"Carrascolendas" was a thirty-program television series designed to aid in the bilingual instruction of Mexican-American children in the first and second grades. A systematic evaluation of the production and the effect of the series is presented here. Evaluation of the process of program development noted that the series was completed and did reflect the intended instructional objectives. Some suggestions for improvement included: modification of the time schedule to allow for more feedback and revision of the programs, an improved definition of the responsibilities of supervisory staff members, and a closer working relationship between the curriculum and production supervisors. A field experiment involving children from the target audience population and a survey of schools that used the programs showed statistically significant learning gains among television viewers in English tests of multicultural social environment, English language skills, physical environment, and cognitive development. The survey of schools, although indicating a major use of the program, did reveal a possible shortcoming in that a significant number of schools, even in predominantly Mexican-American areas, had no knowledge of the program's availability. (JY)
CARRASCOLENDAS: EVALUATION OF A BILINGUAL TELEVISION SERIES

CARRASCOLENDAS: EVALUACION DE UNA SERIE BILINGUE TELEVISADA

Diana S. Natalicio
Frederick Williams

June, 1971
Final Report
U.S. Office of Education Grant #0-9-530094-4239-(280)

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June, 1971

This research was conducted by the Center for Communication Research, The University of Texas at Austin, under sub-contract with the Education Service Center, Region XIII, which in turn was supported by contract with the U.S. Office of Education Grant #0-9-530094-4239.

The research reported herein was performed pursuant to a grant with the Office of Education, U.S. Department of Health, Education, and Welfare. Contractors undertaking such projects under Government sponsorship are encouraged to express freely their professional judgment in the conduct of the project. Points of view or opinions stated do not, therefore, necessarily represent official Office of Education position or policy.

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The success of a project as diverse as this one depends upon the dedicated efforts of a large number of individuals. This project was very fortunate in having unusually dedicated and flexible participants throughout its duration. The Zavala School children made the evaluation possible. The staff at Zavala School, Miss Hermelinda Rodriguez (principal), Mrs. Judy Peterson, Mrs. Yolanda Peña, Mrs. Ruth Burnet, Mrs. Theresa McLain, Mrs. Emily Cole, Miss Irene Fernandez, Miss Betty Schwobet, Mrs. Jewline Salone (teachers), and the teacher aides provided the cooperation and assistance necessary to conduct the many interviews and the photography project. Miss Maria Barrera, Director of Bilingual Programs at the Education Service Center, Region XIII, supported our efforts at the school and provided necessary equipment for the photography project. Consultation on visual stimuli for the test instrument was provided by Miss Mabel Jean Schmer. Mr. Dick Calkins provided consultation in the area of computer programming and data analysis. Mr. Robert Finnell assisted in the transcription of Spanish-language materials. Members of the evaluation team, whose individual and collective contributions touched nearly every aspect of the project at one time or another included: Miss Diana Alvarado, Mrs. Cecilia Berki, Mr. Eduardo Esparza, Miss Susan McRae, Miss Sally Morgan, Mrs. Christina Thomas, Mr. Andre Thumas, and Mr. Nicholas Valenzuela.
This research represented the systematic evaluation of the production and effects of the television series "Carrascolendas," a program designed to facilitate the bilingual education of Mexican-American children. Evaluation of the process of program development noted first that the series was completed and did reflect the intended instructional objectives. Suggestions for improvement of the process aspects included: (1) modification of the time schedule to allow for more feedback and revision of programs during the production schedule, (2) an improved definition of the responsibilities of supervisory staff members, and (3) a closer working relationship between the curriculum and production supervisors.

Product evaluation, or assessment of the effects of the series, was conducted by means of a field experiment involving children from the target audience population and by a survey of schools which used the program. Results of the field experiment indicated statistically significant learning gains of television viewers (as against a control group) in English tests of multicultural social environment, English language skills, physical environment, and cognitive development. Viewers also gained significantly in measures of overall language performance in both Spanish and English. These results had generality across first and second grades (except multicultural knowledge which increased only for second graders) and across classrooms either engaged or not engaged in bilingual instruction programs.

The school surveys, although indicating a major use of the program, did reveal a possible shortcoming in that a significant number of schools, even in heavy populated Mexican-American areas, had no knowledge of the program's availability. Teachers' attitudes were substantially positive concerning the overall program and its use in the classroom. Detailed responses of teachers provided a basis for suggesting program revisions.
SECTION 1

Introduction

This is a report of the evaluation of the first year's production and use of "Carrascolendas," a thirty program television series designed to facilitate the bilingual instruction of Mexican-American children, primarily in grades one and two. Two types of evaluation were undertaken. One, process evaluation, was an inquiry into the development of the program. Three main questions guided this phase of the evaluation: What were the major steps in the overall process of producing "Carrascolendas?" What was the relationship between proposed instructional objectives and those realized in the program segments? Relative to job descriptions, what was the performance assessment of personnel in carrying out the responsibilities of the positions of television coordinator, curriculum and staff development coordinator, executive producer, advisory committee, and the evaluation team?

The second type of evaluation, that on the product, was an attempt to assess the effects of the program upon the target population of children, and upon the attitudes of the classroom teachers. The effects of the program upon the student population were assessed by the use of an experimental design which provided a basis for comparing learning gains of children who watched as a group against those who did not watch the program series. Further, it was possible to compare viewers and nonviewers relative to first and second graders, and relative to children who were in a classroom organized for bilingual instruction as against children who were not in such classrooms. Learning gains of the children were assessed relative to instructional objectives of the program series bearing upon symbolic representation (letters, numerals, geometric forms), computational skills, cognitive processes, the physical environment, multicultural social environment, and language skills. The specific objectives in these areas were divided between items pertinent to Spanish subculture and language as well as English subculture and language. The impact of the program upon teachers' attitudes was assessed by use of questionnaires and observation notebooks which provided information on the utilization of the television series throughout the viewing area, the detailed attitude of teachers toward the program and its use in the classroom, as well as recorded observations made on a program by program basis.

Section 2 of this report describes the results of the process evaluation; section 3 the product evaluation relative to the impact of the program series upon children's learning; sections 4 and 5 report upon teachers' reactions to the program series.
SECTION 2

Process Evaluation

In examining the development of a series of television programs, it is often as important to review the processes which went into the development of the programs as it is to review the resulting programs and their effects. An examination of the processes which contributed to the final product provides information concerning the participation of the various project components, the schedule, and the feedback loop which permitted self-corrective measures. A review of the process which resulted in this 30-program television series serves as input to future efforts, and it is in the spirit of providing feed-forward to the individuals charged with the second year's development of "Carrascolendas" that this process evaluation is carried out.

2.1. What were the major steps in the overall process?

In July, 1970, the curriculum staff at Region XIII began to develop the program in terms of content areas and behavioral objectives to be covered by the program series. A group of consultants met with the Curriculum Coordinator to review available materials and to surface materials in areas related to the Mexican-American child. Consultants in various content areas were brought in to assist the Television Coordinator and Curriculum Coordinator with the development of the programs. Program development was characterized by the Region XIII staff as follows:

The content of the series is designed to reinforce and supplement existing bilingual instructional programs. However, rather than duplicate a classroom situation, the television series takes advantage of the unique possibilities of the medium, employing a broad range of presentation techniques such as actors, puppets, films, and music, dance, and special effects to provide innovative, attractive and entertaining enrichment of classroom activities. The six content areas are being carefully sequenced by the Project Coordinator, Curriculum Coordinator, and Consultants in order to provide varied repetition of each area throughout the series.

... Of special interest in the development of the series is the emphasis being placed on bilingualism, Mexican-American culture, Mexican and Spanish heritage, and the multicultural society of the United States. Throughout the series the Spanish language; Mexican-American actors; Mexican-American personalities in cameo appearances; music, games, dances, rhymes, and other elements of Hispanic tradition; sets; participating children; etc. reflect this element of the series both in segments devoted specifically to this area and coordination with the other content areas.
Specifications for each program were submitted to the production staff at KLRN and to the evaluation staff at the Center for Communication Research. Meetings were held with all three aforementioned components represented in order to agree upon a format for the curriculum staff’s specification of content and objectives which would be most effective as input to both production and evaluation teams.

The production staff at KLRN, upon receipt of the curriculum content and objectives for each program prepared a program script designed to carry out the curriculum staff’s directives. At the same time, the evaluation team prepared test items designed to measure the objectives in question. The script prepared by KLRN was then made available to the curriculum staff for critique and suggested revisions. The Advisory Committee was encouraged to offer suggestions concerning both content and objectives and their realization in program scripts. After critique and suggested revisions were completed, the production staff began to videotape segments for the program. Some of the completed segments were used by the evaluation team to investigate the interest level shown by children viewing these segments and attitudes of teachers and older children toward the segments. These evaluation efforts were designed to provide feedback to the program developers at an early stage in the process in order to permit modifications when indicated by responses to the pre-viewed segments (cf. Fig. 2.1).

2.1.1. Scheduling: The time line. The process described above suffered from time constraints. Curriculum development at the Education Service Center began later than originally planned (cf. 2.3.1). The first curriculum content and objectives did not reach the production and evaluation teams until mid-September. This late start severely limited the overall feedback loop process, which, as described above, should have permitted a continuous series of checkpoints for possible revisions and program improvement. These time constraints caused, for example, little or no time for script critiques by the curriculum staff and Advisory Committee; critiques were often made after program segments had already been videotaped. Preview evaluations by the evaluation team were also of limited application in that feedback resulting from these previews could not be incorporated into future segments because the latter had themselves been videotaped. For example, many of the suggestions made by the Advisory Committee upon viewing the first finalized group of segments were of a very basic type (e.g., the characterizations of some of the program’s main personages); these suggestions could not be implemented because of the large number of segments (in which these characters appeared) already videotaped.

2.1.2. Recommendations. More time must be allotted between the receipt by the production staff of the content and objectives of a given program and the actual videotaping of that program. Implicit here is, of course, the need for early submission of objectives
Preparation of Program Content and Objectives

Consultants

Preparation of Program Scripts

Critique of Program Scripts

Advisory Committee

Previewing and Recommendations for Revisions in Program Segments

Development of Evaluation Instrument

Production of Program Segments

Revisions in Program Scripts

Figure 2.1. Program development process.
to the production staff. This time is necessary to permit all necessary feedback and critiques. Such feedback might take the form of pointing out discrepancies between content and objectives as envisioned by the curriculum staff and the program segments as created by the production staff. It might also include comments concerning linguistic usage in both Spanish and English, as well as other details involved in the presentation of curriculum content and objectives. The Advisory Committee and the evaluation team could also provide necessary feedback to the production and curriculum staffs if sufficient lead time were made available. In short, it is absolutely imperative that the lead time between submission by the production staff of program scripts and actual videotaping of the program segments be increased significantly. An experimental endeavor such as this requires maximizing possibilities for feedback from as many sources as possible. The mechanisms for such feedback already exist; what is needed is sufficient time to permit them to function effectively.

2.2. What is the relationship between proposed instructional objectives and those realized in program segments?

Most of the instructional objectives stated by the curriculum staff were incorporated into segments produced by KLRN. A complete tally of the objectives which were incorporated was made by KLRN's staff and appears in Appendix A. Close inspection of this information reveals that in many program segments several instructional objectives were combined.

Consultation with the curriculum staff revealed their satisfaction with the overall coverage provided by KLRN of the content areas and instructional objectives in the 30-program series. Most objections to segments raised by the curriculum staff involved details of linguistic usage or specific modes of presentation.

2.2.1. Recommendations. The very adequate coverage by KLRN of the content and instructional objectives presented to them by the curriculum staff represents a positive factor in the overall process. On the other hand, many details which became points of contention between curriculum and production staffs could probably be more easily dealt with if more lead time were available for discussion and negotiation. It is obvious that controversial aspects of a given program segment disturb all involved in the project; an opportunity to settle these issues before videotaping would contribute greatly to the program development process. This opportunity would be provided by insuring greater lead time and more frequent interactions between curriculum and production staffs.

2.3. Relative to job descriptions, what was the performance assessment in carrying out the responsibilities of the following positions?
2.3.1. Television Coordinator. The duties and responsibilities of the Television Coordinator are described as follows (cf. Fig. 2.2):

The bilingual television project coordinator, upon delegation by the director of program development, shall be responsible for continuing coordination and implementation of bilingual television activities among the participating agencies, including Region XIII, ESC, KLRN-TV, schools, evaluators and the Advisory Board, assuring that all tasks are fully developed and kept on the time schedule.

His specific functions with regard to Region XIII ESC are reporting to state and federal agencies as well as the independent auditor as required; coordination of bilingual television activities with other programs of Region XIII ESC such as the Bilingual Project, Migrant Services, Media Services, Special Education, and Staff Development; and insuring that all activities of the project are compatible with Service Center Policies and federal guidelines. In addition, he cooperates with the Curriculum Coordinator to determine general and specific content and instructional objectives for the entire series. This involves the compilation of research findings in subject matter fields, educational television, educational psychology, and bilingual education for subsequent input into other activities of the project as well as the acquisition of consultant services as program needs and specific resources are identified.

His specific functions with regard to KLRN-TV are providing liaison between the research and production elements of the project, critiquing scripts, and attending taping and filming sessions in order to serve as the final authority regarding the meshing of program content and appropriate production in order to insure sound pedagogical practices.

His connections with schools involve his coordination of all public relations activities including compilations of comprehensive mailing lists of educators within the KLRN-TV viewing area; publicity for the Invitational Workshops, staff development workshops, and the series itself; mailings of Teacher Manuals; and personal contacts through his availability for staff development activities upon request.

He is further responsible for reporting to the Advisory Board and the evaluators as to overall management and progress of the project and relaying these groups' input into the appropriate project elements.

One of the serious problems in the program development process was that the Television Coordinator did not join the project until approximately one month after its inception. This delay was problematic in two areas: (1) it resulted in his requiring time to
Figure 2.2. Organizational Chart of Education Service Center, Region XIII with Bilingual Television Component.
catch up with activities conducted before his arrival, thus delaying the presentation by the curriculum staff of the program content and instructional objectives for the first programs in the series and reducing the overall lead time for program feedback opportunities; and (2) because the project was initiated without his active participation, his role delineation did not seem to be clear for some months after joining the staff. These problems resulted in some confusion in the early months of program development.

Another problem appeared to result from the geographical distance which separated the Television Coordinator and Curriculum Coordinator from the production staff. Working as two entirely separate entities most of the time, the curriculum staff and the production staff often suffered from poor communication.

2.3.1. Recommendations. The Television Coordinator should, from the start, be fully responsible for and involved in program development. This recommendation includes his working in close contact with the production staff on a daily basis. It seems imperative, based upon broken communication channels during the past year, that curriculum and production staffs be housed in the same general area so that last-minute questions and details can be easily discussed and settled before and even during videotaping. The geographical separation establishes an unnecessarily cumbersome barrier to smooth program development.

2.3.2. Curriculum and Staff Development Coordinator. The role of the Curriculum and Staff Development Coordinator was defined as follows (cf. Fig. 2.2):

The Coordinator for Curriculum and Staff Development, upon delegation by the project coordinator, shall have the major responsibility for developing objectives, content, and teacher guide materials for the bilingual television programs.

Her specific responsibilities toward KLRN would be:

- To provide all instructional objectives for the television program.
- To advise KLRN where and when the Consultants will be giving their presentations in regard to the different disciplines.
- To share the responsibility with project coordinator in the reading of scripts and viewing of segments to determine whether or not objectives have been met.
- To identify materials and resources and report them to KLRN.
In regard to the Teacher Guides, the Curriculum Coordinator will:

- Determine the areas of content.
- Select the consultants for the different content areas.
- Write all the instructional objectives.
- Write supportive classroom activities to follow up the viewing of the programs. (These would be an important part of the Teacher Guides.)
- Compose the Teacher Guide for the TV Program.
- Make the necessary arrangements for the printing of the Teacher Guides.

Her connection with the schools will involve:

- Visitations to classrooms for feedback purposes to see if materials and programs are suitable to the needs of the children in their area.
- Helping teachers (perhaps in workshop situations) to develop materials from the Teacher Guides.
- Providing the teachers with tapes of the songs, rhymes or stories from the programs that are best suited for classroom use.

The Curriculum Coordinator is also responsible for working with community agencies and parent groups in keeping them abreast of the program.

There was some apparent confusion in the early months of the project concerning the exact specification of the role of the Curriculum Coordinator. Because the individual selected for the position had special talents in the area of educational materials, it was natural that she leaned toward making contributions along these lines. During the initial phase of the project, however, the greatest need was for complete specification of content areas and instructional objectives for the first programs in the series. Project delays could probably have been avoided if the Curriculum Coordinator's role had been more carefully delineated from the start. In addition, because of the severely constrained time schedule, the Curriculum Coordinator's efforts at producing Teacher Guides for the 30 programs were frustrated, and these guides were not as successful as they might have been (cf. 4.2.2).

2.3.2.1. Recommendations. The principal recommendation
involving the Curriculum Coordinator concerns the question of geographical separation of the production and curriculum staffs discussed in 2.3.1.1 above. It is also recommended that the Curriculum Coordinator's contributions to actual production be very carefully specified to prevent misunderstandings concerning delineation of responsibilities. The Curriculum Coordinator should also be provided adequate time for the development, printing and distribution of comprehensive Teacher Guides.

2.3.3. Executive Producer. The Executive Producer's role in overall program development is described as follows (cf. Fig. 2.3):

Responsible for design and coordination of the production of 30 half-hour programs and 4 in-service programs. Responsible for supervision of all aspects of production, including films, animation, music, visuals, props, scenery, puppets, costumes, staff, scripting, and KLRN-originated publicity.

Responsible for the hiring and direction of all full-time and part-time production personnel connected with "Carrascolendas."

Responsible for reporting on all aspects of production to Region XIII Education Service Center, the Advisory Board, the Communications Research evaluation team, and the Office of Education. Also represent KLRN-TV at all conferences, staff meetings, workshops, and conventions.

Responsible for coordination of KLRN efforts to expand and distribute the "Carrascolendas" series.

Act as host-instructor on the series and as narrator for numerous filmed and videotaped segments. Travel to filming on location, and appear in the first film of the series.

Prior to the production of the series participate in classroom observation and consult various educational specialists.

Owing to the time restrictions which characterized this project from the outset, many aspects of production were less efficiently carried out than they might have been. Program producers indicated repeatedly that segments for several different programs utilizing the same sets, lighting, and actors should be most efficiently taped on the same occasion. Because program scripts were written one by one, upon receipt of program content and objectives from the curriculum staff, this more efficient operation was not possible. In addition, it was noted that program producers were unusually sensitive to criticism of any kind regarding completed segments.

2.3.3.1. Recommendations. Two recommendations are apparent
Figure 2.3. Southwest Texas Educational Television Council Bilingual Project Operations
from first-year program production. The first concerns closer coordination between curriculum and production staffs; this coordination should permit a greater give and take regarding program development. Criticisms should, as a result, be viewed as coming from within a joint effort rather than as being leveled by outsiders. The second recommendation concerns the greater lead time between development of program scripts and final taping. This increase in lead time would permit not only adequate opportunity for settling curriculum and production differences, but also, in assembling the scripts for several programs, the production staff should be able to tape segments in a more efficient and inexpensive manner.

2.3.4. Advisory Committee. The role of the Advisory Committee in overall program development was described as follows (cf. Fig. 2.2):

The primary role of the members of the Advisory Committee is to provide representation of bilingual experts, Region XIII Education Service Center Staff, school district personnel, principals, teachers, and parents in formulating, critiquing, and providing suggestions in the following areas:

a. Appropriate consultants
b. Pertinent research materials
c. Program content
d. Instructional objectives
e. T.V. presentation techniques
f. Staff development
   1) Invitational workshops
   2) In-service program
   3) Teacher study-guides
   4) Supportive classroom materials
g. Program utilization
h. Community involvement

As it evolved, the role of the Advisory Committee was never clear. After a period of sporadic activity, the Advisory Committee discontinued its meetings. The first direct participation by the Advisory Committee in program development occurred
only after many taping sessions had been completed and a few program segments were made available for their review. The Committee provided a sound critique of many aspects of the segments they viewed, but, as discussed more completely elsewhere (cf. 2.1.1), these criticisms were of a substantial nature, and could not have been incorporated because of the great financial investment already committed to those program aspects being criticized. It was at this point that the evaluators suggested that a new role delineation for the Advisory Committee should be considered; if their input was to serve any constructive purpose, it would have to be received at an earlier point in program development. A proposal was made and accepted that the Advisory Committee be divided into several sub-committees which would concern themselves specifically with one aspect of program development. Thus, there was to be a script critique sub-committee, a production sub-committee, an evaluation sub-committee, and the like. After this specification of duties, the Advisory Committee completely ceased functioning.

2.3.4.1. Recommendations. If program development is to expect the contributions of an Advisory Committee, careful arrangements must be made to delineate the exact areas in which contributions may be made as well as the appropriate timing of such contributions. It is not beneficial for program developers to receive critiques after self-corrective measures are no longer possible; frustration on the part of the staff as well as the Advisory Committee results. It must also be recognized that the Advisory Committee is serving in a voluntary capacity; most Committee members' schedules are fully committed to other activities, and there is precious little time left for participating in television program development. It is not clear at this point just what the parameters of Advisory Committee participation ought to be. The fact that the Advisory Committee ceased functioning once a specific delineation of time-consuming participation was set forth would suggest that to expect more than occasional consultative participation is unrealistic.

2.3.5. Evaluation team's contribution to process. The evaluator's contribution to the program development process was in terms of formative evaluations. There were four such evaluations conducted by the evaluation team. Program segments prepared by KLRN were taped and previewed by different viewer groups to determine the groups' reactions to those segments in the interests of providing feedback to both curriculum and production staffs concerning overall viewer preferences and segments having a high interest level. The first such evaluation was conducted at one of the elementary schools participating in the Region XIII bilingual program. Program segments were viewed by first and second graders. The children were observed during their viewing of the segments and were interviewed subsequent to viewing. Results of this preview appear in Appendix B. A second evaluation was conducted at a meeting of the Advisory Committee (cf. 2.3.4). The results of this evaluation appear in Appendix C. The third preview evaluation was conducted with Mexican-American Junior High School students. The results appear in Appendix D. The fourth
and last preview evaluation was conducted with a group of Head Start children in Austin. The purpose was to determine whether program segments were at all appropriate for preschool children as well as for Black and Anglo children. The results of this evaluation appear in Appendix E. All results from these preview evaluations were made available to all components of program development immediately upon completion of data tabulation in order that full benefit be received from the feedback provided by the different preview audiences.

2.3.5.1. Recommendations. The evaluation team could play a far greater role in the formative evaluation of "Carrascoledas." It would be desirable that more feedback be obtained from both student and teacher populations during program development so that self-corrective measures could be taken. In order to secure such formative evaluation data, and to permit substantial feedback from the evaluators, however, the overall lead time would have to be increased considerably. Many of the comments and suggestions which appear in Section 5 of this report, which were obtained only after the completion of the series, could have contributed greatly to program development had they been available during program development. Were there adequate time, such contributions could be collected and summarized by evaluators during program development, thus insuring meaningful feedback to program developers at a time when its impact would be greatest.
SECTION 3

Product Evaluation: Test Data

To determine whether watching Carrascolendas resulted in children's attaining the objectives specified by the curriculum staff, a field experiment was designed to assess program effects upon learning gains.

3.1. Research Design

In overview, the research involved the definition of experimental and control groups of Mexican-American children who were distinguished by either watching the 30 program series (experimental group) or not watching it because of engagement in alternative activities (control group). The experimental and control groups were drawn from first and second grade classrooms and from classrooms either engaged in or not engaged in an ongoing bilingual classroom program. Pre- and post-treatment measures were of learning gains in the areas specified by the instructional objectives of the program and in the use of both Spanish and English languages. Following the 30 program series, it was possible to determine learning gain effects that were due to viewing the program and what the generality of these effects was across first and second grades, and across bilingual and nonbilingual classrooms.

3.2. Subjects

Subjects chosen for participation in this aspect of the product evaluation were Mexican-American first and second graders in a school which has a bilingual education program with both experimental and control classrooms. These children represented the target population of the series as specified in the project proposal.

A total of 88 children were selected randomly from eight classrooms, four first grade and four second grade, half of which (two) on each grade level were experimental bilingual classrooms and half control classrooms. The breakdown of the sample appears in Figure 3.1. For the purposes of measuring the learning effects resulting from watching Carrascolendas, the group of 88 children was randomly divided into two groups, an experimental group of children who watched the television series, and a control group of children who were provided an alternative activity (cf. 3.5) during the broadcasts. As is seen in Figure 3.1, the total number of children in the experimental (watchers) group was 48, and the total in the control (non-watchers) group was 40. It is worth noting
Figure 3.1. Subject Sample.
that 88 children were selected to participate in the evaluation in order that two distinct criteria could be met: (1) a sufficient number of Ss to permit the use of certain statistical analyses of data, and (2) a small enough sample to permit in-depth interviews with each child in both English and Spanish.

3.3. The Interview Instruments

After exploring many test instruments for the measurement of English and Spanish language skills, self-concept, cultural attitudes, and achievement in several content areas, it was decided that the most productive means of evaluating possible learning effects of the television series itself was to design a criterion-referenced test instrument based on the program content and objectives as set forth by the curriculum staff at the Education Service Center. The principal content areas to be dealt with in the television series developed by the curriculum staff (cf. 2.1) included the following:

Symbolic Representation: Letters, Numerals, Geometric Forms

Computational Skills

Cognitive Processes

The Physical Environment: The Child and the Physical World Around Him

The Multicultural Social Environment of the Mexican American Child

Language Skills (Spanish and English)

A breakdown of these major content areas appears in Appendix F. As discussed in 2.1, the curriculum staff prepared detailed descriptions of content areas and specific objectives to be carried out in each of the 30 programs making up the series. These content and objective guidelines for each program were provided the production staff as well as the evaluation team. Upon receipt of these objectives, the production staff determined the feasibility and most appropriate means of presenting them on the television program in question, and the evaluation team determined the feasibility of incorporating them into the assessment instrument. Many of the objectives were not included in the assessment instrument because they required special equipment or techniques not easily achieved in the interview setting. Examples of such an objective are:

8h. The child can correctly use the expression "to get embarrassed" in retelling a story in which the key point is a character's getting embarrassed.
15a. Given sounds that are particularly associated with the country and farm, the child can identify them as belonging to the farm and its environs.

Some objectives were combined with others covering the same or a similar content area in order to limit the length of the test instrument. Where possible, several objectives were incorporated into a single test question. Two separate test instruments were developed according to the procedures just described: one in Spanish and one in English. Some test items were identical (except for the language used) in both instruments; most were exclusive to one of the two instruments.

Because of the research design which called for pre- and post-testing of all children, it was necessary that the test instruments be developed by early December with pre-testing to begin in early January. Objectives for only twenty of the total thirty television programs were available at the time the test instrument was being finalized. As a result, the test instruments include questions covering programs 1 through 20 and those segments in programs 20 through 30 which were repetitions of segments in the first 20 programs.

3.3.1. Piloting of test instruments. The test instruments completed in early December were subjected to pilot testing in order to determine the appropriateness of questions included in the instruments. This pilot testing was conducted with children meeting the target population specifications in other schools in the area. As a result of the pilot testing, several revisions were made in the test questions as well as in the order of presentation of these questions. This pilot testing also provided the interviewers with considerable practice in administering the test instrument before pre-testing began.

3.4. Test Administration

The pilot testing of the test instruments was conducted by the two test administrators selected to conduct pre- and post-testing of the Carrascolendas evaluation. Both test administrators were selected several months in advance of pilot testing. In order to ensure that the children participating in the evaluation would feel as comfortable as possible during the interviews, the two interviewers spent every Friday morning during the months of September, October, November and December at the target school. The interviewers worked with the teachers in each of the eight classrooms selected for participation in the evaluation, and, as a result, became well known to the children who were to be tested. The importance of establishing the familiarity of the interviewers was considered a crucial factor in obtaining the best possible performance from the children during both pre- and post-testing.
Teachers and interviewers were unanimous in their estimation of the success of the four-month effort at establishing rapport with the children.

One of the interviewers conducted all English-language interviews and the other all Spanish-language interviews. Several criteria were used to select the interviewers. The English-language interviewer was selected for her previous experience with and interest in working with young children as well as her very clear speaking voice and dialect which approximated Standard American English. The Spanish-language interviewer was selected on the basis of his previous experience and interest in working with small children as well as his being a native speaker of Spanish from the same dialectal region as the children to be tested.

3.4.1. Reliability of interviewers. During the pilot testing of the test instruments, interviewers checked on the reliability of their interviews by interviewing the same child twice within a three-week period. No differences were found in the responses of the children to the two separate interviews. No reliability between interviewers was necessary since all interviews in each language were conducted by the same individual interviewer.

3.4.2. Final versions of the test instruments. After pilot testing and analysis of children’s responses to that testing were completed, the English and Spanish test instruments were finalized. Sample questions from the two test instruments appear in Appendix G. It will be noted that many of the test questions in both instruments call for the presentation of visual stimulus material (e.g., Question 83 in the Spanish instrument). All such visual stimuli were prepared specifically for these test items.

3.4.3. Interview procedure. The interviews were conducted in a large recreation room in a community center located adjacent to the school. Two tables about 12 yards apart, and an ample supply of chairs were available. Conducting the English and Spanish interviews in the same room, at the same time, and at not too great a distance apart, did not present many difficulties. The chief difficulty was a problem of distractions to the child. This problem was resolved by seating the child in a position which did not allow him to be distracted by the other child being interviewed, by a television set which was in a corner of the room (The set was usually turned off or the volume was set very low.), or by other people who occasionally entered the room. When it was necessary for both interviewers to share a table, consideration was given to providing as little distraction as possible to the child, usually by having appropriate seating arrangements. The volume in which both interviews were conducted was adjusted according to the distance which separated the interviews. The tape recorders were able to pick up very quiet conversations held close to the microphone.
The persons using the community center either avoided using the area in which the interviews were being conducted, or were very quiet if they did use part of the room. Occasionally other smaller rooms or a kitchen were used for interviews when the main recreation room was occupied for meetings or other center activities.

The length of the interviews varied for each child. Generally speaking, first grade children took from 30 to 60 minutes, with 35 to 40 minutes being the average. The second grade children averaged 30 minutes, and the usual range was from 20 to 50 minutes. These time ranges were approximately the same for both English and Spanish interviews, and during pre- and post-testing.

