



EL BUQUI



NEWSLETTER ~ ARIZONA CHAPTER OF REFORMA

ASLA ROUNDTABLE ON SERVICES TO THE SPANISH SPEAKING

Vol 2

No 1

EDITORIAL

The Chicano community since the late 1960's has been quite vocal about educational issues that affect their children. Although there remains much disagreement in many areas, such as in bussing versus the upgrading of existing barrio schools, there is definite agreement on two problems that need to be addressed; namely a disproportionate high school drop out rate and alarmingly low reading scores.

The design and implementation of a comprehensive educational program that would address these problems may never fully emerge but one can begin to discern certain features that are basic to such an undertaking. One of these features is the use of the Spanish language and other cultural elements of the Chicano student that would assist him in succeeding in school. Again it is worthwhile to mention that a bilingual format acceptable to all concerned is yet to be worked out, but one can be assured that a bilingual feature will be a definite part of the educational program.

We who work in libraries constitute a vital resource in the education of Chicanos and as such have a responsibility in providing bilingual materials and services not only to students, but also to their families. We know, for example, the critical need that preschool children have for parents to read to them so that they in turn can become successful readers. Without appropriate materials Spanish-speaking parents cannot accomplish this most important task.

This issue of EL BUQUI is primarily devoted to materials and services for children, but we have also included some items for young adults. It has been our experience that materials appropriate to the Chicano young adult are almost non-existent. The interest

of this group is not in the Spanish language per se but rather in subjects, and in characters and situations, that reflect on his own experiences. Such material, which should generally be in English, has yet to be developed to any extent.

Materials for children are available from three major sources. First, there are publications from Spain and Latin America. These books are generally folk tales, classic stories, and a few translations from English. They are usually well written and beautifully illustrated, but are also usually poorly bound. It is well worth the extra expense of getting a library binding; otherwise one can expect the item to be short lived. Prices from this source are usually quite reasonable.

The second source is comprised of established U. S. publishers which translate successful English works into Spanish. Included are both print and non-print materials, whose quality and high prices are assured.

The third source consists of those firms which are producing exclusively for the bilingual market. They should hold the most promise, in that they are not only utilizing the language but also are attempting to include cultural elements that further the child's self image. Unfortunately the endeavors have yet to bear fruit, and to date most have been quite disappointing. They all seem to suffer from poor writing and poor illustrations. The stories have been uninteresting or didactic, and one gets the impression that someone is hurriedly trying to cash in on the great need without much regard for quality. It is to be hoped that as Chicano writers mature literature for children and young adults will become a major concern.

Antonio Gomez

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BILINGUAL STORY HOURS ... CUENTOS BILINGUES

by Liz Rodriguez Miller

Children are universal in their fondness for stories and we who are serving the Spanish speaking can make use of a bilingual story hour not only to introduce a whole new spectrum of stories (i.e. stories in Spanish and stories based on Hispanic history and culture) but also to reach children who may not be familiar with the library and who need to be made welcome and comfortable.

There are three basic ways in which bilingual story hours can be presented. Each is discussed briefly below:

1) Stories can be told primarily in English with key words or phrases translated into Spanish. This is particularly useful for those who are not fluent in Spanish or for those working in libraries which do not have a large collection of Spanish materials suitable for story hours. One example of a popular book which we have used successfully in this manner is Eric Carle's THE VERY HUNGRY CATERPILLAR. This book became THE VERY HUNGRY "GUSANO" and the bilingual children enjoyed giving the right answers when asked the names in Spanish of the fruits and other foods the caterpillar ate on his way to a stomachache. Using this method to present bilingual story hours means that almost any children's book can be adapted for use with bilingual children. Consider, for example, THE THREE "OSOS" or IT LOOKED LIKE SPILLED "LECHE". The possibilities are endless. Using flannel boards and puppets with this technique can also be very successful.

2) At a recent workshop sponsored by the Arizona State Library Extension José Taylor of Biblioteca del Pueblo (a branch of the Los Angeles Public Library) demonstrated the storytelling technique he employs. Mr. Taylor takes a book, says each line in Spanish and pauses so that the audience will then say the line in English. Mr. Taylor has told stories to different age groups using this method and he is very satisfied with this bilingual storytelling technique.

