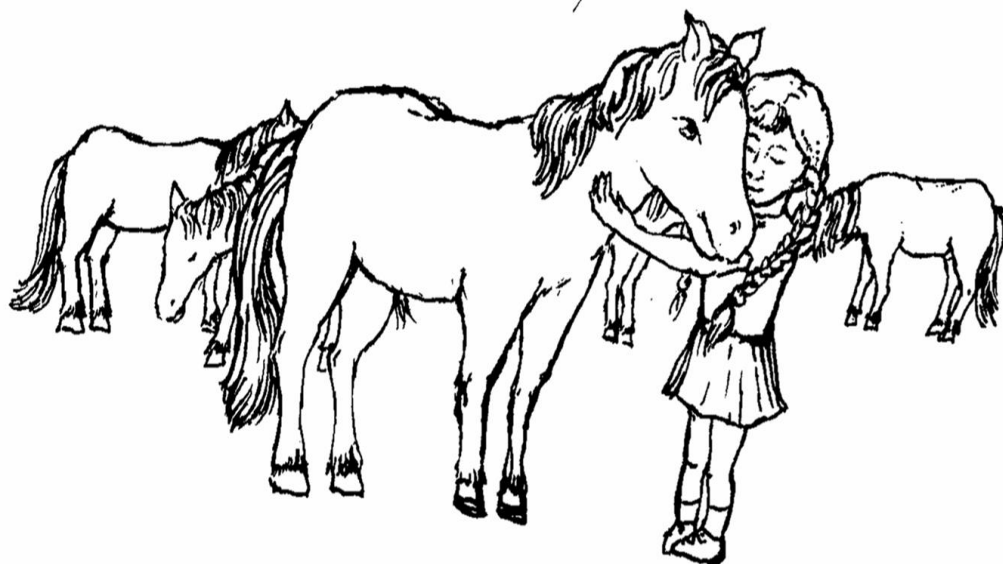
<sup>49</sup> Spanish style roof: these are roofs with specially designed red roof tiles used throughout central Mexico.



## La Muerte : The Skeleton

Estaba la muerte un día  
sentada en un arenal  
comiendo tortilla fría  
pá ver si podía engordar.

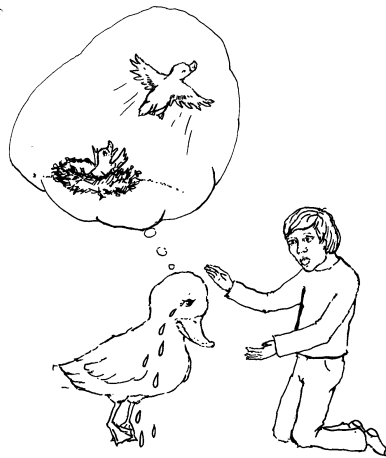
The skeleton was one day  
sitting on a mountain of sand  
eating cold tortillas  
to see if she could gain weight.



## Los Caballitos : Little Horses

De los caballitos  
que vienen y van  
el que más me gusta  
es este alazán. . . ,  
lindo alazán

From the little horses  
that come and go,  
the one which I like the most  
is this chestnut (horse). . . ,  
pretty chestnut (horse)



\_Patito patito,  
color de café,  
¿porqué estás tan triste ?,  
quisiera saber.

\_¡ Mi mami perdí !,  
¡ Del nido se fue !  
Por eso estoy triste,  
¡ y triste estaré !

Duckling, duckling  
color of brown,  
why are you so sad?,  
I would like to know.

I lost my mummy,  
from the nest she went away;  
because of that I am sad  
And sad I will be.



Aquel caracol  
que va por el sol  
en cada ramita  
lleva una flor.

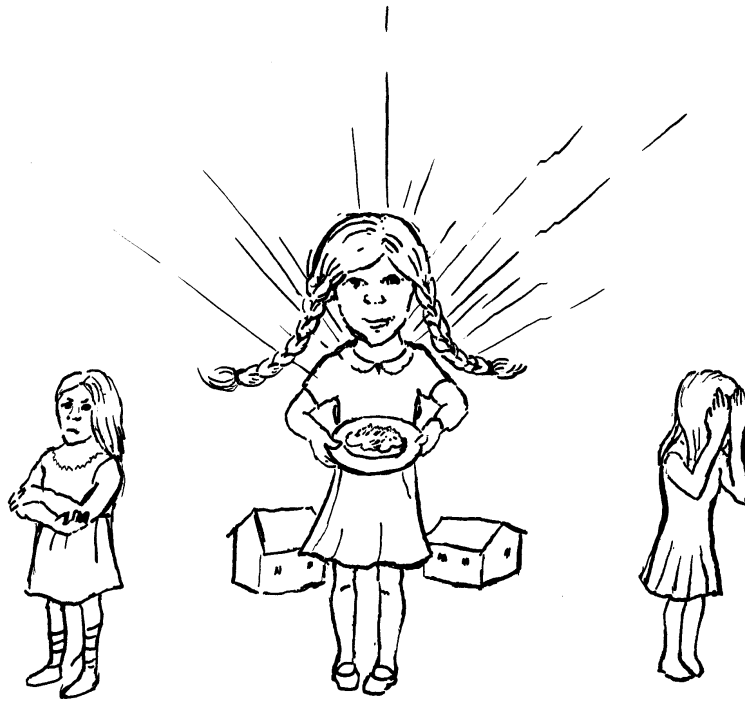
¡ Que viva la gala<sup>50</sup> !  
¡ Que viva el amor !  
¡ Que viva la gala !  
¡ De aquel caracol !

That snail  
that passes by the sun  
in each branch  
he carries a flower.

Long live the “gala!” (splendor)  
Long live the love !  
Long live the “gala” !  
Of that snail !

---

<sup>50</sup> The “gala” may refer to the entire magical scenery of a flamboyant and extravagant snail, carrying branches of flowers as he passes by the sun.

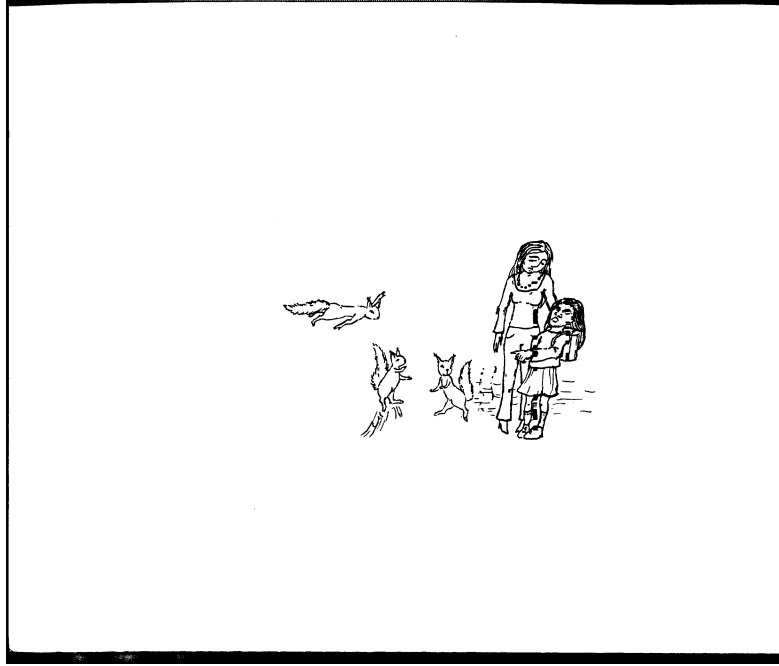


Arroz con leche,  
Me quiero casar,  
Con una señorita  
De San Nicolás . . .

Con ésta . . . , ¡ sí !,  
Con ésta . . . , ¡ no !,  
Con esta señorita,  
Me caso . . . , ¡ yo !

Rice with milk  
I want to get married  
with\* a señorita  
from San Nicolás.

With\* this one... yes!  
With\* this one... no!  
With\* this señorita  
I will get married.



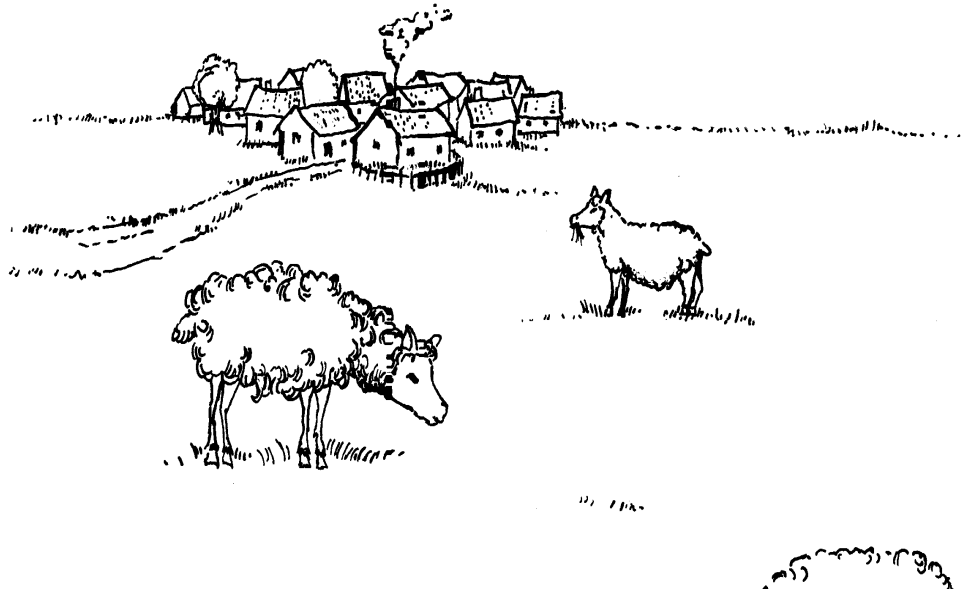
## La Ardilla : The Squirrel

La ardilla corre,  
La ardilla vuela,  
La ardilla salta  
Como locuela,  
\_\_\_Mamá,  
¿la ardilla no va a la escuela?

Amado Nervo

The squirrel runs,  
The squirrel flies,  
The squirrel jumps  
like a crazy one.  
\_\_\_Mother, doesn't the squirrel go to school?





Tengo tengo tengo,  
tú no tienes nada.  
Tengo tres ovejas  
en una manada.

Una me da leche,  
otra me da lana,  
otra me mantiene  
toda la semana.

I have I have I have,  
you have nothing.  
I have three sheep  
in a flock.

One gives me milk  
another one gives me wool,  
Another one feeds me  
all week.



Una rata vieja  
que era planchadora  
por planchar su falda  
se quemó la cola.

Se “pusó”<sup>51</sup> pomada,  
se amarró un trapito  
y a la pobre rata  
le quedó un rabito.

An old rat  
who used to be an (ironing) presser  
while she was ironing her skirt  
she burned her tail.

She applied some ointment,  
she bandaged herself with a little rag  
and the poor rat  
ended up with a little stump of a tail.

---

<sup>51</sup> The right spelling is “puso” but with the accent mark at the end it rhymes better with “quemó.”.

## Agua Vital : Life-giving Water

<https://www.youtube.com/watch?v=P52BPkMiaNU>

(singable)

Agua vital, ¡purifícame!

Fuego del amor, ¡quema mi temor!

Viento del alba, ¡llévame al altar!

Madre tierra, ¡vuelve. dulce hogar!

¡Je<sup>52</sup> en el temazcal!

¡Je en el temazcal!

(not singable)

Life-giving water, **purify me!**

Fire of the love, **burn my fear!**

Wind of the sunrise, **take me to the-altar.**

Mother earth, **come back sweet home!**

“He-in” the temazcal!

“He-in” the temazcal!

### A singable version in English with an edition from Liam and Warren FitzGerald

Once they learn how to recite the English version and understand the meaning of every word, we can introduce a singable version. The children need to understand that the singable version is a bit different from the original song in Spanish. The phrases or words that are added into the English signable version are marked in yellow:

Life-giving water, purify my soul!

Fire of the love, (burn away my fear!

Wind of the sunrise, take me to the-áa<sup>53</sup>-tar.<sup>54</sup>

Mother earth, come back, oh sweet home.

“Hhh-n”<sup>55</sup> the temazcal, “hhh-n” the temazcal.