Each child was interviewed separately in English and in Spanish. Due to children's fatigue from regular school activities, as well as from the interviews, each child was interviewed only once during a day. The English and Spanish interviewers decided together at the beginning of each day which children they would interview in order to avoid testing the same child twice in the same day.

During pre-testing it was noted that first grade children were tired and distracted any time after the noon hour. Accordingly, the interviewers restricted first grade interviews to the morning hours when the children were more alert. Second graders did not show signs of fatigue until about 2 o'clock; thus, they were interviewed either in the morning or in the afternoon. Whenever a particular child showed fatigue, breaks, such as getting a drink of water or doing exercises, were incorporated into the interview. If these did not prove sufficient to enliven the child, then the interview was discontinued until the following day. When the interview was resumed on a subsequent day, it was begun where the previous day's interview had ended.

The interviewer asked the teacher of the selected classroom to choose a child from the list of names of children to be interviewed. Thus, children were selected randomly by the evaluators, and classroom teachers determined the order in which they were interviewed. This procedure was followed to accommodate a child who might have been occupied in a task best left undisturbed, as well as to protect the teacher's classroom schedule. Teachers were very cooperative in releasing children from the classroom; their attitude toward the research project as a whole was always excellent. After a child was selected, the interviewer and child walked to the testing site, engaging in light conversation in the language in which the interview was to be conducted in order to establish rapport between interviewer and child.

After entering the interview room, the child was seated.
During the pre-testing the child was seated on the right of the interviewer to accommodate turning the pages of the book containing visual stimuli. During post-testing the child was seated on the left side of the interviewer; the interviewer was right-handed and needed this hand to score the child's response on the interview score sheet. The pre-testing was tape-recorded and responses were scored by listening to the tapes after the interviews were completed. In post-testing the procedure of simultaneously interviewing and scoring the child's responses was found by the interviewer to be feasible and this procedure was followed. Post-test interviews were also tape-recorded to permit the retention of a permanent record.

Before beginning pre-test interviews, the interviewer talked to the child about the tape recorder and microphone, and showed him how to thread the tape reel in order to reduce any anxiety or uncertainty the child may have had about tape recorders. The child was then instructed to speak in a loud and clear voice, to answer in the language in which the interview was being conducted, and to indicate that he did not know an answer by saying "I don't know" rather than remaining silent. The child was also told that if he could not answer a question in the language of the interview, but knew the answer in another language (could say it "another way"), this answer would be acceptable.

During post-test interviews, the recording equipment was only briefly mentioned by the interviewer. Because of the children's familiarity with the interview environment, no extensive instructions preceded post-test interviews.

The interview consisted of questions which required verbal, non-verbal or manipulative responses. A notebook containing visual stimuli was used during the interview, as were a small wooden box, stones of different sizes and textures, a tissue, and laminated cards of different letters and numbers. The interviewer posed a question to a child and waited five seconds before repeating the question once. The interviewer did not indicate to the child whether his response was correct or incorrect, but did use generalized, spaced reinforcements such as "Good" or "You're doing fine" to encourage the child throughout the interview.

If a child seemed nervous or reticent, the interviewer might place his hand on the child's shoulder to reassure him or make him feel more comfortable. This technique was usually effective. If a child was especially shy, the interview was interrupted for conversation or a trip to the water fountain. If an interview seemed too difficult for a child because of his physical or emotional condition, it was discontinued until a subsequent day. In the few instances where postponement occurred, the interruption seemed to have a positive result in that the child resumed the interview enthusiastically.
At the end of the interview the interviewer told the child that he had done a fine job and deserved a prize. A two-part prize was given each child: during pre-testing, crayons and a coloring book were given by the English and Spanish interviewers, respectively; pencils and a pad of lined paper were prizes during post-testing. Each first and second grade classroom also received a set of wooden letters or numbers for the general class use. All the children were eager to be interviewed, and since only a select number were chosen (by random sample), the remaining children were acknowledged with the classroom prize.

After each interview the interviewer accompanied the child back to his classroom and returned with the next child to be interviewed.

All pre-testing was completed on both experimental (watchers) and control (non-watchers) children before the broadcast of the first program in the series on February 15, 1971.

3.5. Alternative Activity for the Control (Non-watcher) Group

In order to carry out the experimental design proposed for the Carrascolendas evaluation, it was necessary, as indicated earlier, that a specified group of children serve as a control or non-watcher group. It was equally important, however, that the children who were so designated in no way feel that they were being deprived of a privilege enjoyed by their television-watching classmates. Accordingly, an alternative activity was planned and carried out; this activity was to be as attractive to children as remaining in the classroom to watch the television programs, and, at the same time, to be educational in nature. Several possibilities were explored with the teachers of those children involved in this research project, and it was decided that the alternative activity would be a photography project in which the control children would meet three times per week during the television broadcasts to do a photographic essay of their school and neighborhood. With the cooperation of several of the teachers and the teacher aides, one member of the evaluation team (whose own area of specialization was photography) conducted these photography sessions. Cameras and film were generously provided by the Education Service Center's Bilingual Component.

Each broadcast day, the control children assembled with the teachers, teacher aides and the evaluation team member to explore with cameras their school and neighborhood. The 40 children were organized into five film crews who competed for taking the best pictures. The children were absent from their classrooms for approximately one hour every Monday, Wednesday and Friday morning, leaving their classrooms approximately fifteen minutes before the broadcast (to permit teachers to engage in motivational activities for the television program) and continuing their photographic
activities until approximately fifteen minutes after the end of the television programs (to permit teachers to conduct a wrap-up of the main areas covered by the television program). All reports indicate that the children enjoyed this project very much and that they in no way felt deprived as a result of not watching the television series. (It should be noted here that the television series is now being repeated daily at 4:30 p.m.; control group children thus have an opportunity to view the entire series.) An exhibit of the children's photographs appeared on the University of Texas at Austin campus and at the children's own school.

3.6. **Data Analysis**

3.6.1. **Scoring of responses to interviews.** The tapes containing the Spanish and English interviews for each child tested were reviewed by evaluators who scored each question on the basis of knowledge (whether the child answered it correctly) and language (whether the child responded in the language used by the interviewer, whether he mixed Spanish and English in his response, or whether he responded in Spanish to an English interview or in English to a Spanish interview). These coding sheets were completed for each child for each of the two interviews. Samples from the coding sheets for the two instruments appear in Appendix H. The coding system had been established and coders trained during the time that pre-test interviews were being conducted in order that coding begin immediately upon completion of the interviews.

Coded responses were transferred to Digitec forms for transfer to punched data cards for subsequent processing by computer.

3.6.2. **Subtest scores.** Since the test instruments were based on the objectives established by the curriculum staff and these were specified according to certain content areas, each of the interviews was broken down into five subtests to permit closer inspection of each content area. Total scores were then the sum of these subtest scores.

The subtests for the English interview included:

- Multicultural Social Environment of the Mexican American Child
- English Language Skills
- Symbolic Representation
- Physical Environment
- Cognitive Processes
The subtests for the Spanish interview included:

- **Multicultural Social Environment of the Mexican American Child**
- **Spanish Language Skills**
- **Symbolic Representation (including Computational Skills)**
- **Physical Environment**
- **Cognitive Processes**

As mentioned earlier, in some cases the questions in subtests in the English and Spanish interviews were the same except for the language in which they were posed. In most cases, however, these questions differed. For example, the subtest covering symbolic representation in the Spanish interview included computational skills while the same subtest in English did not. The specification by the curriculum staff of the language to be used in presenting each of the objectives was followed by the interviews.

Sample questions from each of the subtests in each of the two interviews (Spanish and English) appear in Appendix I.

A computer program was written which derived the subtest scores from the coded responses to each individual item in each of the two instruments, as well as total knowledge and total language scores. These subtest and total scores derived from the raw data were used for all subsequent statistical analyses.

### 3.7 Pre-test Results

An analysis was carried out on the pre-test data to determine whether there were any significant differences between the experimental (watchers) and control (non-watchers) groups at the outset of the experiment. Pre-test means for the two groups were compared by analysis of variance with a $2 \times 2 \times 2$ factorial design. Dependent variables were the five subtests and the two total scores for each of the two interviews. Results appear in Table 3.1. Appendix J contains scores obtained by each S on all measures. Pre-test means compared by analysis of variance appear in Appendix K. An examination of the results of the analyses of variance conducted on both English and Spanish pre-test data indicates that there were no significant differences between experimental and control group performances at this baseline point. There were significant differences between the performances of first and second graders, and in some cases, between the performances of children in bilingual and control classrooms, but on the level of television watchers vs. non-watchers, there is little or no difference noted for either English or Spanish instruments. These results
Table 3.1. Results of Analyses of Variance of Pre-Test Data

<table>
<thead>
<tr>
<th>English Pre-Test</th>
<th>Multicultural Social Environment</th>
<th>Language Skills</th>
<th>Numbers &amp; Figures</th>
<th>Physical Environment</th>
<th>Cognitive Development</th>
<th>Total Knowledge</th>
<th>Total Language</th>
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<td>F</td>
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<td>MS</td>
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<td>Grade</td>
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<td>10.81*</td>
<td>1387.3</td>
<td>10.57*</td>
<td>452.5</td>
<td>12.33*</td>
<td>178.8</td>
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<td>Classroom Program</td>
<td>515.2</td>
<td>5.10*</td>
<td>436.1</td>
<td>3.32</td>
<td>9.6</td>
<td>.26</td>
<td>167.2</td>
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<td>.0</td>
<td>.0</td>
<td>.6</td>
<td>.02</td>
<td>.6</td>
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<tr>
<td>Grade x Classroom</td>
<td>195.9</td>
<td>1.94</td>
<td>220.9</td>
<td>1.68</td>
<td>3.0</td>
<td>.08</td>
<td>71.1</td>
</tr>
<tr>
<td>Grade x TV</td>
<td>76.5</td>
<td>.76</td>
<td>.5</td>
<td>.0</td>
<td>51.8</td>
<td>1.41</td>
<td>9.9</td>
</tr>
<tr>
<td>Classroom x TV</td>
<td>78.2</td>
<td>.77</td>
<td>12.3</td>
<td>.09</td>
<td>94.9</td>
<td>2.59</td>
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<tr>
<td>Grade x Classroom x TV</td>
<td>19.8</td>
<td>.20</td>
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<td>.03</td>
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<td>.06</td>
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<td>Within</td>
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<td>131.2</td>
<td>36.7</td>
<td>23.5</td>
<td>180.6</td>
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<table>
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<th>Spanish Pre-Test</th>
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<th>F</th>
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<td>4979.7</td>
<td>32.33*</td>
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<td>.15</td>
<td>2264.9</td>
<td>17.49*</td>
<td>40308.0</td>
<td>16.41*</td>
<td>2131.6</td>
<td>.76</td>
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<td>.17</td>
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<td>.23</td>
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<td>51.8</td>
<td>6.75*</td>
<td>33.8</td>
<td>.26</td>
<td>2807.0</td>
<td>1.14</td>
<td>15180.3</td>
<td>5.44*</td>
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<td>Grade x Classroom</td>
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<td>351.5</td>
<td>.89</td>
<td>1544.9</td>
<td>10.03*</td>
<td>11.8</td>
<td>1.53</td>
<td>.0</td>
<td>.0</td>
<td>5864.2</td>
<td>2.39</td>
<td>221.9</td>
<td>.08</td>
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<td>Grade x TV</td>
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<td>426.5</td>
<td>1.08</td>
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<td>1.02</td>
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<td>.0</td>
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</tr>
<tr>
<td>Classroom x TV</td>
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<td>.09</td>
<td>55.9</td>
<td>.14</td>
<td>104.7</td>
<td>.68</td>
<td>10.4</td>
<td>1.36</td>
<td>6.1</td>
<td>.05</td>
<td>284.1</td>
<td>.12</td>
<td>15.6</td>
<td>.01</td>
</tr>
<tr>
<td>Grade x Classroom x TV</td>
<td>9.5</td>
<td>.03</td>
<td>129.4</td>
<td>.33</td>
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<td>1.31</td>
<td>5.3</td>
<td>.42</td>
<td>39.7</td>
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<td>1100.6</td>
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<tr>
<td>Within</td>
<td>273.3</td>
<td>395.3</td>
<td>154.0</td>
<td>7.7</td>
<td>129.5</td>
<td>2456.6</td>
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</tr>
</tbody>
</table>

*p < .05
permit us to conclude that before the beginning of the television series the experimental and control groups were not significantly different in their make-up.

3.8. Post-Test Interviews

Post-test interviews were conducted with the same subjects used during pre-testing. Three children who were members of the control group and two children from the experimental group moved from the school and were unavailable for post-testing. The total number of children in the experimental group was thus reduced to 46 and the control group to 37.

The procedures followed during post-testing were similar to those of pre-testing with one exception. During post-testing the interviewers completed the scoring of responses as the interviews were conducted. It was determined that because the interviewers were familiar with the instrument and the children after their experience with pre-testing and subsequent scoring of the taped interviews, no additional effort would be required to complete scoring during the course of the post-test interviews. It was also clear to the interviewers that the children were seldom aware that scoring was taking place because of the format of the scoring sheet (cf. Appendix H). Although scoring of children's responses was not accomplished via tape recordings, all interviews were tape-recorded to permit verification of any questions concerning a given performance after the interview was completed.

3.9. Post-Test Data Analysis

Scored post-test data were transferred to Digitec forms for subsequent punching on data cards. These data cards were then processed by the same computer programs used for pre-test data to derive the subtest and total scores for each child on each of the two interviews.

Appendix K presents the means and standard deviations obtained by each of the eight groups included in the research design. Those groups are:

First Grade, Bilingual Classroom, TV Watchers
First Grade, Bilingual Classroom, No TV
First Grade, Control Classroom, TV Watchers
First Grade, Control Classroom, No TV
Second Grade, Bilingual Classroom, TV Watchers
Second Grade, Bilingual Classroom, No TV
Second Grade, Control Classroom, TV Watchers
Second Grade, Control Classroom, No TV

The basic model for the overall analysis of the test score data was an analysis of covariance. Such an analysis provided a
basis for statistically "equalizing" group differences as measured by pre-test materials. These pre-treatment (i.e., prior to the television series) group differences are then applied to adjust the post-treatment scores so as to rule out original group differences as a source of variation. In other words, this type of analysis prevents to a useful degree the emergence of significant differences in the post-test scores that would be due to the differences of children's levels of performance prior to the experiment. As already mentioned, analyses of the pre-test data revealed that no significant prior differences were found between the experimental and control groups, but several were found between the grades and classrooms. The adjustments of analysis of covariance thus make it possible to assess the generality of the television effects across these secondary variables without the hazard of pre-treatment differences confounding the results.

The analysis of covariance was a 2 x 2 x 2 design with dimensions corresponding to the grade level of the children (first, second), whether the children were in a bilingual or nonbilingual classroom, and whether the children had watched or not watched the television series. This analysis was applied to each of the 14 test scores described earlier. In order to equalize all subgroups to a size of 12, missing data were estimated as the mean of the distribution of scores within that cell.

3.10. Results of the Experiment

The results of the analyses of covariance are summarized in Table 3.2. The principal focus when interpreting these results was to find those subtests for which statistically significant differences were associated with the television variable. Other variations, those due only to grade level differences or type of classroom, were of only secondary interest if they did not interact significantly with the television variable.

3.10.1. English testing results. As noted in Table 3.2, there was a statistically significant interaction between the television variable and the grade level of the children on Subtest 1 (multicultural social environment). Given evidence of this significant interaction, the next step was to interpret the sources of that significance among the four mean scores involved in it. These were the scores for the television viewers and nonviewers according to first and second grades. These mean scores are summarized below:

<table>
<thead>
<tr>
<th>Television</th>
<th>Viewer</th>
<th>Nonviewer</th>
</tr>
</thead>
<tbody>
<tr>
<td>first grade</td>
<td>106.1</td>
<td>105.7</td>
</tr>
<tr>
<td>second grade</td>
<td>111.6</td>
<td>104.7</td>
</tr>
</tbody>
</table>

(Means with common subscripts are not significantly, p<.05, different from each other.)
Table 3.2. Results of Analyses of Covariance

<table>
<thead>
<tr>
<th>English</th>
<th>Multicultural Social Environment</th>
<th>Language Skills</th>
<th>Numbers &amp; Figures</th>
<th>Physical Environment</th>
<th>Cognitive Development</th>
<th>Total Knowledge</th>
<th>Total Language</th>
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<td>MS</td>
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<td>MS</td>
</tr>
<tr>
<td>Grade</td>
<td>6.2</td>
<td>7.7</td>
<td>9.3</td>
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<td>.376</td>
<td>89.6</td>
</tr>
<tr>
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<td>1.9</td>
<td>5.9</td>
<td>2.5</td>
<td>238.2</td>
<td>3.60</td>
<td>13.2</td>
</tr>
<tr>
<td>TV Viewing</td>
<td>265.2</td>
<td>3.96</td>
<td>452.5</td>
<td>3.41</td>
<td>51.9</td>
<td>2.15</td>
<td>75.1</td>
</tr>
<tr>
<td>Grade x Classroom</td>
<td>22.2</td>
<td>208.7</td>
<td>1.57</td>
<td>.1</td>
<td>29.8</td>
<td>1.99</td>
<td>56.3</td>
</tr>
<tr>
<td>Grade x TV</td>
<td>323.8</td>
<td>4.76*</td>
<td>241.1</td>
<td>2.17</td>
<td>31.3</td>
<td>1.31</td>
<td>2.6</td>
</tr>
<tr>
<td>Classroom x TV</td>
<td>105.4</td>
<td>1.55</td>
<td>33.0</td>
<td>3.9</td>
<td>2.4</td>
<td>.2</td>
<td>.3</td>
</tr>
<tr>
<td>Grade x Classroom x TV</td>
<td>31.3</td>
<td>.5</td>
<td>1.6</td>
<td>11.2</td>
<td>5.9</td>
<td>.2</td>
<td>.2</td>
</tr>
<tr>
<td>Within</td>
<td>68.0</td>
<td>132.8</td>
<td>24.0</td>
<td>15.0</td>
<td>66.3</td>
<td>.8</td>
<td>.8</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Spanish</th>
<th>Multicultural Social Environment</th>
<th>Language Skills</th>
<th>Numbers &amp; Figures</th>
<th>Physical Environment</th>
<th>Cognitive Development</th>
<th>Total Knowledge</th>
<th>Total Language</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>MS</td>
<td>F</td>
<td>MS</td>
<td>F</td>
<td>MS</td>
<td>F</td>
<td>MS</td>
</tr>
<tr>
<td>Grade</td>
<td>294.8</td>
<td>3.83</td>
<td>374.4</td>
<td>5.10*</td>
<td>182.9</td>
<td>2.97</td>
<td>.8</td>
</tr>
<tr>
<td>Classroom Program</td>
<td>25.4</td>
<td>90.2</td>
<td>1.23</td>
<td>58.5</td>
<td>8.2</td>
<td>1.85</td>
<td>32.7</td>
</tr>
<tr>
<td>TV Viewing</td>
<td>153.8</td>
<td>2.00</td>
<td>158.3</td>
<td>2.16</td>
<td>41.4</td>
<td>9.0</td>
<td>2.02</td>
</tr>
<tr>
<td>Grade x Classroom</td>
<td>782.7</td>
<td>10.16*</td>
<td>357.6</td>
<td>4.87*</td>
<td>4.6</td>
<td>.0</td>
<td>91.6</td>
</tr>
<tr>
<td>Grade x TV</td>
<td>4.1</td>
<td>21.7</td>
<td>5.7</td>
<td>1.2</td>
<td>123.8</td>
<td>1.64</td>
<td>240.6</td>
</tr>
<tr>
<td>Classroom x TV</td>
<td>164.0</td>
<td>2.13</td>
<td>39.7</td>
<td>175.8</td>
<td>2.86</td>
<td>1.0</td>
<td>1.3</td>
</tr>
<tr>
<td>Grade x Classroom x TV</td>
<td>44.6</td>
<td>217.0</td>
<td>2.8</td>
<td>15.9</td>
<td>3.57</td>
<td>55.6</td>
<td>692.1</td>
</tr>
<tr>
<td>Within</td>
<td>77.0</td>
<td>73.4</td>
<td>61.5</td>
<td>4.5</td>
<td>75.6</td>
<td>584.4</td>
<td>574.6</td>
</tr>
</tbody>
</table>

*p < .05
As shown in the above mean scores, the difference between the television viewers and the nonviewers on English testing of multicultural social environment knowledge was in the direction of the television viewers doing significantly better on this subtest than the nonviewers. The source of the interaction was that the difference due to television was only observed for the second graders. The difference between viewers and nonviewers was not significant for the first grade. In short, it can be assumed that Carrascolendas had an effect upon second graders in terms of multicultural social environment knowledge as tested in English.

As can also be seen in Table 3.2, there are no significant differences associated with English subtest 2 (English language skills) and English subtest 3 (numbers and figures). Therefore, there is no evidence that viewing Carrascolendas had an effect upon the behaviors measured by those subtests.

As shown in Table 3.2 there was a statistically significant difference on the television variable for English subtest 4 (physical environment), English subtest 5 (cognitive development), the total of all of the tests 1 through 5, and the total score for overall language behavior during the English language interview. The mean scores reflected in these significant differences are summarized below.

Physical environment: viewers = 33.5; nonviewers = 31.5
Cognitive development: viewers = 130.8; nonviewers = 126.7
Total knowledge (English): viewers = 489.6; nonviewers = 473.3
Total language score (English): viewers = 459.4; nonviewers = 435.8

Because the television variable was statistically significant in the above mean comparisons and did not interact significantly with any other of the dimensions of the experiment, it can be concluded that Carrascolendas had an effect upon a child’s knowledge having to do with physical environment and cognitive development as well as in terms of how these components fit into an overall knowledge test score. It can also be concluded that Carrascolendas had an effect upon overall English language behavior as measured in this design.

3.10.2. Spanish testing results. Again, the results of the analysis of covariance (Table 3.2) were the basis for interpreting the effects of television viewing. In the case of the tests in the Spanish series, there was only one significant effect due to the television variable; viewers did significantly better in terms of the measure of total language as tested in Spanish. The pertinent mean scores were: viewers = 521.1, nonviewers = 492.7.

The above significant mean difference and the direction of the difference is a basis for concluding that Carrascolendas had an
effect upon the child's overall language behavior in Spanish as measured by the Spanish language interview.

Although there were no further differences in the Spanish language tests that could be related to viewing the television program, there were several findings of minor interest associated with significant interactions between the classroom and grade variables for the multicultural environment subtest, the Spanish language subtest, the total knowledge score, and the total language score. Generally, these significant interactions reflected different learning gains in particular test groups, due to reasons (probably classroom assignment and teacher effect) other than viewing the television series. Thus, for example, in the Spanish subtest of multicultural social environment, the bilingual classroom in the first grade (mean = 122.6) and the control group in the second grade (mean = 122.0) did significantly better on this test than did their counterparts in the first grade control classroom and in the second grade bilingual classroom (116.8 and 117.3, respectively). On the subtest of Spanish language skills it was noted that second graders generally scored higher than first graders, but that this difference was greater in the comparison of first and second graders in the control group (191.6, 204.4) as compared with first and second graders in bilingual classrooms (193.3, 200.2). Differences similar to those for the Spanish language skills subtest also existed for the total knowledge test scores, where second graders generally did better than first graders, but this difference was greater in the control group (569.6, 602.3) than in the bilingual classroom (574.3, 590.1). Differences on the total language test scores reflected an overall ranking in performance in that the bilingual classroom of the first grade (533.5) exceeded the performance of the bilingual class in the second grade (519.0), which itself exceeded the performance of the control group in the second grade (501.4) with the control group for first grade having the lowest mean score (473.4). The differences that have just been discussed reflect only variations resulting from differences in performance due to particular combinations in the design of bilingual and control classrooms for the first and second graders. These differences do not in any way reflect upon earlier interpretations or upon results indicating effects of the television program.

3.11. Summary

The results of the experimental design for the evaluation of Carrascolendas indicate that the most salient effects of viewing the program were upon improvement in knowledge areas of multicultural social environment, English language skills, physical environment, and cognitive development, as measured in an English-speaking situation. Moreover, it could be generalized also that viewing Carrascolendas had the effect of improving the children's performance in overall language behavior in both Spanish and English. It should be emphasized that, with only one exception,
wherever significant effects of watching Carrascolendas were obtained, these effects were independent of whether a child was in the first or second grade, or whether he was in a bilingual or control classroom. These results indicate that the behaviors measured by the present test are affected primarily by the television program and not by complementary activities within the classroom, and also that the effects of the program have a generality to students in first and second grades. The only exception to this general statement was the effect of viewing Carrascolendas upon knowledge in the multicultural social environment area measured in English, where it was found that the series had an effect only upon the second graders.
SECTION 4

Teachers’ Attitudes toward Carrascolendas

One of the most important aspects of a television series like Carrascolendas which is broadcast into classrooms is, of course, the reactions that the classroom teacher has to the programs making up the series. It is she, after all, who usually determines whether or not the children will watch the programs and she who, by her affective approach to the programs, will often determine how the children will react. If the classroom teacher simply turns the television set on and retreats to a neutral corner without demonstrating any personal interest in the programs, it is likely that the children will not be extremely enthusiastic in their watching. If, on the other hand, the teacher indicates to the children that she enjoys the program and wants them to enjoy it, too, it is highly likely that the children will also react very positively. In addition, when the program is instructional it is up to the classroom teacher to incorporate the content areas and behavioral objectives into her teaching plan so that the programs (limited as they are in terms of overall time spent watching them) can be most effectively utilized (Mukeyi, 1969). Teachers find that engaging the children in motivational activities before turning on the program is invaluable in preparing them for the objectives and content areas for that program. A wrap-up session after the end of each program helps the children to integrate what they have just seen and heard with whatever else they are learning in the classroom. But all of these activities depend almost entirely on the attitude of the classroom teacher. Clearly, if a program such as Carrascolendas which is broadcast into classrooms is to have optimal results, the classroom teacher must like it and feel that it is worthwhile for her children to watch it. In this sense Carrascolendas differs markedly from efforts such as "Sesame Street" and "Mister Roger's Neighborhood" which are broadcast with the home viewer as their primary target.

As a result of the crucial role played by the classroom teacher in determining the success of Carrascolendas, a considerable portion of the evaluation team's time and effort was directed at assessing the attitudes of classroom teachers. This section will describe the techniques used to assess teacher attitudes and the results of these assessments.

4.1. Overall Utilization of Carrascolendas in the KLRN Viewing Area

In order to measure the extent of utilization of Carrascolendas by schools, a survey was carried out in those areas of South and Central Texas which are included in the KLRN viewing area.
4.1.1. Procedures. A list of all cities in central and south Texas falling within the KLRN-TV viewing area was obtained from the station. The names of all schools in each of these cities were obtained by consulting the Public School Directory (1970-71) published by the Texas Education Agency. This directory also contains the names of the principals of each of the schools. There were a total of 536 elementary schools within the areas designated by KLRN.

Approximately six weeks after the beginning of the series a mailing was prepared and sent to each of the principals of the 536 elementary schools identified. This mailing included a letter to the principal explaining the nature of the survey and a postage paid postcard to permit the principals to indicate whether Carrascolendas was being utilized in their schools. In addition, this mailing contained two copies of the Teacher Attitude Questionnaire (cf. Section 4.2) for the principal to pass on to teachers in his school who were using the program series. (Teachers' responses to these questionnaires are described in Section 4.2.2). The postcard which the principals were asked to complete had the following format:

- We have not heard of Carrascolendas
- We are not using Carrascolendas
- We are using Carrascolendas but need no more questionnaires
- We are using Carrascolendas at my school. Please send me ____ more questionnaires.

4.1.2. Results of survey. Table 4.1 presents the results of the school survey. It will be noted that the KLRN viewing area has been divided into the eight Education Service Center regions contained within its boundaries (cf. Figure 4.1 for these regions). It should also be noted that included in these figures for Region XIII are schools and Head Start Centers in Austin which were contacted personally by the evaluation team.

4.1.3. Discussion. Of the 536 schools in the KLRN viewing area contacted by this survey, 251, or approximately 47%, responded, and of the 251 schools responding, 70 (28%) reported that they had not heard of Carrascolendas. It appeared that although these schools are included within the KLRN viewing area, either technical barriers limit access to the television channel (thus they are not effectively within the KLRN viewing area) or promotional activities were not successful in reaching them. Verification was made of the cities falling within the KLRN viewing area after several respondents indicated that the cable (which is the means by which KLRN reaches most of the cities outside of Regions XIII (Austin area) and XX (San Antonio area) where KLRN has its facilities) was not accessible to them. One respondent indicated that "the cable by-passes" his
Table 4.1. Utilization of Carrascolendas in KLRN Viewing Area

<table>
<thead>
<tr>
<th>Region</th>
<th>Schools Contacted</th>
<th>Never Heard of</th>
<th>Not Using</th>
<th>Using 1-2 TV's</th>
<th>Using more than 2 TV's</th>
<th>No Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>#1 Counties: Hidalgo, Webb, Starr, Cameron, Zapata, Jim Hogg, Willacy</td>
<td>126</td>
<td>23</td>
<td>18</td>
<td>2</td>
<td>2</td>
<td>81</td>
</tr>
<tr>
<td>#2 Counties: Jim Wells, Live Oak, Kleberg</td>
<td>23</td>
<td>7</td>
<td>6</td>
<td>0</td>
<td>0</td>
<td>10</td>
</tr>
<tr>
<td>#3 Counties: Goliad, Colorado, Dewitt, Karnes, Lavaca, Victoria</td>
<td>32</td>
<td>7</td>
<td>7</td>
<td>1</td>
<td>0</td>
<td>17</td>
</tr>
<tr>
<td>#6 County: Robertson</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>#12 Counties: Bell, Falls, Coryell, Lampasas, McLennan</td>
<td>65</td>
<td>9</td>
<td>5</td>
<td>1</td>
<td>0</td>
<td>50</td>
</tr>
<tr>
<td>#13 Counties: Travis, Hays, Bastrop, Gonzales, Kendall, Burnet, Comal, Caldwell, Fayette, Gillespie, Williamson, Guadalupe, Llano, Blanco, Lee</td>
<td>74</td>
<td>2</td>
<td>14</td>
<td>18</td>
<td>14</td>
<td>26</td>
</tr>
<tr>
<td>#15 Counties: McCulloch, Val Verde, San Saba, Mason, Schleicher, Sutton</td>
<td>13</td>
<td>3</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>#20 Counties: Bandera, Kerr, Medina, Atascosa, Dimmit, LaSalle, Bexar, Uvalde, Maverick, Frio, Zavala, Real, Wilson, Kinney</td>
<td>201</td>
<td>19</td>
<td>38</td>
<td>36</td>
<td>14</td>
<td>94</td>
</tr>
<tr>
<td>TOTAL</td>
<td>536</td>
<td>70</td>
<td>89</td>
<td>60</td>
<td>32</td>
<td>285</td>
</tr>
</tbody>
</table>
Figure 4.2. Regional Education Service Centers.
town. Several others indicated that although the cable has been extended into the Rio Grande Valley, the cost of subscribing to the cable makes subscription by schools impractical, or even impossible. It is interesting to note in this regard that the highest percentages of both "No Response" and "Never Heard of Carrascolendas," 64% and 51%, respectively, were recorded from Region I which encompasses counties in the Lower Rio Grande Valley. Since this area has a very large Mexican American population, it would appear that assistance should be provided schools to make the cable available to them. The impact of Carrascolendas in South Texas could be greatly enhanced by widespread availability of the cable.