3) When telling stories to a bilingual audience, some people opt for telling a story twice: once in English and once in Spanish. I have never seen this done, but it seems that this would work well with children who speak primarily English or primarily Spanish and who are trying to become familiar with the second language.

Books and stories are not the only things we can offer bilingual children at story hour. Songs, finger plays, and games in Spanish can be alternated with stories for added variety and to encourage the child's participation. Listed below are some books containing simple songs, games and finger plays which can be used at bilingual storytime.

Some Spanish-speaking people not familiar with traditional library services may be reluctant to bring their children to the library. We at Tucson Public Library have had some success by advertising our programs via a Spanish language radio station. We also have been quite successful in inviting local day care groups and elementary school classes to the library for storytime.

If a class or group is reluctant or unable to come in to the library, we go out to them with bilingual story times. These are attempts to expose large numbers of children to the bilingual story hour. Once children become familiar and comfortable with one aspect of library service, they will be more likely to take advantage of everything else the library has to offer.

All the ideas included here can be combined, adapted, and expanded upon to fit different needs and situations. We started with these basics and are now experimenting with reading readiness activities (e.g., learning colors, numbers, and other concepts) at bilingual story time. Regardless of the elements incorporated and the techniques used, the essential requirement for a successful bilingual story time is a genuine desire to involve the Spanish-speaking or bilingual child in a library service tailored to fit the child's needs, interests, and experiences.

JUEGOS Y DIVERSIONES. Developed and collected by Los Amiguitos, Jardin Infantil de A.M.A.E. (Association of Mexican American Educators of Fresno, CA) 1977. Reprinted and distributed by Promesa Publications. 19 pp. \$2.50.

This work contains simple games in Spanish with instructions included in English. The games were developed not only to encourage the child's participation but also to place emphasis on language and concept development. Appropriate for use with younger children.

CANCIONERO INFANTIL. Developed by Los Amiguitos, 1976. Reprinted and distributed by Promesa Publications. 18 pp. \$2.50.

Songs and rhymes for use with Spanish-speaking children or with children learning Spanish. Both music and words included.

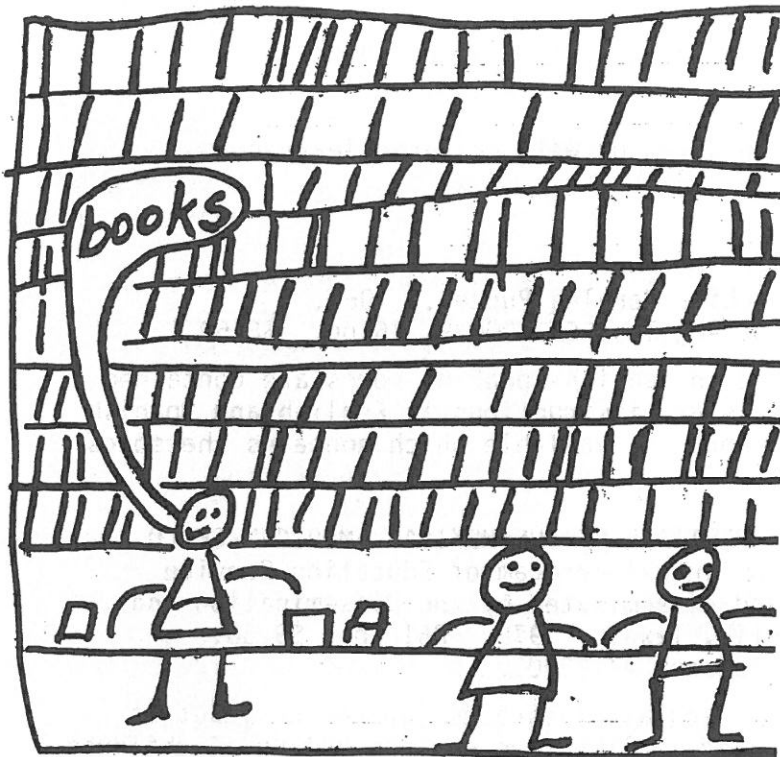
PARA CHIQUITINES by Emma Holguin Jimenez and Conchita Morales Puncel. 1969.
Bowmar Publishing Co., 4563 Colorado Blvd., Los Angeles, CA 90039 76 pp. \$8.50

Songs, poems, and fingerplays traditionally heard in Spanish-speaking homes are contained in this work. Music is included for the songs, as are instructions in English and Spanish for the fingerplays. Highly recommended. (A record is available which contains the songs included in this book.)