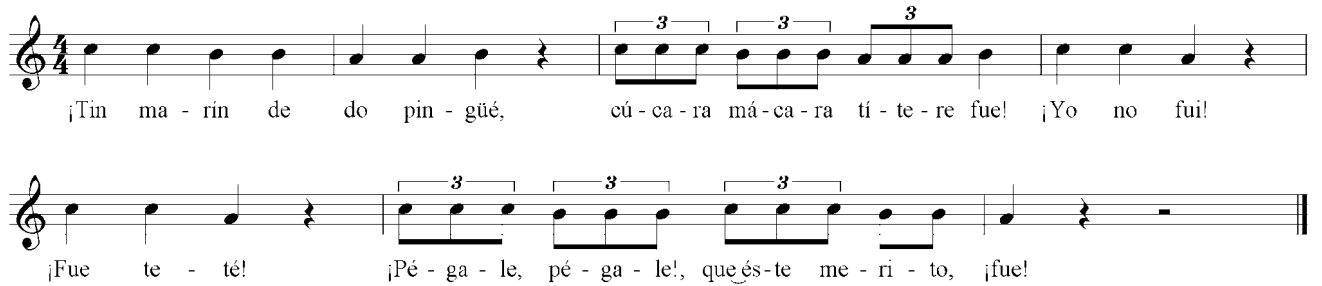
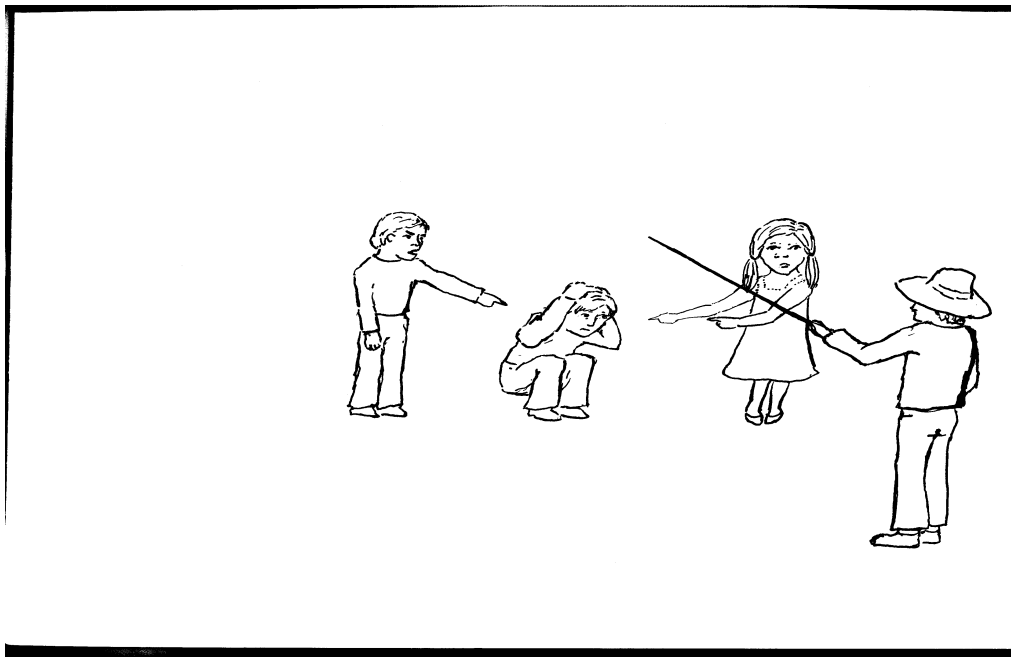
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<sup>52</sup> “Je” in Spanish is pronounced as in /h/, plus “e”! as in “Henry”.

<sup>53</sup> Musical change made in English by WJ & Liam.

<sup>54</sup> Here “altar” is pronounced as in Spanish, altár with the accent on the last syllable.

<sup>55</sup> Change by Vieyra & Liam.



Tin marín de do pingüé,  
 cúcara, mácara, títere fue.  
 ¡ Yo no fui, fue teté !  
 pégale, pégale,  
 que elste merito . . . , ¡ fue !

“Tin marín” of “do pingüé”<sup>56</sup>  
 “tickery mickery, it was trickery.”  
 It wasn’t me, it was “rickory”!  
 Hit him, hit him,  
 ‘cause this one (“mérito”) was the one who did it!

<sup>56</sup> With the word play in English we get a rough equivalent of the words in Spanish. It’s a word-play in which the mentor points to a child with the first syllable, and going from syllable to syllable, the mentor keeps pointing at children and the last child to be pointed “gets to be blamed” for something. So, it’s a blaming game with words in Spanish with some words in Spanish that make no sense.



Cuatro patas tiene un gato.  
Una, dos, tres, cuatro.

Four paws has a cat.  
One, two, three, four.

Osito, osito, ¡da una vuelta!  
Osito, osito, ¡abre la puerta!  
Osito, osito, ¡ven a mí!  
Osito, osito, ¡te quiero a ti!

Teddy bear, teddy bear, turn around!  
Teddy bear, teddy bear, open the door!  
Teddy bear, teddy bear, come to me!  
Teddy bear, teddy bear, I love you so!

#### **Teddy Bear: Jump Rope Rhyme**

Teddy bear, teddy bear, turn around!  
Teddy bear, teddy bear, touch the ground!  
Teddy bear, teddy bear, tie your shoe!

Teddy bear, teddy bear, that will do!

Teddy bear, teddy bear, go upstairs.  
Teddy bear, teddy bear, say your prayers.  
Teddy bear, teddy bear, turn off the light.  
Teddy bear, teddy bear, say goodnight!

#### **Osito**

Osito, osito, ¡da una vuelta (voltéate)!  
Osito, osito, ¡toca el suelo!  
Osito, osito, ¡átate  
(abróchate) tu zapato!  
Osito, osito, ¡eso bastará!

Osito, osito, ¡sube las escaleras!\*

Osito, osito, ¡di tus oraciones!

Osito, osito, ¡apaga la luz!

Osito, osito, ¡di buenas noches!

\*escalera : ladder

## The Pause Technique in simple songs

Daddy, mommy, brother, sister, baby, all the family:

### Super Simple Songs: Rain, Rain, Go Away

<https://www.youtube.com/watch?v=c3v0rJqyCTM>

Rain, rain, go away! Come again another day! <b>Daddy</b> , wants to play! Rain, rain, go away!	Lluvia, lluvia, ¡vete lejos! Regresa otra vez otro día. ¡Papi quiere jugar! ¡Lluvia, lluvia, ¡vete lejos!
Rain, rain, go away! Come again another day! <b>Mommy</b> , wants to play! Rain, rain, go away!	Lluvia, lluvia, ¡vete lejos! ¡Regresa otra vez otro día! ¡Mami quiere jugar! ¡Lluvia, lluvia, ¡vete lejos!
Rain, rain, go away! Come again another day! <b>Brother</b> , wants to play! Rain, rain, go away!	Lluvia, lluvia, ¡vete lejos! ¡Regresa otra vez otro día! ¡(Mi) hermano quiere jugar! ¡Lluvia, lluvia, ¡vete lejos!
Rain, rain, go away! Come again another day! <b>Sister</b> , wants to play! Rain, rain, go away!	Lluvia, lluvia, ¡vete lejos! ¡Regresa otra vez otro día! ¡(Mi) hermana quiere jugar! ¡Lluvia, lluvia, ¡vete lejos!
Rain, rain, go away! Come again another day! <b>Baby</b> , wants to play! Rain, rain, go away!	Lluvia, lluvia, ¡vete lejos! ¡Regresa otra vez otro día! ¡(Mi) bebé quiere jugar! ¡Lluvia, lluvia, ¡vete lejos!
Rain, rain, go away! Come again another day! <b>All the family</b> wants to play! Rain, rain, go away!	Lluvia, lluvia, ¡vete lejos! ¡Regresa otra vez otro día! ¡Toda la familia quiere jugar! ¡Lluvia, lluvia, ¡vete lejos!

We can apply the “pause technique” after children learn any song. For example, whenever the pupils have learned ***Rain, Rain, Go Away***, a simple dialogue could be as follows:

Teacher: Rain, rain, go away!  
Come again another \_\_\_\_.

Princess: “Day.”

Teacher: OK, let’s write it down into a 3-x-4 card: **DAY**

Teacher: Daddy wants to \_\_\_\_.

Princess: Play.

Teacher: Let’s write it into another 3-by-4 card and now we have two rhyming words:

**DAY, PLAY**

Teacher: Then the song says, Rain, rain, go \_\_\_\_.  
Princess: Away!  
Teacher: Very well! And now we have three rhyming words:

### DAY, PLAY, AWAY

Teacher: Let's sing the whole stanza together:

Rain, rain, go away!  
Come again another day!  
**Daddy**, wants to play!  
Rain, rain, go away!

For children and adults learning ESL the objective is for them to learn it without the help of the Spanish translation:

Rain, rain, go away!  
Come again another day!  
**Daddy**, wants to play!  
Rain, rain, go away!

Rain, rain, go away!  
Come again another day!  
**Mommy**, wants to play!  
Rain, rain, go away!

Rain, rain, go away!  
Come again another day!  
**Brother**, wants to play!  
Rain, rain, go away!

Rain, rain, go away!  
Come again another day!  
**Sister**, wants to play!  
Rain, rain, go away!

Rain, rain, go away!  
Come again another day!  
**Baby**, wants to play!  
Rain, rain, go away!

Rain, rain, go away!  
Come again another day!  
**All the family** wants to play!  
Rain, rain, go away!

**DADDY, MOMMY, BROTHER, SISTER, BABY, ALL THE FAMILY**



Likewise, we can help the children become familiar with the names of the characters related to the wonderful interpretation by Super Simple Songs of Hickory Dickory Dock:

### Hickory Dickory Dock – Super Simple Songs

<https://www.youtube.com/watch?v=HGgsklW-mtg>

Hickory dickory dock. **The mouse** went up the clock.  
The clock struck one. The mouse went down.  
Hickory dickory dock.  
Tick tock, tick tock, tick tock, tick tock.

#### A snake

Hickory dickory dock. **The snake** went up the clock.  
The clock struck two. The snake went down.  
Hickory dickory dock.  
Tick tock, tick tock, tick tock, tick tock.

#### A squirrel

Hickory dickory dock. The **squirrel** went up the clock.  
The clock struck three. The squirrel went down.  
Hickory dickory dock.  
Tick tock, tick tock, tick tock, tick tock.

#### A cat

Hickory dickory dock. The **cat** went up the clock  
The clock struck four. The cat went down  
Hickory dickory dock.  
Tick tock, tick tock, tick tock, tick tock.

#### A monkey

Hickory dickory dock. The **monkey** went up the clock.  
The clock struck five. The monkey went down  
Hickory dickory dock.  
Tick tock, tick tock, tick tock, tick tock.

#### An elephant, oh no

Hickory dickory dock. The **elephant** went up the clock.  
Oh no!  
Hickory dickory dock.

Hickory dickory dock. **El ratón** se subió al reloj.  
El reloj dio la una. **El ratón** se bajó.  
Hickory dickory dock  
Tick tock, tick tock, tick tock, tick tock.

#### Una serpiente

Hickory dickory dock. **La serpiente** se subió al reloj.  
El reloj dio las dos. **La serpiente** se bajó.  
Hickory dickory dock  
Tick tock, tick tock, tick tock, tick tock.

#### Una ardilla

Hickory dickory dock. **La ardilla** se subió al reloj.  
El reloj dio las tres. **La ardilla** se bajó.  
Hickory dickory dock  
Tick tock, tick tock, tick tock, tick tock.

#### Un gato

Hickory dickory dock. **El gato** se subió al reloj.  
El reloj dio las cuatro. **El gato** se bajó.  
Hickory dickory dock  
Tick tock, tick tock, tick tock, tick tock.

#### Un mono (un chango)

Hickory dickory dock. **El mono** se subió al reloj.  
El reloj dio las cuatro. **El mono** se bajó.  
Hickory dickory dock  
Tick tock, tick tock, tick tock, tick tock.

#### Un Elefante, ¡oh no!

Hickory dickory dock. **El elefante** se subió al reloj.  
¡Oh no!  
Hickory dickory dock.