With regard to promotional activities, it would appear from comments made by principals responding to the survey, that greater publicity should be given Carrascolendas outside of Regions XIII and XX. Many principals indicated by their responses that although they had not heard of the series, they would be very interested in learning more about it. It is recommended that a more intensive promotional campaign be conducted, especially in the Rio Grande Valley.

4.2. Teacher Attitude Questionnaire

The second effort aimed at assessing the utilization of and teacher reactions to Carrascolendas was the Teacher Attitude Questionnaire. This questionnaire was designed to secure from teachers their opinions and attitudes toward the television programs and all supplementary activities and materials designed for use with Carrascolendas.

4.2.1. Development of questionnaire. The Teacher Attitude Questionnaire was developed by the evaluation team on the basis of the expressed goals of the series as stated in the project proposal and information about the series obtained from teachers in the Austin area with whom the staff had consulted after broadcasting began. Questions were focused on the following general topics:

1. Viewing conditions for Carrascolendas
2. Population characteristics of children viewing Carrascolendas
3. Program promotion
4. Inservice programs
5. Teacher guides
6. Educational value of Carrascolendas
7. Entertainment value of Carrascolendas
8. Good points/Bad points of series
9. Future utilization of series

The Teacher Attitude Questionnaire was piloted with a group of teachers in the Austin area who had viewed or were actually utilizing the television series, and revisions were made in questions according to their suggestions. The final form of the questionnaire appears in Appendix L.

4.2.2. Results. Tabulations of responses to all questions in the Teacher Attitude Questionnaire follow.

What grade level is your class? (Question 3a)

<table>
<thead>
<tr>
<th>Grade Level</th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No response</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>Kindergarten</td>
<td>45</td>
<td>23</td>
</tr>
<tr>
<td>First Grade</td>
<td>72</td>
<td>37</td>
</tr>
<tr>
<td>Second Grade</td>
<td>69</td>
<td>35</td>
</tr>
<tr>
<td>Third Grade</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Fourth Grade</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Fifth Grade</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

An almost equal number of first and second grade classrooms utilized Carrascolendas. Together these two grade levels comprised over 70% of the respondents, while the kindergarten level represents less than one-fourth of the viewing population in this sample.

The one fifth grade and the four third grade responses indicate that there was some use of the Carrascolendas series outside of the kindergarten to second grade range for which the series was designed.

How many students are in your class? (Question 3b)

<table>
<thead>
<tr>
<th>Number of Students</th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than 10</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>10-19</td>
<td>22</td>
<td>11</td>
</tr>
<tr>
<td>20-29</td>
<td>137</td>
<td>70</td>
</tr>
<tr>
<td>30-39</td>
<td>27</td>
<td>14</td>
</tr>
<tr>
<td>40-49</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>50-69</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>70-99</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>100 or more</td>
<td>3</td>
<td>2</td>
</tr>
</tbody>
</table>
Almost three-fourths of the teachers responding had classes of standard classroom size, i.e., 20-29 students. Nearly equal numbers of classes had up to ten fewer or ten more students than this average size. Only two classrooms had fewer than ten students. Teachers indicated that these and some of the smaller classes within the 10-19 student range were special education classes.

Responses in the larger size categories may indicate groups of two or more classes which meet together for some of their activities, or several classes for which a bilingual coordinator (or a staff member other than a classroom teacher) is responsible.

What groups are represented in your classroom? (Question 4)

<table>
<thead>
<tr>
<th>Group Description</th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>2/3 Spanish, 1/3 Anglo</td>
<td>16</td>
<td>8</td>
</tr>
<tr>
<td>100% Spanish-speaking</td>
<td>111</td>
<td>57</td>
</tr>
<tr>
<td>100% Black</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>100% Anglo</td>
<td>10</td>
<td>5</td>
</tr>
<tr>
<td>50% Spanish, 50% Anglo</td>
<td>14</td>
<td>7</td>
</tr>
<tr>
<td>50% Black, 50% Spanish</td>
<td>7</td>
<td>4</td>
</tr>
<tr>
<td>1/4 Black, 1/4 Anglo, 1/2 Spanish</td>
<td>17</td>
<td>9</td>
</tr>
<tr>
<td>1/3 Black, 2/3 Spanish</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>1/4 Black, 1/4 Spanish, 1/2 Anglo</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>1/3 Spanish, 2/3 Anglo</td>
<td>10</td>
<td>5</td>
</tr>
</tbody>
</table>

Over half of the teachers responding reported classes characterized as 100% Spanish-speaking. Classrooms of Spanish and Anglo composition number 40, or 20%. Ten classes, about 5%, were composed of Spanish-speaking and black students, and all three groups were represented in 21 classes (10%). Some use of the bilingual series where no Spanish-speaking students were present was indicated by 2 and 10 responses, indicating all black and all Anglo situations, respectively.
How did you find out about Carrascolendas? (Question 5)

<table>
<thead>
<tr>
<th>Source</th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>TV advertising spots</td>
<td>10</td>
<td>5</td>
</tr>
<tr>
<td>Newspaper articles</td>
<td>10</td>
<td>5</td>
</tr>
<tr>
<td>Magazine articles</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>Radio advertising</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Other teachers</td>
<td>38</td>
<td>19</td>
</tr>
<tr>
<td>Principal</td>
<td>60</td>
<td>31</td>
</tr>
<tr>
<td>Contact from Region XIII</td>
<td>44</td>
<td>22</td>
</tr>
<tr>
<td>Other</td>
<td>26</td>
<td>13</td>
</tr>
</tbody>
</table>

School principals were the most frequently cited source of information about Carrascolendas, comprising 31% of the responses. Contact from Region XIII represented 22%, and information from other teachers 19%. Other sources, such as KLRN's monthly Schedule or bilingual coordinators, were 13%; newspaper articles and television advertising were 5% each; and, magazine articles and radio advertising were under 5%. It would appear that considerably greater effort could be directed at promoting Carrascolendas in the various media (cf. Section 4.1.3).

Is your television reception of Carrascolendas satisfactory? (Question 7)

<table>
<thead>
<tr>
<th>Reception</th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Never</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>Sometimes</td>
<td>25</td>
<td>13</td>
</tr>
<tr>
<td>Almost Always</td>
<td>85</td>
<td>43</td>
</tr>
<tr>
<td>Always</td>
<td>80</td>
<td>41</td>
</tr>
</tbody>
</table>

Television reception was always good according to 41% of the respondents, and 43% reported good reception most of the time. Twenty-five respondents (13%) indicated that satisfactory reception was irregular, and three respondents indicated that their reception was never good.

Is Carrascolendas a required part of your curriculum? (Question 8)

<table>
<thead>
<tr>
<th>Requirement</th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response</td>
<td>10</td>
<td>5</td>
</tr>
<tr>
<td>Yes</td>
<td>67</td>
<td>34</td>
</tr>
<tr>
<td>No</td>
<td>117</td>
<td>60</td>
</tr>
</tbody>
</table>
Over half of the responding teachers watching Carrascolendas had not been required to use the series as part of their instructional programs.

How many of the inservice programs were you able to watch? (Question 9a)

<table>
<thead>
<tr>
<th></th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response</td>
<td>7</td>
<td>4</td>
</tr>
<tr>
<td>None</td>
<td>68</td>
<td>35</td>
</tr>
<tr>
<td>One</td>
<td>21</td>
<td>11</td>
</tr>
<tr>
<td>Two</td>
<td>31</td>
<td>16</td>
</tr>
<tr>
<td>Three</td>
<td>69</td>
<td>35</td>
</tr>
</tbody>
</table>

The number of teachers who had watched no inservice programs was almost equal to the number who had watched all three of the four programs which had been televised at the time that the questionnaire was made available to them.

Did you feel that the inservice programs were profitable? (Question 9b)

<table>
<thead>
<tr>
<th></th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response</td>
<td>74</td>
<td>38</td>
</tr>
<tr>
<td>Not profitable at all</td>
<td>14</td>
<td>7</td>
</tr>
<tr>
<td>Somewhat profitable</td>
<td>73</td>
<td>37</td>
</tr>
<tr>
<td>Very profitable</td>
<td>34</td>
<td>17</td>
</tr>
</tbody>
</table>

Of those respondents who watched the inservice programs, the majority chose the more neutral response, indicating that they felt that the inservice programs were of only moderate value. Of the other responses, 10% more respondents indicated that they were very profitable than responded that they were not profitable at all.

Where do your students watch Carrascolendas? (Question 10)

<table>
<thead>
<tr>
<th></th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Classroom</td>
<td>146</td>
<td>74</td>
</tr>
<tr>
<td>Cafeteria</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>Cafetorium</td>
<td>20</td>
<td>10</td>
</tr>
<tr>
<td>Auditorium</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>Other</td>
<td>17</td>
<td>9</td>
</tr>
</tbody>
</table>
Almost three-fourths of the classes watched Carrascolendas in a classroom (cf. Question II). Other responses included 10% watching in a cafeterium and smaller numbers watching in a cafeteria, auditorium, or other area such as a library or conference room.

How many students usually watch Carrascolendas on the same TV set? (Question II)

<table>
<thead>
<tr>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response</td>
<td>3</td>
</tr>
<tr>
<td>Less than 12</td>
<td>1</td>
</tr>
<tr>
<td>12-19</td>
<td>9</td>
</tr>
<tr>
<td>20-34</td>
<td>71</td>
</tr>
<tr>
<td>35-49</td>
<td>25</td>
</tr>
<tr>
<td>50-69</td>
<td>52</td>
</tr>
<tr>
<td>70-99</td>
<td>17</td>
</tr>
<tr>
<td>100-149</td>
<td>10</td>
</tr>
<tr>
<td>150-199</td>
<td>7</td>
</tr>
<tr>
<td>200 or more</td>
<td>1</td>
</tr>
</tbody>
</table>

Over 40% of the responses were in categories representing fewer than 35 students, suggesting single classes watching the series as a group (cf. Question 10).

A majority of the responses indicated that larger groups, including as many as 200 students, watched the series. These larger groups may represent several classes watching the programs together because their schools may have only one or two television receivers, or it may be that whole classes are joined by selected students who are sent from other classrooms to view the Carrascolendas broadcasts.

How often does your class watch Carrascolendas? (Question 12)

<table>
<thead>
<tr>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than once a week</td>
<td>7</td>
</tr>
<tr>
<td>Average of once a week</td>
<td>11</td>
</tr>
<tr>
<td>Average of twice a week</td>
<td>16</td>
</tr>
<tr>
<td>Every show</td>
<td>162</td>
</tr>
</tbody>
</table>

The majority of classes using the series (83%) watched every program, a small number of classes saw only one or two programs per week, and seven groups watched less than an average of once per week.
Did you receive a teacher's guide? (Question 13a)

<table>
<thead>
<tr>
<th></th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>No</td>
<td>37</td>
<td>19</td>
</tr>
<tr>
<td>Yes</td>
<td>156</td>
<td>80</td>
</tr>
</tbody>
</table>

A large number of the teachers (80%) received the Carrascoledas teacher's guide developed by the Curriculum Coordinator at the Education Service Center, Region YII.

Did you use the teacher's guide for every program? (Question 13b)

<table>
<thead>
<tr>
<th></th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response</td>
<td>39</td>
<td>20</td>
</tr>
<tr>
<td>Never</td>
<td>14</td>
<td>7</td>
</tr>
<tr>
<td>Rarely</td>
<td>25</td>
<td>13</td>
</tr>
<tr>
<td>Often</td>
<td>116</td>
<td>59</td>
</tr>
<tr>
<td>Always</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

Over half of those teachers who had secured teacher guides used them regularly in preparing activities to be used in conjunction with the individual programs in the series. Only 7% did not use them at all.

How useful do you think the teacher's guide is? (Question 13c)

<table>
<thead>
<tr>
<th></th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response</td>
<td>46</td>
<td>23</td>
</tr>
<tr>
<td>Useless</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>Fairly Useful</td>
<td>85</td>
<td>43</td>
</tr>
<tr>
<td>Very Useful</td>
<td>54</td>
<td>28</td>
</tr>
</tbody>
</table>

The majority of teachers thought that the guide was of moderate value, and over one-fourth found the teacher's guide very useful.
Which parts of the guide are most helpful? (Question 13d)

<table>
<thead>
<tr>
<th>Responses</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Songs</td>
<td>50</td>
</tr>
<tr>
<td>Activities and games</td>
<td>34</td>
</tr>
<tr>
<td>Spanish translations</td>
<td>31</td>
</tr>
<tr>
<td>Capsule descriptions</td>
<td>20</td>
</tr>
<tr>
<td>Rhymes</td>
<td>11</td>
</tr>
<tr>
<td>Pictures</td>
<td>15</td>
</tr>
<tr>
<td>Reprints of songs and dances</td>
<td>10</td>
</tr>
<tr>
<td>All parts</td>
<td>8</td>
</tr>
<tr>
<td>Picture Dictionary</td>
<td>5</td>
</tr>
<tr>
<td>No response</td>
<td>70</td>
</tr>
</tbody>
</table>

Which parts of the guide are least helpful? (Question 13e)

<table>
<thead>
<tr>
<th>Responses</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capsule descriptions</td>
<td>8</td>
</tr>
<tr>
<td>Organization of the guide</td>
<td>5</td>
</tr>
<tr>
<td>Lack of translations and Spanish pronunciations</td>
<td>3</td>
</tr>
<tr>
<td>English drills</td>
<td>22</td>
</tr>
<tr>
<td>Had no guide</td>
<td>20</td>
</tr>
<tr>
<td>No response</td>
<td>70</td>
</tr>
</tbody>
</table>

General Comments

"The guide does not always mention a review program." (This comment mentioned ten times.)

"Mixed consonants with vowel sounds are very bad." (Mentioned twice.)

"Need a more detailed description of Spanish dialogues." (Mentioned twice.)

"Need larger pictures." (Mentioned twice.)
How could the teacher's guide be improved to assist you in better integrating Carrascoledes into your teaching plan? (Question 14)

<table>
<thead>
<tr>
<th>Responses</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Better organization</td>
<td>26</td>
</tr>
<tr>
<td>2. Earlier arrival of guides</td>
<td>23</td>
</tr>
<tr>
<td>3. More detailed plans are needed</td>
<td>18</td>
</tr>
<tr>
<td>4. Ideas for implementing, i.e., specific activities for math, language, and art</td>
<td>17</td>
</tr>
<tr>
<td>5. Put all songs and dances together in one place, with music</td>
<td>15</td>
</tr>
<tr>
<td>6. More Spanish translations</td>
<td>7</td>
</tr>
<tr>
<td>7. More pictures with Spanish captions</td>
<td>5</td>
</tr>
<tr>
<td>8. Assemble guide into one book</td>
<td>3</td>
</tr>
<tr>
<td>9. The guide is good as is</td>
<td>13</td>
</tr>
<tr>
<td>10. No response</td>
<td>86</td>
</tr>
</tbody>
</table>

General Comments

"Especially mark repeats!!"

"Most of the guide was irrelevant."

"Program was watched as entertainment."

"Please, earlier arrival of booklets."

Have you ordered the tapes of songs, games, and rhymes available from Region XIII? (Question 15a)

<table>
<thead>
<tr>
<th></th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response</td>
<td>7</td>
<td>4</td>
</tr>
<tr>
<td>No</td>
<td>122</td>
<td>62</td>
</tr>
<tr>
<td>Yes</td>
<td>67</td>
<td>34</td>
</tr>
</tbody>
</table>

Tapes which were available from Region XIII for $1.00 (or free if the teacher provided her own recording tape), were ordered by 34% of the teachers in this sample. There seemed to be some confusion concerning the proper procedures involved in requesting such tapes; some teachers apparently believed that they were to receive the tape automatically along with the teacher guide installments.
Did you use this tape often? (Question 15b)

<table>
<thead>
<tr>
<th></th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response</td>
<td>128</td>
<td>65</td>
</tr>
<tr>
<td>Never</td>
<td>12</td>
<td>6</td>
</tr>
<tr>
<td>Rarely</td>
<td>26</td>
<td>13</td>
</tr>
<tr>
<td>Often</td>
<td>30</td>
<td>15</td>
</tr>
</tbody>
</table>

Thirty teachers used the tapes regularly; a larger number (56) used them seldom or did not use them at all.

Did you prepare the students for Carrascolendas before it came on in the morning and/or discuss the program afterward? (Question 16a)

<table>
<thead>
<tr>
<th></th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response</td>
<td>10</td>
<td>5</td>
</tr>
<tr>
<td>Never</td>
<td>18</td>
<td>9</td>
</tr>
<tr>
<td>Rarely</td>
<td>52</td>
<td>27</td>
</tr>
<tr>
<td>Often</td>
<td>116</td>
<td>59</td>
</tr>
</tbody>
</table>

Some 59% of the respondents included preparatory or follow-up discussions of the programs in their classroom activities on a regular basis; 27% did so less regularly, and 9% had no pre- or post-broadcast discussions.

What parts of the program did you usually discuss? (Question 16b)

<table>
<thead>
<tr>
<th>Responses</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Routine parts from the daily program</td>
<td>57</td>
</tr>
<tr>
<td>2. Spanish vocabulary</td>
<td>50</td>
</tr>
<tr>
<td>3. Songs</td>
<td>43</td>
</tr>
<tr>
<td>4. Phonics</td>
<td>27</td>
</tr>
<tr>
<td>5. The film</td>
<td>13</td>
</tr>
<tr>
<td>6. Rhymes and games</td>
<td>9</td>
</tr>
<tr>
<td>7. Number concepts</td>
<td>6</td>
</tr>
<tr>
<td>8. Vowels</td>
<td>5</td>
</tr>
<tr>
<td>9. Dances</td>
<td>4</td>
</tr>
<tr>
<td>10. Live actor dramatizations</td>
<td>4</td>
</tr>
<tr>
<td>11. No response</td>
<td>22</td>
</tr>
</tbody>
</table>
General Comments

"Most of the material on the program is already in the regular classroom curriculum."

"Real actor dramatizations were discussed."

"We talked about what the puppets did."

"Personal relationships and safety rules were discussed."

What do you do while your students watch Carrascolendas? (Question 17)

<table>
<thead>
<tr>
<th>Activity</th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>Work in another part of building</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Work in another part of room</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Watch the program with them</td>
<td>52</td>
<td>27</td>
</tr>
<tr>
<td>Encourage their response to program activities</td>
<td>141</td>
<td>72</td>
</tr>
</tbody>
</table>

All respondents responded that they watched the program with their students. Nearly three-fourths of the teachers indicated that they encouraged their children's involvement during the broadcasts.

Are you able to use any concepts or characters presented in the programs in your teaching activities? (Question 18a)

<table>
<thead>
<tr>
<th>Answer</th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response</td>
<td>48</td>
<td>24</td>
</tr>
<tr>
<td>No</td>
<td>33</td>
<td>17</td>
</tr>
<tr>
<td>Yes</td>
<td>115</td>
<td>59</td>
</tr>
</tbody>
</table>

Although response to this question was limited to three-fourths of the total number of teachers, well over half of the total group indicated the use of elements from Carrascolendas in their teaching programs.
Which concepts or characters? (Question 18b)

<table>
<thead>
<tr>
<th>Responses</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Characters:</td>
<td></td>
</tr>
<tr>
<td>1. Agapito</td>
<td>35</td>
</tr>
<tr>
<td>2. Marieta</td>
<td>17</td>
</tr>
<tr>
<td>3. Puppets</td>
<td>26</td>
</tr>
<tr>
<td>4. Others</td>
<td>4</td>
</tr>
<tr>
<td>Concepts:</td>
<td></td>
</tr>
<tr>
<td>1. Vocabulary, phonics, vowels</td>
<td>31</td>
</tr>
<tr>
<td>2. Number concepts</td>
<td>28</td>
</tr>
<tr>
<td>3. Songs</td>
<td>16</td>
</tr>
<tr>
<td>4. Prepositions</td>
<td>12</td>
</tr>
<tr>
<td>5. Shapes</td>
<td>9</td>
</tr>
<tr>
<td>6. Time</td>
<td>7</td>
</tr>
<tr>
<td>7. General, overall</td>
<td>6</td>
</tr>
<tr>
<td>8. Sharing</td>
<td>5</td>
</tr>
<tr>
<td>9. Social Studies</td>
<td>4</td>
</tr>
<tr>
<td>10. Nothing used from program</td>
<td>11</td>
</tr>
<tr>
<td>11. No response</td>
<td>63</td>
</tr>
</tbody>
</table>

General Comments

"Agapito is a very useful character."

"The children talk about Agapito's ignorance."

"Children relate well to the lion which is encouraging to them -- they 'know' they do better than he does."

"Many of the concepts presented on the program reinforce or introduce teaching concepts already used in the classroom."

"The children began to realize that they were using English and Spanish words for the same thing."
How well do you speak Spanish? (Question 19)

<table>
<thead>
<tr>
<th></th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>English only</td>
<td>43</td>
<td>22</td>
</tr>
<tr>
<td>Very limited Spanish</td>
<td>63</td>
<td>32</td>
</tr>
<tr>
<td>Moderately competent in Spanish</td>
<td>30</td>
<td>15</td>
</tr>
<tr>
<td>Very competent in Spanish</td>
<td>13</td>
<td>7</td>
</tr>
<tr>
<td>Bilingual native Spanish speaker</td>
<td>46</td>
<td>23</td>
</tr>
</tbody>
</table>

Over 20% of the respondents are native Spanish speakers, with an almost equal number of teachers who speak no Spanish. Competence levels of Spanish as a second language were self-evaluated as: 7% with high competence, 15% with moderate competence, and 22% with limited competence in Spanish language.

How do you explain to your non-Spanish speaking students the Spanish dialogue in Carrascolendas? (Question 20)

<table>
<thead>
<tr>
<th></th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No response and all Spanish</td>
<td>100</td>
<td>51</td>
</tr>
<tr>
<td>No explanations are made</td>
<td>17</td>
<td>9</td>
</tr>
<tr>
<td>Ask Spanish speaking students to</td>
<td>30</td>
<td>15</td>
</tr>
<tr>
<td>explain in English</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spanish speaking aide or parent</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>explains in English</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Teacher explains the Spanish</td>
<td>45</td>
<td>23</td>
</tr>
<tr>
<td>dialogue in English</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The largest group of respondents to this question indicated that they explained the Spanish segments to their non-Spanish speaking students. (See Question 19: This group was almost equal to the number of native Spanish speakers.) The second most frequent method was to ask Spanish-speaking students to provide explanations. A smaller group (9%) made no explanations, and four respondents had a parent or aide present who was able to provide explanations. The large figure in the "No response" category includes many of the classrooms with 100% Spanish-speaking students (cf. Question 4 above).
Do you feel more confident and at ease as a teacher in a bilingual situation as a result of your watching this program? (Question 21c)

<table>
<thead>
<tr>
<th></th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response</td>
<td>25</td>
<td>13</td>
</tr>
<tr>
<td>No</td>
<td>46</td>
<td>23</td>
</tr>
<tr>
<td>Yes</td>
<td>125</td>
<td>64</td>
</tr>
</tbody>
</table>

A majority of respondents (64%) indicated that Carrascolendas had had a positive effect on their teaching in a bilingual situation.

Do you feel more confident and at ease as a teacher in a bilingual situation as a result of your students watching this program? (Question 21b)

<table>
<thead>
<tr>
<th></th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response</td>
<td>42</td>
<td>21</td>
</tr>
<tr>
<td>No</td>
<td>35</td>
<td>18</td>
</tr>
<tr>
<td>Yes</td>
<td>118</td>
<td>60</td>
</tr>
</tbody>
</table>

Although the number of teachers not responding to the second part of this question was greater, over half of the total group (60%) indicated that their students' experience with the bilingual television series had had a positive effect on their own teaching situations. (See Section 5 of this report for details concerning teachers' reactions to the impact of the program.)

Did your students remind you when it was time to see the program? (Question 22)

<table>
<thead>
<tr>
<th></th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>Never</td>
<td>26</td>
<td>13</td>
</tr>
<tr>
<td>Sometimes</td>
<td>53</td>
<td>27</td>
</tr>
<tr>
<td>Often</td>
<td>106</td>
<td>54</td>
</tr>
<tr>
<td>Always</td>
<td>6</td>
<td>3</td>
</tr>
</tbody>
</table>

Children in over half of the classes watching Carrascolendas were interested enough in the series to remind their teachers to watch the programs. Several teachers strengthened their responses to this question by adding a new response category -- "always" (which had not been provided in the original questionnaire).
Did your students actively participate in the audience participation activities of the programs? (Question 23)

<table>
<thead>
<tr>
<th></th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>Never</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Sometimes</td>
<td>32</td>
<td>16</td>
</tr>
<tr>
<td>Often</td>
<td>83</td>
<td>42</td>
</tr>
<tr>
<td>All the time</td>
<td>77</td>
<td>39</td>
</tr>
</tbody>
</table>

Participation in program activities was frequent for 42% of the classrooms; almost as many (39%) groups were reported as having participated in all audience participation opportunities. Limited participation was indicated for 16%.

Some teachers commented that they had difficulty in characterizing their classes in a general way for this question because they had some students in their classes who always participated vigorously and still others who did not wish to participate at all.

Do you find that your students are asking questions directly related to the television series? (Question 24a)

<table>
<thead>
<tr>
<th></th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response</td>
<td>20</td>
<td>10</td>
</tr>
<tr>
<td>No</td>
<td>111</td>
<td>57</td>
</tr>
<tr>
<td>Yes</td>
<td>65</td>
<td>33</td>
</tr>
</tbody>
</table>

The majority of teachers (57%) responded that their students did not ask questions related to Carrascolendas. Approximately 10% did not respond to the question.

Of those teachers who responded that children did ask questions concerning aspects of Carrascolendas, a follow-up question concerning the kind of questions asked by the children elicited the following responses:
What kinds of questions are your students asking that are directly related to the TV series? (Question 24b)

<table>
<thead>
<tr>
<th>Responses</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Parts of the program that were not understood</td>
<td>16</td>
</tr>
<tr>
<td>2. About Agapito or other characters</td>
<td>14</td>
</tr>
<tr>
<td>3. Translations of Spanish words</td>
<td>14</td>
</tr>
<tr>
<td>4. Material in the films</td>
<td>2</td>
</tr>
<tr>
<td>5. Other, miscellaneous</td>
<td>5</td>
</tr>
<tr>
<td>6. No response</td>
<td>136</td>
</tr>
</tbody>
</table>

General Comments

"Children asked if they could do activities that were on the program."

"Many of the social circumstances on the program were questioned."

"About art or making things..."

"About science lessons..."

"Sometimes the concepts are not clear, the main thought must be explained or the child will miss it."

Have any of the children from other ethnic groups expressed an interest in learning more about Mexican culture as a result of Carrascolendas? (Question 25)

<table>
<thead>
<tr>
<th></th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response</td>
<td>123</td>
<td>63</td>
</tr>
<tr>
<td>No (and all Spanish)</td>
<td>51</td>
<td>26</td>
</tr>
<tr>
<td>Yes</td>
<td>22</td>
<td>11</td>
</tr>
</tbody>
</table>

This question applies only to groups which do not have a 100% Spanish-speaking population. Affirmative responses were fewer than half the number of negative responses.

Do non-Spanish speakers enjoy the Spanish segments? (Question 26)

<table>
<thead>
<tr>
<th></th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response (and all Spanish)</td>
<td>112</td>
<td>57</td>
</tr>
<tr>
<td>Never</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Sometimes</td>
<td>39</td>
<td>20</td>
</tr>
<tr>
<td>Almost Always</td>
<td>35</td>
<td>18</td>
</tr>
<tr>
<td>Always</td>
<td>8</td>
<td>4</td>
</tr>
</tbody>
</table>
The large "No Response" figure includes those groups with all Spanish-speaking children. Nearly equal numbers of non-Spanish speakers were reported as enjoying the Spanish portions of the series *always* and *sometimes*. There were very few responses in the categories "Always" and "Never."

Have non-Spanish speakers learned some Spanish words from Carrascolendas? (Question 27)

<table>
<thead>
<tr>
<th></th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response (and all Spanish)</td>
<td>114</td>
<td>58</td>
</tr>
<tr>
<td>No</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Yes</td>
<td>78</td>
<td>40</td>
</tr>
</tbody>
</table>

Of the groups with non-Spanish speaking students present, only 2% reported that they had learned no Spanish.

Were Mexican-American children willing to contribute experiences from their backgrounds when questions relating to Mexican-American culture arose? (Question 28)

<table>
<thead>
<tr>
<th></th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response</td>
<td>26</td>
<td>13</td>
</tr>
<tr>
<td>No</td>
<td>38</td>
<td>19</td>
</tr>
<tr>
<td>Yes</td>
<td>132</td>
<td>67</td>
</tr>
</tbody>
</table>

A majority (67%) reported that cultural exchanges took place as a result of this bilingual television series.

Do your students ever bring to school things related to the programs for the other children and you to see? (Question 29)

<table>
<thead>
<tr>
<th></th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response</td>
<td>14</td>
<td>7</td>
</tr>
<tr>
<td>No</td>
<td>140</td>
<td>71</td>
</tr>
<tr>
<td>Yes</td>
<td>42</td>
<td>21</td>
</tr>
</tbody>
</table>

A large majority of children (71%) were reported as not bringing related objects to school; less than one-fourth of the teachers reported students bringing related things to school.
Have the children ever commented to you that their younger brothers and sisters at home watched the series on their home TV sets? (Question 30)

<table>
<thead>
<tr>
<th></th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response</td>
<td>8</td>
<td>4</td>
</tr>
<tr>
<td>None</td>
<td>113</td>
<td>58</td>
</tr>
<tr>
<td>A Few</td>
<td>36</td>
<td>18</td>
</tr>
<tr>
<td>Some</td>
<td>34</td>
<td>17</td>
</tr>
<tr>
<td>Many</td>
<td>5</td>
<td>3</td>
</tr>
</tbody>
</table>

Only five teachers knew of a number of younger siblings who watched Carrascolendas at home. While there were few responses that some children were watching at home, over half responded that they did not know of any use of Carrascolendas in the homes. It should be noted that one possible factor eliminating home viewing is the poor reception of KLRN (without the use of a cable subscription which many families cannot afford) in many of the target school neighborhoods.