INFORMATION AND MATERIALS TO TEACH THE CULTURAL HERITAGE OF THE MEXICAN AMERICAN CHILD. Compiled by Minerva Gorgena. Developed by the Bilingual Program of Education Service Center, Region XIII. Revised edition printed and disseminated by the Dissemination and Assessment Center for Bilingual Education, Austin, Texas. 1978. 261 pp. \$9.50.
Available from Campana Books, 601 S. 5th Ave., Tucson, AZ 85701.

This book was developed for use by teachers in bilingual classrooms (grades K-9) but it contains a variety of information which can be used in libraries serving bilingual children. For example, there is a section titled "Poems, Songs, and Games" and another titled "Legends, Fables, and Stories," both containing ideas useful for story hours. There are thirteen sections in all, covering various aspects of Mexican American culture and history and including a bibliography. Highly recommended, especially for those libraries just starting to work with bilingual children.





EL GATO Y LA ZORRA. La Fontaine adapted by Elvy Ross. Illustrated by Nemo. Loveland, Colorado : Donnars Publishing Co. \$3.91 (Gr. 1-4)

Large, bright colorful pictures illustrate La Fontaine's tale of the fox and crane. Glossy paper and good library bindings make this an excellent buy. Originally published in South America, there may be a few words which are unfamiliar to children of the Southwest, but this should present no major objection.

Included in Donnar's FABULAS DE ANIMALES series are other titles: EL LEON Y EL RATON, LA RANA Y EL RATON, to name a few. The stories are all somewhat different from the classic La Fontaine tales, but all are attractive and are recommended. E. N.

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Keats, Mark. SANCHO, PRONTO, AND THE ENGINEER/SANCHO, PRONTO, Y EL INGENIERO. Illustrated by Alex Cervantes. Detroit : Blaine Ethridge, 1976. \$6.50

Simon, Norma. QUE DIGO? WHAT DO I SAY? Albert Whitman & co., 1967. \$3.95

An English/Spanish edition which traces Manuel's day from home to school and back. Black and white and color illustrations are included. This is a good book for story hour. The text is simple and concise and with both English and Spanish on the same page. A. C.

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Jauregui, A.L. JARDIN DE NIÑOS. Mexico : Editorial Avante, 1978. \$3.00 (paper)

A collection of poetry, skits, games, and riddles for children which deal with Mexican holidays, Mother's Day, health, education, plants, animals, weather, etc. An index of titles is included.

Jauregui also has another book which is a collection of poetry: GALLITO DE PLATA : RIMAS. This paperback sells for \$2.50 and was also published in 1978 by Editorial Avante. It includes a few pages on tongue-twisters in Spanish. A. C.

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For months there has been no rain and Sancho and his family are very worried about their corn field. A water engineer arrives and with the help of Sanchos' burro, Pronto, he is able to find a hidden spring. The book is poorly printed. There is Spanish and English text on facing pages with no difference in print type. The black ink illustrations are stiff and amateurish. The binding is very good and unfortunately the book will last forever. E. N.

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Culla, Rita. EVA EN CASA DE LA TIA. Barcelona : Juventud. \$6.00 (Gr. K-2)

This choppy story is an uneven description in rhyme of an outing to a young girl's aunts' home in the country. Despite colorful illustrations the unimaginative text will make this a real sleeper. Binding is poor. J. A.

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ANIMALES DE TODO EL MUNDO. Illustrated by Feodor Rojankovsky. Mexico : Novaro, 1975. \$8.95.

A wide array of animals in a colorful format will make this a desirable addition to any picture book collection. Animals are described, and their various geographic locations are identified: e.g., bears in Canada, llamas in the Andes, etc. Large illustrations and simple text make this a good story hour favorite. From GRANDES LIBROS DE ORO series. The review copy I read had the final page missing, an unfortunate common binding problem in Spanish language materials. J.A.