In this case, the teacher would need to make some kind of *Memory-Spiel*, i.e., a “Memory-Game” so that the pupils can remember the sequence of the names, starting with “the mouse” up to “an elephant”. It would be challenging to remember that a snake follows the mouse and that afterwards a squirrel, then a cat, a monkey and finally an elephant comes along. There is no real logic as to this sequence. However, the teacher and the children need to invent some kind of *Memory-Spiel*, some mnemonic game in order to remember the sequence of the names as follows:

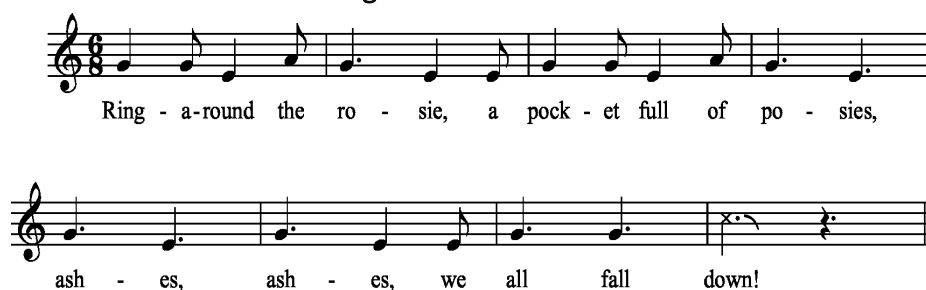
the mouse   a snake   a squirrel   a cat   a monkey   an elephant

Also, the pupils will gradually become aware of the meaningless words such as the definite and indefinite articles, “the” and “a” and “an” in an authentic context and not as “sight vocabulary”!!!

## Rhyming-Awareness Skills

Along with the mnemonic skills that the children acquire with the aforementioned stories, we also want the children to develop phonemic awareness via rhyming activities such as in the following rhymes and songs:

### Ring-a-Round the Rosie



<http://www.mamalisa.com/?t=es&p=1455&c=23>



<http://www.mamalisa.com/?t=es&p=1455&c=23>

All of the kids hold hands and go around in a circle singing the song. On the last line, "We all fall down" everyone falls to the ground.

Teacher: Ring-a-round<sup>57</sup> the rosies,  
a pocket full of posies,  
ashes, ashes, **we all fall** \_\_\_???

(Anillo) al rededor de las rosas.  
Un bolsillo lleno de ramilletes (flores)  
Cenizas, cenizas, todos caemos \_\_\_???

Which word should we sing here?

¿Qué palabra necesitamos aquí?

Princess: **Down!**

**¡Abajo!**

Likewise, many simple songs could be analyzed together with the pupils in terms of the rhyming words as the teacher applies the "pause technique" in order to elicit entire words and phrases. Afterwards, the rhyming words could be paired and displayed on a wall for all children to see. A good exercise would be to elicit lists of rhyming words. Even if the children come up with a word that doesn't rhyme, it still becomes a learning experience:

<sup>57</sup> Literalmente: ring-a-round: anillo alrededor.

<http://www.youtube.com/watch?v=yCjJyiqpAuU>

Titila, titila estrellita!  
Como me pregunto qué serás,  
muy arriba del mundo tan alto,  
como un diamante en el cielo.

Titila, titila estrellita!  
Como me pregunto qué serás.

**\*\*what you are: (literal) que eres tú)**

C F C G7 C G7 C

Twin- kle, twin- kle, lit - tle star, how I won- der what you are,

G7 C G7 C G7 C G7

up a - bove the world so high, like a dia- mond in the sky.

C F C G7 C G7 C

Twin- kle, twin- kle, lit - tle star, how I won- der what you are,

<https://www.youtube.com/watch?v=dRSB9VJEyfo>

La araña pequeñita  
Subió por la gárgola\*  
Cayó la lluvia  
y se llevó a la araña

Salió el sol  
y secó toda la Lluvia.  
Y la araña pequeñita  
subió por la gárgola otra vez.

\*\*to wash: lavar

The it - sy bit - sy spi - der went up the wa - ter spout.

Down came the rain, and washed the spi - der out.

Out came the sun, and dried up all the rain and the

it - sy bit - sy spi - der went up the spout a - gain.

## Introduction of a song through metaphors and conceptual development of butterflies

**Teacher:** María, would your dad like to be a carnation? Perhaps, he would rather be a tree or a rock. If he's very slow, if he walks very slow, I'd say that he's a snail. Do you think he's a snail or would he rather be a bird?

**María:** No, he's not! He's very fast! I think he would rather be a bird!

**Teacher:** Then perhaps your dad would rather be a sparrow than a snail. If so, he would surely like to think of himself as:

**"I'd rather be a sparrow than a snail  
Yes, I would  
If I could  
I surely would"**

And you Princess, what would your daddy say? Imagine that I am your dad. Ok I go and hide behind the door and when you all say, *luces, camara, acción*, I come out and you my daughter, you ask me the question, if I would rather be a sparrow than a snail.

(Teacher is now behind a door, hiding)

**Princess:** *Luces, camara, acción!*

(Teacher comes out of hiding and is facing Princess as his daughter)

**Princess:** Daddy, would you rather be a sparrow or a snail?

**Teacher:** Oh, a sparrow of course! Do you know what a sparrow is?

**Princess:** Is that like a butterfly?

**Teacher:** It's a small bird. I see lots of sparrows in my garden! Here is a picture of two of them, fluttering around in the air:

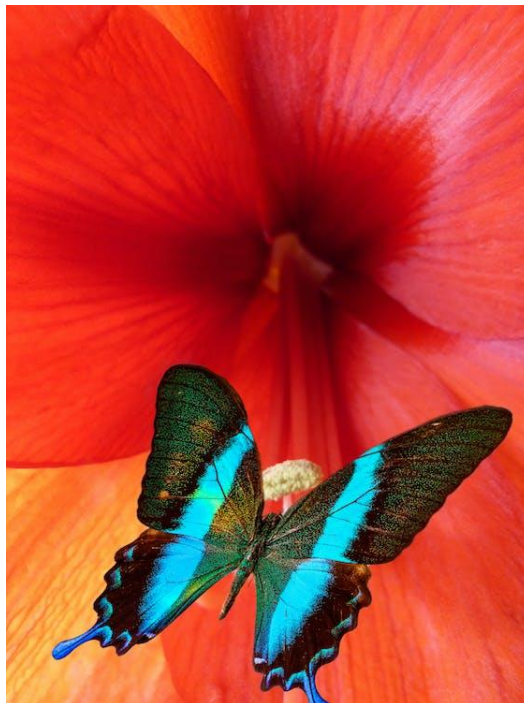


Now wow, look at these butterflies. I'll even write their names on the board so that we can all read what kind of butterflies they are and what they're doing:



<https://www.pexels.com/photo/a-blue-butterfly-on-a-yellow-wildflower-8580917/>

**A Blue Butterfly fluttering over a yellow wildflower**



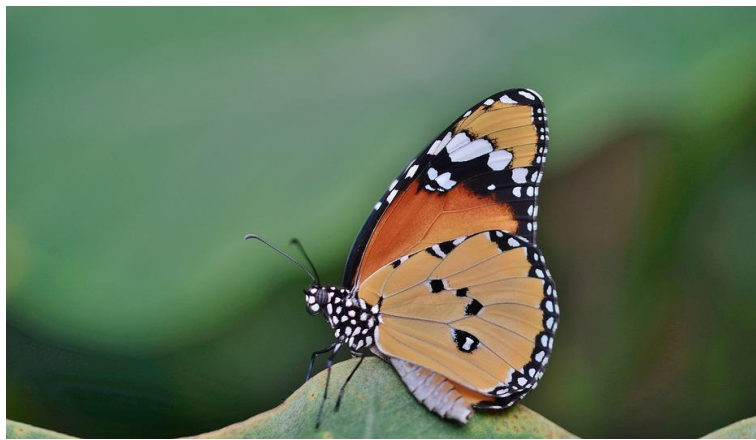
<https://www.pexels.com/photo/close-up-photo-of-ulysses-butterfly-perched-on-red-flower-2664419/>

**A Ulyses Butterfly perched on a red flower**



<https://www.pexels.com/photo/brown-and-white-butterfly-perched-on-green-leaf-in-close-up-photography-12826900/>

**A Brown-and-White Butterfly perched on a green leaf**



**A Yellow Butterfly struggling to stand still**

Isn't that amazing! I think butterflies are angels in heaven, but once I had a girlfriend, who was afraid of them. In her wild imagination, she thought that butterflies are monsters, but they are not. In reality, butterflies are born out of caterpillars after sleeping in a *chrysalis*,<sup>58</sup> which is a protective casing:



<https://pixabay.com/photos/monarch-butterfly-chrysalis-hatching-4835194/>

**Monarch Butterfly hatching**

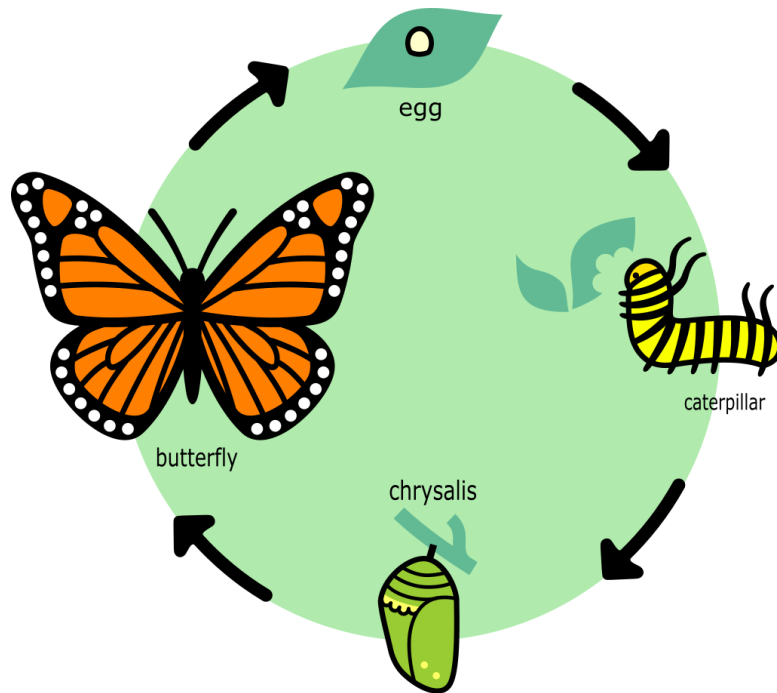
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<sup>58</sup> Cocoon are specific to moths made of silk, while chrysalis are formed by butterflies.



When caterpillars hatch out of an egg, they grow by eating leaves, many, many leaves on many, many days, but one day they suddenly stop eating leaves and they go out and look for a twig where they hang themselves upside down to spin their little house, *their chrysalis*. Within its protective *casing*, the caterpillar *radically transforms* its body, and eventually *emerges* as a beautiful butterfly. Here's the cycle of life, the so-called **metamorphosis** of a butterfly:

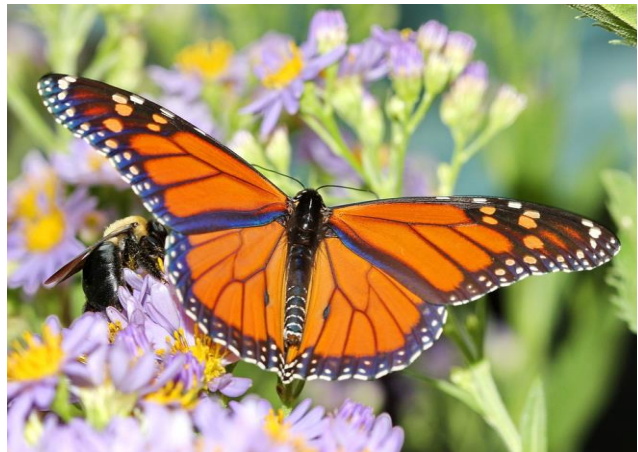
Here is the life cycle of a Monarch Butterfly



[https://en.wikipedia.org/wiki/Butterfly#/media/File:Butterfly\\_life\\_cycle\\_diagram\\_in\\_English.svg](https://en.wikipedia.org/wiki/Butterfly#/media/File:Butterfly_life_cycle_diagram_in_English.svg)



<https://pixabay.com/photos/monarch-butterfly-caterpillar-larva-2787009/>



<https://pixabay.com/photos/monarch-butterfly-insect-orange-780177/>

Now, if your mom would rather be a butterfly than a fly, then we need to find out. You can ask tonight for homework what your mom would rather be and for your daddy, here is a song that we can all learn so that you sing it to him, **if he would rather be a sparrow than a snail** of course:



# EL CONDOR PASA

Simon & Garfunkel: <https://www.youtube.com/watch?v=i6d3yVq1Xtw>

I'd rather be a sparrow than a snail  
Yes, I would  
If I could  
I surely would

I'd rather be a hammer than a nail  
Yes, I would  
If I only could  
I surely would

Away, I'd rather sail away  
Like a swan that's here and gone  
A man gets tied up to the ground  
He gives the world its saddest sound  
Its saddest sound

I'd rather be a forest than a street  
Yes, I would  
If I could  
I surely would

I'd rather feel the earth beneath my feet.  
Yes, I would  
If I only could  
I surely would

### 7.3.1

#### Azul Celeste's Poetic Music Continuum and the slow tempo Ansatz

A poetic-music continuum starts with very simple rhymes such as the following:

##### Jack Be Nimble

Jack be nimble,  
Jack be quick,  
Jack jump over  
The candlestick.