Did your students like the series as a whole? (Question 31)

<table>
<thead>
<tr>
<th></th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Not at all</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Somewhat</td>
<td>37</td>
<td>19</td>
</tr>
<tr>
<td>Very much</td>
<td>155</td>
<td>79</td>
</tr>
</tbody>
</table>

Over three-fourths of the groups enjoyed the series in general, and 20% were reported to have moderately enjoyed the programs. Only one group of children was reported as not having enjoyed Carrascolendas.

Which two of the following elements of the series did your students enjoy most? (Question 32)

<table>
<thead>
<tr>
<th></th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response</td>
<td>13</td>
<td>7</td>
</tr>
<tr>
<td>Films</td>
<td>17</td>
<td>9</td>
</tr>
<tr>
<td>Songs</td>
<td>86</td>
<td>44</td>
</tr>
<tr>
<td>Stories</td>
<td>12</td>
<td>6</td>
</tr>
<tr>
<td>Musical skits</td>
<td>59</td>
<td>30</td>
</tr>
<tr>
<td>Direct Instruction</td>
<td>27</td>
<td>14</td>
</tr>
<tr>
<td>Puppet sequences</td>
<td>79</td>
<td>40</td>
</tr>
<tr>
<td>Live actor dramatizations</td>
<td>90</td>
<td>46</td>
</tr>
<tr>
<td>Segments with children</td>
<td>9</td>
<td>5</td>
</tr>
</tbody>
</table>
The most popular features of Carrascolendas were the activities featuring live actors, the puppet segments, and the songs, as indicated by the fact that each of these elements drew 40% or more of the responses concerning the two elements enjoyed most by the 196 groups of children.

Musical skits were chosen as favorites by 30% of the teachers. Direct instruction was a favorite of fewer than 15% and films, stories, and segments with children drew less than 10% each.

How much did your children like the characters in the series? (Question 33a)

<table>
<thead>
<tr>
<th>Character</th>
<th>NR (3%)</th>
<th>Not at all</th>
<th>Little</th>
<th>Neutral</th>
<th>Much</th>
<th>Very Much</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Agapito</td>
<td>5(3%)</td>
<td>1(1%)</td>
<td>0</td>
<td>2(1%)</td>
<td>10(5%)</td>
<td>178(91%)</td>
</tr>
<tr>
<td>b. Marieta</td>
<td>6(3%)</td>
<td>1(1%)</td>
<td>2(1%)</td>
<td>5(3%)</td>
<td>50(26%)</td>
<td>132(67%)</td>
</tr>
<tr>
<td>c. Don Pedro</td>
<td>16(8%)</td>
<td>0</td>
<td>16(8%)</td>
<td>50(26%)</td>
<td>69(35%)</td>
<td>45(23%)</td>
</tr>
<tr>
<td>d. Señorita Barrera</td>
<td>21(11%)</td>
<td>7(4%)</td>
<td>44(22%)</td>
<td>61(31%)</td>
<td>37(19%)</td>
<td>26(13%)</td>
</tr>
<tr>
<td>e. Señor Villarreal</td>
<td>18(9%)</td>
<td>10(5%)</td>
<td>32(16%)</td>
<td>68(35%)</td>
<td>41(21%)</td>
<td>27(14%)</td>
</tr>
<tr>
<td>f. Mr. Jones</td>
<td>14(7%)</td>
<td>2(1%)</td>
<td>17(9%)</td>
<td>62(32%)</td>
<td>52(27%)</td>
<td>49(25%)</td>
</tr>
<tr>
<td>g. puppets -- Ruperto &amp; Manolin</td>
<td>7(4%)</td>
<td>1(1%)</td>
<td>4(2%)</td>
<td>12(6%)</td>
<td>36(18%)</td>
<td>136(69%)</td>
</tr>
</tbody>
</table>

The lion, Agapito, was by far the favorite character in Carrascolendas, as shown by the fact that 91% of the teachers responding indicated that their children enjoyed him very much. Marieta and the puppets each received almost 70% of the ratings in the highest category. The other characters, all of whom were adult figures, not unlike teachers or other adults in the children's daily lives, received 25% or less ratings in the highest category.
Which characters did the children not like? (Question 33b)

<table>
<thead>
<tr>
<th>Responses</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Señor Villarreal</td>
<td>13</td>
</tr>
<tr>
<td>2. Señorita Barrera</td>
<td>11</td>
</tr>
<tr>
<td>3. Mr. Jones</td>
<td>9</td>
</tr>
<tr>
<td>4. Don Pedro</td>
<td>3</td>
</tr>
<tr>
<td>5. Agapito</td>
<td>1</td>
</tr>
<tr>
<td>6. Marieta</td>
<td>1</td>
</tr>
<tr>
<td>7. Puppets</td>
<td>1</td>
</tr>
<tr>
<td>8. All characters liked or no response</td>
<td>148</td>
</tr>
</tbody>
</table>

Related Comments

"Many of the children's remarks indicated that they did not know who Señorita Barrera was."

"Señora Villarreal was too much like a teacher to suit the children."

"Señor Villarreal isn't liked because he isn't clownish."

Would you like to see this series repeated for your students next year? (Question 34a)

<table>
<thead>
<tr>
<th></th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response</td>
<td>18</td>
<td>9</td>
</tr>
<tr>
<td>No</td>
<td>16</td>
<td>8</td>
</tr>
<tr>
<td>Yes</td>
<td>162</td>
<td>83</td>
</tr>
</tbody>
</table>

A large majority of teachers responded that they would like to see this series repeated for the same grade levels next year.

Would you like to see a follow-up program for your present students in the next grade? (Question 34b)

<table>
<thead>
<tr>
<th></th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response</td>
<td>33</td>
<td>17</td>
</tr>
<tr>
<td>No</td>
<td>7</td>
<td>4</td>
</tr>
<tr>
<td>Yes</td>
<td>156</td>
<td>80</td>
</tr>
</tbody>
</table>

The response for a follow-up program for the present viewers as they move to the next grade level was only 3% less than the response for the repetition of this series for the same grade level.
Which of the following scheduling possibilities would best suit your needs? (Question 35a)

<table>
<thead>
<tr>
<th></th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response</td>
<td>36</td>
<td>18</td>
</tr>
<tr>
<td>Fall</td>
<td>100</td>
<td>50</td>
</tr>
<tr>
<td>Spring</td>
<td>60</td>
<td>31</td>
</tr>
</tbody>
</table>

Although almost 20% of the teachers did not respond to this question, the preference for showing the series in the fall was distinct.

Which of the following scheduling possibilities would best suit your needs? (Question 35b)

<table>
<thead>
<tr>
<th></th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response</td>
<td>24</td>
<td>12</td>
</tr>
<tr>
<td>1 day per week</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>2 days per week</td>
<td>27</td>
<td>14</td>
</tr>
<tr>
<td>3 days per week</td>
<td>114</td>
<td>58</td>
</tr>
<tr>
<td>4 days per week</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>5 days per week</td>
<td>25</td>
<td>13</td>
</tr>
</tbody>
</table>

Over half of the total group of teachers felt that the present schedule of three days per week was optimum.

Which of the following scheduling possibilities would best suit your needs? (Question 35c)

<table>
<thead>
<tr>
<th></th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response</td>
<td>24</td>
<td>12</td>
</tr>
<tr>
<td>Morning</td>
<td>87</td>
<td>44</td>
</tr>
<tr>
<td>Afternoon</td>
<td>84</td>
<td>43</td>
</tr>
</tbody>
</table>

Although 12% of the teachers did not indicate a preference, response was almost evenly divided between morning and afternoon scheduling (cf. Section 5 of this report for greater details).

Do you think it would be of benefit to have the programs repeated? (Question 36)

<table>
<thead>
<tr>
<th></th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response</td>
<td>54</td>
<td>28</td>
</tr>
<tr>
<td>After School</td>
<td>59</td>
<td>30</td>
</tr>
<tr>
<td>Saturdays</td>
<td>83</td>
<td>42</td>
</tr>
</tbody>
</table>
Repeating the programs on Saturday was preferred by more teachers than repeating the series after school. Nearly 20% did not answer this question. This high figure suggests that many of those not responding did not feel that it would be beneficial to repeat the programs outside of the school schedule.

Was the instructional level of Carrascolendas appropriate for your students? (Question 37)

<table>
<thead>
<tr>
<th></th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response</td>
<td>7</td>
<td>4</td>
</tr>
<tr>
<td>Never</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Sometimes</td>
<td>27</td>
<td>14</td>
</tr>
<tr>
<td>Almost Always</td>
<td>118</td>
<td>60</td>
</tr>
<tr>
<td>Always</td>
<td>42</td>
<td>21</td>
</tr>
</tbody>
</table>

The instructional level of the series was nearly always appropriate according to 60% of the teachers; 21% felt that it was appropriate all of the time. A few teachers responded that the level was appropriate only some of the time or not at all.

Is the level of Spanish language used in the series appropriate for your students? (Question 38a)

<table>
<thead>
<tr>
<th></th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response</td>
<td>25</td>
<td>13</td>
</tr>
<tr>
<td>No</td>
<td>23</td>
<td>12</td>
</tr>
<tr>
<td>Yes</td>
<td>147</td>
<td>75</td>
</tr>
</tbody>
</table>

The Spanish language used on Carrascolendas was indicated as appropriate by 75% of the teachers. This figure is greater than the 57% reported classrooms (cf. Question 4) having all Spanish-speaking children (cf. Section 5).

Is the level of English language used in the series appropriate for your students? (Question 38b)

<table>
<thead>
<tr>
<th></th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Response</td>
<td>28</td>
<td>14</td>
</tr>
<tr>
<td>No</td>
<td>7</td>
<td>4</td>
</tr>
<tr>
<td>Yes</td>
<td>161</td>
<td>82</td>
</tr>
</tbody>
</table>
The English language used in Carrascolendas was considered appropriate by an even higher percentage of teachers than was the Spanish. The figure for a negative response to the English language level dropped 8% from the negative response recorded for Spanish language level.

What changes would you make in the content of the programs? In the form? (Question 39)

<table>
<thead>
<tr>
<th>Responses</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Reduce the number of repetitions on the program</td>
<td>23</td>
</tr>
<tr>
<td>2. Immediate translations of the language being spoken throughout the entire program</td>
<td>22</td>
</tr>
<tr>
<td>3. Shorter programs</td>
<td>12</td>
</tr>
<tr>
<td>4. Improve the math, have connected lessons from program to program; delete multiplication</td>
<td>11</td>
</tr>
<tr>
<td>5. Have Spanish vocabulary more familiar to the children</td>
<td>11</td>
</tr>
<tr>
<td>6. Let the children in the program participate more</td>
<td>10</td>
</tr>
<tr>
<td>7. Improve the phonics lesson</td>
<td>8</td>
</tr>
<tr>
<td>8. Shorter films</td>
<td>5</td>
</tr>
<tr>
<td>9. More repetition of Spanish words</td>
<td>8</td>
</tr>
<tr>
<td>10. Incorporate Spanish sentences, not just isolated words</td>
<td>3</td>
</tr>
<tr>
<td>11. Other, miscellaneous (listed under General Comments)</td>
<td>7</td>
</tr>
<tr>
<td>12. No response</td>
<td>85</td>
</tr>
</tbody>
</table>

Related Comments

"Immediate translations of Spanish to English would help the Anglos learn."

"Kids lose interest due to too much repetition."

"Too much repetition produces boredom."

"Children seem to be very inattentive when the film part of the series comes on -- they lose interest. Make the film segments shorter."

"More vocabulary relating to the home and community."

"Have more pertinent vocabulary."

"Present Spanish sentences, not just isolated words."
Related Comments (continued)

"Find another way to present sounds."

"Señor Villarreal is sounding a vowel in presenting the consonants!"

"Have more careful pronunciation! Give the consonant sound and do not follow with a vowel sound."

General Comments

"Limit the program to kindergarten and first grade."

"Most of the program seems geared to first grade."

"Too elementary for the second grade level for children who have been in a first grade bilingual program."

"Would not change activities so abruptly."

"Slower speech for puppets."

"Would be better if the program were divided into segments for the specific grade levels; then each would have their own time to watch and materials could be geared to that particular level."

"Have more programs for pre-school children."

"More about animals and Spanish culture."

"Have discussions on color."

"Omit Social Studies."

"Have more science."

"More musical skits."

"More songs and dances."
What was the most significant effect of the program? (Question 40)

<table>
<thead>
<tr>
<th>Responses</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The Spanish-speaking children show obvious improvement in self-concept</td>
<td>42</td>
</tr>
<tr>
<td>2. The children were interested in learning Spanish</td>
<td>40</td>
</tr>
<tr>
<td>3. Program was entertainment; the children enjoyed it</td>
<td>35</td>
</tr>
<tr>
<td>4. More respect from children of other ethnic backgrounds for the Spanish-speaking children and for the Spanish culture</td>
<td>24</td>
</tr>
<tr>
<td>5. The Spanish-speaking children are more at ease in speaking Spanish, and do so more often now</td>
<td>22</td>
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<tr>
<td>6. Spanish-speaking children are more aware of their own language and culture</td>
<td>11</td>
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<tr>
<td>7. Other, miscellaneous (listed under General Comments)</td>
<td>9</td>
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<tr>
<td>8. Reinforced the curriculum already present in school</td>
<td>7</td>
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<tr>
<td>9. No response</td>
<td>44</td>
</tr>
</tbody>
</table>

Related Comments

"Served as a follow-up for the Spanish language arts program."

"Stimulated an interest in learning English words for Spanish words."

"The children are especially interested in Spanish now."

"Children gained good vocabulary, and they had very high interest in language."

"More interest in Spanish, enthusiasm instead of boredom."

"High interest in Spanish language and much learning of vocabulary and culture."

"Children have an awareness that speaking Spanish is acceptable."

"Spanish children had something for them specifically."

"Spanish children are proud of their culture."

"The children can communicate better."

"A cohesive effect between the two cultures."

"Anglo and Mexican American children became better friends because children like to learn Spanish words. (I have mostly Anglo children.)"
Related Comments (continued)

"Good auditory and perceptual training, which results in better language reception and response."

"Gave interest and variety to classroom situation."

"Enjoyment and learning."

"Good entertainment -- poor teaching."

"It kept the children entertained for 30 minutes."

"Enjoyed hearing their own language."

"More interest in their culture and in learning how to read Spanish."

"Spanish children became more aware of their language and culture."

"Black and Anglo children became more aware of Spanish."

"Helped children realize that Spanish is just another way of communicating (like English)."

"The children were given a new spark in learning. The Mexican Americans have helped the non-Spanish speaking student to learn a new language and the English-speaking students now feel they can speak in another language. Some shy students have taken a new role in leadership by teaching us the songs and translating the stories."

"The children felt more at ease speaking Spanish in school."

"The children who are bilingual are more proud of the fact they speak Spanish."

"More self-confidence shown in many ways..."

"The children are more appreciative of their ethnic group and have personal pride."

"Children volunteered information -- took part in this program when they would not in the classroom."

"Children have become more interested in learning correct Spanish."

"They enjoyed hearing their own language."

"The blacks and Anglos learned to appreciate another culture. The Spanish-speaking children gained in stature in the eyes of the other children."
Related Comments (continued)

"The learning response has been in the affirmative. This has drawn my class closer together. Each learning to speak the other's language -- each having fun with another language and learning experience."

"I felt that the children were more willing to repeat English words in Spanish for me. They seemed to get the idea that both languages were equally acceptable, therefore are making more effort to learn the English. This program is especially helpful in that I am able to use some of their language to help them learn mine. We have really enjoyed the program and the materials and vocabulary it has presented."

"Reinforces the idea that Spanish is 'good.' However, some have become aware that 'TV Spanish' can be different from what they know -- especially Texas Spanish terms for nouns -- and are confused. Much of the Spanish they hear at home is as incorrect as the English that is spoken in English-speaking homes. It's the environment, not the language that creates the problems. This program is excellent for enriching and compensating for environmental language deficiencies."

"It has made the Spanish-speaking children feel so very important because they are able to interpret parts of the program to their teacher and classmates."

"I am very pleased by the improvement in their Spanish. They are so proud to have a program where they can speak their native language. It is relevant to their life."

"Children are more aware of wanting to learn both languages. Some Mexican American children would not admit they knew Spanish, but now are proud to say that they do. Anglo children want to learn Spanish, too."

"Increased self-respect among Mexican American children, especially when they saw non-Spanish speakers and the teacher participating in and enjoying the program."

"The Spanish speakers are not ashamed or hesitant to acknowledge their ability to speak Spanish. Earlier in the year, I had inquired as to who spoke Spanish. Only eight children would admit their proficiency. Now I have 20 children with Spanish surnames who proudly or at least openly state they speak Spanish. The using of the Negro children in the program helped. When their 'color' was shown, the Negro children identified and were not so reluctant to watch. I suggest some Negroes speaking Spanish, both adults and children."

"The Anglo children became interested in the Spanish language. Some of the Mexican children didn't realize the Anglo children couldn't understand Spanish until we started watching this program."
Related Comments (continued)

"The feeling the children had for the program -- it was their pro-
gram and the people on it were their special friends. My children
gave more attention to and showed more interest in this program
than they did in Captain Kangaroo and Sesame Street."

General Comments

"Program helped children have more awareness of the world around
them."

"Broadened the experiences of children via the film clips."

"Children learned a few Spanish words."

"Their Spanish showed improvement."

"Children gained good vocabulary."

"Children's interest in program leads to conditioning ear to Spanish."

"Children began to realize the importance of two languages."

"Children enjoyed the rhythm of the language."

"The phonics confused children because the sounds of English vowels
are not the same as the Spanish."

"Confusion of Spanish and English vowel sounds..."

"Kindergarten gets bored with much of the program. Some days the
whole program appeals to them. The program is slow -- maybe it is
appropriate and good as is for the older children but the young ones
lose interest."

"We have found that the Spanish programs teach Spanish so rapidly and
fast, our children cannot grasp it."

"Excellent in developing language skills for children who have no
skills in either Spanish or English. Excellent as an aid to exchange
concepts of culturally deprived non-English speaking child whose ex-
periences are very limited."
Teacher Observation Notebooks

As discussed in Section 4, teachers' attitudes toward Carrascolendas were considered to be of great importance in the evaluation of the overall impact of this television series. In addition to teachers' attitudes toward the series, specific observations made by teachers as the programs were being broadcast were considered to be of prime importance as input to program development during the second year. As they watched the programs, teachers noted aspects of program content and format, as well as reactions of the children in their classrooms as they viewed the broadcasts. The evaluation team set as one of the goals of the evaluation of Carrascolendas the recording of these teacher observations so as to permit their summary tabulation by evaluators for feed forward to curriculum and production staffs working on the second-year Carrascolendas project.

5.1. Procedures

Teacher Observation Notebooks were prepared by the evaluation team. These notebooks, approximately 5½" x 4½" contained 30 pages which were dated for each broadcast day. Teachers were asked to jot down any comments concerning program content, objectives, or format, children's reactions, teacher's own reactions, linguistic usage, and television reception; in short, any comment that occurred to her during the broadcast. These notebooks were distributed to 90 teachers in the Austin, Texas area at the beginning of the program series. A total of 43 notebooks were collected and their contents tabulated and summarized. Section 5.2 presents a program-by-program summary of comments related to each program. Complete comments for each program taken directly from teacher notebooks appear in Appendix M. (For a listing of segments which appeared in each program, see Appendix A.)

5.2. Summary of Teachers' Notations

Program 1 February 15 No Response = 7

The first program was in general very enthusiastically received. The activities of Agapito and the puppets, and the songs, especially "Cinco Elefantitos" were popular. The film showing a trip to the zoo was also well liked, although a few teachers commented that the children were restless toward the end of the film. Several teachers commented that the children were unusually attentive during the segment involving vowel sounds and vocabulary words, and they were eager to repeat the new words.
Program 1 (continued)

Much comment was received on the segment featuring the uses of on and in. The examples used -- on the bus, on the train, in the car -- were considered confusing. Suggestions were made to present these prepositions in two separate lessons, and to employ different objects for demonstrations; for example: in the box, on the chair, in the drawer.

Other remarks included suggestions for more opportunities for repetition by the students and for singing along with the television characters.

Program 2 February 17 No Response = 6

Increased responses from the children and anticipatory comments during skits were reported. Most of the children seemed to have enjoyed the segment on La Raspa; some of them knew the dance already and were pleased to see it on television, and others learned it and practiced it later in the classroom. The song by Agapito and Marleta which demonstrated over, under, around, and through was enjoyed very much by the children. The teachers were concerned that the concepts were perhaps not obvious enough in this presentation of language skills and in the man-made and natural environment theme of the film at the end of the program.

Suggestions were made to introduce the language concepts in discussion form before the song is presented.

Program 3 February 19 No Response = 13

Although the number of teachers whose classes were unable to watch this program or who had no comments almost doubled for this date, the activities with the letter I and Agapito's overnight visit at Don Pedro's house were well responded to by the children.

The second viewing of the zoo film with the narration in Spanish was generally well liked, although a few teachers were against the repetition.

The segment on geometric forms received a variety of comments. Some teachers reported that the children enjoyed it, while other children were restless during this activity. Suggestions were made to compare the shapes to each other and to have Mr. Jones name the shapes. Some teachers felt that the shapes used were too simple for the first and second grades.
Several teachers made positive comments about the segments on transportation and on equivalent sets. Some said that these areas coordinated with their own curriculum units. A longer, more detailed explanation of equivalent sets was suggested.

The third viewing of the song and skit "Can You Do What I Can Do" brought an almost equal difference of opinion among teachers. Some felt that including this song on three consecutive programs was too repetitious. Others reported that the children enjoyed the familiarity, and they were laughing throughout the action. Many teachers requested the words to the song so that they could use it in the classroom.

Several teachers reported that as the children had become accustomed to the program and the characters, their participation and comments had increased.

Teachers were very enthusiastic about the dramatization "Dealing with Fear." They felt that this was a very important concept for the children to explore. They reported that the students watched this segment unusually attentively and that follow-up in the classroom was quite successful.

The non-equivalent sets instruction was not considered successful in that it was too brief, and many children did not seem to understand it. It was suggested that objects be used in the demonstration instead of pictures, and that more time be spent on equivalent sets before introducing the non-equivalent concept.

While a few teachers reported that the film about corn and tortillas was interesting and led to related classroom activities, most of the comments indicated that the film did not include enough action to maintain the interest of children of this age, and that most of the students were restless and talkative during this portion of the program.

While the number of teachers who were unable to watch this program or who did not have comments was fairly high, those who responded were very enthusiastic. The segment on making tortillas with the emphasis it placed on the circle shape was well liked by pupils and teachers both. The children were reported to have been unusually attentive during the showing of Manuel's Island, the film involving the sea environment.
Program 6 (continued)

Reaction was mixed to the segment with Agapito as the Burro. While some classes enjoyed this segment, teachers from all grade levels reported that the children did not grasp the vowel distinctions in the rhyme.

The activity on identification of dual body parts was considered an excellent subject. Several teachers indicated that it might have been treated more fully.

A number of teachers made enthusiastic comments about the animated introduction to Carrascolendas.

Program 7  March 1  No Response = 10

Both the circus film and Marieta and Agapito getting ready for the race were very well liked by the children. The teachers felt that the positional relationships included in the race segment were very useful, and they suggested that they might be emphasized further.

The children were attentive during the Shuffle, Shuffle dance and the skit on playing ball by Agapito and Marieta. Ruperto and Manolin with the hiccups did not hold the attention of many classes.

Program 8  March 3  No Response = 9

The response to the film showing Ishmael Soto making pottery was overwhelming. The children were reported as very attentive and interested and teachers themselves commented that they found the film informative on their own level.

The guessing game with the giraffe was also popular. Reaction was mixed to the presentation of sets of four, the /l/ sound, and the vowel contrast in the rhyme about a boat.

Program 9  March 5  No Response = 10

The response to the see-saw segment was very good. The children laughed and made comments and the teachers liked the contrast of heavy and light which was included in this humorous section.
Program 9 (continued)

Reaction to the film about painting was divided. Some classes were reported as enjoying the film while others did not respond to it.

The sequence which deals with development of a positive self-concept was reported as very successful with the children.

While many classes enjoyed the segment on sharing a blanket which involved conversation in Spanish, some teachers, particularly those of non-Spanish speaking students, felt that a different but related sequence would have been preferable to an identical repetition. More emphasis on the R sound was suggested.

Program 10 March 8 No Response = 16

The demonstration about fire and the fire safety rules was extremely successful. There was both positive and negative comment about presenting the safety rules in both Spanish and English in one program.

The children enjoyed the monster, the letter P presentation, and the cascarones demonstration, although some teachers felt that this last part was too long.

Program 11 March 10 No Response = 12

The film about horses was considered one of the best features of Carrascolendas thus far. The children were interested in learning about horseshoes and they enjoyed the conversation between the horse and dog.

Agapito and Marieta doing exercises was also well liked. While there was some limited negative comment about the repetition of the song "Can You Do What I Can Do?" the majority of classes seemed to have been amused by this comedy, and most teachers reported that they liked the familiarity of having seen it before and knowing the actions and the words to the song.

Teachers liked the review of in and on. The few comments about the Great Cookie Grab were positive.
Program 12  March 12-March 15  No Response = 10

(Due to a holiday for many schools on March 12, the same program for March 12 was shown on March 15.)

The repetition of the circus film and the safety rules in Spanish was in general well liked. Teachers felt that the Spanish vocabulary involved in the traffic segment and for articles of clothing was very useful.

The segment with Agapito washing clothes with emphasis on the concepts of empty and full was enjoyed by most classes, but teachers commented that this segment might have been shorter. They felt that a modern washing machine might have been more meaningful to the children, and they mentioned that it was difficult to see into the tubs which were used to determine whether they were empty or full.

The children responded to the sets of eight and the letter C. Teachers were divided about the repetition of segments which had been shown before. There were several comments in favor of repetition, indicating that the children continued to enjoy and become involved in such activities as Agapito and Marieta preparing for the sack race. Other teachers felt strongly that this program contained too much repetition, and that the children became restless as a result and were therefore less receptive to new material such as the lesson on sets of eight. There were suggestions for using only portions of a repeated segment instead of the full sequence, or for using the repetition as an introduction to a new activity which deals with the same concept.

Program 13  March 17  No Response = 14

The witch with the number seven was by far the most popular feature in this program. The children liked the story of Chato el Pato although teachers felt that they did not understand it fully. The repetition of the Manuel's Island film in Spanish received generally positive comments and the children were reported as attentive during these segments.

Several teachers commented that the children were becoming more restless, especially during the presentation of vocabulary and letter sounds. They suggested that a puppet or some other figure who does not remind them of a teacher might hold their attention better. A suggestion was also made to alternate Spanish and English language segments, rather than presenting several Spanish segments in sequence.
Program 14

March 19
No Response = 16

The building of the scarecrow was enjoyed by the children although teachers felt that there were too many concepts involved. All of the activities with numbers, counting to ten, joining of sets, and the song, "Dos y Dos," were considered good material. Teachers suggested more exposure to these activities and the use of numbers which are larger and more easily identifiable in the presentation.

There was a great deal of controversy about the value of repeated segments. (cf. comments, this program.)

Program 15

March 22
No Response = 18

Although the number of teachers who commented on each program decreased over time, remarks continued to indicate reactions of the children to various features of the series.

The film showing a sheep ranch and Agapito's shopping for a hat were well liked. Teachers reported that the limited dialogue in the segment with Mr. Jones and Agapito listening to the radio was very effective, and that the children were unusually quiet and attentive during this segment.

The addition was considered too difficult, even for some second grade classes, and many teachers indicated that their classes were inattentive during the segment on the letter B.

Program 16

March 24
No Response = 22

The film about the barber with its accompanying song was well liked and it brought participation from the children, although a few teachers felt that this segment was too long.

Many classes enjoyed the segment on making tortillas, and some teachers reported that the students had made tortillas in the classroom. Manolin's trip to the doctor and Agapito and Manolin cleaning the closet were also enjoyed by most classes. Some children were familiar with the places visited in the film on San Antonio, but many teachers reported that the students were restless during this film. Teachers felt that the film involved too much narration for this age level.
Program 7  
March 26  
No Response = 27

The number of teachers commenting on this program was rather low. Of those responding several mentioned the musical skit, Shoeshine Charlie, with its emphasis on the difficult contrast /ʃ/ and /ʃ/. The segment with Agapito and Don Pedro and the alarm clock was considered very amusing to the children.

Many children became involved in the guessing game of drawing an animal by following the dots. The Fountain Song and Manolin in the ice cream parlor were also mentioned as holding the attention of the children.

Program 18  
March 29  
No Response = 21

Several teachers commented that this was an unusually good program. The segment with Agapito getting lost and then learning directions, the map of Carrascolendas, and the neighborhood illustrations received very enthusiastic responses. Teachers mentioned that the vocabulary was good and that these activities were easily coordinated with their own instructional programs.

Many teachers indicated that the film on painting a mural was too long, and almost all teachers felt that the multiplication process was too advanced for their groups.

Program 19  
March 31  
No Response = 23

The segment in which Agapito deals with embarrassment was well liked by the children and teachers felt that this was a very important concept for children to be exposed to. The vocabulary, the concept of measurement, and the problem solving idea were all mentioned by teachers.

The film of the sheep ranch in Spanish held attention well for the second viewing. The musical background to the film was noted as very good. The clock shop segment was also very successful, although a few teachers mentioned that the rhyme was not understood by the children and that the grandfather figure in this segment was not a good portrayal.
Program 20  April 2  No Response = 23

There were several comments that this program was unusually good as a whole. The Spanish version of the film about a horse and Agapito and the puppets acting out visits to the doctor were particularly well liked. Several groups were familiar with the get-well rhyme and joined in for this portion of the program.

Program 21  April 5  No Response = 28

Teachers were very enthusiastic about the story of Frankie getting lost and the emphasis on being bilingual. This segment and the activity and film about making honey were most popular with the children. The song by Agapito, the repeat of the skit about turning down the radio, the segment about firemen, and the review of vowels were also mentioned.