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CAPERUCITA ROJA. Illustrated by Bernadette Watts. Barcelona : Lumen, 1975. \$8.00 (Gr. K-4)

In this version of LITTLE RED RIDING HOOD, Grandma and daughter are cut out of the wolf's stomach with scissors, by a friendly hunter. As always, this story is violent but attractive to young people. Illustrations are large and colorful. Bad binding mars a good book. J.A.

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Rothman, Joel. THIS CAN LICK A LOLLIPOP: BODY RIDDLES FOR KIDS / ESTO GOZA CHUPANDO UN CARAMELO: LAS PARTES DEL CUERPO EN ADIVINANZAS INFANTILES. Spanish words by Argentina Palacios. Photographs by Patricia Ruben. Garden City, NY : Doubleday, 1979. \$6.95. (Preschool)

Riddles are accompanied by captivating black and white photographs of children of all races illustrating parts of the body. Although the riddles are in rhyme in English, the Spanish version is not always. Different print is used to differentiate the two languages. This is an exemplary bilingual book: excellent illustrations and binding, interesting and attractive text. E. N.

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Taylor, Jose G. LIBROS BILINGUES, TRADUCCIONES Y LIBROS RECOMENDABLES / BILINGUAL BOOKS, TRANSLATIONS AND RECOMMENDED BOOKS IN SPANISH. Los Angeles : Los Angeles Public Library, 1978.

First published in 1974, this revised and expanded version is very helpful for libraries seeking to begin a collection for Spanish-speaking children. Included in the 17 page bibliography are sections on fantasy, folklore, and picture books. The author, title, publisher, grade level and a one-sentence annotation are given. For a free copy write to Jose Taylor, Biblioteca del Pueblo, 2530 Workman Street, Los Angeles, CA 90031. E. N.

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LIBROS EN ESPANOL: AN ANNOTATED LIST OF CHILDREN'S BOOKS IN SPANISH. New York : New York Public Library, 1978. \$2.50.

Originally published in 1971, this latest revision was re-evaluated and expanded. The bibliography is arranged in 10 categories among which are picture books, "Books for the Middle Age," "Poetry and Song," "Folklore, Myths, and Legends" and Records. Entries for books include author, title, illustrator, publisher, date of publication and a one-line annotation. Price is given as a guide only. A list of sources and an author-title index are also included. This bibliography is 72 pages in length and is the most comprehensive available. Send a check to New York Public Library, Office for Children's Services, 8 East 40th Street, New York, NY 10016. E. N.

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LA BELLA DURMIENTE. Illustrated by Fernando Saez. Madrid : Susaeta. \$2.95.

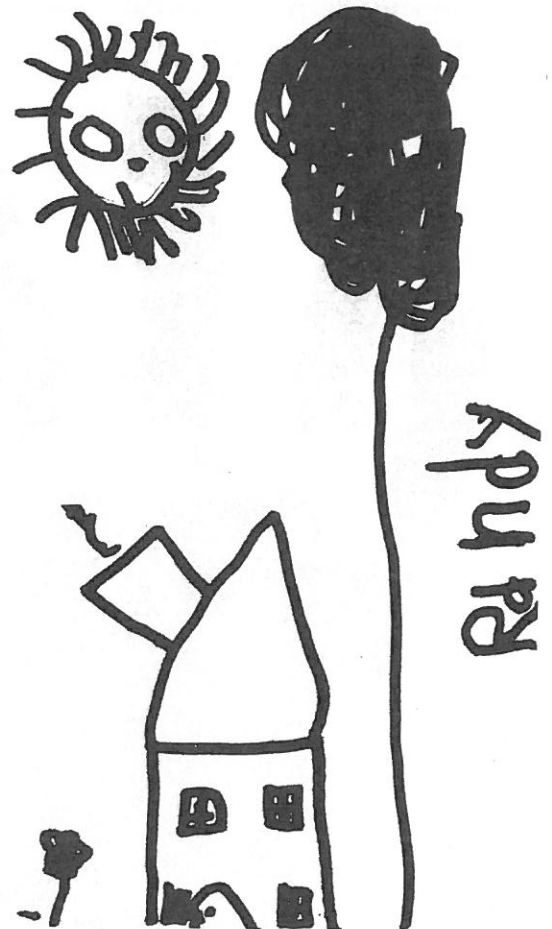
Three favorite children's stories are included in this title: SLEEPING BEAUTY, THE CHRISTMAS TREE, and THE THREE LITTLE PIGS. The large watercolor illustrations are striking and the Spanish text tells the stories simply and poetically. The paper is good. The binding, however, is very poor unfortunately typical of the type available through foreign publishers. Bilingual Educational Services offers this same title and 25 other classic folktales in a library prebound book. Although the books are twice as expensive rebound (\$6.95) the attractive bindings extend the life of the book and are well worth the money. E. N. * * * * *