Here's a slow tempo version of it where every syllable is pronounced, which can be put to the rhythm of a drum or shakers, in one-quarter notes:

Jack-be-nim-ble,  
Jack-be-quick,  
Jack-jump-o-ver  
The-can-dle-stick.

A couple of games could be organized. For example, the teacher may begin the verse and a mascot may finish it, later also with an interplay with the children:

(Teacher) Jack be ... (Children) **nim-ble** (clapping the hands twice as per the syllables)

(Teacher) Jack be ... (Children) **quick** (clapping once)

(Teacher) Jack jump over the ... (Children) **can-dle stick** (clapping three times)

Another option is to use percussion instruments instead of clapping. One could also create a choreography in which the kids jump rhythmically over a real lighted candle.

### 7.3.2

#### The slow-motion (tempo) of teaching songs as a GD principle of second language acquisition

The directors of [www.supersimplesongs.com](http://www.supersimplesongs.com) propose a special technique of teaching *The Hokey Pokey* to children. They call their technique for this particular song *The learn it version vs. The sing it version*. According to this holistic principle, it means that children learn a song better, especially if it is to be learned in a foreign language, when they first experience it in a very slow motion. At the beginning of the video presentation of *The Hokey Pokey*, there's a very brief oral description of this technique, which I would rather describe as the *slow-motion-technique vs. the normal tempo of a song*. Listen to what is said by the creators of [www.supersimplesongs.com](http://www.supersimplesongs.com) in regards to their description in terms of teaching one of its best performance songs:

#### The Hokey Pokey

[https://www.youtube.com/watch?v=W25SCyANlyA&list=RDW25SCyANlyA&start\\_radio=1](https://www.youtube.com/watch?v=W25SCyANlyA&list=RDW25SCyANlyA&start_radio=1)

This can also be appreciated in their version of *Rain Rain, Go Away*:

<https://www.youtube.com/watch?v=c3v0rJqyCTM>

One of the easiest songs for English Learners as well as for preschool English-speaking children is the ABC Song from [supersimple.songs](http://supersimple.songs):

#### ABC Song

[www.supersimple.songs](http://www.supersimple.songs)

Even very small children around the age of two enjoy such a wonderful song (Phonics Song 2):  
<http://www.youtube.com/watch?v=BELIZKpi1Zs>

Another one of those songs that are easy to learn is Row Row Row Your Boat:

## Row Row Row Your Boat

<http://www.youtube.com/watch?v=-5RKxqeKL5Q>

Row, row, row your boat,  
Gently down the stream,  
Merrily merrily, merrily, merrily,  
Life is but a dream

Rema, rema, rema tu bote (barca),  
Suavemente (con cuidado) hacia abajo del riachuelo (arroyo),  
Alegre-, alegre-, alegre-, alegremente,  
La vida no es más que un sueño.  
(Literalmente: Vida es pero un sueño).

Row, row, row your boat  
Gently down the stream  
If you see a crocodile,  
Don't forget to scream.

Rema, rema, rema tu bote (barca),  
Suavemente (con cuidado) hacia abajo del riachuelo (arroyo),  
Si ves un cocodrilo,  
No te olvides de gritar.

Row, row, row your boat  
Gently down the stream  
Merrily merrily, merrily, merrily,  
Life is but a dream

Rema, rema, rema tu bote (barca),  
Suavemente (con cuidado) hacia abajo del riachuelo (arroyo),  
Alegre-, alegre-, alegre-, alegremente,  
La vida no es más que un sueño.  
(Literalmente: Vida es pero un sueño).

Row, row, row your boat,  
Gently down the stream,  
Merrily merrily, merrily, merrily,  
Life is but a dream

Rema, rema, rema tu bote (barca),  
Suavemente (con cuidado) hacia abajo del riachuelo (arroyo),  
Alegre-, alegre-, alegre-, alegremente,  
La vida no es más que un sueño.  
(Literalmente: Vida es pero un sueño).

**Row, row, row your boat**

singing-bell.com

\*In case that you sing the melody as a 'round', enter a new voice every two measures and accompany only with A.

The following are excellent rhymes in English that deal with movement. It's very important to change themes and scenes, from music to rhyming, from rhyming to finger and hand plays, etc. in order to keep the children highly motivated and enthusiastic. At the heart of our curriculum is the affective domain in order to inspire children in an uplifting and nurturing environment with the most wonderful children's songs that we can find in any language, as long as it is as simple, yet highly poetic such as the following one:

## One, Two, Buckle My Shoe

(A counting out rhyme)

One, two,  
Buckle my shoe;  
Three, four,  
Open\* the door; (\*original: "shut")  
Five, six,  
Pick up sticks;  
Seven, eight,  
Lay them straight:  
Nine, ten,  
Begin again\* (\*original: "A big, fat hen")

One, two, buckle my shoe ... Nine, ten, begin again

One, two, buckle my shoe ... Nine, ten, that's the end!

## If You're Happy and You Know It!

A very creative version by Barefoot Books Singalong

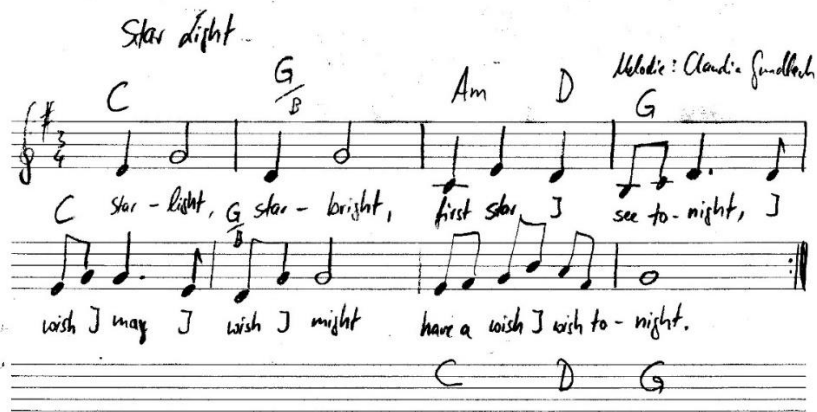
<https://www.youtube.com/watch?v=71hqRT9U0wg>

## Star Light



Star - light, star - bright, first star I see to - night, I  
wish I may I wish I might have a wish I wish to - night.

Here is a version from Claudia Gundlach, a music teacher in Berlin, Germany:



### The King and the Rooster

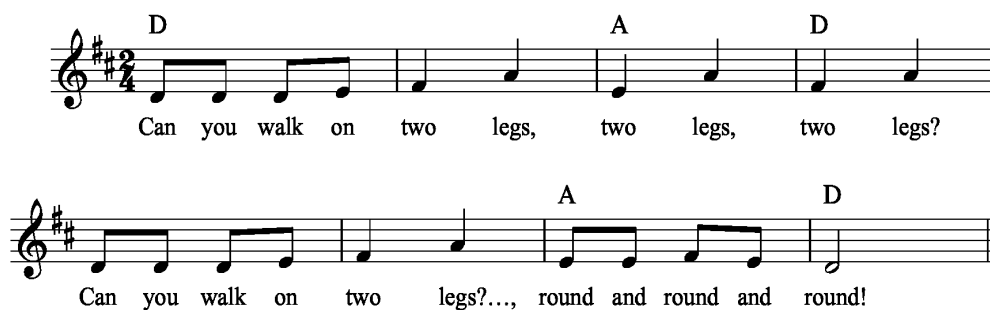
Ki-rí-ki ki-ri-kí  
Who wants to be a king?

Ki-rí-ki ki-ri-kí  
The rooster wants to sing!

Gustavo Vieyra

One of the strategies is to create a special choreography for movement songs such as this one:

### Can You Walk on Two Legs?



The teacher and children can move accordingly and sing at the same time:

Teacher: (Sung slowly; fingers and hands are attentive to the feet as they move)

Can you walk on two legs, two legs, two legs?

Can you walk on two legs? . . . Round and round and round!  
(Here they turn around)

After a couple of weeks, the children will be able to perform and sing this song quite well.

Teacher: Princess, can you sing this song alone?

Princess: Yes of course!

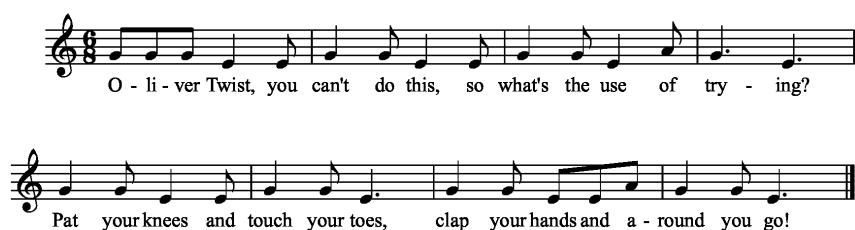
(Princess sings with the corresponding movements; she can even clap according to the tempo)

“Can you walk on two legs, two legs, two legs?

Can you walk on two legs? . . . Round and round and round!”

### Oliver Twist

This song in particular is a classic example as to how we can incorporate music and movement. The children love it because of its physical response to it. The children respond to the movements with great enthusiasm and enjoyment.



The music teacher can make a game out of this song by telling the kids that they cannot do this or that movement. An ironic twist may arise when the children can show that they are indeed capable of doing the supposedly difficult movements. A child may play the role of *Oliver Twist*, who's quite capable of doing any movement.

Teacher: I need a child who can play *Oliver Twist*. Who wants to be *Oliver Twist*?

Child: I want to do it!

Teacher: Look *Oliver Twist*! You cannot do this! (with an ironic tone)

**You can't do this!**

(The music teacher shows how the movements of the song are done)

Child: Yes, of course I can do it. Piece of cake!

Teacher: Really? The song says that you cannot make these movements, for example:

(singing) You can't do this!

(speaking) You cannot do all that, can't you?

(Now the words are sung slowly while the teacher does the corresponding movements)

**Oliver Twist, you can't do this, so what's the use of trying?  
Pat your knees and touch your toes, clap your hands  
and around you go!**



All children sing slowly:

Children: *Oliver Twist, you can't do this!* (slowly sung with assistance)

Teacher: *So, what's the use of trying?* (sung very slowly)

Children: *So, what's the use of trying?* (with assistance)

Teacher: (spoken) O.K. What's the purpose of doing it when you cannot do it?

*So, what's the use of trying?* (sung very slowly)

Together: *So, what's the use of trying?* (sung very slowly)

Together: *Pat your knees and touch your toes!* (sung very slowly)

The music teacher, as she sings, pats her knees and touches her toes while the children follow through with the singing and the movements.

*Pat your knees and touch your toes,  
clap your hands and around you go!*

For non-English-speaking children the phrases are better understood when they are accompanied with concrete movements. For example, there is a corresponding movement for, *Pat your knees and touch your toes!* and for, *Clap your hands and around you go!*

Teacher: **So, what's the use of trying?**

In this case a child can play the role of *Oliver Twist* as someone who, contrary to what the song says, is capable of doing all the corresponding movements. The objective is for the children to understand that the song portrays an ironic twist because as they sing, they are indeed doing all the corresponding movements. The music teacher may indeed play the role of a clown, telling *Oliver Twist* (the child who's chosen to play this role) that he/she cannot do this or that movement. As a clown the teacher shows surprise that *Oliver Twist* can do such movements very well.

Teacher: We all sing the song from *Oliver Twist*. He is very small that is why he cannot do the movements of the song:

(singing accompanied with its corresponding choreography)

*Oliver Twist, you can't do this, so what's the use of trying?  
Pat your knees and touch your toes, clap your hands and around you go!*

At the end, the child playing *Oliver Twist* may present the song with all its corresponding movements.