Program 22  April 7  No Response = 27

There were very few comments about this program. There was some interest in the pantomime and song about Luke the Cook, in the making of cascarrones, and the segment on occupations.

Program 23  April 16  No Response = 22

The activities on making and flying kites was a favorite with the children. The song Manzanita Roja, Agapito singing about bees, and the puppet dance had high entertainment value.

Teachers felt that the vocabulary in the segment on cleaning the house was good, and the response to the segment on sounds, which was presented by the puppets, was better than usual.

Program 24  April 19  No Response = 25

This program's most enjoyed features were the activities with the piñata and the visit to Mexico.

The game of Red Rover, the review of positional words in the segment on cleaning the closet, and the repetition of the song about the worm also received positive comments. The Spanish version of the films about Frankie getting lost and about the little girl Kathy were enjoyed for the second time, although some teachers mentioned that several segments in Spanish shown in succession lost the attention of the children who understood little or no Spanish.
Most groups enjoyed seeing the film about kites again and also the segment entitled Thomas, Thomas. Teachers felt that the children did not understand many of the adjectives used in the segment about sticky bubble gum.

Most other segments of the program had been shown before and there were strong positive and negative reactions to this practice.

The film about the barber received the highest number of comments. Luke the Cook and Shuffle, Shuffle were the favorite repeated segments in this program, and some teachers liked the review activities.

Both the baseball activity and the film about the truck brought close attention from the children and teachers liked the activities with letter-phoneme correspondence.

The last three programs were largely made up of review activities and segments which had been seen before. While some teachers were very much against the repetition, others stated that the children enjoyed the familiar segments, especially those with a long interval between viewings. Shoeshine Charlie was perhaps the favorite of the repeated segments in these programs.

The new puppets were popular, although teachers said that they had difficulty understanding their speech.

The activities with forming sentences were very enthusiastically received and teachers expressed a wish that there might be more of this kind of instruction in a future series.
5.3. General Remarks

Following are several topics which received repeated comment in the teacher observation booklets.

Almost every teacher commented on the use of cursive writing for the presentation of letters. With only one exception, teachers felt that this departure from their own schoolroom practice was confusing to the students.

There were differences of opinion regarding the format of Carrascolendas. While some teachers felt that the segments were too many and too short, and that the programs needed sequence, others felt that the fast pace was essential to maintain interest.

The use and treatment of Spanish and English language brought a wide variety of opinion. Some felt that vocabulary drill, sentence repetition, and translation aloud from one language to the other needed emphasis. Some felt that all-Spanish dramatizations were very effective in encouraging bilingualism, while others were quite frustrated by the use of any extended sequence of Spanish language.

Many teachers commented that the songs were too fast, and suggested that the children have more instruction in the words to songs, with more opportunity for singing along with the television characters. Some kind of intermission or "stretch break" was suggested by teachers who indicated that 30 minutes was too long a period for children of this age.

A number of teachers suggested scheduling the series during the afternoon. Early lunch in elementary schools, free choice periods, reading groups, and structured morning lessons were all cited as problems with a morning time slot.

There were many comments on the teacher's guides. In order to provide more preparation and follow-up activities, teachers asked for more detailed descriptions of the programs, with a list of all segments to be shown in each program. They liked the songs very much and asked for the words to all songs, suggesting that the music be included for use with a piano. The pictures were well liked, and teachers suggested printing them on only one side of the page so that they could be cut out.

A table of contents and clearer organization of the teacher guide were suggested, and non-Spanish speakers asked for more specific information and vocabulary lists.
APPENDIX A

Summary of 30 Programs in Carrascolendas Series
Intro to "On" - Marieta and Agapito
(Illustrate position with table.)

Camera cards - Use of "On"
(Cartoon illustrations of positional relationships.)

Mag Board "On" - Señorita Barrera
(Magnetic cutouts of lion in various positions.)

Lion-Children Game - Use of "On"
(Action presentation showing Agapito and children with large cutouts. Choral response from children.)

Ruperto & Manolín - Cinco Elefantitos
(Puppets arrange elephant cutouts.)

"Cinco Elefantitos" - Señorita Barrera
(English explanation of finger game.)

"Cinco Elefantitos" - Marieta
(Musical presentation of "Cinco Elefantitos" on multilevel set with toy elephants.)

Harry the Tiger
(Agapito at Tigerburger stand with Mr. Jones sees tiger cutout.)

Camera cards - Animal identification
(Cartoon cards with narration in English and Spanish. Presentation of lion, elephant, and tiger.)

Film: The Zoo
(English narration. Excursion to San Antonio Zoo. Presents tigers, lions, elephants, other animals, and elephant ride.)

Camera cards - Animal identification

Close - Señorita Barrera
(Review of characters introduced on program.)

* Note: Method of presentation remains constant for all programs and description will hereafter be omitted.

English language skills and positional relationships: "On the table."

Presentation includes: on the table, on the floor, on the chair, on the bus, on the train, in the car.

Same phrases as above.

Same phrases as above.

Introduction to the set concept and to the song, "Cinco Elefantitos." Counting to five in Spanish.

Spanish language skill. Singing, with appropriate gestures, of a finger game based on the set concept. Words: cinco, cuatro, tres, dos, uno.

Same objectives as above.

Introduction of Mr. Jones. Introduction to animal identification.

Identification of an animal as being an animal; naming of the animal and at least one of its characteristics. Includes: mane, melena; trunk, trompa; stripes, rayas.

Same objectives as above.

Repeat of previous camera cards.

Review of characters: Ruperto, Manolín, Mr. Jones, Harry, Agapito, and Marieta.
Segment and Description

Introduction - Señorita Barrera
(Welcome to Carrascolendas, drill with choral response.)

Ruperto & Manolín - Hello
(Introduction of puppets.)

Intro to "A"
(Introduction of Sr. Villarreal, pronunciation drill with choral response.)

Block "A"
(Turning block with cursive and manuscript forms of upper and lower case shows letter as phoneme is pronounced.)

Mag Board "A" - Sr. Villarreal
*(Instructor introduces and identifies magnetic cutouts of objects; choral response. Magnetic strips show printed word.)

_Cameos for "A"
*(Action presentation with suitable props. Complete sentence narration.)

Camera cards for "A"
*(Cartoon illustration with letter and word pronounced as flashing key of letter and key of word appear.)

AEIOU Drill - Sr. Villarreal
(Pronunciation drill with choral response.)

AEIOU Keys
(Flash cards with child narrators.)

Ruperto & Manolín - AEIOU
(Puppet segment showing letters on blocks.)

Marieta Catches Agapito - "AEIOU" Song
(Marieta arranges cursive letters on magnetic board. She catches Agapito; moving the letters and reorders them, recites words, and then sings song.)

Intro to "On" - Señorita Barrera
(Keys of "on" and "in" flash.)

Content and/or Objectives

Introduction of instructor.

Introduction of puppet characters.

Introduction of host-instructor
Spanish language skills; letter-phoneme relationship; letter "a" - phoneme /a/
Spanish language skills; same as above.

Spanish language skills; same as above.
Words: avión, araña, anillo, arroz, abrigo, abanico.

Spanish language skills; same as above.
Words in context. Same vocabulary as above.

Spanish language skills; same as above. Same "a" vocabulary.

Spanish language skills. Preparation for the Spanish vowel song, "Las Vocales."
Same objectives as above.

Same objectives as above.

The Spanish vowel song.

Introduction to English statements using "on" indicating position of contact with upper surface and indicating position of being inside a vehicle, including the statement "in a car".
Content and/or Objectives

Pronunciation drill.

Repeat. Introduction to the set concept and to the song, "Cinco Elefantitos." Counting to five in Spanish.

Repeat. Spanish finger game based on set concept.

Spanish language skills; letter-phoneme relationship: letter "e" - phoneme /e/.

Spanish language skills; same as above. Second treatment. Includes: escoba, empanadas, espejo, escalera, elefante. Words in context.

Spanish language skills; same as above. Words presented in context. Same vocabulary as above.

Spanish language skills; same as above. Same "e" vocabulary.

Verbalization and reasons for sharing. In English.

The Spanish vowel song.

Given phenomena of the natural and of the man-made environment, the child can verbalize the category into which they fall.

Positional language skills. Relationship of two objects. Includes: over, under, around through. Also, the use of rhyming words in English.
Ruperto & Manolín - "Pin, Marín" (1)  
(Manolín recites rhyme.)

Sorting Objects - Señorita Barrera  
(Grouping of cookies, suckers and gum.)

Agapito Learns "La Raspa"  
(Marieta and Agapito group different toys and books. Marieta teaches Agapito a dance.)

Film: Natural and Man-made Environment  
(Spanish narration. Repeat of film previously shown.)


Selection of sets of objects on any number of bases. In English.

Same grouping objective. In Spanish. Includes dance and music as part of cultural heritage.

Verbalization of environment category. Vocabulary includes: puente, montaña, río, casa, árbol, flor, carros, carreteras, playa, mar.
Segment and Description

Introduction - Señorita Barrera
(Instructor meets Agapito carrying nightshirt and tooth brush.)

Ruperto & Manolín - The Stadium
(Spanish version. Puppets share a blanket at the football game.)

Block "I"
(Turning block with cursive and manuscript forms of upper and lower case show letter as phoneme is pronounced.)

Cameos for "I"

Mag Board "I" - Sr. Villarreal

Camera cards for "I"

Film: The Zoo
(Spanish narration. Excursion to San Antonio Zoo. Repeat of film in English. Presents lions, tigers, elephants, other animals, an elephant ride.)

Ruperto & Manolín - The Stadium
(Puppets share a blanket at the football stadium.)

Agapito Visits Don Pedro
(Agapito visits over night with Don Pedro and has to share his bed. After various antics with the bed covers, they learn to share them.)

Agapito Covers the Hole (1)
(Agapito attempts to nail a triangular shape over a circular opening. Mr. Jones explains and illustrates the differences among triangular, circular, square, and free forms.)

Camera cards for "A"
(Flashing key of letter, printed key of word, audio and cartoon illustration.)

Content and/or Objectives

Introduction to sequence on sharing.

Verbalization and reasons for sharing.

Spanish language skills; letter "i" - phoneme /i/ relationship.

Spanish language skills; same as above. Includes: impermeable, indio, iguana. Words in context.

Spanish language skills. Includes: impermeable, indio, iguana, iglesia, isla.

Spanish language skills; same as above. Same "i" vocabulary.

Animal identification objective. Characteristics of animals. Extensive Spanish vocabulary.

Repeat segment on sharing. In English. Use of the verb to be and word cold.


English presentation of likenesses and differences in geometric and free forms.

Review of "a" words from Program 1.
CARRASCOLENDAS #3

Marieta's Games
(Action presentation of feats of skill with hula hoop, play tunnel, and baseball bat.
Mariets and Agapito sing the "Can You" song in English.)

Ruperto & Manolín - "Pin, Marín" (1)
(Manolín recites rhyme.)

Close - Señorita Barrera and Agapito
(Discussion of visit with Don Pedro.)

Repeat. Positional relationships: over, under, around, and through. Use of rhyming words.


English explanation of segment on sharing (Agapito Visits Don Pedro).
CARRASCOLENDAS #4

Segment and description
"Carrascolendas" cameos
(Individual children saying "Carrascolendas").

"Cinco Elefantitos" - Marieta
(Musical presentation of song on multilevel set with toy elephants.)

Lion-Children Game - Use of "On"
(Action presentation showing Agapito and children with large cutouts. Choral response from children.)

Block "O"
(Turning block with cursive and manuscript forms of upper and lower case shows letter as phoneme is pronounced.)

Mag Board "O" - Sr. Villarreal

Cameos for "O"

Agapito Covers the Hole (2)
(Agapito succeeds in covering the circular opening with a circular shape. Mr. Jones helps.)

Film: Transportation
(English narration. Methods of transportation: bus, plane, boat, car, bicycle, on foot.)

Where is Agapito?
(Don Pedro is at work. Marieta comes in looking for Agapito. Agapito replies from various places on the set where he appears in large cutouts of train, bus, and car.)

Camera cards - Vowel "I" and Equivalent Sets
(Cartoon illustrations of "i" objects from previous lesson in form of equivalent sets.)

Ruperto & Manolin - "Baldemar"
(Puppets present "Baldemar" characters with mouse cutouts.)

Camera cards - "Baldemar" song
(Song presented with cartoon illustrations.)

Ruperto & Manolin - "Baldemar"
(Puppets present "Baldemar" characters with mouse cutouts.)

Content and/or Objectives

Pronunciation drill.
Repeat. Spanish finger game based on set concept.

Repeat. English language skills and positional relationships. Phrases: on the floor, on the train, on the bus, on the table, in the car.

Spanish language skills; letter "o" - phoneme /o/ relationship.

Spanish language skills; same as above. Includes: oso, ocho, olla, olé.

Spanish language skills; same as above. Same vocabulary as mag board, and word, "ópera." Words in context.

English presentation of likenesses and differences in geometric forms.

Naming in English of vehicles used for transportation.

Review of phrases in English concerning positional relationships: "on the train," etc. Naming of vehicles.

Spanish language skills. Review of "i" words. Numerals and concept of equivalent sets.

Naming, and discussion of roles of members of nuclear family. In English.

Same objectives as above. In Spanish.

Same objective. In Spanish.
Marieta's Games
(Action presentation of feats of skill with hula hoop, play tunnel, and baseball bat. Marieta and Agapito sing the "Can You" song in English.)

Camera cards - Vowel "I" and Equivalent Sets
(Cartoon illustrations of "i" objects from previous lesson in form of equivalent sets.)

Film: Transportation
(Spanish narration. Methods of transportation. Repeat of film shown earlier.)

Ruperto & Manolín - "Pin, Marín" (2)
(Manolín recites rhyme.)

AEIOU Song and Cursive Writing
(Song is sung as cursive letters are formed.)

Close - Agapito and Señorita Barrera
(Pronunciation drill.)

Repeat. Positional relationships: over, under, around, and through. Use of rhyming words.

Repeat. Spanish language skills. Review of "i" words. Numerals and concept of equivalent sets.

Naming of vehicles in Spanish. Includes: tren, autobús, avión, barco, carro, bicicleta.

Traditional rhyme in Spanish.

Review of the Spanish vowel song.

Pronunciation drill on "Carrascolendas."
Segment and Description

Camera cards - "Baldemar" song
(Song presented with cartoon illustrations.)

Block "U"
(Turning block with cursive and manuscript forms of upper and lower case shows letter as phoneme is pronounced.)

Mag Board "U" - Sr. Villarreal

Cameos for "U"

Ruperto & Manolin - AEIOU
(Puppet segment showing arrangement of blocks with letters.)

"A Bit of a Beat" song
(Marieta, Don Pedro, and Agapito dance and sing song.)

Camera cards - "Tortillas de Maiz" song
(Song presented with cartoon illustration.)

Camera cards - Non-equivalent sets
(Cartoon illustrations of non-equivalent sets of objects.)

Ruperto & Manolin - Scary Noises
(Manolin is afraid of the scary noise in the dark. Ruperto proves that scary noises usually have logical explanations.)

The Mystery of the Hole
(Don Pedro shows Agapito that the roar of the lion in the hole has a logical cause... Marieta is using a record of a lion's roar.)

Film: Corn
(English narration. Cycle from growing corn to tortillas and other products in the factory.)

Ruperto & Manolin - "Pin, Marin" (2)
(Manolin recites rhyme.)

Content and/or Objectives

Repeat. Naming, and discussion of roles of nuclear family. In Spanish.

Spanish language skills; letter "u" - phoneme /u/ relationship.

Spanish language skills; same objective as above. Includes: uniforme, uno, uvas, urraca, uñas.

Spanish language skills; same vocabulary as mag board. Words in context.

Repeat. Spanish language skills. Learning of Spanish vowel song.

English phonology. Contrasting pairs /I/ and /i/. Rhyming words in English.

Spanish song. Related to corn cycle presented later in this program. Related to multicultural environment.

Concept of non-equivalent sets. Review of Spanish language skills; "a," "e," "i," "o," words previously presented.

Dealing with fear. Investigation of scary things may yield a logical explanation.

Example of a person who was needlessly afraid because he didn't check his facts. In Spanish

Natural cycles. The cycle of corn to tortilla Food items. Cultural heritage.

Repeat.
Segment and Description

"Carrascolendas" Drill - Señorita Barrera
(Señorita Barrera and Agapito pronounce "Carrascolendas").

Camera cards - AEIOU review
(Flashing keys of letters, printed keys of words, audio, and cartoon illustration.)

"Cinco Elefantitos" - Marieta
(Song presented on multilevel set with toy elephants.)

Ruperto & Manolín - "Fin, Marín" (2)
(Manolín recites rhyme.)

Camera cards - Dual Body Parts
(Cartoon illustrations of eyes, ears, hands, and feet. Key of 2 appears with each card.)

AEIOU Rhyme - Leticia Gálvez
(Girl recites rhyme in Spanish.)

Agapito is the Burro
(Agapito and Marieta count-out with the Spanish vowel rhyme. They put on burro costume and cavort.)

Ruperto & Manolín - AEIOU Rhyme
(Manolín recites Spanish vowel rhyme and dons burro head from costume.)

Mag Board "M" - Sr. Villarreal

Cameos for "M"

Camera cards for "M"

Intro to Tortillas - Señorita Barrera
(Instructor distinguishes between corn and flour tortillas. Agapito joins her to eat tortillas and tacos.)

Making Tortillas - Agapito and Marieta
(Character make flour tortillas. Embedded circular forms are pointed out.)

Film: Manuel's Island
(English narration. Shows Mexican island and environs. Boy rides turtle in underwater sequence.)

Content and/or Objectives

Pronunciation drill.

Spanish language skills. Letter-phoneme. Review: Avión, abanico; elefante, escoba; indio, iguana; oso, olla; uvas, uniforme.

Repeat. "Cinco Elefantitos" song, set concept, counting to five.

Repeat. Traditional counting-out rhyme in Spanish.

Naming of dual body parts. In Spanish: ojos, orejas, manos, pies.

Numeral 2.

Rhyme in Spanish about the vowels. Cultural heritage.

Traditional rhyme in Spanish about the vowels. Process of counting out.

Traditional rhyme in Spanish about the vowels.

Spanish language skills; letter "m" - phoneme /m/ relationship. Includes: martillo, monstruo, mantequilla, muna ca.

Same as above. Words in context.

Spanish language skills. Same "m" vocabulary.

Multicultural environment. Discussion of food items.


Natural environment. Identification of masses of water and land.
Camera cards - "Baldemar" song
(Song presented with cartoon illustrations.)

Ruperto & Manolín - AEIOU Rhyme
(Manolín recites rhyme.)

Repeat. Naming, and discussion of roles of members of nuclear family.

Repeat. Traditional rhyme in Spanish about the vowels.
CARRASCOLENDAS #7

Segment and Description

Ruperto & Manolín - "Pin, Marín" (2) (Manolín recites rhyme.)

"Cinco Elefantitos" Marieta (Song presented on multilevel set with toy elephants.)

Mag Board "T" - Sr. Villarreal

Cameos for "T"

Camera cards for "T"

"A Bit of a Beat" Song (Marieta, Don Pedro, and Agapito dance and sing song.)

Ruperto & Manolín - The Clown (Manolín dressed as clown, invites everyone to come to the circus, and them pops balloons he is holding.)

Film: The Circus (Narration in English. Children attend performance of tent circus. Performers and animals appear.)

Camera cards - AEIOU review (Flashing keys of letters, printed keys of words, audio, and cartoon illustration.)

"AEIOU" Song and Cursive Writing (Song is sung as cursive letters are formed.)

Ruperto & Manolín - Ball Rhyme (Manolín plays with toy and recites rhyme.)

Marieta Plays Ball (Marieta and Agapito play basketball. Marieta finally succeeds in making a basket.

Lion-Children Game - Use of "On" (Action presentation showing Agapito and children with large cutouts. Choral response from children.)

Content and/or Objectives


Repeat. Spanish finger game based on the concept of the sets.

Spanish language skills; letter "t" - phoneme /t/ relationship. Includes: teléfono, tigre, tortuga, tambor, tacos.

Spanish language skills. Same objective. Same vocabulary as above. Words in context.

Spanish language skills. Same "t" vocabulary.

Repeat.

English phonology. Contrasting pairs /I/ and /i/.

Introduction to the circus and its performer: In Spanish.

An excursion, activities, and roles of performers. Profession: Circus performers.

Repeat. Spanish language skills. Letter-phoneme review. Review: avión, abanico; elefante, escoba; indio, iguana; oso, olla; uvas, uniforme.

Repeat. Review of the Spanish vowel song.

Rhyming in Spanish. Cultural heritage.

Rhyming in Spanish. The value of persistence. Traditional rhyme. (Marieta Plays Ball)

Repeat. Presentation includes: on the table, on the floor, on the chair, on the bus, on the train, in the car.
Camera cards - Single body parts, number 1. (Cartoon illustrations of head, nose, mouth, neck. Key of 1 appears with each illustration.)

Ruperto & Manolín - The Hiccups (Puppets attempt various cures for the hiccups.)

Getting Ready for the Race (Agapito and Marieta get ready for a sack race.)

Family Album (Photographs showing four nuclear families participating in various joint activities.)
Segment and Description

Who Lives in Carrascolendas?
(Agapito and Señorita Barrera name characters.)

Mag Board "L" - Sr. Villarreal

Cameos for "L"

Camera cards for "L"

The Giraffe
(Don Pedro plays a guessing game with Agapito and Marieta. While blindfolded, they try to identify objects which are really parts of a huge toy giraffe.

Ruperto & Manolín - 4 Balloons, Numeral 4
(Manolín pops four balloons.)

Mr. Jones' Mystery Box
(Agapito tries to guess what Mr. Jones has in a tiny box hidden inside a series of larger boxes.)

Camera cards - "My Boat"
(Cartoon illustrations of short verse narrative. Child narrator.)

Ruperto & Manolín - Household Sounds
(While blindfolded, Manolín tries to guess household tools by their sounds. Ruperto tricks Manolín by gargling.)

Film: The Potter
(English narration. Ishmael Soto throws a cookie jar and lid. Shows potter at work with wheel and kiln.)

Agapito learns "La Raspa"
(Marieta and Agapito group different toys and books. Marieta teaches Agapito a dance.)

Ruperto & Manolín - Eyes
(Manolín uses eyeglasses and binoculars. He "sees" sets of four.)

Content and/or Objectives

Review of characters.

Spanish language skills, letter "1" - phoneme /l/ relationship. Includes: lobo, león, ladrillos, leche.

Spanish language skills, same vocabulary as above. Words presented in context.

Spanish language skills. Same "1" vocabulary.

In English. Different points of view. Adjectives of texture. Toys.

Set of 4, number four, "cuatro."

In Spanish.

The value of persistence, cleaning up, questions and short answers using the word, "does."

English phonology. Contrasting pairs /E/ and /e/. Rhyming words in English. Includes: tell, bell, well, shed, red, wreck, deck; shade, lemonade, tale, lake, rake, bail.

Auditory discrimination. Includes: el abanico eléctrico, la batidora, la máquina de escribir, la aspiradora.

Presentation of outstanding Mexican-American work. Value of work. Profession: potter.

Repeat. Grouping objective. In Spanish. Includes dance and music as part of cultural heritage. Toys.

CARRASCOLENDAS #9

Segment and description

(Puppets decide they don't really hear children who appear, saying "Carrascolendas.")

Mag Board "R" - Sr. Villarreal Cameos for "R"

Camera cards for "R"

Ruperto & Manolín - Three Balloons  
(Manolín pops three balloons.)

Intro to the Seesaw  
(Señorita Barrera contrasts heavy iron and light feather from pillow.)

The Seesaw  
(Agapito and Marieta try to seesaw. They use rocks to weight Marieta's end of the seesaw. They sing: "Mazgery Daw").

Camera cards - "Tortillas de Maíz"  
(Cartoon illustrations of Spanish song.)

Agapito Visits Don Pedro

Ruperto & Manolín - Three Balloons  
(Manolín pops three balloons.)

Film: The Painter  
(English narration. Porfirio Salinas paints on canvas.)

Capabilities and Limitations  
(Don Pedro explains to Agapito and Marieta that each person has his own capabilities and limitations. Agapito can roar, Marieta can dance, Don Pedro can paint.)

Follow-up to Capabilities and Limitations  
(Señorita Barrera comments on previous segment.)

Camera cards - Non-equivalent Sets  
(Cartoon illustrations. Narration in English and Spanish.)

Content and/or Objectives

Pronunciation drill.

Spanish language skills; letter "r" - phoneme /r/ relationship. Includes: radio, regalo, rosa, reloj.

Spanish language skills. Words in context. Same vocabulary as above.

Spanish language skills. Same vocabulary as above.

Set of three, number 3, "tres."

Concepts of heavy and light. In English.

Concepts of heavy and light. Comparative (-er) and superlative (-est) forms. English cultural heritage song. Children's game.

Repeat. Related to corn cycle. Multicultural environment.

Verbalization and reasons for sharing. In Spanish. Repeat.

Repeat. Set of three, numeral 3, "tres."


Same objective as above. In English.

Concept of non-equivalent sets. Review of Spanish "a" and "e" objects.

Repeat. Set of three, numeral 3, "tres."
CARRASCOLENDAS #9

"Margery Daw"
(Song sung as Agapito & Marieta seesaw.)

English cultural heritage. Child's game.
Content and/or Objectives

Naming of dual body parts in Spanish. Structuring parts into a meaningful whole.


Spanish language skills. Same objective. Words in context.

Spanish language skills. Same "p" vocabulary.

Activities of firemen, and what to do in case of fire. Vocabulary: fire, fireman, firetruck, hoses, flames, smoke.

Fire safety lesson. Includes a traditional rhyming riddle in Spanish.

Fire safety rules. In Spanish.

Counting to five in Spanish. Cultural heritage.

Cultural heritage. Single and dual body parts in Spanish. Returning tools to their accustomed place. Use of tools. Completion of incomplete visual representation.

Activities of firemen. What to do in case of fire. Vocabulary: bomberos, quemazón, apagadora, mangueras, humo, llamas.

In English. Includes: more, less, as many as. Counting to four.

Numerals 0, 1, 2, 3, 4, and 5. Sets of five, four, three, two, and one. Words: cinco, cuatro, tres, dos, una, and cero.

Cultural heritage. Structuring parts into a meaningful whole. Use of tools.
CARRASCOLENDAS #11

Segments and Description

Ruperto & Manolín - Jumping Rope
(Puppets attempt to jump rope and get tangled up.)

Camera cards - "Baldemar" song
(Cartoon illustrations of Spanish song.)

Mag Board "N" - Sr. Villarreal

Cameos for "N"

Camera cards for "N"

Marieta's Games
(Action presentation of feats of skill with hula hoop, play tunnel, and baseball bat. Marieta and Agapito sing the "Can you" song in English.)

The Great Cookie Grab (2) - Number 6
(Boy puts cookies on plate, other children snatch them.)

Ruperto & Manolín - Jogging
(Manolín jogs and camera card with monkey eating nut appears to illustrate rhyme he chants.)

Exercises
(Marieta and Agapito do various exercises and then rest.)

Film: The Horse
(English narration by the horse, who has his mane combed and shoes replaced. He and his friend demonstrate counting.)

Ruperto & Manolín - AEIOU Rhyme
(Manolín recites Spanish vowel rhyme and dons burro head from costume.)

Camera cards - Review
(Cartoon illustrations of objects from previous lessons.)

AEIOU song and Cursive Writing.
(Song is sung as cursive letters are formed.)

Content and/or Objectives

Traditional rhyme in Spanish. Exercises.

Repeat. Naming, and discussion of roles of members of nuclear family.

Spanish language skills; letter "n" - phoneme /n/ relationship. Includes: nudo, nariz, naranja, nido.

Spanish language skills. Same objective as above. Includes: número, nueve, nueces, naranjas, Words in context.

Spanish language skills. Same objectives. Same vocabulary.

Repeat. English language skills. Positional relationships. Rhyming words.

Numerals 0, 1, 2, 3, 4, 5, and 6. Sets of one, two, three, four, five, and six. Words: seis, cinco, cuatro, tres, dos, una, cero.

Traditional rhyme in Spanish. Exercises.

Exercises and rest. Use of the Spanish verb "empujar." Traditional rhyme in Spanish.


Repeat. Traditional rhyme in Spanish about the vowels.

Spanish language skills. Review: muñeca, martillo, teléfono, taco, leche, león, rosa, reloj, pato, pastel.

Repeat. Review of the Spanish vowel song.
CARRASCOLENDAS #11

"Cinco Elefantitos" - Marieta
(Presentation of Spanish song on multilevel set with toy elephants.)

Lion – Children Game – Use of "On"
(Action presentation showing Agapito and children with large cutouts. Choral response from children.)

Spanish finger game based on set concept. Counting to five.

Repeat. English language skills and positional relationships. Phrases: on the floor, on the train, on the bus, on the table, in the car.
CARRASCOLENDAS #12

Segments and description

Camera cards - "My Boat"
(Cartoon illustrations of short verse narrative. Child narrator.)

Ruperto & Manolín - The Clown
(Manolín dressed as clown, invites everyone to come to the circus, and they pop balloons he is holding.)

Film: The Circus
(Narration in Spanish. Children attend performance of tent circus. Performers and animals appear.)

Mag Board "C" - Sr. Villarreal

Cameos for /k/

Camera cards for "C" /k/

Washing Clothes
(Marieta is washing clothes. Agapito brings her articles he took without asking permission.)

Camera cards - Clothing
(Cartoon illustrations of clothing for both sexes.)

Toy Traffic Sequence - "La Luz Roja" song
(Child pedestrians and drivers cross intersection with safety lights and policeman. Spanish song is used as background.)

Camera cards - Safety Rules
(Cartoon illustrations.)

Ruperto & Manolín - "La Luz Roja" song
(Manolín sings song beside traffic light.)

Camera cards - Addition
(Cartoon cards showing sets of dots in equation form.)

'A Bit of a Beat" song
(Marieta, Agapito, and Don Pedro dance and sing song.)

Content and/or Objectives

Repeat. English phonology. Contrasting pairs /E/ and /e/. Rhyming words in English. Includes tell, bell, well, shed, red, wreck, deck; shade, lemonade, tale, lake, rake, bail.

Repeat. Introduction to the circus and its performers. In English.

Repeat. An excursion, activities, and roles of performers. Profession: circus performers.

Spanish language skills; letter "c" - phoneme /k/ relationship. Includes: caballo, cubeta, caracol, copa, cuatro.