Sauvageau, Juan. STORIES THAT MUST NOT DIE. Austin, Texas : Publishing Services, Inc., P.O, Box 1825, 1975. \$2.25 (paper)

Ten short stories dealing with Texas folklore. The format is bilingual, both English and Spanish. Questions about the text appear after each story. "La Llorona", a very popular southwestern tale is included in this volume. Two additional volumes of folk tales are scheduled to be published. A good source for ghost stories and popular tales for bilingual storyhours. A. C. * * * * *

Culla, Rita. TENGO AMIGOS. Barcelona : Editorial Juventud, 1973. \$2.95

The story is told by Buxac, who describes himself as an intelligent dog. He describes the friendship he has with a boy and a girl. The text is in Spanish. It is simple and easy to read. Illustrations are in color. Recommended for Children's Spanish collection. A. C. * * * * *





Q-VO MAGAZINE. Los Angeles : The National Lowrider Magazine, Inc., Box 20345, 90006. \$13.50/year.

Q-VO has a woman associate editor and generally speaking, better treatment of women than LOWRIDER MAGAZINE. Comparatively, this magazine attempts more than LRM, and achieves better results. Emphasis is on Chicanos, their accomplishments, their art, their poetry, and of course, their rides. The issue I reviewed had articles on Anthony Quinn, Danny "Lil Red" Lopez, three Latino actors, in addition to a fashion section and a sports page.

Q-VO's broader scope would make this a preferential choice over LRM. This magazine is also a "DO NOT REMOVE" item.

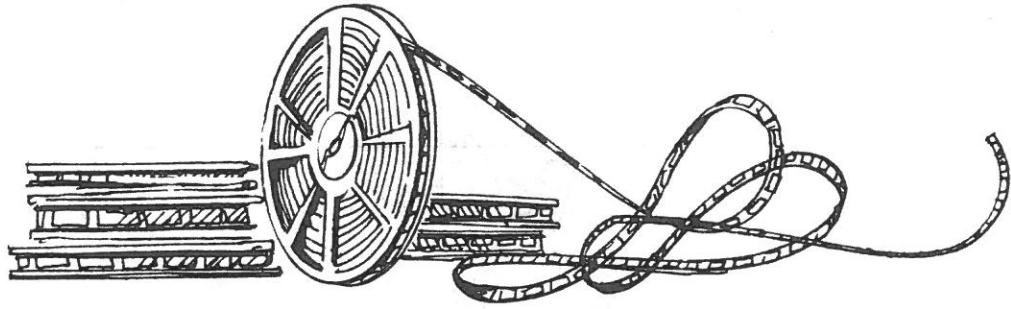
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LOWRIDER MAGAZINE. Los Angeles : The National Lowrider Magazine, Inc., Box 20345, 90006. \$15.00/year.

This magazine will be a popular addition to any collection seeking to serve Chicano young people. LRM, as it is referred to by the knowledgeable, is a difficult periodical to keep in the collection because of its appeal.

Staffing, photographs, and stories have a sexist slant. Letters to the editor are the most literate articles in this magazine. Of the approximately 128 pages I read, only six had stories or articles. The bulk of this publication is photos of car clubs and cars. A special section on low riders in Arizona is small, but appears regularly.

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HOMEBOYS. 55 min., color. Available through the Arizona State Library Extension Service, Film Department. 16 mm.