(The music teacher reacts)

Teacher: "Oliver, how did you do all that? I thought that you were too small! How do you do it?"

Kind: Of course, I can do all the movements of the song. Look! (child does the movements). It's a nice song!

(They may all sing it and do the corresponding movements together)

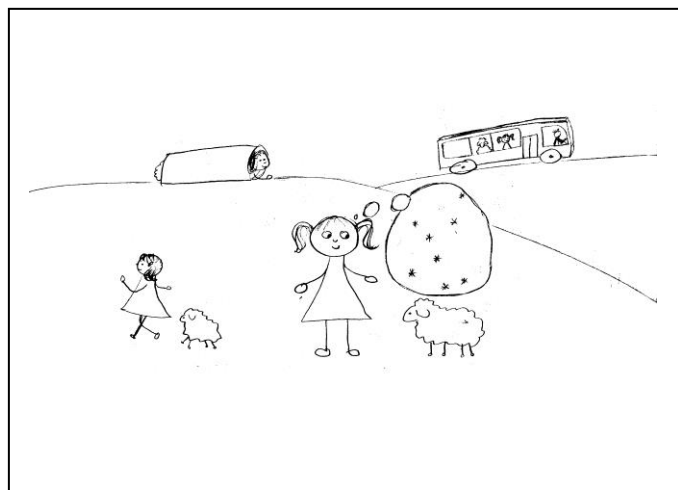
Together: *Oliver Twist, you can't do this, so what's the use of trying?  
Pat your knees and touch your toes, clap your hands and around you go!*

### Mary had a little lamb

<http://www.youtube.com/watch?v=RPxxrTs63rE&feature=related>

1. Ma - ry had a lit - tle lamb, lit - tle lamb, lit - tle lamb,  
2. E - very-where that Ma - ry went, Ma - ry went, Ma - ry went,

Ma - ry had a lit - tle lamb. It's fleece was white as snow.  
e- very-where that Ma - ry went the lamb was sure to go.



Mary tenía un corderito, corderito, corderito, Mary tenía un corderito.  
Su vellón<sup>59</sup> era tan blanco como la nieve.

Por doquiera que ella fuera<sup>60</sup>, ella fuera, ella fuera, por doquiera que ella fuera, el cordero de seguro iría (was sure to go).

<sup>59</sup> Wool: lana

<sup>60</sup> <https://www.wordreference.com/es/translation.asp?tranword=everywhere>

Once the children do learn live, from a real teacher, how to sing this and several other songs, then they should be encouraged to create their own lyrics, to experiment with their own tunes and specially to improvise their own choreographies. The long-term goal is for the children to compose their own music! And just to do a follow up on Mary, here are several songs:

### Mary Anne



**Merrily Mary, merrily mine,**  
 Don't you want to be my Valentine?

(Gustavo Vieyra)

### My Bonnie Lies Over the Ocean

[http://www.youtube.com/watch?v=Hp\\_vkZkMQNU](http://www.youtube.com/watch?v=Hp_vkZkMQNU)

My Bonnie lies over the ocean.  
 My Bonnie lies over the sea.  
 My Bonnie lies over the ocean.  
 Oh, bring back my Bonnie to me.

[Chorus]

Bring back, oh bring back!  
 Bring back my Bonnie to me, to me!  
 Bring back, oh bring back!  
 Bring back my Bonnie to me!

Last night as I lay on my pillow,  
 Last night as I lay on my bed,  
 Last night as I lay on my pillow,  
 I dreamt that my Bonnie was dead.

[Chorus]

Oh, blow thou winds over the ocean  
 and blow thou winds over the sea  
 Oh, blow thou winds over the ocean  
 and bring back my Bonnie to me.

[Chorus]

The winds have blown over the ocean

The winds have blown over the sea  
The winds have blown over the ocean  
And brought back my Bonnie to me.

[Chorus]

### **Michael, row the boat ashore, hallelujah!**

<https://www.youtube.com/watch?v=c1PE05ZfxLk&list=PLG3FFH6WfCScRe1FFHspRe3vCgck9sh&index=13>

Michael, row the boat ashore! Hallelujah!  
Michael, row the boat ashore! Hallelujah!

Brother, lend a helping hand! Hallelujah!  
Brother, lend a helping hand! Hallelujah!

Children, sing a sailor song! Hallelujah!  
Children, call the boat back home! Hallelujah!

Sister, help to trim the sail! Hallelujah!  
Sister, help to trim the sail! Hallelujah!

Michael, haul the boat ashore! Hallelujah!  
Michael, stay forever more! Hallelujah!

### **Five Little Ducks**

<http://www.youtube.com/watch?v=mLUV74hxa34>

Five little ducks went out one day, over the hill and far away.  
Mother duck said: "Quack, quack, quack, quack," but only four little ducks came back.

Four little ducks went out one day, over the hill and far away.  
Mother duck said: "Quack, quack, quack, quack," but only three little ducks came back.

Three little ducks went out one day, over the hill and far away.  
Mother duck said: "Quack, quack, quack, quack," but only two little ducks came back.

Two little ducks went out one day, over the hill and far away.  
Mother duck said: "Quack, quack, quack, quack," but only one little duck came back.

One little duck went out one day, over the hill and far away.  
Mother duck said: "Quack, quack, quack, quack," but none of the five little ducks came back.

Sad mother duck went out one day, over the hill and far away.  
Then sad mother duck said: "Quack, quack, quack," and all of the five little ducks came back.

1. Five lit - tle ducks went out that day, o - ver the hill and  
 2. Four lit - tle ducks went out that day, o - ver the hill and  
 3. Three lit - tle ducks went out that day, o - ver the hill and  
 4. Two lit - tle ducks went out that day, o - ver the hill and  
 5. One lit - tle duck went out that day, o - ver the hill and  
 6. Sad mo - ther duck went out that day, o - ver the hill and

far a - way. Mo - ther duck said: "Quack, quack, quack, quack." But  
 far a - way. Mo - ther duck said: "Quack, quack, quack, quack." But  
 far a - way. Mo - ther duck said: "Quack, quack, quack, quack." But  
 far a - way. Mo - ther duck said: "Quack, quack, quack, quack." But  
 The sad mo - ther duck said: "Quack, quack, quack." And

on - ly four lit - tle ducks came back.  
 on - ly three lit - tle ducks came back.  
 on - ly two lit - tle ducks came back.  
 on - ly one lit - tle duck came back.  
 none of the five lit - tle ducks came back.  
 all of the five lit - tle ducks came back.

## Who took the cookie from the cookie jar?

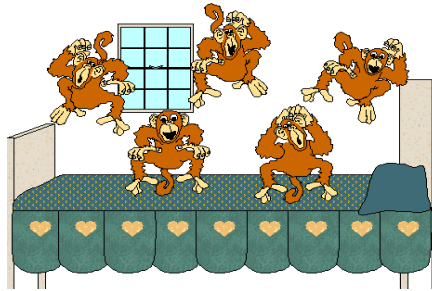
<http://www.youtube.com/watch?v=wYnfl3q30IU><sup>61</sup>

Game begins:	Who took the cookie from the cookie jar?
Teacher says:	Maria took the cookie from the cookie jar.
"Maria" replies:	Who me?
Group replies:	Yes you!
"Maria" replies again:	Couldn't be!
Group asks:	Then who?
"Maria" picks another child:	Karla took the cookie from the cookie jar.
"Karla" replies:	Who me?
Group replies:	Yes you!
"Karla" replies again:	Couldn't be!
Group asks:	Then who?
"Karla" picks another child:	Nina took the cookie from the cookie jar.
"Nina" replies:	Who me?
Etc.	

<sup>61</sup> The game is well thought of in the interplay with the song, i.e., hiding the cookie jar behind a particular child and starting the questioning until we find who indeed took the cookie jar. However, the only change that I would propose is not to simplify the answer with "Not me!" Instead of this phrase I would keep it with the traditional answer, "Couldn't be!"

## Five Little Monkeys<sup>62</sup>

<http://www.youtube.com/watch?v=ZhODBFQ2-bQ&feature=related>



Five little monkeys jumping on the bed,  
One fell off and bumped his head.  
Mama called the Doctor and the Doctor said,  
"No more monkeys jumping on the bed!"

Four little monkeys jumping on the bed,  
One fell off and bumped her head.  
Papa called the Doctor and the Doctor said,  
"No more monkeys jumping on the bed!"

Three little monkeys jumping on the bed,  
One fell off and bumped his head.  
Mama called the Doctor and the Doctor said,  
"No more monkeys jumping on the bed!"

Two little monkeys jumping on the bed,  
One fell off and bumped her head.  
Papa called the Doctor and the Doctor said,  
"No more monkeys jumping on the bed!"

One little monkey jumping on the bed,  
He fell off and bumped his head.  
Mama called the Doctor and the Doctor said,  
"Put those monkeys straight to bed!"

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<sup>62</sup> Movements according to: <http://www.dltk-teach.com/rhymes/monkeys/words.htm>

Five little monkeys – with one hand hold up five fingers –  
jumping on the bed – bounce your fingers (monkeys) up and down on your other hand (the bed).  
One fell off – hold up one finger –  
and bumped his head – hold head with both hands and rock head back and forth.  
Mama called the doctor and the doctor said – dial the phone with one finger –  
No more monkeys jumping on the bed – shake index finger ("no, no").

## The Animal Fair

<https://www.youtube.com/watch?v=kbcKvW-mjFA>

I went to the Animal Fair.  
The birds and the beasts were there.  
The old raccoon by the light of the moon  
Was combing his auburn hair.

The monkey teased the skunk  
And climbed on the elephant's trunk.  
The elephant sneezed and fell on his knees  
And that was the end of the monkey  
Monkey, monkey, monk.

Super Simple Songs: <https://www.youtube.com/watch?v=KCLjdL8g-8s>

Traducción al español por Gustavo Vieyra

### The bear went over the mountain

*The bear went over the mountain,  
the bear went over the mountain,  
the bear went over the mountain,  
to see what he could see.*

*And all that he could see,  
and all that he could see,  
was the other side of the mountain,  
the other side of the mountain,  
the other side of the mountain . . .  
was all that he could see.*

### El oso fue por encima de la montaña

*El oso fue por encima . . .  
encima de la montaña.  
El oso fue por encima,  
'pa ver qué podría ver.*

*Y todo lo que vio,  
y todo lo que vio,  
fue el otro lado del monte,  
el otro lado del monte,  
el otro lado del monte,  
fue todo lo que vio.*



## Over in the Meadow

<https://www.youtube.com/watch?v=C6ljGXMMB-g>

Over in the meadow,  
In the sand in the sun  
Lived an old mother toadie  
And her little toadie one  
"Wink!" said the mother;  
"I wink!" said the one,  
So, they winked and they blinked  
In the sand in the sun.

Over in the meadow,  
Where the stream runs blue  
Lived an old mother fish  
And her little fishes two  
"Swim!" said the mother;  
"We swim!" said the two,  
So, they swam and they leaped  
Where the stream runs blue

Over in the meadow,  
In a hole in a tree  
Lived an old mother bluebird  
And her little birdies three  
"Sing!" said the mother;  
"We sing!" said the three  
So, they sang and were glad  
In a hole in the tree

Over in the meadow,  
In the reeds on the shore  
Lived an old mother muskrat  
And her little ratties four  
"Dive!" said the mother;  
"We dive!" said the four  
So, they dived and they burrowed  
In the reeds on the shore

Over in the meadow,  
In a snug beehive  
Lived a mother honey bee  
And her little bees five  
"Buzz!" said the mother;  
"We buzz!" said the five  
So, they buzzed and they hummed  
In the snug beehive

Over in the meadow,  
In a nest built of sticks  
Lived a black mother crow  
And her little crows six  
"Caw!" said the mother;  
"We caw!" said the six  
So, they cawed and they called  
In their nest built of sticks

Over in the meadow,  
Where the grass is so even  
Lived a gay mother cricket  
And her little crickets seven  
"Chirp!" said the mother;  
"We chirp!" said the seven  
So, they chirped cheery notes  
In the grass soft and even

Over in the meadow,  
By the old mossy gate  
Lived a brown mother lizard  
And her little lizards eight  
"Bask!" said the mother;  
"We bask!" said the eight  
So, they basked in the sun  
On the old mossy gate

Over in the meadow,  
Where the quiet pools shine  
Lived a green mother frog  
And her little froggies nine  
"Croak!" said the mother;  
"We croak!" said the nine  
So, they croaked and they splashed  
Where the quiet pools shine

Over in the meadow,  
In a sly little den  
Lived a gray mother spider  
And her little spiders ten  
"Spin!" said the mother;  
"We spin!" said the ten  
So, they spun lacy webs  
In their sly little den

## **Hush Little Baby, Don't Say a Word**

<https://www.youtube.com/watch?v=VtdC4If0tyM>

Hush, little baby don't say a word,  
Papa's gonna buy you a mocking bird.