Spanish language skills. Same objective as above. Words in context. Includes additional words: Carrascolendas, canicas, camión.

Spanish language skills. Same objectives.

Concepts of empty and full, the use of "anything" in negative statements, the structure, "look at _______." Asking permission to borrow from others.

Sorting articles of clothing. Masculine and feminine apparel. Narration in both English and Spanish. Includes: pantalón, sombrero, vestido, camisa.

Rules for traffic safety. Toy vehicles. Spanish song about obeying the red and green lights.

Personal safety rules. Narration in English and Spanish.

Traffic safety rules. Song in Spanish.

Addition process. Joining of sets. The + sign.

Repeat. English phonology. Contrasting pairs /I/ and /i/.
Camera cards - Number 8
(Cartoon illustrations of trucks, dolls, and hair bows in subsets and sets of 8. Flashing key of 8.)

Getting Ready for the Race
(Agapito and Marieta get ready for a sack race.)

Set of eight. Subsets of eight.
Numeral 8.

Repeat. Positional relationships: in back of, in front of, side by side, next to, down, up. The use of "must."
CARRASCOLENDAS #13

Segments and description

"Saving Money - Sr. Villarreal
Instructor puts money in piggy bank.)

Agapito Saves His Money
Agapito saves his money in a piggy bank. Don Pedro, Mr. Jones, and Marieta discuss it with Agapito.)

'Bag Board "D" - Sr. Villarreal

Cameos for "D"

Camera cards for "D"

"Margery Daw"
Marieta and Agapito sing as they seesaw.)

Ruperto & Manolin - Jogging
Manolin jogs and camera card with monkey appears to illustrate rhyme he chants.)

Camera cards - "My Boat"
(Cartoon illustrations of short verse narrative. Child narrator.)

Ruperto & Manolin - "Caracolito" (1)
(Manolin repeats witch's incantation.)

Number 7 - Bertolda, the Witch
(Witch chants incantation and magic cauldron produces letters and objects.)

Mr. Jones' Mystery Box
(Agapito tries to guess what Mr. Jones as in a tiny box hidden inside a series of larger boxes.)

Camera cards - Number 7 and /k/
(Cartoon illustrations of equations.)

"Chato el Pato" Story
(Cartoon illustrations. Chato, a little duck, attempts to fly like a butterfly and crow like a rooster. He does not succeed. He rescues an ant, because he can swim.)

Content and/or Objectives

Deferment of gratification. Saving money to buy something later.

Deferment of gratification. Saving money to buy something later. Problem solving. Multiple solutions. Third-person use of "doesn't" with verbs other than "to be."

Spanish language skills; letter "d" - phoneme /d/ relationship. Includes: delantal, dos, dentista, durazno.

Spanish language skills; same as above. Words in context. Includes: dientes, delantal, dos, disfraz.

Spanish language skills. Same vocabulary as above.

English cultural heritage. Child's game.

Repeat. Traditional rhyme in Spanish.

Repeat. English phonology. Contrasting pairs /E/ and /e/. Rhyming words in English. Includes: tell, bell, well, shed, red, wreck, deck; shade, lemonade, tale, lake, rake, bail.

Rhyming in Spanish.

Numeral 7, "siete." Rhyming in Spanish.

Repeat. The value of persistence, cleaning up, questions and short answers using the word, "does."

Numeral 7. Set of seven. Review of /k/ words in Spanish.

In Spanish. Self-concept. Individuality and uniqueness. Personal capabilities and limitations.
Counting 1 - 10
(Keys of 1-10 flash on as chorus counts.)

Ruperto & Manolín - "La Luz Roja" song
(Manolín sings beside a traffic light.)

Agapito Builds a Scarecrow
(Agapito, Marieta, and Don Pedro construct a scarecrow.)

Mag Board "F" - Sr. Villarreal

Cameos for "F"

Camera cards for "F"

Washing Clothes
(Marieta is washing clothes. Agapito brings her articles he took without asking permission.)

Camera cards with Addition Symbols
(Cartoon illustrations, equations.)

Ruperto & Manolín - Saving Money
(Manolín puts coins in piggy bank.)

Agapito Adds Money
(Agapito puts coins in piggy bank.)

Getting Ready for the Race
(Agapito and Marieta get ready for a sack race.)

Camera cards - Set of 10
(Cartoon illustrations, equations.)

Ruperto & Manolín - "La Luz Roja" song
(Manolín sings beside a traffic light.)

Agapito Adds Money
(Agapito puts coins in piggy bank.)

Content and/or Objective

Counting from one to ten in Spanish.


Spanish language skills. Same as above. Words in context. Also includes: flauta, foto.

Spanish language skills. Same objective and vocabulary.

Repeat. Concepts of empty and full, the use of "anything" in negative statements, the structure, "look at ___." Asking permission to borrow from others.

Joining of sets. Subsets and sets of eight. Addition symbols: +, =, and □.

Repeat. Deferral of gratification. Saving money to buy something later.

Same objective as above.

Repeat. Positional relationships and use of "must."


Repeat. Deferral of gratification. Saving money to buy something later.
CARRASCOLEDAS #13

Follow-up to "Chato el Pato"
(Señorita Barrera discusses the story in English.)

Film: Manuel's Island
(Spanish narration. Shows Mexican island and environs. Boy rides turtle in underwater sequence.)

Ruperto & Manolín - Saving money
(Manolín puts coins into piggy bank.)


Repeat. Natural environment. Identification of masses of water and land.

Repeat. Deferment of gratification. Saving money to buy something later.
CARRASCOLENES #15

segments and description

Mag Board "B" - Sr. Villarreal

ames for "B"

Camera cards for "B"

he Radio
Agapito and Mr. Jones listen to the radio.

Toperto & Manolín - "Caracolito" (2)
Manolín in witch's hat chants incantation.

umber 9 - Bertolda the Witch
The witch chants incantations and her magic cauldron produces numbers.

Agapito Buys a Hat
Agapito shops for a hat and finally finds one he likes. He lacks $10 to pay for the hat, so he sells the shopkeeper a newspaper, and then has enough money for his hat.

"Dos y Dos" song
Agapito sings and arranges large dominos.

Camera cards - Number 9 and Review
Cartoon illustrations in equation form. Key of 9 appears.

Camera Cards - The Ranch
Cartoon illustrations with narration in English and Spanish.

Film: The Sheep Ranch
(English narration. Two boys and their sheep dogs bring in the sheep, feed them, and feed the horses.)

Content and/or Objective

Spanish language skills; letter "b" - phoneme /b/ relationship. Includes: buzo, bigote, bicicleta, botas, ballena.

Same objective. Spanish language skills. Words in context. Also presents: bolsa.

Spanish language skills. Same objective and vocabulary.

Comparative and superlative forms of adjectives. Concepts of loud and soft. The expressions, "turn on," "turn off."

Rhyming words in Spanish.

Rhyming words in Spanish. Numerals which add up to nine. Numeral nine.

Results of deferment of gratification. Adjectives of size. The value of work. Problem solving. In Spanish.


Subsets and sets of nine, numeral 9, "nueve." Review of objects previously presented in phoneme-grapheme segments: dados, leones, pilas, toros.

Vocabulary: ranch, rancho; boy, niño; rancher, ranchero; corral, corral; fence, cerca; tractor, tractor; pinpen, chiquero; pigs, marranos; sheep, ovejas; dog, perro.

CARRASCOLENDAS #16

Segments and description

"Carrascolendas" - Cameos  
(Action presentations. Subjects pronounce "Carrascolendas.")

Mag Board "J" - Sr. Villarreal

Cameos "J" /j/

Camera cards "J"

Cleaning the Closet  
(Marieta and Agapito clean the closet, and find Don Pedro's old fishing hat.)

Camera cards - Multiplication  
(Cartoon cards illustrate sets of two.)

Making Tortillas  
(Agapito and Marieta make flour tortillas.)

Film - San Antonio  
(English narration. Sightseeing in San Antonio.)

Ruperto & Manolín - Manolín Goes to the Doctor.  
(Manolín sees "doctor" Ruperto.)

Camera cards - Review  
(Cartoon illustrations of objects from previous lessons.)

Film: The Barber  
(English narration. Film illustrates song, "The Barber." The barber cuts the hair of several boys and an elderly man. A poodle gets a trim.)

Ruperto & Manolín - Cutting Ruperto's Hair  
(Manolín "cuts" Ruperto's hair, which is really a wig supplied by Manolín.)

Content and/or Objective

Pronunciation drill.

Spanish language skills; letter "j" - phoneme /j/ relationship. Includes: jabón, jugo, jaula, jirafa.

Spanish language skills. Same objective. Same vocabulary. Words in context.

Spanish language skills. Same /j/ vocabulary.

Positional relationships: in front of, in back of. Summer and winter clothing. Use of phrase, "to throw away."

Sets of animals. Multiplication process. Includes: jirafas, elefantes, osos.


Historic buildings. Southwestern urban center. The new and the old.

Self-identification by name, age address. Traditional Spanish song. Parts of the body. Vocabulary: cabeza, corazón, cuerpo, dedos.


Good grooming and pride in appearance. Family members; little brother, grandfather. Pet grooming.

Same objectives on grooming. Rhyming in Spanish.
Segments and description

Ruperto & Manolín - "Dos y Dos" song (Manolín sings the Spanish song using prop dominoes.)

"Shoeshine Charlie" song (Shoeshine boy and boy chorus sing song.)

Mag Board "G" /g/ - Sr. Villarreal

Cameos for "G" /g/

Camera cards for "G"

Ruperto & Manolín - The Ice Cream Parlor (After several shenanigans, Manolín serves Ruperto a vanilla ice cream cone as requested. Then Manolín eats it.)

Don Pedro's Dreams (Don Pedro and Agapito plan to get up early to go fishing. Don Pedro goes to sleep and dreams. His alarm clock goes off and Marieta telephones him. He dreams again, oversleeps, and Agapito finally wakes him in the morning.)

Film: The Fountain Song (Spanish narration. Boys play follow-the-leader through the park. They find a drinking fountain and turn it on and off to follow lyrics of song.)

Exercises (Marieta and Agapito do various exercises and then rest.)

Use of "An" (Cartoon illustrations, and completion of follow-the-dot pictures.)

"Shoeshine Charlie" song (Shoeshine boy and boy chorus sing song.)

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Content and/or Objective


English phonology; phonemes /ɛ/ and /ʃ/. Rhyming words in English.

Spanish language skills; letter "g"-phoneme /g/ relationship. Includes: gato, guantes, gorila, guitarra.

Spanish language skills. Same objective as above. Same vocabulary. Words in context.

Spanish language skills. Same as above.

Structuring parts into a meaningful whole. Recognition of visual absurdities. In Spanish.


Presentation of opposites: grandote, chiquito; bajito, panzoncito; flaquito, delgadito; mojado, seco.


Use of "an" before English words beginning with a vowel sound. Includes: an alligator, an ostrich, an eagle, an elephant, an owl.

Repeat. English phonology; phonemes /ɛ/ and /ʃ/. Rhyming words in English.
CARRASCOLENDAS #18

Segments and description

Mag Board "Z" /s/

Cameos "Z" /s/

Camera cards "Z" /s/

"Shoeshine Charlie" song
(Shoeshine boy and boy chorus sing song.)

Camera cards - Map of Carrascoleudas
(Cartoon illustrations.)

Agapito Gets Lost
(Agapito can't find Mr. Jones' house.
Marieta telephones Mr. Jones for directions.
She directs Agapito.)

Camera cards - Agapito's Neighborhood
(Cartoon illustrations.)

Ruperto & Manolín - Manolín Goes to the Doctor
(Manolín sees Ruperto, the doctor.)

Camera cards - Hickbry, Dickory, Dock
(Cartoon illustrations.)

Film: The Neighborhood
(English narration. Children paint mural of their neighborhood and describe their painting.)

Mag Board - Multiplication
(Magnetic cutouts of cowboys and lariats.
Magnetic strips of 2 x 2, 3 x 2, 4 x 2, 5 x 2.)

Content and/or Objectives

Spanish language skills; letter "z" - phoneme /s/ relationship. Includes: zapatos, zancos, zanahoria, zoológico.

Spanish language skills. Same objective as above. Same vocabulary. Words in context. Also: zacate.

Spanish language skills. Same objective and vocabulary.

Repeat. English phonology; phonemes /z/ and /s/. Rhyming words in English.

In English. Distance relationships: near, far, between.

In English and Spanish. Distance relationships. The neighborhood. Taking directions. Attitude toward inquiry: planning ahead, and showing no undue frustration when unsuccessful.

Positional and distance relationships in Spanish: al lado, en la esquina, al cruzar la calle, cerca de allí. The neighborhood.

Repeat. Self-identification by name, age, and address. Traditional Spanish song.

Parts of the body. Vocabulary: cabeza, corazón, cuerpo, dedos.

English phonology: phonemes /a/ - /o/. Traditional rhyme and its adaptation.


Multiplication process. In Spanish.
CARRASCOLENDAS #19

Segments and description

Mag Board "LL" - Sr. Villarreal

Cameos for "LL"

Camera cards for "LL"

Agapito Gets Embarrassed
(Agapito tears a hole in his suit. Marieta and Don Pedro help him mend it.)

Camera cards = The Pigs
(Cartoon illustrations.)

The Clock Shop
(The old watchmaker, Sr. Villarreal, fixes clocks in his shop. His granddaughter, (Marieta) dusts. Agapito, hidden in grandfather clock, talks and dances.)

Film: The Sheep Ranch
(Spanish narration. Two boys and their sheep dogs bring in the sheep, feed them, and feed the horses.)

Content and/or Objective

Spanish language skills; letter "ll" - phoneme /y/ relationship. Includes: llavero, lluvia, llantas, llorar.

Spanish language skills. Same objective as above. Words in context.

Spanish language skills. Same objective and vocabulary.


Use of irregular past tenses in English. Personal pronoun agreement with antecedents in subject position.


Carrascoledas #20

Segments and description

"La Vibora de la Mar" song
(Marieta enters playing tune on flute. Children follow her through multilevel set and play game with Agapito and Don Pedro. Chorus sings.)

Mag Board "Q" /k/ - Sr. Villarreal

Cameos "Q" /k/

Camera cards "Q" /k/

Film: The Horse
(Spanish narration by the horse who has his mane combed and shoes replaced. He and his friend demonstrate counting.)

Camera cards - Subtraction
(Cartoon illustrations. Numeral keys.)

"Shoeshine Charlie" song
(Shoeshine boy and boy chorus sing song.)

Ruperto & Manolín - Ruperto Cures Manolín
(Ruperto recites traditional rhyme and "cures" Manolín.)

The Doctor's Office
(Nurse and doctor (Sr. Villarreal) see Agapito, who has a cold.)

Camera cards - Safety Rules
(Cartoon illustrations.)

Ruperto & Manolín - "La Vibora de la Mar"
(Manolín plays claves and Ruperto "plays" the flute, then they exchange instruments.)

"La Vibora de la Mar" song
(Marieta enters playing tune on flute. Children follow her through multilevel set and play game with Agapito and Don Pedro. Chorus sings.)

Content and/or Objective

Spanish traditional song and game for children. Musical instrument.

Spanish language skills; letter "q" - phoneme /k/ relationship. Includes: queso, quemazón, quince, Quico.

Spanish language skills. Same objectives and vocabulary. Also includes: quebró. Words in context.

Spanish language skills. Same as above.

The value of work. Profession: farrier. Counting to ten in Spanish. Good grooming


English phonology; phonemes /ɛ/ and /θ/. Rhyming words in English. Repeat.

Traditional rhymes in Spanish. Introduction to the doctor.


Repeat. Personal safety rules. Narration in English and Spanish.


CARRASCOLENDAS #21

Segments and description

"La Víbora de la Mar" song
(Marieta plays tune on flute. Children follow her through multilevel set and play game with Agapito and Don Pedro. Chorus sings.)

Mag Board "Ch" - Sr. Villarreal

Cameos for "Ch"

Camera cards "Ch"

Film: The Fire
(Spanish narration. Shows child phoning in fire alarm, firemen getting ready, racing to the fire, and putting out the flames.)

Ruperto & Manolín - Ball Rhyme
(Manolín plays with toy and recites rhyme.)

"Frankie Flies South" story
(Cartoon illustrations.)

Camera cards - "Rub-a-dub-dub"
(Cartoon illustrations.)

Don Pedro Helps Marieta
(Don Pedro helps Marieta put four-foot letters in order.)

Camera cards - Review
(Cartoon illustrations with letter and word keys.)

"The Busy Bees" song
(Agapito sings song and shows bees on artificial flower.)

Film: Making Honey
(English narration. Shows bee hive, honey processing, and children eating honey.)

Camera cards - Making Honey
(Cartoon illustrations.)

The Radio
(Agapito and Mr. Jones listen to the radio.)

Content and/or Objective


Spanish language skills; letter "ch" - phoneme /χ/ relationship. Includes: charro, chinelas, chocolate, chango, chorizo.

Spanish language skills. Same objective and vocabulary as above. Also: chicle, chal. Words in context.

Spanish Language skills. Same as above.

Repeat. Activities of firemen, and what to do in case of fire. Vocabulary: quemazón, bomberos, apagadora, mangueras, llamas, humo.

Repeat. Traditional Spanish rhyme.


Traditional English rhyme. English phonology: contrasting phonemes /a/ and /ə/.


Letter-phoneme review: jaula, jirafa, gato, guitarra, llavero, lluvia, queso, quince, zancos, zoológico.

English phonology: phonemes /a/ and /z/. Structure: "Look at _____"

Process of making honey. Natural environment.

Spanish language skills. Includes: abeja, colmena, miel, panal, cera.

Repeat. Comparative and superlative forms of adjectives. Concepts of loud and soft. The expressions: "tumbas de" and "fuegos de".
“A la Víbora de la Mar” song
(Marieta plays tune on flute. Children follow her through multilevel set and play game with Agapito and Don Pedro. Chorus sings.)

Luke the Cook
(Cook, "ghost," enact song on kitchen set. Boy chorus sings.)

Mag Board "S" - Sr. Villarreal

Cameos for "S"

Camera cards for "S"

Film: Who am I?
(English narration. Little girl with friends and family at school and at play.)

"Matarile" song
(Children march around as characters appear: Marieta as seamstress, Don Pedro as carpenter, Mr. Jones as baker, and Agapito as professor.)

Camera cards - Worker & Product
(Cartoon illustrations with cutouts match up worker and tools.)

Cascarones
(Agapito and Marieta make "cascarones" and "surprise" Don Pedro with them.)

The Great Cookie Grab (2)
(Boy counts ten cookies, other children snatch away cookies. Keys of equations.)

Family Album
(Photographs showing four nuclear families participating in various joint activities.)

Ruperto & Manolín - "he Umbrella
(Ruperto shares his umbrella with Manolín.)

Luke the Cook
(Cook, "ghost," enact song on kitchen set. Chorus sings.)

Content and/or Objectives


English phonology; phonemes /s/ and /u/. Rhyming words in English

Spanish language skills; letter "s" - phoneme /s/ relationship. Includes: sapo, semáforo, silla, sombrero.

Spanish language skills. Same objectives and vocabulary. Words in context.

Spanish language skills. Same objective.


Workers and their products and tools. Traditional singing game. In Spanish.

Workers include: payaso, carpintero, costurera, mecánico, bombero, maestra, panadero.

Repeat. Counting to five in Spanish. Cultural heritage. Use of problem word, "sorpresa."


Repeat. In Spanish. Naming of the members of the nuclear family. Family participation in work and in play. Differences and similarities in regard to families.


Repeat. English phonology; phonemes /s/ and /u/. Rhyming words in English.
CARRASCOLENDAS #23

Segments and description

"The Jumping Bean"
(Finger game and song enacted by "marionette" character.)

Mag Board "ñ"

Cameos "ñ"

Camera cards "ñ"

Film: Flying a Kite
(English narration. Making and flying kites in a contest.)

"Matarile" song
(Children march around as characters appear: Marieta as seamstress, Don Pedro as carpenter, Mr. Jones as baker, and Agapito as professor.)

Ruperto & Manolin - "N and N"
(Puppets illustrate the use of the tilde and show pictures of "n" and "ñ" objects.)

Camera cards - "Rub-a-dub-dub"
(Cartoon illustrations.)

Marieta Cleans House
(Marieta, aided by Agapito and Don Pedro, cleans house and rearranges furniture.)

Ruperto & Manolin - "N and N"
(Puppets illustrate the use of the tilde and show pictures of "n" and "ñ" objects.)

The Rooms of the House
(Marieta arranges furniture in doll house. Agapito puts furniture in dog house.)

"Manzanita Roja" song
(Marieta, in worm headdress, sings song peeking out of large apple cutout.)

Camera cards - "Hickory, Dickory, Dock"
(Cartoon illustrations of nursery rhyme and adaptation.)

"The Busy Bee" song
(Agapito sings song and shows bees on artificial flower.)

Ruperto & Manolin - "Pin Marín" (2)
(Manolin recites rhyme.)

Content and/or Objective

English phonology; phonemes /y/ and /j/. Finger game and song.

Spanish language skills; letter "ñ" - phoneme /ñ/ relationship. Includes: cigüeña, piña, moño, niña.

Spanish language skills; same objective and vocabulary. Words in context.

Spanish language skills. Same objective.

Outdoor games. Construction skills. Structuring of parts into a meaningful whole.

Repeat. Workers and their products and tools. Traditional singing game. In Spanish.

Use of the tilde. Words with "n" and "ñ": nariz, piña, naranja, muñeca. In Spanish.

Repeat. Traditional English rhyme. English phonology: phonemes /a/ and /æ/.


Use of the tilde. Words with "n" and "ñ". Explanation in English.

Furniture and rooms of the house. In Spanish.

Rhyming in Spanish. Song in both English and Spanish includes some problem words: chimney, chimenea.


Repeat. English phonology: phonemes /s/ and /z/. Structure: "Look at _____."
CARRASCOLENDAS #23

"Carrascolendas" drill
(Agapito and Señorita Barrera.) Repeat. Pronunciation drill in Spanish.
Breaking the Piñata
(Children, Agapito, and Marieta try to break a piñata. Spanish song in background.)

Ruperto & Manolín - The Piñata
(Ruperto & Manolín attempt to break a piñata.)

Mag Board "C" /s/

Cameos for "C" /s/

Camera cards for "C" /s/

Luke the Cook
(Cook, "ghost," enact song on kitchen set. Boy chorus sings.)

Film: Whistle In My Ear
(Little girl with friends and family at school and at play.)

"Frankie Flies South" - Story
(Cartoon illustrations.)

Ruperto & Manolín - The Umbrella
(Ruperto shares his umbrella with Manolín.)

Cleaning the Closet
(Marieta and Agapito clean the closet, and find Don Pedro's old fishing hat.)

"Manzanita Roja" song
(Marieta, in worm headdress, sings song peeking out of large apple cutout.)

Red Rover Game
(Agapito, Marieta, and children play game.)

Content and/or Objective

Traditional game. Song in Spanish.

Song in Spanish. Traditional game.

Spanish language skills; letter "c" - phoneme /s/ relationship. Includes: cinco, cepillo, cejas, circo, cebra.

Spanish language skills. Same objective and vocabulary. Words in context.

Spanish language skills. Same as above.

English phonology; phonemes /u/ and /u/. Rhyming words in English.


Repeat. Positional relationships: in front of, in back of. Summer and winter clothing. Use of phrase, "to throw away."

Repeat. Rhyming in Spanish. Song in both English and Spanish - includes some problem words: chimney, chimenea.

CARRASCOLENDAS #25

Segments and description
"Thomas, Thomas" (Basketball player and boy chorus enact song. Cutouts of cat basketball players.

Film: Flying a Kite (Spanish narration. Making and flying kites in a contest.)

Mag Board "RR" - Sr. Villarreal

Cameos for "RR"

Camera cards "RR"

Riddle - "Sticky, sticky" (Children blowing bubble gum.)

Holidays (LiWe tableaux with children and symbolic props.)

Don Pedro's Dreams (Don Pedro and Agapito plan to go fishing. Don Pedro goes to sleep and dreams. His alarm clock goes off and Marieta telephones him. He dreams again, oversleeps, and Agapito finally wakes him in the morning.)

The Doctor's Office (Nurse and doctor see Agapito, who has a cold.)

Manolín and Ruperto - "Me Duele la Cabeza" (Manolín sings song with bandaged head.)

Marieta's Games (Action presentation of feats of skill with hula hoop, play tunnel, and baseball bat. Marieta and Agapito sing the "Can You" song in English.)

Content and/or Objective

English phonology; phonemes /t/ and /θ/.

Outdoor games. Contraction skills. Structuring of parts into a meaningful whole.

Spanish language skills; letter "rr" - phoneme /rr/ relationship. Includes: barril, carro, borrego, burro.

Spanish language skills. Same objective. Words in context. Also: serrucho, marranito, Carrascolendas.

Spanish language skills. Same as above.

Rhyming in English. Adjectives of texture

In Spanish. Includes: July Fourth, Independencia de México, Día de Dar Gracias, Navidad.


Repeat. Identification by name, age, and address. Includes: doctor, enfermo, catarro, calentura, termómetro, inyección, píldora. Professions: doctor, nurse. Injections without fear.

Traditional Spanish song. Parts of the body.

CARRASCOLENDAS #26

Segments and Description

Luke the Cook
(Cook, "ghost," enact song on kitchen set. Boy chorus sings.)

Mag Board "V" /b/ - Sr. Villarreal

Cameos for "V" /b/

Camera cards for "V" /b/

Film: The Barber
(Spanish narration. Film illustrates verse, "El Peluquero." The barber cuts the hair of several boys, and an elderly man. A poodle gets a trim.)

"Matarile" song
(Children march around as characters appear: Marieta as seamstress, Don Pedro as carpenter, Mr. Jones as baker, and Agapito as professor.)

Camera cards - Review
(Cartoon illustrations of objects from previous lessons.)

"The Jumping Bean"
(Finger game and song enacted by "marionette" character.)

Ruperto & Manolín - The Hiccups
(Puppets attempt various cures for the hiccups.)

Agapito Makes a Kite
(Agapito makes a kite that won't fly. Don Pedro helps him make one that will.)

"A Bit of a Beat" song
(Marieta, Agapito, and Don Pedro dance and sing song.)

Content and/or Objective

Repeat. English phonology; phonemes /u/ ar /u/. Rhyming words in English.

Spanish language skills; letter "v" - phoneme /b/ relationship. Includes: vaso, vela, varias, ventana, violín.

Spanish language skills. Same objective as vocabulary. Words in context.

Spanish language skills. Same as above.

Good grooming and pride in appearance.

Repeat. Workers and their products and tools. Traditional singing game. In Spanish.

Phoneme-grapheme review: charro, chorizo, semáforo, sapo, cígüeña, moño, cebra, circo, borrego, carro.

Repeat. English phonology; phonemes /ʃ/ an /y/. Finger game and singing.

Repeat. Value of persistence. In Spanish.

Value of persistence. Construction skills. Structuring parts into a meaningful whole.

Repeat. English phonology. Contrasting pairs /I/ and /i/.
CARRASCO LEINDEX #27

Segments and Description

Film: The Truck
(English narration. Truck at truck stop, putting in fuel, out on highway, crossing bridges, etc.)

Mag Board "G" /j/ - Sr. Villarreal

Cameos for "G" /j/

Camera cards for "G" /j/

"Thomas, Thomas"
(Basketball player and boy chorus enact song. Cutouts of cat basketball players.)

Agapito is the Burro
(Agapito and Marieta count-out with the Spanish vowel rhyme. They put on burro costume and cavort.)

Camera cards - The Pigs
(Cartoon illustration.)

Ruperto & Manolin - Household Sounds
(While blindfolded, Manolin tries to guess household tools by their sounds. Ruperto tricks Manolin by gargling.)

The Giraffe
(Don Pedro plays a guessing game with Agapito and Marieta. While blindfolded, they try to identify objects which are really parts of a huge toy giraffe.)

Cameos and Mag Board - Review
(Action presentations with children. Instructor shows sentence on mag board.)

Film: Playing Baseball
(English narration. Boy tries out for baseball team. The team plays its first game.)

"Manzanita Roja" song
(Marieta, in worm headdress, sings song peaking out of large apple cutout.)

Content and/or Objectives

Profession: truck driver. Man-made objects: bridge, overpass, highway, truck, etc.

Spanish language skills; letter "g" - phoneme /j/ relationship. Includes: gitana, gigante, general, gente.

Spanish language skills. Same objective and vocabulary. Also: gimnasia.

Spanish language skills. Same as above.

Repeat. English phonology. Phonemes /t/ and /θ/.


Repeat. Use of irregular past tense in English. Personal pronoun agreement with antecedents in subject position.

Repeat. Auditory discrimination. Includes: el abanico eléctrico, la batidora, la máquina de escribir, la aspiradora.


Sentence review: Rosa come raspa. La niña lleva un moño. Los chicos son chistosos. Lalo toma limonada.


Repeat. Rhyming in Spanish. Song in both English and Spanish. Includes some problem words: chimney, chimenea.
CARRASCOLENDAS #28

Segments and description

Mag Board "y" - Sr. Villarreal

Cameos for "y"

Camera cards for "y"

"Shoeshine Charlie" song
(Shoeshine boy and boy chorus sing song.)

Toy Traffic Sequence - "La Luz Roja" song
(Child pedestrians and drivers cross intersection with safety lights and policeman. Spanish song is used as background.)

The Radio
(Agapito and Mr. Jones listen to the radio.)

"La Luz Roja" - Ruperto & Manolín
(Manolín sings song next to traffic light.)

Computational Sequences
(Children appear in action presentations in exterior setting. Keys of equations.)

Red Rover Game
(Agapito, Marieta, and children play game.)

Agapito's Neighborhood
(Cartoon illustrations.)

Making Tortillas
(Agapito and Marieta make flour tortillas.)

Film: The Neighborhood
(Spanish narration. Children paint mural of their neighborhood and describe their neighborhood and describe their painting.)

Content and/or Objective

Spanish language skills; letter "y" - phoneme /y/ relationship. Includes: yuca, yoyo, yate.

Spanish language skills. Same objective and vocabulary. Also: Yolanda, yogur.

Spanish language skills. Same as above.

Repeat. English phonology; phonemes /č/ and /š/. Rhyming words in English.

Repeat. Rules for traffic safety. Toy vehicles. Spanish song about obeying the red and green lights.

Repeat. Comparative and superlative forms of adjectives. Concepts of loud and soft. The expressions "turn on," and "turn off."


Review of subtraction, (in Spanish) and multiplication (in English).