HOMEBOYS is a production which puts square Chicanos, and many others, who have advocated Chicano pride and self-awareness, in an awkward situation. The gang depicted in HOMEBOYS, as well as some elements of the current low rider craze, takes only the symbols and rhetoric of the Chicano movement and leaves out the essence: that of trying to make it in the Anglo world while retaining one's cultural ties and one's identity.

The first half of the film acquaints us with the gang. One hears these young men, now in their twenties, reminisce about the old days, their gang fights and their good times. They show us the deserted isolated bridge where they met and where they scrawled their names on the walls. They show off their old wounds and their new tattoos. They explain gang warfare, their relationship with the police and they tour us through the housing project where most of them live.

The second half of the film shows the gang outside their turf. We see them talking about education, mostly their lack of it, and we see their futile efforts at finding employment. It is in the second half of the film that one sees how vulnerable these young men are.

The film will be extremely popular with young Chicano audiences. There are scenes that depict lowriding down Whittier Blvd., a typical barrio wedding, a tattooing session, and of course the clothing and the "look" of the vatos. However, it may present too negative a view for

general audiences, and with a young audience a discussion by experienced persons would help. The film portrays a lifestyle that affirms dropping out of school, sexist roles for women, and disregards preparation for future employment. This lifestyle reverts to childhood in the sense of cars replacing bikes, beer and grass replacing candy and soda and a wife and kids waiting at home instead of parents, while the guys get together. This is camaraderie and identity at a terrible price, but sadly one that many young Chicanos find appealing.

One must not conclude that the film condones this gang lifestyle; it merely captures what goes on. It is great social anthropology. If there is any editorial comment it is the scene where one of the homeboys gets married and is embarking for the bigger world. One of the older homeboys says something to the effect that he will miss him but that he doesn't want him to return. He wisely observes that the streets don't need him, as there are more than enough young men out there already. However this message is very subtle and one that most will miss. F.D.

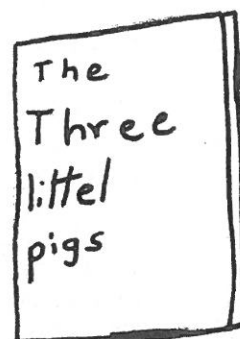
A TIME TO REMEMBER. 27 min. Color. Available from Ralph Maradiaga, 792 Darmouth, San Francisco CA 94134 16 mm. \$450.00.

This film helps to fill the great need for material that can be used in career guidance with young Chicanos. The film shows several Chicanos, both men and women, who are professionally employed as engineers, architects, chemists, etc.

These Chicanos tell how they got into their different fields, what is satisfying about their work, and personal anecdotes. Interspersed with the footage of the Chicano professionals is footage shot in Mexico of the pyramids with narration that points out the scientific accomplishments in Mesoamerica.

The film is very well done and would be of use not only in schools but also in libraries in connection with YA programs. The only criticism of the film is that it tells little of what these Chicanos do on their job. It assumes that the audience is familiar with the duties of chemists, engineers, and architects and this is precisely what many young Chicanos would need to be shown. A. G.

I like the Library



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ANNOUNCEMENTS

The Childrens Services component of the Tucson Public Library has conducted during the past year a program designed to encourage parents to read to their preschool children. The program entitled Reading Is Fundamental (RIF) has led to a \$16,500 grant from the State Library to hire a local public relations firm to conduct a "Read to Your Child" campaign. The purpose of the campaign is to make parents aware that reading to children enriches language, nourishes the imagination, promotes reading readiness for preschoolers and reinforces reading for older children.

The campaign will be conducted in English and Spanish and will have as its slogan "Plant the Seed, Read!" "Siembre la Semilla, Lea con su Familia!" The slogans will appear on billboards, radio and television and in newspaper articles. A speakers bureau composed of childrens' librarians will also be used to speak to community groups about the advantages of reading to children.

FILMSTRIP REVIEWS

VER Y MIRAR / SEEING AND LOOKING. Available through Voluntad Publishers, Inc., Austin TX 78757. 1979.

The stated aim of this filmstrip and cassette is to present children with a "variety of visual experiences," and further to help them distinguish between the concepts of 'look' and 'see.' The filmstrip is a series of color photos alternately showing objects of different colors, shapes, and textures, and children interacting with these objects. The narration attempts to help children realize the value of observing objects around them such as those presented in the filmstrip.