And if that mocking bird don't sing,  
Papa's gonna buy you a diamond ring.

And if that diamond ring is brass,  
Papa's gonna buy you a looking glass.

And if that looking glass gets broke,  
Papa's gonna buy you a billy goat.

And if that billy goat don't pull,  
Papa's gonna buy you a cart and bull.

And if that cart and bull turn over,  
Papa's gonna buy you a dog called Rover.

And if that dog called Rover don't bark,  
Papa's gonna buy you a horse and cart.

And if that horse and cart fall down,  
You'll still be the sweetest little baby in town!

## **Brahm's Lullaby**

<https://www.youtube.com/watch?v=IXcGORjWte8>

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<sup>63</sup> These songs and melodies be edited with a bilingual text from the following songs:

Hands Up- Singen, Tanzen und Bewegen || Kinderlieder  
[https://www.youtube.com/watch?v=qOfyTT\\_a8fc](https://www.youtube.com/watch?v=qOfyTT_a8fc)

Head, Shoulders, Knees and Toes- Singen, Tanzen und Bewegen || Kinderlieder  
<https://www.youtube.com/watch?v=SZRCavMlyKY>

Jarabe Tapatío: <https://www.youtube.com/watch?v=tDeifn9lPE4&list=RD9LRaPXEsbC&index=8>

El Condor pasa: <https://www.youtube.com/watch?v=s3Vkw0lQBsA>

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## Appendix A

### An Email to Gustavo Vieyra from the Lecturer of Children's and Youth Media at the Public Libraries of Dresden, Germany

Sehr geehrter Herr Vieyra,

vielen Dank für Ihre Mail vom 26.1.2012.  
Wie Sie wissen fördern und betreiben wir als  
Städtische Bibliotheken Dresden zahlreiche  
Projekte für unterschiedliche Zielgruppen.  
Die von Ihnen angeregte Veranstaltungsreihe  
**"Sprachförderung durch Rhythmik,  
Bewegung und Tanz"** ist eine von jenen  
Reihen, die sich sehr erfolgreich etabliert  
haben und sich großer Beliebtheit  
erfreuen.

Es ist uns bewusst, dass über die von Ihnen  
angestrebte Plattform "friends of library" noch  
weitere wichtige Initiativen und Angebote  
entwickelt werden könnten, leider können  
wir als Städtische Bibliotheken aus verschiedenen  
Gründen dabei aber zur Zeit nicht behilflich sein.

Ich schlage daher vor, dass wir unsere  
Zusammenarbeit auf dem Gebiet der o.g.  
Veranstaltungsreihe weiter pflegen und  
entwickeln und das Vorhaben zurückstellen.

Mit freundlichen Grüßen auch im Namen  
von Professor Flemming

Sonhild Menzel  
Lektorin Kinder- und Jugendmedien

Dear Mr. Vieyra,

Thank you for your Email on 26.1.2012.  
As you know, we promote and operate as  
City Libraries of Dresden numerous  
projects for our different target groups.  
Your series of events that you've inspired  
**"Language Promotion via rhythmic,  
movement and dance"** is one of those  
series that have become very successfully  
established and enjoy enormous  
popularity.

We are aware that via your proposed  
platform "friends of library" there are still  
other important initiatives and offers  
to be developed, but unfortunately  
we as City Libraries, because of different  
reasons at this time, cannot be helpful.

Therefore, I propose that we foster and develop  
our cooperation in the area of the aforementioned  
series of events and that we postpone  
the proposal.

With cordial greetings and on behalf  
of Professor Flemming

Sonhild Menzel  
Lecturer of Children's and Youth Media

.....

This Email is the only evidence we have in regards to a very successful holistic music-language  
program, **enjoying enormous popularity**, that took place at several public libraries in the city of  
Dresden, Germany for about two years up to 2012.

Gustavo Vieyra, Gründer der Gestalt-Dialektik (GD)  
 Hindenburgstr. 19, 85072 Eichstätt  
 Tel. +49 1525 1331244 E-Mail: [gestaltdialektik@azul-celeste.com](mailto:gestaltdialektik@azul-celeste.com)  
 Website as „Work-in-progress“: <https://azul-celeste.com/>

### Abstract of Azul Celeste

*A holistic philosophy for princes and princesses ages 2 to 10 years old based on the spoken word as the alpha and omega of all learning*

The objective of *Azul Celeste* is to develop *the best methods in the world* inspired by the love and spirit of the *spoken word* as the *Alpha and Omega*, the beginning and the end of all learning. The spoken word goes hand in hand with a dialogue, a recital, a song, or story, etc. within a Socratic process in order to learn in a natural way reading, writing math, Spanish, English, German, etc.

*For children ages 2 to 5, who speak very well according to their age,* learning may then reach mastery levels that are highly significant. With great success, we expect that our pupils will be able to go through primary, secondary and high school education, whether from Mexico, the USA or Germany according to *Gestalt-Dialektik*(GD), a philosophy based on inspiration and logic.

GD's main goal is to follow a holistic approach to teaching and learning as exemplified by the great thinkers of humanity such as Alexander von Humboldt, Nikola Tesla, Friedrich Gauss, **The Prince of Mathematics**, Albert Einstein, etc., in an autodidactic process in order to master the corresponding academic areas.

Consequently, our celestial philosophy is to transform the program into an Academy of the Arts where each pupil becomes a princess or prince of love, hope and grace, fighting for the truth in light of his/her spiritual development.

### Academic Background

Year	Institution	Academic Subject	Degrees
1973/1974	John Kelley Elementary Thermal, CA	Primary education	
1974/1978	Coachella Valley High School Coachella, CA	H.S. education	H.S. Diploma
Fall 1978	College of the Desert Palm Desert, CA	Business Administration	A.A. Degree
Fall 1981		Foreign Languages	A.A. Degree
		Liberal Arts	A.A. Degree

Jan. 1982	Sept. 1982	UC, Riverside	Administrative Studies	
Jan. 1983	Sept. 1984	UCLA	Spanish Literature	B.A. Degree
Aug. 1986	Aug. 1987	Universität Göttingen Göttingen, Germany	Spanish Literature German Language	
Fall 1989	Spring 1994	California State University at Los Angeles	Teaching Credentials Bilingual Education	M.A. Degree
Fall 1996	2000	Universität Passau, Passau, Germany	Doctoral Studies in Initial Reading and Writing	

Teaching Experience	School	Assignment	Principal
Sept. Jan. 1989 1991	Will Rogers Elementary Lynwood Unified S.D.	1 <sup>st</sup> Bilingual	Dr. Washington
Sept. June 1991 1992	New Lexington Elem. El Monte City S.D.	4 <sup>th</sup> , 5 <sup>th</sup> , 6 <sup>th</sup> Combination Bilingual	Ms. Yarbray
Sept. June 1992 1993	Wilkerson Elementary El Monte City S.D.	K Bilingual	Ms. Nicholson
Sept. June 1993 1994	Maxwell Elementary El Monte City S.D.	1 <sup>st</sup> Bilingual	Mr. Rodriguez
Sept. June 1994 1995	Utah Street Elementary Los Angeles Unified S.D.	2 <sup>nd</sup> Bilingual	Ms. Mynatt
July June 1996 2000	92 <sup>nd</sup> Street School Elem. Los Angeles Unified S.D.	K & 1 <sup>st</sup> Bilingual	Ms. Morris
July November 2001 2017	75 <sup>th</sup> Street Elementary Los Angeles Unified S.D.	K Bilingual	Mr. Campa
Dec. Present 2018	Various projects in Mexico and the USA teaching children how to read and in their native language; also, teaching children in Dresden, Germany how to read and write in German as their native language as well as Spanish as a second or third language.		



Appendix C: Reference from Dr. Joshua Smith, Loving to Learn and Word of God International University, about my work with children in terms of my holistic methods



June 6, 2016

Los Angeles Unified School District

To Whom It May Concern:

As a career educator and founder of Loving to Learn Association and The Word of God International University and Holistic Wellness Institute for many years along with a Master in Education, School Management and Administration from Pepperdine University, I started a successful alternative school, which mainstreamed children into public school who were having difficulty in school, home, and life. I've known Dr. Gustavo Vieyra for eight or nine years. I met him through Dr. W. John Martin, MI Hope Foundation, because of his oral language literacy program for young children. An avid supporter of our nonprofit, Dr. Martin highly recommended Dr. Vieyra to us because we advocate support for child, family, and community crisis intervention or life empowerment as a prolific nonprofit organization.

For as long as I've known Gustavo, he has been highly motivated to work with children and their parents, encouraging reading readiness and early childhood education. In my professional opinion, Dr. Vieyra is highly qualified to teach in a bilingual preschool and kindergarten setting as evidenced by his references in various school districts throughout the Los Angeles County since 1987 and in Germany since 2006. He has acquired a high level of expertise in initial reading and writing as well as bilingual education based on his holistic philosophy of education.

Dr. Vieyra has assisted us with our after school enrichment academy and literacy program, working with children at risk. Observing him with children, he is very focused in teaching them how to read through utilizing a curriculum of music and dramatic role play. They are effectually moved by his methodology and approach. Parents have shared how much they appreciate him for the progress that their children made because of the influence of his instruction. He has been very cooperative and supportive of our community values.

As a community support program, Gustavo also attends our university, completing his post-graduate requirements, and has been resident with us as a student, working on his doctoral degree for over five or six years. We appreciate his contributions. Please consider the attached multi-lingual magnet preschool proposal by Dr. Vieyra. As his Doctoral supervisor, I'm willing to oversee the development, progress, and success of this program.

For further questions, contact me at (323) 73-LIGHT (5-4448)

Respectfully yours,

Joshua Smith, Ph.D.  
Overseer and President

**O.U.R. Place**  
**Opportunity-Unity-Restoration Center**  
(323) 282-9328 • 3650 S. Western Avenue, Los Angeles, CA 90018 • (323) 73-LIGHT  
learn@lovingtolearn.org • Fax (323) 402-0422 • www.lovingtolearn.biz  
P.O. Box 180254, Los Angeles, CA 90018-0726

Appendix D                      Reference from Barbara Seid-Grier, Consultant to  
*Los Angeles Unified School District (LAUSD) in regards to my work as a teacher at  
75<sup>th</sup> Street Elementary School (LAUSD)*

1130 S. Plymouth Boulevard,  
Los Angeles, California 90019  
United States of America  
April 5, 2010

**Kultusminister Prof. Dr. Roland Wöller**  
Sächsisches Staatsministerium für Kultus  
Carolaplatz 1  
01097 Dresden  
Tel.: + 49-351 564-0

Dear Prof. Dr. Wöller:

I observed Mr. Vieyra's teaching practices at 75<sup>th</sup> Street Elementary School, which is part of the Los Angeles Unified School District (LAUSD), between July, 2008 and January, 2009.

The Pedagogy that Mr. Vieyra employs is based upon the teachings of Lev Vygotsky, the great Russian Psychologist and Educator, and the "Zones of Proximal Development". Using this method (ZPD), the student receives individual instruction from a Tutor, i.e., a Teacher, or a Parent, with the objective being for the student to complete various targeted activities (objectives) independently, in due time. Thus promoting self-directed, reflective learning for all students.

I also observed that Mr. Vieyra's Pedagogy strongly parallels the California Standards for the Teaching Profession (CSTP), in its approach to the Kindergarten program, as presented.

During the time I observed in Mr. Vieyra's classroom, I saw the use of many strategies to engage students' attention, such as music, dance and the use of realia, manipulatives, and "hand-on" experiences, and activities, which promoted "holistic learning", i.e., using all the senses. The students were also engaged in problem-solving and critical thinking. I also observed that Mr. Vieyra had created a "safe, nurturing environment", that was uplifting to the spiritual and psychological well-being of the students.