Repeat.


Repeat. Positional and distance relationships in Spanish: al lado, en la esquina, al cruzar la calle, cerca de allí. The neighborhood.

Repeat. Multicultural environment. Discussion of food items. Embedded circular forms.

Ruperto & Manolín - The Ice Cream Parlor
(After several shenanigans, Manolín serves Ruperto a vanilla ice cream cone as requested. Then Manolín eats it.)

The Unfair Puppet
(Two puppets interfere with each other's introductions.)

Camera cards - Review
(Cartoon illustrations with grapheme and word keys.)

Mr. Jones' Mystery Box
(Agapito tries to guess what Mr. Jones has in a tiny box hidden inside a series of larger boxes.)

The Clock Shop
(The old watchmaker, (Sr. Villarreal) fixes clocks in his shop. His granddaughter, (Marieta) dusts. Agapito, hidden in grandfather clock, talks and dances.)

Film: The Truck
(Spanish narration. Truck at truck stop, putting in fuel, out on highway, crossing bridges, etc.)

Luke the Cook
(Cook, "ghost," enact song on kitchen set. Boy chorus sings.)

Content and/or Objective

Repeat. Structuring parts into a meaningful whole. Recognition of visual absurdities. In Spanish.


Phoneme-grapheme review: vela, violín, general, gitana, yoyo, yate.

Repeat. The value of persistence, cleaning up, questions and short answers using the word, "does."


Profession: truck driver. Man-made object camión, carretera, puente, combustible, etc.

Repeat. English phonology; phonemes /o/ and /u/. Rhyming words in English.
CARRASCOLENDAS #30

Segments and description

"Matarile" song
(Children march around. Marieta appears as seamstress, Don Pedro as carpenter, Mr. Jones as baker, Agapito as professor.)

The Dancing Marionettes
("Marionette" character shows companion how to dance.)

"Manzanita Roja" song
(Marieta, in worm headdress, sings song peeking out of large apple cutout.)

Film: Playing Baseball
(Spanish narration. Boy tries out for baseball team. The team plays its first game.)

Agapito Learns "La Raspa"
(Marieta and Agapito group different toys and books. Marieta teaches Agapito to dance.)

Ruperto & Manolin - Scary Noises
(Manolin is afraid of the scary noise in the dark. Ruperto proves that scary noises usually have logical explanations.)

"La Víbora de la Mar" song
(Marieta enters playing tune on flute. Children follow her and play game with Agapito and Don Pedro. Chorus sings.)

The Dancing Marionettes
("Marionette" character shows companion how to dance.)

Content and/or Objective

Repeat. Traditional singing game in Spanish. Workers, their products and tools.


Repeat. Rhyming in Spanish. Song in both English and Spanish includes some problem words: chimney, chimenea.


Repeat. In Spanish. Selection of sets on any number of bases. Dance and music as part of cultural heritage.

Repeat. Dealing with fear. Investigation of scary things may yield a logical explanation.


APPENDIX B

Observations Made During Preview of Carrascolendas

Segments at Dolores School, October 19, 1970
Segments previewed were:

- Marieta sings "Cinco Elefantitos"
- Animal Identification
- Agapito Saves His Money
- Marieta sings "AEIOU"
- Agapito Visits Don Pedro

1. "Cinco Elefantitos"

   **First grade:** Paid close attention after a few seconds of getting settled.

   **Second grade:** More attentive than first from the start, many were swaying with the music.

2. Animal Identification

   **First grade:** Several children do not seem to understand in the beginning when Marieta and Don Pedro are discussing her elephant costume. The word "disfraz" may be the stumbling block. As soon as Agapito appeared, interest really picked up. They laughed when he stumbled over the step and laughed louder when Don Pedro tried to get Agapito's costume, and Agapito shouted "No me pellizque." They seem to prefer action to words.

   **Second grade:** Very attentive to this segment. When Don Pedro was attempting to guess what Marieta was (with the elephant mask), and he said, "Eres un tigre," several children spontaneously said, "No." "Es un elefante." These children also laughed at Don Pedro's pinching Agapito.

3. Agapito Saves His Money

   **First grade:** Children seem to pay closer attention to this segment. Perhaps because it is in English? They seemed to like especially the faces Agapito makes as Marieta offers him various delicious treats. They seem to react very positively to Agapito every time he appears. There was a little less attention toward the end of the segment when the cast was discussing the bank. Again, action seems to hold attention more than talking.

   **Second grade:** Very good overall attention paid to this segment. Attention seemed to continue through whole segment. During the discussion about the bank, one little girl said "He's dumb" when Agapito asked several questions. Several children shook their heads "No" when Agapito refused food.
4. AEIOU Song

First grade: Everybody laughs at Agapito's rearranging the letters. No laughing when Agapito is taped and bound.

Second grade: Several children said "ABC..." when segment began. They laughed at Agapito's changing the letters and at his continually saying that he hadn't been up to anything. They did not laugh when Marieta bound his hands and taped his mouth. These children did not seem as enthusiastic as the first graders about this segment.

5. Agapito Visits Don Pedro

First grade: Music seemed to liven up the group. Dialogue at beginning seemed just a little bit too slow in that a few children began looking around at other things. A couple of black children and at least one Anglo seemed to turn off completely during the initial dialogue about going to bed. Much laughter at the fight over the quilt. Thought Agapito's "Se me cayó la cola," was hilarious. Several said "Se cayó la colita..." Toward the end of the segment, children began looking away. Very lively action segments are preferred.

Second grade: Good attention paid to whole segment, a little less perhaps during initial dialogue. Much laughter at fighting over cover. Much laughter at "Se me cayó la cola." (except for black children). Some laugh at snoring. Much laughter at Agapito's telling his arm to behave and go to sleep. Love slapstick.
Summary of comments made by first and second graders in response to interviewer's questions:

Favorite characters in segments:

- Agapito, the lion, the tiger, the cat
- Marieta, the lady, the girl
- Pedrito, the man with the piggy bank, the man with the moustache

Favorite segment:

- When they were in the bed.
- When they were fighting over the quilt.
- When they were fighting about the colcha.
- When his tail fell down.
- When he hit him like that—you waked me up with your elbow—he hit his hands.
- When he changed the letters of the alphabet [Agapito].
- When he didn't want to eat.
- When he frightened them away. [Don Pedro and Marieta frightened by Agapito]
- When he was moving the numbers—the ABC’s.
- The girl singing.
- The girl dancing.
- They were fighting for the quilt and then his cola fell on the floor.

Television programs watched at home:

- Road Runner
- Ed Sullivan
- The Wizard
- Cartoons
- Granny
- Lucy
- My Three Sons (Second grade)
- Adam 12 (Second grade)
- Gilligan's Island
- Dennis the Menace

¿Qué es el animal que tiene la nariz larga y las orejas grandes?
- The dog. Elephant

What kind of animal did Marieta have on?
- A type of an elephant, those big ears and big nose. Tiger.

Was Agapito a real lion?
- No. Tenía mascara.
- Agapito is a smarty.
What letters did Marieta sing about?
ABCDEFG
AEI (Second grade)
AEIOU (Second grade)

Who was Mr. Jones?
The man in the white pajamas. He had a mustache on.

What do you have to do when you have only one bed and one quilt?
Get more beds.
Get two quilts.
Get two colchas.
Get a bigger quilt.
You get cold.
Have to share.

Why didn't Agapito want to eat anything?
He wasn't hungry.
He was sad.
He was sick.
He didn't have enough money.
He wanted to buy a hat.
He wants to save. (Second grade)

Why did Agapito want to save his money?
So he could buy a hat.
He keep it in his penny bank.
He wanted to buy a hat that's why he saved his money in his penny bank.
He saved a lots of money to buy a hat like the girl and the other man and the other man--they had hats and he wanted to have a hat.
I'm saving my money to buy a present for my mother's birthday.

How much money did he have?
Seven.
Six.
Thirty cents.
They were nickels.
I've got a dollar at home that I'm gonna give to my daddy for Father's day.
APPENDIX C

Report on Summary of Reactions of the Advisory Board to the
Approximately 30 Minutes of Program Segments
Listed below are the twelve program segments which were viewed and reacted to by the Advisory Board. We include a summary of the results obtained on the questionnaires which were completed by the Advisory Board Members present (9), and three other interested persons attending the meeting.

1. Introduction to Carrascolendas
   - Is content relevant...? Yes 8 No 2 No response 2
   - Is segment entertaining...? Yes 7 No 2 No response 3
   - Number of times selected among segments liked **best** = 1
   - Number of times selected among segments liked **least** = 2

2. Los Cinco Elefantitos
   - Is content relevant...? Yes 11 No 1
   - Is segment entertaining...? Yes 11 No 1
   - Number of times selected among segments liked **best** = 8
   - Number of times selected among segments liked **least** = 0

3. Making a Tacoburger
   - Is content relevant...? Yes 3 No 6 No response 3
   - Is segment entertaining...? Yes 6 No 4 No response 2
   - Number of times selected among segments liked **best** = 1
   - Number of times selected among segments liked **least** = 8

4. Chato el Pato
   - Is content relevant...? Yes 12 No 0
   - Is segment entertaining...? Yes 11 No 1
   - Number of times selected among segments liked **best** = 6
   - Number of times selected among segments liked **least** = 1

5. Introduction to Zoo Film
   - Is content relevant...? Yes 11 No 1
   - Is segment entertaining...? Yes 9 No 3
   - Number of times selected among segments liked **best** = 2
   - Number of times selected among segments liked **least** = 1
6. Zoo Film

Is content relevant...? Yes 11 No 1
Is segment entertaining...? Yes 12 No 0

Number of times selected among segments liked best = 9
Number of times selected among segments liked least = 2

7. Capacities and Limitations

Is content relevant...? Yes 11 No 1
Is segment entertaining...? Yes 8 No 0 No response 4

Number of times selected among segments liked best = 4
Number of times selected among segments liked least = 3

8. Camera Cards with Animal Characteristics

Is content relevant...? Yes 7 No 5
Is segment entertaining...? Yes 5 No 6 No response 1

Number of times selected among segments liked best = 2
Number of times selected among segments liked least = 5

9. AEIOU Song

Is content relevant...? Yes 12 No 0
Is segment entertaining...? Yes 12 No 0

Number of times selected among segments liked best = 6
Number of times selected among segments liked least = 2

10. Sharing (Agapito and D. Pedro in Bed)

Is content relevant...? Yes 11 No 1
Is segment entertaining...? Yes 10 No 1 No response 1

Number of times selected among segments liked best = 9
Number of times selected among segments liked least = 2

11. In - Oni (Bus, train, car)

Is content relevant...? Yes 12 No 0
Is segment entertaining...? Yes 12 No 0
Number of times selected among segments liked **best** = 7  
Number of times selected among segments liked **least** = 1

12. Agapito Learns "La Raspa" (Marieta sorts her things)

<table>
<thead>
<tr>
<th>Question</th>
<th>Yes</th>
<th>No</th>
<th>No response</th>
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</thead>
<tbody>
<tr>
<td>Is content relevant...?</td>
<td>Yes</td>
<td>12</td>
<td>0</td>
</tr>
<tr>
<td>Is segment entertaining...?</td>
<td>Yes</td>
<td>12</td>
<td>0</td>
</tr>
</tbody>
</table>

Number of times selected among segments liked **best** = 9  
Number of times selected among segments liked **least** = 1

**GENERAL ASPECTS OF PROGRAM SERIES--SUMMARY OF QUESTIONNAIRE RESPONSES**

<table>
<thead>
<tr>
<th>Positive reaction of target audience to:</th>
<th>Yes</th>
<th>No</th>
<th>No response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agapito</td>
<td>11</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Marieta</td>
<td>12</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>D. Pedro</td>
<td>12</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Mr. Jones</td>
<td>10</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Miss Barrera</td>
<td>11</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Costumes</td>
<td>11</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Sets</td>
<td>12</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Music</td>
<td>12</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Drawings, Props and other visuals</td>
<td>11</td>
<td>0</td>
<td>1</td>
</tr>
</tbody>
</table>

If these segments viewed were presented in a 30-minute program, amount of content would be....

<table>
<thead>
<tr>
<th>Amount of Content</th>
<th>Yes</th>
<th>No</th>
<th>No response</th>
</tr>
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<tbody>
<tr>
<td>excessive</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>appropriate</td>
<td>8</td>
<td></td>
<td></td>
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<tr>
<td>insufficient</td>
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<td></td>
</tr>
<tr>
<td>no response</td>
<td>2</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Language and culture:**

<table>
<thead>
<tr>
<th>Geared to level of target audience?</th>
<th>Yes</th>
<th>No</th>
<th>No response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spanish language</td>
<td>11</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>English language</td>
<td>9</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Cultural content</td>
<td>7</td>
<td>2</td>
<td>3</td>
</tr>
</tbody>
</table>

Appropriate amount of time given to:

<table>
<thead>
<tr>
<th>Appropriate amount of time given to:</th>
<th>Yes</th>
<th>No</th>
<th>No response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spanish language</td>
<td>10</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>English language</td>
<td>9</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Cultural content</td>
<td>7</td>
<td>4</td>
<td>1</td>
</tr>
</tbody>
</table>
APPENDIX D

Report on Summary of Reactions of Junior High School Students to the Approximately 30 Minutes of Program Segments
Listed below are the twelve program segments which were viewed and reacted to by eleven junior high school students on October 30. We include a summary of the results obtained on the questionnaires which were completed by these students.

1. Introduction to Carrascoledas
   - Is content relevant...? Yes 7  No 2  No response 2
   - Is segment entertaining...? Yes 8  No 2  No response 2
   - Number of times selected among segments liked best = 5
   - Number of times selected among segments liked least = 5

2. Los Cinco Elefantitos
   - Is content relevant...? Yes 10  No 0  No response 1
   - Is segment entertaining...? Yes 8  No 2  No response 1
   - Number of times selected among segments liked best = 7
   - Number of times selected among segments liked least = 2

3. Making a Tacoburger
   - Is content relevant...? Yes 2  No 8  No response 1
   - Is segment entertaining...? Yes 2  No 8  No response 1
   - Number of times selected among segments liked best = 1
   - Number of times selected among segments liked least = 9

4. Chato el Pato
   - Is content relevant...? Yes 10  No 0  No response 1
   - Is segment entertaining...? Yes 9  No 1  No response 1
   - Number of times selected among segments liked best = 7
   - Number of times selected among segments liked least = 3

5. Introduction to Zoo Film
   - Is content relevant...? Yes 6  No 4  No response 1
   - Is segment entertaining...? Yes 5  No 5  No response 1
   - Number of times selected among segments liked best = 1
   - Number of times selected among segments liked least = 8
6. Zoo Film

Is content relevant...? Yes_8 No_2 No response_1
Is segment entertaining...? Yes_9 No_1 No response_1

Number of times selected among segments liked best  = 5
Number of times selected among segments liked least  = 5

7. Capacities and Limitations

Is content relevant...? Yes_9 No_1 No response_1
Is segment entertaining...? Yes_10 No_0 No response_1

Number of times selected among segments liked best  = 7
Number of times selected among segments liked least  = 3

8. Camera Cards with Animal Characteristics

Is content relevant...? Yes_9 No_1 No response_1
Is segment entertaining...? Yes_8 No_2 No response_1

Number of times selected among segments liked best  = 5
Number of times selected among segments liked least  = 5

9. AEIOU Song

Is content relevant...? Yes_9 No_2
Is segment entertaining...? Yes_8 No_3

Number of times selected among segments liked best  = 5
Number of times selected among segments liked least  = 5

10. Sharing (Agapito and D. Pedro in Bed)

Is content relevant...? Yes_11 No_0
Is segment entertaining...? Yes_11 No_0

Number of times selected among segments liked best  = 8
Number of times selected among segments liked least  = 1

11. In – On (Bus, train, car)

Is content relevant...? Yes_9 No_2
Is segment entertaining...? Yes_8 No_3
Number of times selected among segments liked **best** = 8
Number of times selected among segments liked **least** = 3

12. Agapito Learns "La Raspa" (Marieta sorts her things)

<table>
<thead>
<tr>
<th>Is content relevant...?</th>
<th>Yes 8</th>
<th>No 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Is segment entertaining...?</td>
<td>Yes 9</td>
<td>No 2</td>
</tr>
</tbody>
</table>

Number of times selected among segments liked **best** = 9
Number of times selected among segments liked **least** = 2

### GENERAL ASPECTS OF PROGRAM SERIES--SUMMARY OF QUESTIONNAIRE RESPONSES

<table>
<thead>
<tr>
<th>Positive reaction of target audience to:</th>
<th>Yes</th>
<th>No</th>
<th>No response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agapito</td>
<td>11</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Marieta</td>
<td>10</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>D. Pedro</td>
<td>10</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Mr. Jones</td>
<td>7</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Miss Barrera</td>
<td>10</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Costumes</td>
<td>10</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Sets</td>
<td>10</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Music</td>
<td>9</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Drawings, Props, and other visuals</td>
<td>8</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

If these segments viewed were presented in a 30-minute program, amount of content would be...

- excessive 1
- appropriate 10
- insufficient 0

### Language and culture:

<table>
<thead>
<tr>
<th>Geared to level of target audience?</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spanish language</td>
<td>7</td>
<td>4</td>
</tr>
<tr>
<td>English language</td>
<td>11</td>
<td>0</td>
</tr>
<tr>
<td>Cultural content</td>
<td>9</td>
<td>2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Appropriate amount of time given to:</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spanish language</td>
<td>11</td>
<td>0</td>
</tr>
<tr>
<td>English language</td>
<td>8</td>
<td>3</td>
</tr>
<tr>
<td>Cultural content</td>
<td>8</td>
<td>3</td>
</tr>
</tbody>
</table>
APPENDIX E

Preschool (5-Year-Old) Children's Reactions to Segments from Carrascolendas
TO: Executive Producer, Television Coordinator, Advisory Board
FROM: Evaluaters
RE: Preschool (5-year-old) children's reactions to segments from Carrascolendas

On November 6, observers visited the Montopolis Head Start Center to gather data on preschool children's reactions to segments from Carrascolendas. A video tape recorder and monitor were taken to the Center in order to show the children the following program segments:

1. Song - Los Cinco Elefantitos
2. Animal Identification
3. Agapito Saves His Money
4. AEIOU Song
5. Agapito Spends the Night at D. Pedro's House

All of the above segments with the exception of #3 (Agapito Saves His Money) are in Spanish.

The observers noted that these younger children were more restless than the first and second graders at Dolores; they were easily distracted by each other and by a movement in any part of the room. There was much giggling which may or may not have been related to what was going on in the televised segment. The Black children were more attentive during the segments in Spanish than were those children assumed to be Spanish speakers. All children were considerably more attentive during the single segment in English (Agapito Saves His Money). This increase in attention continued during nearly the entire segment, although toward the end they began to be distracted again; their attention span is quite limited. Agapito's voice and especially intonation seemed to be very funny to them; several tried to imitate his intonation patterns and laughed about them. Children were also observed to be imitating Agapito's physical movements, e.g., folding their arms just after he did, shaking their heads "no" when he refused the food. The children laughed a lot during the fight over the blanket; another big laugh at the line, "Se me cayó la cola"; again when D. Pedro began snoring.

In talking with the children after showing the segments, many said that they never speak Spanish. They were unable to remember the name of the characters in the segments. Several stated that they liked the last segment (Agapito Spends the Night at D. Pedro's House) best; this choice may be a function of this segment's having been shown last (small children are known to choose consistently the second in a pair, the last in a series). Several children thought that Agapito was a monkey.

The children mentioned the following television programs as those they watch at home: Gomer Pyle, Popeye, Cartoons, Project Terror.
Summary of Responses by Head Start Teachers and Aides to a Questionnaire Concerning the Televised Segments Shown on November 6, 1970

1. Do you think that the content of these segments is important for the education of preschool, first and second grade Mexican-American children?

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
<th>No response</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Los Cinco Elefantitos</td>
<td>5</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>B. Animal Identification</td>
<td>7</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>C. Agapito Saves His Money</td>
<td>3</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>D. AEIOU Song</td>
<td>6</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>E. Agapito Spends the Night at D. Pedro's</td>
<td>4</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

2. Do you think that children will enjoy watching these segments?

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
<th>No response</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Los Cinco Elefantitos Song</td>
<td>5</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>B. Animal Identification</td>
<td>7</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>C. Agapito Saves His Money</td>
<td>3</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>D. AEIOU Song</td>
<td>5</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>E. Agapito Spends the Night at D. Pedro's</td>
<td>5</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

3. Do you think that the children will understand the Spanish used in the segments?

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>7</td>
<td>0</td>
</tr>
</tbody>
</table>

4. Do you think that the children will understand the English used in the segments?

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>7</td>
<td>0</td>
</tr>
</tbody>
</table>

5. Do you feel that there is enough Mexican-American culture included in the segments?

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
<th>No response</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>5</td>
<td>0</td>
<td>2</td>
</tr>
</tbody>
</table>
6. Do you think that the children will like:

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
<th>No response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agapito</td>
<td>5</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Marieta</td>
<td>5</td>
<td>0</td>
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</tr>
<tr>
<td>D. Pedro</td>
<td>5</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Mr. Jones</td>
<td>5</td>
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<tr>
<td>Costumes</td>
<td>5</td>
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<tr>
<td>Sets</td>
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<td>Music</td>
<td>6</td>
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<td>1</td>
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<tr>
<td>Drawings, Props</td>
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<td>2</td>
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<tr>
<td>_other visuals</td>
<td></td>
<td></td>
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</tbody>
</table>

7. Which of the following segments did you like best?

<table>
<thead>
<tr>
<th>Segment</th>
<th>Number of Votes</th>
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</thead>
<tbody>
<tr>
<td>A. Los Cinco Elefantitos Song</td>
<td>3</td>
</tr>
<tr>
<td>B. Animal Identification</td>
<td>4</td>
</tr>
<tr>
<td>C. Agapito Saves His Money</td>
<td>0</td>
</tr>
<tr>
<td>D. AEIOU Song</td>
<td>3</td>
</tr>
<tr>
<td>E. Agapito Spends the Night at D. Pedro's</td>
<td>4</td>
</tr>
</tbody>
</table>

8. Which of the following segments did you like least?

<table>
<thead>
<tr>
<th>Segment</th>
<th>Number of Votes</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Los Cinco Elefantitos Song</td>
<td>1</td>
</tr>
<tr>
<td>B. Animal Identification</td>
<td>1</td>
</tr>
<tr>
<td>C. Agapito Saves His Money</td>
<td>3</td>
</tr>
<tr>
<td>D. AEIOU Song</td>
<td>1</td>
</tr>
<tr>
<td>E. Agapito Spends the Night at D. Pedro's</td>
<td>2</td>
</tr>
</tbody>
</table>

9. What do you think is the most important thing that can be included in this television series?

- Stress bilingual ideas
- Children's self-concept
- Simple but basic situations with considerable action and humor appropriate to children
- Lively action to hold children's attention
- Vocabulary
- Numbers
- Discipline
10. In your experience, which television programs do preschool, first and second grade Mexican-American children like best?

Cartoons
Captain Kangaroo
Sesame Street
Uncle Jay

11. Comments:

Helps children to learn the different names, colors and shapes of things
Very effective and reinforcing to the Spanish taught in the classroom
Media technique is a good idea, but still only as a supplement to personal training and/or supervision
Has very good potential
Helpful to the non-Spanish speaking teacher
Gives ideas to lessons
Serves as reinforcement to lessons
Aids vocabulary
APPENDIX F

Content of Region XIII Education Service Center

Bilingual Instruction Through Television Project
Content of
Region XIII Education Service Center
Bilingual Instruction Through Television Project

I. Symbolic Representation:
Letters, Numerals, Geometric Forms

A. Letters
1. Letter, numeral differentiation
2. Difference in letters
3. Likeness in letters
4. Capital, small case forms
5. Printed, cursive forms
6. Letter, letter name, phoneme relationship in isolation and, when it occurs, in initial position
7. Single phoneme, multiple letter and letter name representations
8. Diphthong, letter relationships of major Spanish diphthongs
9. Recitation of alphabet

B. Numerals
1. Numeral, letter differentiation
2. Difference in numerals
3. Likeness in numerals
4. Numeral, numeral name relationship
5. Set concept: numeral, amount relationship
6. Subset concept
7. Ordinal numerals 1-10
8. Cardinal numerals 1-15
C. Geometric Forms: Circle, Square, Triangle, Rectangle, Ellipse, Sphere, Cube, Pyramid, Cylinder, Cone

1. Difference in geometric forms
2. Likeness in geometric forms
3. Geometric forms, geometric form name relationship
4. Second and third dimensional geometric form relationship (circle and sphere, square and cube, triangle and pyramid)

II. Computational Skills

1. Addition
   a. One set joins another
   b. The symbols: "+" means plus; "=" means equals; means we must find something
   c. What are addition facts?

2. Multiplication
   a. Another way of adding equal sets
   b. The symbol "x" indicates multiplication, it means "times".
   c. What are multiplication facts?

3. Subtraction
   a. The separation of sets
   b. Concept of the remaining set
   c. The symbol "-" means "minus"
   d. What are subtraction facts?

4. Measurement
   a. Length
   b. Weight
   c. Time

5. Zero
   a. Zero is the empty set
   b. Zero plus any other number is the other number
   c. Zero times any other number is equal to zero
   d. Any number minus zero is that number
6. Money and its value
   a. Recognizing penny, dime, dollar, quarter, nickel, fifty-cent piece
   b. Count by 1's, 5's, 10's, 100's with corresponding coins, etc...

III. Cognitive Processes
   A. Perceptual Discrimination
      1. Body Percepts
         a. Body part, body part label relationship
         b. Single, dual, plural body parts
      2. Visual Discrimination
         a. Sight, eye relationship
         b. Likeness and difference in visual representations
         c. Embedded forms
         d. Structuring parts into a meaningful whole
         e. Recognition of incomplete visual representation
         f. Recognition of absurdities in visual representation
      3. Auditory Discrimination
         a. Hearing, ear relationship
         b. Sound identification of objects, animals, and natural phenomena
         c. Volume
         d. Rhythm
         e. Rhyme
         f. Melody
   B. Relational Concepts
      1. Size relationships
      2. Positional relationships
      3. Distance relationships
      4. Amount or number relationships
      5. Temporal relationships
      6. Auditory relationships
7. Weight relationships
8. Temperature relationships
9. Speed relationships
10. Condition relationships
11. Tactile relationships

C. Classification
   1. Likeness
   2. Difference
   3. Opposites
   4. Verbalization of bases for grouping and sorting

D. Ordering
   1. Size ordering
   2. Temporal ordering
   3. Recognition of missing elements in ordered sequence

E. Reasoning and Problem Solving
   1. Inferences and causality
      a. Inferring antecedent events
      b. Inferring consequent events
      c. Ordering on basis of causality
   2. Generating and Evaluating Explanations and Solutions
      a. Multiple solutions
      b. Selection of best solution
   3. Attitudes toward inquiry and problem solving
      a. Persistence
      b. Reaction to lack of knowledge
      c. Impulse control
IV. The Physical Environment: The Child and the Physical World Around Him

A. The Natural Environment

1. Land, Sky, and Water
   a. Land, water mass differentiation
   b. Identification of major water masses
   c. Identification of major land masses.
   d. Identification of major objects seen in the sky

2. City and Country
   a. Urban environment and natural life
   b. Rural environment and natural life

3. Plants and Animals
   a. Plant identification
   b. Plants as living things, requiring sun, water
   c. Plants grown and eaten by man
   d. Animal identification
   e. Animals as living things, requiring food, water
   f. Animals and their homes

4. Natural Processes and Cycles
   a. Reproduction, growth, and development
   b. Weather and seasons

B. The Man-Made Environment:
   Identification and use of:

1. Machines
2. Tools
3. Appliances
4. Buildings
5. Building Materials
6. Man-Made Structures Other Than Buildings
7. Furniture
8. Vehicles
C. Physical Needs

1. Safety Needs
   a. Crossing streets
   b. Walk facing traffic
   c. Walk home on designated route
   d. Check with parents on arrival
   e. Play supervision

2. Meals, Food
   a. Raw vs. prepared foods
   b. Food lists for different meals
   c. Gardens
   d. Farms
   e. Markets and grocery stores
   f. Bakeries, hatcheries, dairies
   g. Restaurants, cafes
   h. School menus

3. Shelters
   a. Different types in one region
   b. Varieties as to region, country

4. Clothing
   a. Vary as to season
   b. Vary as to sex
   c. Vary as to weight
   d. Vary as to material
   e. Vary as to region, country

5. Work

6. Play, Toys

7. Excursions, Parties

8. Health, Personal Hygiene
   a. Clothing
   b. Food
   c. Rest
   d. Exercise
   e. Cleanliness
   f. Doctors, Dentists
D. Motor Skills

1. Block Building
2. Clay molding
3. Puzzles
4. Pegs
5. Body coordination (marching, tiptoeing, running, walking)
6. Dressing, undressing (buttoning, zipping, lacing)
7. Pushing, pulling
8. Pouring
9. Typing
10. Woodworking
11. Balance
12. Tracing
13. Sewing cards
14. Following a line

V. The Multicultural Social Environment of the Mexican American Child

A. Social Units and Roles

1. Self-concept
   a. Knowledge of name
   b. Knowledge of address
   c. Knowledge of sex
   d. Knowledge of age
   e. Pride in self as bilingual
   f. Pride in self as Mexican-American
   g. Pride of belonging and contributing to a multicultural society
   h. Pride in appearance
   i. Recognition of self as a unique individual, a functioning entity
   j. Recognition of self as being like and different from others
k. Recognition of self-value: capabilities and limitations
l. Knowledge of role of emotions: expectation, experience, expression
m. Recognition of ability to influence physical environment

2. Multicultural Social Groups and Institutions of Concern to Children: their concepts, characteristics, functions, roles, responsibilities
   a. The family and the home
   b. The neighborhood
   c. The city or town
   d. The school

B. Social Interactions: interactions of self and others affect all concerned
   1. Differences in perspectives
   2. Cooperation
      a. Interdependency of self and others
      b. Sharing
      c. Taking turns
   3. Rules Which Insure Justice, Consideration and Fair Play
      a. Rules as necessary for operation in groups
      b. Behaving by rules
      c. Recognizing fairness or unfairness
      d. Respect for rights of others
      e. Manners
      f. Evaluating rules
      g. Generating rules
   4. Interaction of Self and Others Contributes to Expectation Level of All Concerned

VI. Language Skill
   A. Spanish
      1. Listening skills
2. Speaking skills
   a. Phonology
   b. Morphology
   c. Syntax
   d. Vocabulary

3. Reading skills

4. Writing skills

B. English

1. Listening skills

2. Speaking skills
   a. Phonology
   b. Morphology
   c. Syntax
   d. Vocabulary

3. Reading skills

4. Writing skills
APPENDIX G

Questions from English and Spanish Interviews
Visual #2 - Little boy dressed for cold weather; thermometer

44. WHAT IS THE LITTLE BOY IN THIS PICTURE DOING?
45. WHERE ARE HIS HANDS?
46. DO YOU THINK HE'S COLD?
47. HOW DO YOU KNOW?
48. WHAT MUST HE WEAR SO HE DOESN'T GET COLD?
49. WHAT DO YOU WEAR WHEN IT'S COLD OUTSIDE?
50. DO YOU KNOW WHAT THE OPPOSITE OF COLD IS?
51. IF "YES": WHAT IS THE OPPOSITE OF COLD?
52. IF "NO" OR NO RESPONSE: WHAT IS DIFFERENT FROM COLD?
53. Point to thermometer: WHAT IS THIS?
54. WHAT IS IT FOR?