Although the color photos are attractive, the narration is too slow-paced, abstract, and confusing to appeal to youngsters. The filmstrip was shown to a group of Spanish-speaking kindergarteners and they lost interest after just a few frames. Not recommended. L.R.M.

EL GALLO FAMOSO / THE ROOSTER WHICH BECAME FAMOUS. Available through Voluntad Publishers, Inc. 1979.

There is no spoken narration for this filmstrip. Rather, a song is used about a singing rooster who performs in a nightclub and makes the hens who come hear him swoon. The graphics are done in flat colors and are somewhat small and detailed. This is a very short presentation with not too much to recommend it. Marginal purchase. L.R.M.

LA RONDA DEL ALFABETO. Available through Voluntad Publishers, Inc. 1978.

The Spanish alphabet is sung and illustrated with bright, colorful drawings. The music is simple and fun, and the words are easy to learn. The only flaw in an otherwise attractive filmstrip is that the first half of the song and illustrations do not seem to match. Too bad. E. N.

LA GALLINA CARLOTA ... O UN HUEVO ES SIEMPRE UN HUEVO / CARLOTA THE HEN ... OR AN EGG BY ANY OTHER NAME. Available through Voluntad Publishers, Inc. 1979.

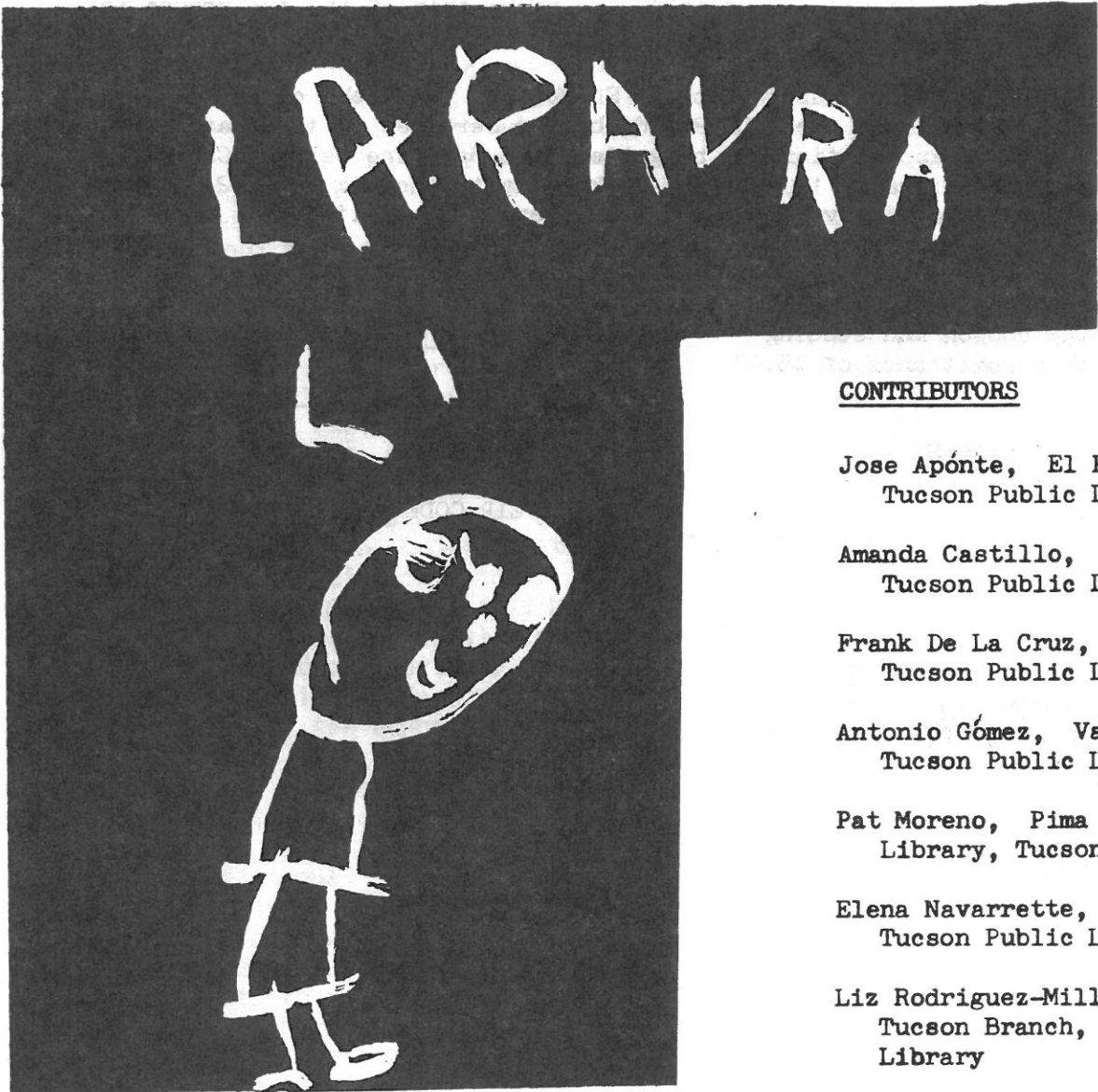
This tells the story of Carlota the Hen, who is always being made fun of by the other hens because of the small eggs she lays. She runs away and has a brief encounter with a handsome rooster who turns out to be the sun. Her self-confidence restored, she returns home and promptly lays a huge egg which resembles the moon. People flock from all over to see the egg, and rocketships, mistaking it for the moon, crash near it. The other hens stop making fun of Carlota, and all ends well.