The classroom was "print-rich", with many colorful and student-friendly displays. There were many centers and activities geared toward the differentiation of learning for different levels of student ability. The classroom routines were structured so that

students were able to operate independently and make decisions about their own learning. Mr. Vieyra's curriculum showed organization and planning, both short term and long term, with emphasis on step-by-step instructional strategies. There were also opportunities for group-assessment and self-assessment by the students.

Mr. Vieyra kept the parents well-informed as to the students' progress. He held his own Parent Meetings, in order to train the parents to be proactive in their own children's learning at home. Mr. Vieyra was also active in the community, rallying support for his student-programs.

Mr. Vieyra has a very unique Philosophy and Pedagogy that work. He also has a great passion and expertise for Teaching. These combined factors would make him a great asset to any program!

If you have any questions, please feel free to contact me:

[bar.seidgrier@gmail.com](mailto:bar.seidgrier@gmail.com)

(310) 991-6555

Yours truly,

A handwritten signature in cursive script that reads "Barbara Seid-Grier".

Barbara Seid-Grier  
Consulting Teacher  
LAUSD, Retired

Appendix E A testimonial letter by a school psychologist in regards to the pilot program in Kassel, Germany 1998

<https://www.youtube.com/watch?v=gDeNQyVM5Dc>

What follows is a letter written by Tobias Maxwell, (psychologist working for the Los Angeles Unified School District) to Prof. Hubert Buchinger, ex-chair of Elementary School Education at the University of Passau, Germany in regards to a video presentation from the pilot program that took place in Kassel, Germany in 1998 (see "A Testimonial of the Vieyra Reading and Writing Method" translated into English below in the next page). Mr. Tobias Maxwell wrote in his letter as follows:

From a clinical perspective, I was impressed by the Gestalt experience I observed in the small group of students being filmed. The ability to transcend— for lack of a better word, and express the entire base schema in story-telling mode was fascinating.

\*\*\*\*\*

**Tobias Maxwell, M.S., M.F.C.C.**

Lic. # M.F.C. 31498

6240 Whitsett Avenue #104 ♦ North Hollywood, CA 91606

(818) 508-5189

July 11, 1998

Dr. Hubert Buchinger  
Universitaet Passau  
94030 Passau  
Germany

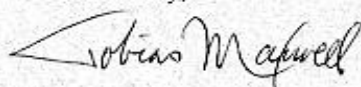
Dear Prof. Buchinger:

My colleague, Mr. Gustavo E. Vieyra, suggested that I write to you regarding the video demonstration of the pedagogical technique he has been developing over the years.

From a clinical perspective, I was impressed by the Gestalt experience I observed in the small group of students being filmed. The ability to transcend— for lack of a better word, and express the entire base schema in story-telling mode was fascinating. I am looking forward to reading more about the theories behind the application of Mr. Vieyra's ideas.

As with any new approach in the art and science of instruction, time and its tested results will speak louder than any testimonial. I wish Mr. Vieyra ongoing success with his research.

Yours truly,



Tobias Maxwell

## Appendix F

### A testimonial of the Vieyra reading and writing method in Kassel, Germany 1998

(for the original version written in German please see scanned testimonial below)

What follows is a testimony from **Inge Jakob**, a Montessori educator in Kassel, Germany that describes some aspects of literacy development according to *Gestalt-Dialektik* (*hereunder described as the Vieyra Reading and Writing Method*) and also gives some transcendental answers to its pedagogical philosophy, especially in regards to a nurturing, loving and caring environment vis-à-vis an individualized curriculum that is so extremely needed by children in any social and pedagogical setting.

\*\*\*\*\*

Inge Jakob  
Schwengebergstr. 14  
D-34132 Kassel  
Germany  
Tel. 01149-561-4000499

Nov. 9, 1998

Prof. Dr. phil. Hubert Buchinger  
Universität Passau  
Lehrstuhl für Grundschuldidaktik  
D-94030 Passau  
Germany

### Testimonial regarding the Vieyra Reading and Writing Method

A Pilot Program:      Montessori-Kinderhaus  
Konrad-Adnauer-Str. 143  
34132 Kassel, Germany  
Tel. 01149-561-408702  
End of May until end of June 1998

**Very respected Herr Prof. Buchinger,**

At the end of May 1998 Mr. Gustavo Vieyra presented his reading and writing Method in our *Kindergartenhaus*. The pilot program lasted for about five weeks.

During the first two weeks Mr. Vieyra took part of the daily Kindergarten curriculum. During this time, he became familiar with the children (a group of 20 children) and with the daily routine. Mr. Vieyra was very well accepted by the children so that he could start with his method from the very first day. With a narrative style he introduced his cartoon story.

On the second day he asked the children to retell the story, based on the pictures of the story (about 1\4 of the whole story); new pictures came into play. The narrative was followed by all participants with gestures. The story was narrated backwards at the end of the hour.

In the morning, during recess time, the children were encouraged to draw and retell the story; small books were “produced”. In the third week the children received square-designed paper, each square corresponding with a picture of the story. The children filled the squares with the pictures. Thereafter the designed paper appeared with syllables and numbers that appeared in the squares which corresponded previously to the pictures of the story. During circle time the children were able to imagine the pictures based on the syllables. They named the syllables with their corresponding rhythms, “Banane-Banane-**ba**, Catze-Catze-**ca**, Dahlie-Dahlie-**da** (etc.)”: to each syllabic appellation the children applauded or hopped. **They had great concentration and enthusiasm with the lessons.**

Mr. Gustavo Vieyra worked during four weeks with the whole group and then the so-called “Gustavo Preschool” was established. This group included a girl of 4 ½ years, a boy of 4 ¾, a boy of 5 years and four girls of 6 years old. Smaller children joined them happily on their own.

In the fifth week the children sat like “school children” on their places. On the wall separate square-designed pieces of papers were hanging, decorated with the numbers and syllables. The children learned the numbers with the corresponding syllables. Very soon they could name the syllables, when one would point to the numbers. The time factor was integrated. It came to their attention via the small and big hands of the clock: within ten minutes the children filled in, as much as they could, the respective syllables inside the numbered squares of the designed pieces of paper. At the end of the fifth, beginning of the sixth week the children could partially decorate blank pieces of paper with squares, numbers and syllables.

**It is remarkable and significant in regards to initial reading and writing** that a few children wrote words and also whole sentences, which could be read. I would like to mention, that the children during the morning hours very often moved rhythmically, and it gave them a lot of pleasure to retell the story in a short period of time with their eyes closed and using gestures.

### **My personal impression**

As a prelude I would like to say, they were five moving and merry weeks that we spent with Mr. Vieyra. The learning enthusiasm was contagious. The children as well as the educators lived in the theme. So, it always happened, that one would hear syllables during the mornings, such as, “Anna-Anna-**an**; Kartoffel-Kartoffel-**ka** . . . (extension-transfer). The pictures that were illustrated during their free play time usually belonged to the theme.

Hands on mechanical experiences, including that of plastics became part of their thematic plays; there was even “**r**acket-ice cream”. The whole group worked together up to the fourth week, as long as the drama was the focus of attention. The above-mentioned children that belonged to the so-called “Gustavo-Preschool” were partially able at the end of the project to write words and small sentences.

### **Preconditions of the children**

The children worked since their third year of life with Montessori materials; exercises of the “daily life” and the “sense materials” stay at the foreground vis-à-vis the children and the movable letters, math materials, geometric forms, etc. are also included. A few of the children could form, read and



write words with the movable letters. However, with the help of the reading of syllables (reading and writing of the Vieyra method) the children were faster in their ability to form and read words. In the sound-method from Maria Montessori and in the Vieyra-Method is the motivation of the teacher as well as the consideration of “holistic learning” (with all the senses) important.

Within the groups the children sing, dance, play theatre and illustrate a lot. Notwithstanding the children have a lot of freedom in nature.

### My final opinion

During the sensitive phase (0 to 6 years of age) in which the children are receptive via imitation and play, the educators take over the great responsibility for the post life of the children. We should guard ourselves from “over-sheltering” the children and neither should we hold them back or halt (hinder) their development. Here we find the parents as well as the educators in contradiction. On the one hand they want a protective environment and on the other one they want the best possible improvement to the point that they become overburden. Hereby a lot of work is needed in order to raise the consciousness that a child does not learn like another one, that here too the child brings forth his own character and that we as adults should be held accountable via observation to give the child the respect that he/she deserves.

Important for the child is the mastery of the mother language, the training of the senses in order to be open and secured in life. I have experienced in the kindergarten that the children who come from an orderly family (in the sense of a life’s rhythm) in which the contact persons are clear and apparent bring forth security –moving freely in the group– openness, a good self-esteem, and concentration and clearly more than the children in which these preconditions are not given. The aforementioned children correspondingly even want to have more speedy experiences.

It was wonderful to observe how Mr. Vieyra “picked the children up” at the level of their development, in accordance to Maria Montessori. Thus, the so-called fast children could always play the teacher in order to reckon with their forward-looking desires. The children that needed more time in the learning task received opportunities to look, to hear, and to jump playfully in exact accordance to their needs. In this sense the “**we-togetherness**” even in the group of 20 children (ages 3-6 years old) was warranted.

What the children also need to learn is “**movement, movement, movement!!!**” This is lacking in the children today more than ever! I find it pitiful, that in the public schools not enough attention is paid to the individuality of the child, that the curricular guide, which must be fulfilled, appears too much on the foreground. What happy children we would have if the competitive stress did not exist along with the feeling of the “I am not OK!” How far would we as humans go forward if we were not become oppressed through the labeling that we received from our former (test) notes, when we could be free from the competition, when we could love the accomplishment in the sense of cordial reciprocity!? To this we could add that the children need more contact persons at their disposal (here we always experience a lot of limitations).

When the children are allowed to have such experiences, namely when they could develop themselves according to their potentialities, then they would, in my opinion, mature themselves into the adults, which as per the “**we-togetherness**” would construct the world.

That, which Mr. Vieyra presented in the five weeks with us at the kindergarten via his method of learning how to read and write complements itself beautifully with the Maria Montessori method and with her philosophy. **The children were feeling great, were enthusiastic, happy and wanted to learn more and more:**

- a) drama
- b) movement
- c) creativity
- d) syllabic learning
- e) word-findings
- f) writing of small sentences and their reproduction
- g) indirect learning of the numbers 1-20
- h) the sensitivity towards time
- i) etc.

**All of that took place in five weeks.**

I wish Mr. Vieyra more success in his work and am thankful for the time we spent together in which we could accompany the children of our Kindergarten-house.

With best wishes,

(signed in the original testimonial written in German, see below)

Inge Jakob

Educator at the Montessori *Kindergartenhaus*.

\*\*\*\*\*



Scanned testimonial (*written in German*) of Inge Jakob  
about the outstanding results of the *Vieyra-Method* in Kassel, Germany 1998  
(for a translation written in English please see above)

Inge Jakob  
Schwengebergstr. 14  
D-34132 Kassel  
Germany  
Tel.: 0561-4000499

9.Nov.1998

Herrn Prof. Dr. phil. Hubert Buchinger  
Universität Passau  
Lehrstuhl für Grundschuldidaktik  
D-94030 Passau  
Germany

**Gutachten über die „Vieyra-Lese- und Schreibmethode“**

Ein Pilotprogramm: Montessori-Kinderhaus  
Konrad-Adenauer-Str. 143  
34132 Kassel  
0561-408702  
Ende Mai bis Ende Juni 1998

Sehr geehrter Herr Prof. Buchinger,

Ende Mai 1998 stellte Herr Gustavo Vieyra seine Lese- und Schreibmethode in unserem Kinderhaus vor. Das Pilotprojekt dauerte ca. fünf Wochen.

In den ersten beiden Wochen teilte Herr Vieyra mit uns den Kindergartenalltag. Er lernte in dieser Zeit die Kinder (die Gruppe besteht aus 20 Kd.) und den Tagesablauf kennen. Herr Vieyra wurde von den Kindern sehr gut aufgenommen, so daß er schon am ersten Tag mit der Einführung seiner Methode beginnen konnte. Er stellte erzählerisch seine Bildgeschichte vor.

Am zweiten Tag ließ er die Kinder anhand der Bilder die Geschichte (etwa ¼ der gesamten Geschichte) wiederholen, neue Bilder kamen hinzu. Die Erzählung wurde

von allen Beteiligten mit Gesten begleitet. Am Schluß der Stunde wurde die Geschichte rückwärts erzählt.