The graphics in the filmstrip are colorful and of acceptable quality but the different voices doing the narration on the cassette vary in quality. This filmstrip is longer than others produced by this company (over 5 minutes) and the different plot twists might confuse children. Although somewhat better than other Spanish language filmstrips, this is still not up to par with those being produced in English. Marginal purchase. L.R.M.

A CHICANO CHRISTMAS STORY / UN CUENTO NAVIDENO CHICANO. Available through Bilingual Education Services, Inc. 1975.

The story in this film strip is an intellectual exercise that would have little appeal to children. It concerns a poor couple who are forced to move around for work and who find themselves without money during one Christmas season. Their school-age child learns about Santa Claus that year and expects to receive something special. The child's parents are unable to fulfill his expectations, but a Chicano toymaker makes the rounds as a Chicano Santa Claus and saves the day. The illustrations are terribly amateurish, and one has difficulty in identifying the characters from one frame to the next. In one frame the child looks 13 or 14 and in another he looks 4 or 5. The story might appeal to politically active adults, but not to kids. A. G.

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+ EL BUQUI in local Spanish means "the
+ child." The word comes from the
+ Yaqui Indian language of the Mexican
+ state of Sonora.
+
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Art work by young patrons of the South Tucson and Valencia Branches, Tucson Public Library.

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DO YOU WANT YOUR OWN BUQUI? HERE'S HOW...

Complaints have been heard that our name is mystifying and our return address intimidating. Elsewhere in this issue the name is explained. Here we will take up "ASLA Roundtable on Services to the Spanish-Speaking/Arizona Chapter of REFORMA."

In 1971, a group of Spanish-speaking librarians formed an organization to improve library service to Hispanic Americans. They called their new association REFORMA and local chapters were established where there was sufficient need and concern. Much later, members of the Arizona Chapter were instrumental in establishing the Roundtable on Services to the Spanish-Speaking as a section of the Arizona State Library Association (ASLA). Currently, the membership of the two groups is identical, as well as their activities.

One of these activities is the publication of EL BUQUI. Thus, the easiest way to get your own BUQUI is to join the ASLA Roundtable on Services to the Spanish-Speaking. A membership application may be gotten from Ms. June Garcia, Cholla Branch, Phoenix Public Library, 10050 Metro Parkway East, Phoenix AZ 85021. All members of the Roundtable receive the newsletter when it is published.

Anyone who merely wishes to receive EL BUQUI may subscribe by filling out the adjoining coupon and sending it together with a remittance of \$5.00 to:

Arizona Chapter of REFORMA
202 W. Valencia Road
Tucson AZ 85706

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ASLA ROUNDTABLE ON SERVICES TO
THE SPANISH-SPEAKING/
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