Morgens, während der Freispielzeit, durften die Kinder die Geschichte malend nacherzählen -es entstanden kleine Büchlein. In der dritten Woche erhielten die Kinder Blätter, versehen mit leeren Feldern (jedes Feld entsprach einem Bild der Geschichte). Die Kinder füllten die Felder mit Bildern aus. Hinzu kamen dann Blätter mit Silben und Zahlen, die ebenfalls in den Feldern auftauchten, in denen vorher die Bilder der Geschichte zu sehen waren. Im Stuhlkreis konnten sich die Kinder inzwischen die einzelnen Bilder anhand der Silben vorstellen. Sie benannten die Silben mit ihren entsprechenden Rhythmen, „Banane-Banane-**ba**, Catze-Catze-**ca**, Dahlie-Dahlie-**da** (usw.)“; zu jeder Silbenbenennung klatschten oder hüpfen die Kinder. **Sie waren mit großer Konzentration und Begeisterung bei der Sache.**

Vier Wochen lang arbeitete Herr Gustavo Vieyra mit der gesamten Gruppe, dann entstand die sog. „Gustavo-Vorschule“. Hierzu gehörte ein Mädchen im Alter von 4 1/2 J., ein Junge im Alter von 4 3/4 J., ein Junge, 5 J. und vier Mädchen im Alter von 6 J. Kleinere Kinder gesellten sich gern dazu.

In der fünften Woche saßen die Kinder wie „Schulkinder“ auf ihren Plätzen. An der Wand hingen einzelne Blätter, versehen mit Zahlen und Silben. Die Kinder lernten die Zahlen mit den entsprechenden Silben; sehr bald konnten sie die Silben benennen, wenn man auf eine Zahl tippte. Die Zeit wurde mit einbezogen. Es wurde auf den kleinen und großen Zeiger der Wanduhr aufmerksam gemacht: innerhalb von 10 Minuten füllten die Kinder -soweit sie es schaffen konnten- Blätter, die mit Zahlenfeldern versehen waren, mit den entsprechenden Silben aus. Am Ende der fünften/Anfang der sechsten Woche konnten die Kinder teilweise ein leeres Blatt mit Feldern, Zahlen und Silben versehen.

**Es ist bemerkenswert und signifikant im Sinne vom Erstlesen und -schreiben,** daß einige Kinder Wörter oder auch ganze Sätze schrieben, die gelesen werden konnten. Erwähnen möchte ich, daß die Kinder sich immer wieder während der Vorschulstunden rhythmisch bewegten, und es bereitete ihnen viel Freude, die Geschichte innerhalb kürzester Zeit mit geschlossenen Augen -verbunden mit Gesten- zu erzählen.

## Mein persönlicher Eindruck

Einleitend möchte ich sagen, es waren fünf bewegte, fröhliche Wochen, die wir mit Herrn Vieyra verbracht haben. Die Lernbegeisterung war ansteckend. Kinder wie Erzieherinnen lebten im Thema. So geschah es immer wieder, daß man während des Vormittages Silben hörte, wie „Anna-Anna-**an**“; Kartoffel-Kartoffel-**ka** . . . (Erweiterung-Übertragung). Bilder, die während des Freispiels gemalt wurden, gehörten oft zum Thema.

Es wurde auch themenbezogen gebastelt, plastiziert, und es gab sogar „Raketeneis“. Die gesamte Gruppe arbeitete bis einschließlich der vierten Woche zusammen, solange das Drama in Vordergrund stand. Die obenerwähnten Kinder, die dann in die sog. „Gustavo-Vorschule“ gingen, waren am Ende des Projektes teilweise fähig, Wörter und kleine Sätze zu schreiben.

## Voraussetzungen der Kinder

Die Kinder arbeiten seit ihrem dritten Lebensjahr mit Montessori-Materialien, Übungen des täglichen Lebens, und Sinnesmaterialien stehen bei den Kleinen im Vordergrund, bewegliche Buchstaben, Mathematik-Materialien, Geometrische Formen usw. kommen hinzu. Das eine oder andere Kind konnte mit beweglichen Buchstaben schon Worte legen, lesen und schreiben. Doch mit Hilfe des Erlernens von Silben (Lesen und Schreiben der Vieyra-Methode) waren die Kinder schneller fähig, Wörter zu bilden und zu lesen. Bei der Lautmethode von Maria Montessori wie bei der Vieyra-Methode ist die Begeisterung des Lehrers sowie die Berücksichtigung des „ganzheitlichen Lernens“ (mit allen Sinnen) wichtig.

In der Gruppe wird viel gesungen, getanzt, Theater gespielt und gemalt. Außerdem bewegen sich die Kinder viel in der Natur.

## Meine abschließende Meinung

Während der sensitiven Phase (0 bis 6 Jahre), in der die Kinder nachahmend und spielerisch aufnehmen, übernehmen die Erzieher/innen die größte Verantwortung für das weitere Leben des Kindes. Wir sollten uns davor hüten, dem Kind in diesem Alter „etwas überzustülpen“, sollten es jedoch auch nicht zurückhalten bzw. in seiner Entwicklung klein halten (hemmen). Hier befinden sich Eltern wie auch Erzieher/innen im Widerspruch. Einerseits wollen sie Geborgenheit für die Kinder, andererseits sollen die Kinder die bestmögliche Förderung erhalten, so daß diese oft überfordert werden. Hier muß daran gearbeitet werden, Bewußtheit dafür zu schaffen, daß nicht ein Kind wie das andere lernen kann, daß auch hier das Kind seine eigene Art mitbringt und wir Erwachsene gehalten sind, ihm immer wieder durch Beobachtung und Achtung gerecht zu werden.

Wichtig für das Kind ist die Beherrschung der Muttersprache, die Schulung der Sinne, um offen und sicher ins Leben zu gehen. Ich habe im Kindergarten erfahren, daß die Kinder, die aus einem geordneten Elternhaus (im Sinne von Lebensrhythmus) kommen, wo die Bezugspersonen klar sind, Sicherheit mitbringen, sich in einer Gruppe zu bewegen, Offenheit, ein gutes Selbstwertgefühl und Konzentration und zwar deutlich mehr als die Kinder, bei denen diese Voraussetzungen nicht gegeben sind. Die erstgenannten Kinder wollen somit entsprechend schnell Lernerfahrungen machen.

Es war schön zu beobachten, wie Herr Vieyra die Kinder „dort abholte, wo sie sich befanden“, ganz im Sinne von Maria Montessori. So konnten die sog. schnellen Kinder immer wieder Lehrer spielen, um ihrem Drang, nach vorne zu kommen, gerecht zu werden. Die Kinder, die mehr Zeit zum Lernen benötigten, erhielten Gelegenheit zu schauen, zu hören, spielerisch einzusteigen, ganz wie sie es brauchten. So war das **Miteinander** auch in der Gruppe mit 20 Kindern unterschiedlichen Alters (3-6 J.) gewährleistet.

Was die Kinder zum Lernen auch benötigen, ist „**Bewegung, Bewegung, Bewegung!!!**“. Das fehlt den Kinder heute mehr, denn je! Ich finde es schade, daß in den Staatsschulen noch nicht genügend auf das Individuum des Kindes eingegangen werden kann, daß der Lehrplan, der erfüllt werden muß, so sehr im Vordergrund steht. Was könnten wir für glückliche Schulkinder haben, wäre der Leistungsdruck nicht da und somit das Gefühl, „ich bin nicht OK!“ Wie weit könnten wir Menschen nach vorne gehen, würden wir nicht durch die Stempel, die wir durch die frühen Zensuren bekommen, gedrückt werden, wenn wir frei wären von Konkurrenz, wenn wir die Leistung im Sinne von sich gegenseitigem Ergänzen

lieben könnten!? Dazu gehört auch, daß den Kindern mehr Begleitpersonen an die Seite gestellt werden (hier erfahren wir immer mehr Einschränkung).

Wenn dies die Kinder schon erleben dürften, daß sie sich **ihren Fähigkeiten** gemäß entwickeln könnten, dann würden sie m. E. zu Erwachsenen heranreifen, die **im Sinne des Miteinanders** an der Welt bauen würden.

Das, was uns Herr Vieyra in den fünf Wochen bei uns im Kindergarten mit seiner Methode des Lesen- und Schreibenlernens aufzeigte, ergänzt sich sehr schön mit der Maria-Montessori-Methode und mit ihrer Philosophie. **Die Kinder fühlten sich wohl, waren begeistert, glücklich und wollten weiter und weiter lernen:**

- a) Drama (Theater)
- b) Bewegung
- c) Kreativität
- d) Silbenerlernen
- e) Wortfindungen
- f) Schreiben von kleinen Sätzen und Wiedergabe
- g) Indirektes Erlernen der Zahlen 1-20
- h) Das Empfinden von Zeit
- i) usw.

**Das alles wurde in den fünf Wochen geschafft.**

Ich wünsche Herrn Vieyra weiterhin viel Erfolg für seine Arbeit und bin dankbar für die gemeinsame Zeit, in der wir die Kinder unseres Kinderhauses begleiten durften.

Mit freundlichen Grüßen,



Inge Jakob  
Erzieherin im Montessori-Kinderhaus

Results of the initial reading and writing method in Duarte, California

**DUARTE UNIFIED SCHOOL DISTRICT**

1620 HUNTINGTON DRIVE, DUARTE, CALIFORNIA 91010  
TELEPHONE (818) 358-1191 • FAX (818) 358-4317



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Scott Magnusson  
Janet Wight

July 6, 1994

To Whom It May Concern,

I hereby submit this letter of reference on behalf of Gustavo Vieyra. Gustavo taught fulltime a First Grade Bilingual Class at Maxwell Elementary School from September 1993 through June 1994. Gustavo was employed to fill a one year temporary teaching position at Maxwell. I am the principal at Maxwell.

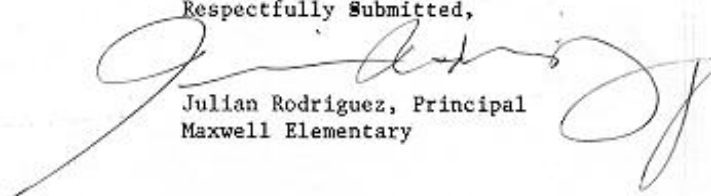
During his teaching assignment I was able to observe first hand the approach Gustavo employed in teaching reading, writing, and math. He calls it a Gestaltic Approach (Vieyra 1994 ). In my professional opinion, the approach is wholistic in nature because it focuses in students being able to identify and acquire patterns and the interrelationships found therein. This newly acquired ability then allows them to predict results and to discover insights in learning how to read, write and do math at an accelerated pace.

It pleases me to say that towards the end of the school year his students' performance in reading, writing, and mathematics demonstrated exceptional results. Over 90% of the students assigned to his class read at or above grade level. In writing, students were able to express their thoughts clearly, correctly, and, often times, more in content than what is expected from a child at that grade level. In mathematics, besides the operations of addition and subtraction, students were able to demonstrate comprehension of multiplication facts. It is evident that his students demonstrated accelerated progress in reading, writing and mathematics.

Mr. Vieyra established a great rapport with his students. They responded to his classroom management system. Gustavo also established good relationships with the parents of his students. The parents were very supportive to his style of teaching. They were very pleased with the progress their children had made as students of his.

If I can be of any further assistance I may be contacted at (818) 358-1191, Ext. 254.

Respectfully Submitted,

  
Julian Rodriguez, Principal  
Maxwell Elementary

Dr. Marcia McVey, Superintendent

ADMINISTRATOR

Dr. Alan Johnson, Deputy Superintendent

## DUARTE UNIFIED SCHOOL DISTRICT

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### BOARD OF EDUCATION

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Scott Magnusson  
Janet Wight

August 30, 1994

To Whom It May Concern:

Gustavo Vieyra has taught a Bilingual First Grade at Maxwell Elementary School for the past year.

His classroom performance has been exemplary. He has used an accelerated method of teaching reading and writing in Spanish, which he has developed himself. The results have been enviable and have made a great impression on both parents and staff.

Mr. Vieyra takes a methodical and scholarly approach to instruction. I would recommend Mr. Vieyra without reservation for teaching positions at any level.

Sincerely,

Pat Hicks  
Bilingual Coordinator

Dr. Marcia McVey, Superintendent

**ADMINISTRATION**

Dr. Alan Johnson, Deputy Superintendent