Visual #3 - Ice cubes and hot kettle

55. WHICH ONE OF THESE IS COLD?
56. WHAT IS IT?
57. WHAT IS THE OPPOSITE OF (DIFFERENT FROM) HOT?

Visual #4 - Little girl walking and carrying books

58. WHAT IS THE LITTLE GIRL DOING?
59. WHERE IS SHE GOING?
60. HOW DO YOU KNOW?
70. SI QUEREMOS IR DE UN LUGAR AL OTRO, ¿COMO VAMOS?
71. SI QUEREMOS HABLAR CON ALGUIEN QUE VIVE MUY LEJOS, ¿QUE HACEMOS PARA HABLAR CON EL?
72. Point to child's mouth. ¿QUE ES ESTO?
73. Point to child's nose. ¿QUE ES ESTO?
74. Point to child's ear. ¿QUE ES ESTO?
75. Point to child's hand. ¿QUE ES ESTO?
    If child says "brazo": point to hand again and NO MAS ESTO.
76. Point to child's eye: ¿QUE ES ESTO?
77. Point to child's foot: ¿QUE ES ESTO?
    If child says "zapato": ¿QUE HAY DENTRO DEL ZAPATO?
78. Point to your neck. ¿QUE ES ESTO?
79. Point to your head. ¿QUE ES ESTO?
80. Point to your hair. ¿QUE ES ESTO?
81. ¿CON QUE OIMOS?
82. ¿CON QUE VEMOS?

Visual #6—-----------------------------------------
    Face with one eye missing
-----------------------------------------
83. MIRAS ESTE CUADRO. ¿QUE LE FALTA A LA NINA?
84. ¿CUANTOS OJOS TIENES TU?
85. ¿CUANTOS OJOS Tengo YO?
86. ¿CUANTOS BRAZOS TIENES?
87. ¿QUE PARTES DE TU CUERPO VIENEN EN DOS?
APPENDIX H

Sample Response Coding Sheets
POST TESTING: ENGLISH INTERVIEW

Notations:
+ spontaneous correct response
++ prompted correct response
- incorrect response
NR no response; unrelated to Q.
MX mixed language response
*write in Sp. if a total Spanish response
If more than one response occurs, mark the appropriate columns; i.e.:
a correct mixed response = + MX

Child's Code # _____________________
Child's Name _____________________
Bilingual/Control ___
Group _____________________
Teacher's Name _____________________
Interviewer _____________________

1. My name is _________. What is your name?

2. __________, where do you live?

3. How old are you?

4. Is it good to know how to speak English and Spanish? yes no ?

5. Are you a girl/boy? What are you? no yes

6. #1 Are you like the little boy/girl in this picture? How? or Is he/she different from you? How? (anything sensible)

7. How many brothers do you have? (anything sensible)

8. How many sisters do you have?

9. What does your father do? works

10. Is he a fireman? no yes

11. Where does he work?

12. Where is your mother right now?

13. What is she doing? (-ing, pres.prog.form)

14. What do you do at home to help your mother? (anything sensible)

15. How do your brs. and srs. help your mother?

16. (Point to C's. shirt): Whose shirt/dress is this? mine

17. (Point to C's. ): Whose shoes are those? mine
**POST TESTING: SPANISH INTERVIEW**

<table>
<thead>
<tr>
<th>Child's name</th>
<th>Child's code #</th>
<th>Group: Bilingual / Control</th>
<th>Teacher:</th>
<th>Interviewer:</th>
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</thead>
</table>

**Notations:**
- + spontaneous correct response
- ++ prompted correct response
- - incorrect response
- NR no response
- MX mixed language response
- Eng totally English response

| 1. Yo me llamo  
Como te llamas tú? | + | ++ | Eng | MX | NR |
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| 2. (child's name)  
Dónde vives? | + | ++ | Eng | MX | NR |
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<th>3. Cuántos años tienes?</th>
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<th>4. Eres muchacho o muchacha?</th>
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<th>5. Tu crees que es bueno hablar inglés y español</th>
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**VISUAL # 1**

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<th>6. Tu usas ropa como ésta (NO)</th>
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<th>8. Quién usa ropa como ésta?</th>
<th>+</th>
<th>++</th>
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<th>MX</th>
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<th>9. ¿Cuántos hermanitos tienes?</th>
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<th>10. Todos son muchachos?</th>
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<th>11. Y hermanitas?</th>
<th>+</th>
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**VISUAL # 2**

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<th>12. Es tu familia como ésta?</th>
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APPENDIX I

Sample Subtest Questions from Spanish and English

Pre- and Post-test Interviews
English

Multicultural Social Environment:

Is it good to know how to speak English and Spanish? Why?
What do you do at home to help your mother?

English Language Skills:

Whose shoes are those?
Ask me if he has shoes?

Numbers and Figures:

Put a circle around the sets of threes.
Which shape looks most like a tortilla?

Physical Environment:

Do you know where bread comes from? Where?
Who makes trains and cars?

Concept Development:

What do you wear so you don't get cold?
When we drop the rock and the tissue on the table, which makes a louder noise?

Spanish

Multicultural Social Environment:

¿Es tu familia como esta?
¿Qué puede tu amigo hacer mejor que tu?

Spanish Language Skills:

¿A quien les hablamos cuando hay una quemazón?
Dime una palabra que empieza con el sonido /m/.

Number, Figures, Computational Skills:

Dame la letra que tiene el sonido /o/.
¿Todos estos son números? ¿Qué más hay?

Physical Environment:

¿Qué es esto? (elefante)
¿Sabes donde vive el? ¿Donde?

Concept Development:

¿Eres tú más chico que tu papa? ¿Cuando lo vas a alcanzar?
¿Qué partes de tu cuerpo vienen en dos?

¿Eres tú más chico que tu papa? ¿Cuando lo vas a alcanzar?
¿Qué partes de tu cuerpo vienen en dos?
APPENDIX J

Scores Obtained by Each Child on Spanish and English
Pre- and Post-test Interviews
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Spanish Interview: First grade, control classroom, television watchers

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Spanish Interview: First grade, control classroom, non-watchers

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Spanish Interview: Second grade, bilingual classroom, television watchers

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Spanish Interview: Second grade, control classroom, non-watchers

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English Interview: First grade, control classroom, non-watchers
### English Interview: Second grade, bilingual classroom, television watchers

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APPENDIX K

Pre- and Post-test Means and Standard Deviations
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APPENDIX L

Teacher Attitude Questionnaire
1. Name__________________________________________________________
2. School __________________________________________________________
3. What grade level is your class? ____________________________ How many students are in your class?
4. What groups are represented in your classroom? __________________________

Spanish speaking __________________________
Black __________________________
Anglo __________________________

Number in class __________________________

5. How did you find out about Carrascolendas?

TV advertising spots ___________ Other teachers ___________
Newspaper articles ___________ Principal ___________
Magazine articles ___________ Contact from Region XIII ___________
Radio advertising ___________ Other: __________________________

6. What are the call letters of the station on which you watch Carrascolendas? __________________________

7. Is your television reception of Carrascolendas satisfactory?

Always _______ Almost always _______ Sometimes _______ Never _______

8. Is Carrascolendas a required part of your curriculum? ______ Yes ______ No

9. How many of the inservice programs were you able to watch?

None ______ One ______ Two ______ Three ______ Four ______

Did you feel that the inservice programs were profitable?

Very profitable ______ Somewhat profitable ______ Not profitable at all ______

10. Where do your students watch Carrascolendas?

Classroom ______ Cafetorium ______ Other ______

Cafeteria ______ Auditorium ______

11. How many students usually watch Carrascolendas on the same TV set?

__________________________________________

12. How often does your class watch Carrascolendas? ______ Every Program

Average of twice a week ______ Average of once a week ______

Less than once a week ______

13. Did you receive a teacher's guide? ______ Yes ______ No

Did you use it for every program? ______ Often ______ Rarely ______ Never ______
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How useful do you think the teacher's guide is?

____ Very useful  ____ Fairly useful  ____ Useless

Which parts of the guide are most helpful?  ____________________________

Which parts of the guide are least helpful? ____________________________

14. How could the teacher's guide be improved to assist you in better integrating Carrascolendas into your teaching plan?  ____________________________

15. Have you ordered the tapes of songs, games and rhymes available from Region XIII?  _____ Yes  ____ No

Did you use this tape often?  _____ Rarely  ____ Never

16. Did you prepare the students for Carrascolendas before it comes on in the morning and/or discuss the program afterwards?

Often  _____ Rarely  ____ Never

What parts of the program did you usually discuss?  ____________________________

17. What do you do while your students watch Carrascolendas?

_____ Encourage their response to program activities

_____ Watch the program with them

_____ Work in another part of the room

_____ Work in another part of the building

18. Are you able to use any concepts or characters presented in the programs in your teaching activities?  ____________ Which ones?

19. How well do you speak Spanish?

_____ Bilingual native Spanish speaker  ____ Very limited Spanish

_____ Very competent in Spanish  ____ English only

_____ Moderately competent in Spanish

20. How do you explain to your non-Spanish speaking students the Spanish dialogue on Carrascolendas?

_____ You explain the Spanish dialogue in English

_____ Spanish-speaking aide or parent explains in English

_____ You ask the Spanish-speaking students to explain in English

_____ No explanations are made

21. Do you feel more confident and at ease as a teacher in a bilingual situation as a result of your watching this program?  _____ Yes  ____ No

As a result of your students' watching?  _____ Yes  ____ No.

22. Did your students remind you when it was time to see the program?

_____ Often  _____ Sometimes  ____ Never
23. Did your students actively participate in the audience participation activities of the programs?  
____ All the time  ____ Often  ____ Sometimes  ____ Never

24. Do you find that your students are asking questions directly related to the TV series?  ____ Yes  ____ No
What kind of questions? ________________________________  

25. Have any of the children from other ethnic groups expressed an interest in learning more about Mexican culture as a result of Carrascolendas?  ____ Yes  ____ No.

26. Do non-Spanish speakers enjoy the Spanish segments?  
____ Always  ____ Almost Always  ____ Sometimes  ____ Never

27. Have non-Spanish speakers learned some Spanish words from Carrascolendas?  ____ Yes  ____ No.

28. Were Mexican-American children willing to contribute experiences from their backgrounds when questions relating to Mexican-American culture arose?  ____ Yes  ____ No.

29. Do your students ever bring to school things related to the programs for the other children and you to see?  ____ Yes  ____ No.

30. Have the children ever commented to you that their younger brothers and sisters at home watched the series on their home TV sets?  
____ Many  ____ Some  ____ A few  ____ None

31. Did your students like the series as a whole?  ____ Very much  ____ Somewhat  ____ Not at all

32. Which two of the following elements of the series did your students enjoy most?  
[ ] Films  [ ] Direct instruction  
[ ] Songs  [ ] Puppet sequences  
[ ] Stories  [ ] Live actor dramatizations  
[ ] Musical skits  [ ] Segments with children

33. How much did your children like the characters in the series?

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34. Would you like to see this series repeated for your students next year?  
   Yes _____ No. Would you like to see a follow-up program for your present students in the next grade?  
   Yes _____ No  

35. Which of the following scheduling possibilities would best suit your needs?  
   Fall _____ 5 days per week _____ Morning, time: _____  
   Spring _____ 4 days per week _____ Afternoon, time: _____  
   _____ 3 days per week  
   _____ 2 days per week  
   _____ 1 day per week  

36. Do you think it would be of benefit to have the programs repeated after school?  
   _____ On Saturdays?  

37. Was the instructional level of Carrascolendas appropriate for your students?  
   Always _____ Almost always _____ Sometimes _____ Never  

38. Is the level of language used in the series appropriate for your students?  
   Spanish: _____ Yes _____ No  
   English: _____ Yes _____ No  

39. What changes would you make in the content of the programs?  
   In the form?  

40. What was the most significant effect of the program?
APPENDIX M

Comments from Teacher Observation Notebooks.
Program 1, February 15

1. The boys and girls who knew some Spanish could count and follow the program. The others were interested in learning.

2. There is too much negative reinforcement of vowels and numbers in Spanish.

3. They enjoyed the puppets, especially when they made mistakes.

4. Some of the pictures were not clear. (For example, the rice.)

5. At first the children were confused by the language difference; then they began to respond to the vowels. Cursive writing delighted the children.

6. The use of cursive writing on the program was confusing to the children. Kindergarten through second grades in Austin do not use cursive writing.

7. The language spoken was too fast for the children. The students do not speak Spanish that fast.

8. The child should have said, "The lion walked back and forth," not "up and down."

Program 2, February 17

1. The vocabulary words are too fast for the children to learn them.

2. For the sorting segment, why not use set instead of group?

3. The program was in general amusing, but I am not sure they learned anything new.

4. The name Agapito is too hard to say.

5. A humorous section is needed for the end of the program, rather than a film.

6. The skit on over, under, around, and through was fantastic. It brought real laughter from the children and held their full attention.

7. Why not wait a week before repeating a film?

8. The song "Cinco Elefantitos" spent too much time in rearranging objects.
Program 2 (continued)

9. The expressions on the lion's face are enjoyed and "felt" by the children. Goofing is a natural.

10. The Spanish-speaking children enjoyed saying "e" words.

11. Marieta seems a little too sweet for my boys.

12. The kids didn't catch the part about man-made and natural-made things -- it needs elaboration.

13. The sorting and labeling were explained very clearly, but the left to right sequence was not used. The lollipops, gum, cookies, etc., were placed in right-to-left-sequence, the opposite of the way we teach the pupils.

14. The children are very attentive, but the material was not geared to our level. The grouping was geared to kindergarten or grade 1. Maybe you could use other kinds of classification: tools, foods, people, sounds. (second grade)

Program 3, February 19

1. The children are completely attentive when Agapito is present.

2. The sharing idea was well done. The children understood the idea about the bed covers. Even the non-Spanish speaking children were involved. (first grade)

3. The sharing concept was not obvious enough. (first grade)

4. The shapes discussion came too late in the year. The children already know them. (first grade)

5. Impermeable -- the vocabulary is not familiar.

6. Sharing the blanket carried over into our rest time -- such pulling of a beach towel!

7. The children really like the sequences with Agapito. They enjoy his attempts and bungling.

8. Review of the activity over and through -- somehow the children are missing the object of this. Marieta sings it too fast in a very high note. It is hard to make out what she is saying.
Program 4, February 22

1. The variety is very good. Because equal emphasis is given to both languages, it is equally helpful to either the Spanish or English-speaking children and especially conducive to learning two languages.

2. The lesson on the family did not interest the children.

3. The puppets and the family of mice seemed to miss the mark—a negative response from the children. The English-speaking children didn't understand, and the Spanish-speaking children must have misunderstood.

4. The family of mice did not seem to arouse the interest. Mice are connected with the undesirable pest in this area.

5. The hole and the lion was enjoyed. Many children spoke about Agapito's determination and they feared for everybody who went into the hole.

6. The kids are picking up the songs and participating more.

7. I don't see the need of reviewing the lesson using the words "on" and "in" in Spanish. I do think the lesson should be repeated in English because that is where the real problem exists.

8. The bus used was smaller than the car.

9. Maybe a different picture could be used for the word "olla". Only one student had that type of "olla" at home.

10. The illustration was ambiguous for the word "olla". It was hard to tell whether it was a pot or a kettle.

11. During the free period the children were pretending to be Agapito.

12. The activity with the hula hoop was amusing but not educating.

13. There is not enough repetition of new words.

Program 5, February 24

1. The children are slowly learning to sing the songs with Marieta.

2. Good presentation of on, off, back and forth.

3. The kids didn't understand the segment about non-equivalent sets until it was pointed out to them after the show.
4. The children especially like the puppets, especially the part about the window shade.

5. The vowels in Spanish have never been arranged in the right order. This negative reinforcement has been stressed since the first program.

6. Being scared was a wonderful feeling to investigate—watching the pupils' faces told me that many of them might be afraid of the dark.

7. The rhyme "A Bit of a Beat" was so toe tapping that all the children had to get up and do it.

8. "Bit of a Beat" was too difficult. The vowel contrast was hard to distinguish.

9. Film on tortillas—an interesting part of culture.

10. The tortilla factory was fascinating to see and the children knew about this food but never realized what it really was. (second grade)

11. The visit to the tortilla factory the children viewed as a "commercial." They talked and lost interest. (kindergarten)

12. Why not present the film after a lesson on tortillas?

---

Program 6, February 26

1. This was a very good show. The children participated in every activity.

2. El burro, as a review of vowels—children didn't know what it meant until I followed up in English.

3. The children laughed when Agapito got to be the burro's tail.

4. When Agapito used the can to make round dough pieces, the children were delighted as most of them has figured out in advance what he intended to do.

5. Making tortillas—the children enjoyed Agapito's trying. Some said, "I can show Agapito."

6. The children were more attentive during the film because there was a person in it.
Program 6 (continued)

7. They seem to think that Agapito and the puppets are the main act and the next acts are commercials.

8. The tortilla scenes were great! I like the injection of humor into a self-concept building scene.

9. Your selection of films is wonderful. I think it is particularly valuable when the film is shown twice and both the English and Spanish narrations are used.

10. The children didn't relate the mice family with their own family. Of all types of pets, mice are considered a menace.

Program 7, March 1

1. When Agapito put the ball in the basket after Marieta was not able to, all the children cheered. The children relate to Agapito and his disasters; and now he has had a triumph!

2. "Marieta plays ball"--the children caught on to the concept of not giving up.

3. Marieta pla ball -- the children were glad to see Agapito could do something better than Marieta.

4. Visiting the circus was delightful. The right acts were selected.

5. The pictures of the circus were not good quality.

6. Why put the circus in a tent when tents are not used today?

7. Why not show the circus film before the circus comes to Austin?

8. The puppets hiccupping and all the different cures was understandable.

9. The children were restless during the puppet sequence. It was too immature for first grade.

10. The positional relationships demonstrated by the sack race may have been lost in the humor of the situation. I hope that this episode will be repeated.

11. Getting ready for the race--positional relationships were very good, but why weren't before and after included?
Program 7 (continued)

12. The repeating of the Bit-Beat dance was well received and tried by some of the pupils.

13. The choices of the Spanish words for the sound of "t" were known to the Spanish-speaking children.

14. Very few of the films have held their attention.

15. The children spoke in Spanish to each other during the program. They imitated Agapito and discussed parts of the program later.

16. The children are responding very well to the repetition.

17. The program is too long. After 15 minutes their interest is poor, and they become restless.

18. There is frequently lots of inattention during the last minutes of the program.

19. There is not enough activity for the children. They want to enter in the conversation and activities but there is no opportunity to do so on TV.

20. This program is like a series of short programs. You don't give the children's minds a chance to wander. You don't lose them for a minute.

Program 8, March 3

1. The segments used to present sets of four and the numeral four were very useful in our math lesson.

2. Sorting sets was difficult to follow. The objects were too small. (kindergarten)

3. Sets--should be made more difficult. The children became restless due to the fact that this was being repeated for the second time. (second grade)

4. The 4 presentation was too short.

5. Household sounds went along with our record of household sounds!

6. The household sounds could be better.

7. There was not enough work with L. Why not use sentences?
Program 9, March 5

1. The children were commenting on the action throughout the show; they were telling Agapito what to do.

2. There should be more emphasis on er and est for adjectives.

3. I have noticed displeasure when Mr. Villarreal appears; it is sort of like school.

4. The kids love the overnight scene with the lion, even though some of them don't understand what is being said.

5. Miss Barrera asked, "What is something you can do well?" The children immediately responded orally, but the program went on without allowing time for their responses.

6. The children seem to prefer parts of the program that show how something is made, rather than films about nature. I think things like basket-weaving or a visit to a Mexican mercado would be good.

7. The non-Spanish speakers fade out during long conversation in Spanish. Action holds their attention better.
Program 10, March 8

1. We had very much participation on the letter P. They liked it because they knew a lot of the objects and they felt proud to answer.

2. The sound of the letter P seemed too hard to pronounce.

3. Too many and too long Spanish sections. The English-speaking children are beginning to lose interest.

4. The vowel rhyme helps them to remember each vowel sound.

5. The terms, more, less, as many as, were good vocabulary practice for the Mexican-American children, as we have difficulty in our math program with these terms.

6. The non-Spanish speaking pupils want to hear more numbers and more body parts in Spanish as these seem to be familiar words to most second graders.

7. The Spanish-speaking children understood and appreciated the riddle about the candle.

8. I have one shy child who has begun to use Spanish most of the time in response to the program. He turns from it to speak to me in English.

9. This was a good program. The children were really interested in every sequence.

Program 11, March 10

1. The children were not aware that horses wore shoes.

2. They compared the horse getting hooves trimmed to our getting a haircut or our fingernails trimmed.

3. The horse film was a very clever presentation. It was the best film so far.

4. They responded to the 'Cookie Grab.' They counted ahead of the voice.

5. The children love the song about the hula hoop, bat, and tunnel.

6. "Can You Do What I Can Do"--too many repeats, and the words are not clear.
7. The ending sounds are not made distinct enough without visual aids demonstrating them.

8. The review was very good.

9. The review was too long.

10. They love Manolin, and the way that he talks and laughs.

**Program 12, March 12, March 15**

1. Everyone enjoyed seeing the circus again; the tricks and the skill of the performers fascinated the children.

2. Many of the Spanish words used in the safety rules didn't appear to be in these pupils' speaking vocabulary so I hope this part is repeated later.

3. The addition was enjoyed as most of the children could do it and get the correct sum.

4. The audience anticipates when Agapito is going to fall and warns his partner; the same is true of the sack race, and the children are wanting to try this race at physical education period.

5. The children learned to ask before borrowing something in this program.

6. Why not use 4 as we do in school instead of 4?

7. Too much repetition is tiring the children.

8. This program is too different from commercial TV, which they are accustomed to.

9. Why not use a modern washing machine? They are not familiar with the use of tubs.

10. There are too many different activities and too many repeats.
Program 13, March 17

1. The witch was very fascinating for the children. They are really learning their numbers.

2. The children got lost in the duck story.

3. Everyone understood and appreciated Agapito saving his money. Many children asked, "what would a lion save money for?"

4. The boy swimming held all the children spellbound and wishing that they could ride a turtle.

5. "Manuel's Island" is a tremendous success.

6. We like the background music for Agapito counting his money.

Program 14, March 19

1. The children became a little restless about the slowness of the scarecrow skit, but the idea of keeping things in their proper place was good.

2. Rough and smooth textures could be emphasized more.

3. Numbers and the number poem are liked by all children, particularly as numbers become more and more familiar to us.

4. It's hard to tell what the objects are in the addition segments.

5. The numbers are too small to be seen.

6. Repeat, repeat!

7. The repetition of the laundry skit was shown too soon. I feel that repeating something so simple and story-like more than twice is unnecessary.

8. Children respond very well to the traffic light song. The repetition of segments is still very good.

9. A very good program. Children respond better to sequences that didn't interest them before. I think repetition creates interest.

10. The sack race review was fun; they like the familiar.
Program 15, March 22

1. Sheep ranch film--the guitar music in the background is very effective.

2. Everyone was glad that Agapito found a hat for his money, but I felt that most children were not sure how he received the rest of the money to make his purchase.

3. I like the way the witch does the numbers!

4. There is always good attention when Agapito is involved.

5. An exceptionally good program.

6. The segment with Agapito and Mr. Jones started off very well with no dialogues; because there were no verbal clues or messages the children were absolutely attentive.

7. For some reason, the kids thought today's show was shorter than usual!

8. They are tired of sounds.

9. The addition is too advanced for five-year-olds.

Program 16, March 24

1. The Spanish-speaking members of the class laughed at the teasing of Manolin and were telling other children what to expect.

2. The song Manolin sang is a very catchy tune. The children learned it very quickly.

3. They love it when the kids scream, "Carrascolendas."

4. The barber shop segment hypnotized them. The song really caught their attention. IT WAS GREAT!

5. The barber skit was a little long and repetitious.

6. There was too much talking in the San Antonio film; they were very restless. (Six comments almost identical.)

7. The segment on San Antonio got the children telling each other that they live in Austin and their addresses.

8. The part about San Antonio was good. Children were very acquainted with some parts.
Program 16 (continued)

9. The guides are better and more thorough for these programs.

Program 17, March 26

1. The "Shoeshine Charlie" song is the best song so far presented. Please include it on the tapes.

2. The ice cream parlor—they followed the Spanish in pantomime.

3. Animals by numbers—the children guessed right away.

4. The pupils enjoyed Agapito's dream, and the work with sh, ch was good. I hope more is done with these sounds.

5. They display delight at just seeing Agapito and Don Pedro.

Program 18, March 29

1. Agapito showed the children a good way to learn how to find one's house. They enjoyed it.

2. Marieta did not tell Mr. Jones where she was when asking directions.

3. Multiplication is too advanced for the children. (second grade)

4. They loved the song "Me duele la cabeza" and eagerly sang along.

5. We love the way Marieta performs. She and Agapito are great!

6. Although very few of my Mexican-American students can speak Spanish, they get meaning from the Spanish segments. Partly because of the slow, clear diction.

7. The painting segment was much too long. The children were actually getting up and walking around.
Program 19, March 31

1. The skit about the tear in Agapito's suit was wonderfully expressive and illustrated the children's apprehensions about facing such embarrassment. After the program their comments showed this.

2. The clock shop was enjoyed by the Spanish-speaking children and the others discovered the point of the silly hungry clock and joined in the laughter.

3. The abuelito in the clock shop looks foolish. His head moves too much.

4. We had many children trying to whistle like the boy on the sheep ranch.

5. There was little singing today.

6. The new material was very good. The children are as enthusiastic as ever.

Program 20, April 2

1. The children were somewhat restless because almost the whole program was in Spanish.

2. They loved the horse film; they laughed often and they laughed more now with the dialogue in Spanish than when the film was first shown in English.

3. The children liked watching the horses. They didn't like it when the animals were being talked about, but they loved it when the voices sounded as if the animals themselves were talking.

4. Everyone felt sorry that Agapito was sick and had to get a shot.

5. Many of the Spanish-speaking pupils knew and responded to the doctor's rhyme about getting well.

6. They loved this whole program. They clapped at the end—a first.

7. All of the films are very good. They do a good job of holding the attention of the kids—probably because they are things the kids really are interested in.

8. The doctor segment was excellent! The non-verbal parts make the children watch very carefully.
Program 20 (continued)

9. The repeats are better with the puppets than with Don Pedro and Agapito.

10. Their self-concept has grown from the series.

Program 21, April 5

1. The honey story was excellent. It was a good lead into our discussion of bees and tasting real honey.

2. The children were very talkative and involved in watching the episode of the honeybees.

3. Making honey was liked and the rhythm for Agapito's singing was so different that it caught the children's attention.

4. The fire and the fireman was of interest to us as we had just had a fire drill and a visit to the fire station.

5. The children missed Agapito; they want to see him in almost every segment of the program.

6. The children respond very well when they see the flashing letters and the pictures for the sound segments. My suggestion: have no verbal introductions and begin by showing the pictures and flashing the letters without using a human figure at all.

7. The story about Frankie travelling in Mexico was very good, for dialogue in both languages and in motivating the child to be bilingual.

8. "Frankie Flies South" held their interest all the way through.

9. They enjoy repeating words from English to Spanish and vice versa.

Program 22, April 7

1. The children love the song "A La Vibora."

2. They laughed at Agapito's attempts to make cascarones. They knew immediately that he wasn't doing it correctly because we made cascarones yesterday.
Program 22 (continued)

3. The section on jobs and workers was very good.

Program 23, April 16

1. We made kites the next day after I got the materials. The vocabulary used in this segment was on the right level.

2. The kite segment prompted some good dialogues.

3. The new material was very fine.

4. We are delighted to see Marieta in a different costume.

5. The puppet dance was very good. All the children commented on this.

6. They enjoyed the sound drill (ñ) more than usual. They were more attentive because the letters were presented by the puppets.

Program 24, April 19

1. The piñata game was good! How piñatas are made was quite informative.

2. Ruperto and Manolin always impress them; glad they finally learned to share.

3. Cleaning the closet had a good review of positional words.

4. The ghost that takes the cook's book is popular.

5. Red Rover is a game which has been put out because it is a very dangerous game to play.

6. In describing Frankie, "We are crossing the Rio Grande River," River is a repetition of Rio.

7. I feel that two long segments in a row cause the children to become too restless.

8. This was a good skit on what boys and girls should do when they get lost and the importance of being able to know the same information in two languages.
Program 24 (continued)

10. The sound of /s/ is not /s/ — it is just plain /s/. Please correct this linguistic error before next season. All of the consonants listed below are voiceless; you have presented all of them as voiced: /p/ /k/ /t/.

11. The self-concept with Kathy was great again. The children were very interested in it.

12. The children's enthusiasm is still high. They don't give quite as good attention to the Spanish dialogue. It is a little too difficult for most of them.

13. A very enjoyable program for the children. They recall the parts that have been shown before.

Program 25, April 21

1. Flying a kite led to making kites in an art project.
2. The children like the part about Don Pedro and his dream.
3. The presentation on holidays was too short.
4. More work on rr's. They like the sound!
5. The meaning of new words in the bubble gum segments was not clear.

Program 26, April 23

1. The jumping bean song was very good. The children like to watch Marieta dance.
2. Shuffle, Shuffle is still a favorite of the children. They ask to do it often.
3. They remembered the "hiccup" skit immediately and laughed as soon as it started. They enjoyed it.
4. Why didn't you show a black getting a haircut?
5. The old man in the barber shop should be the grandfather in the clock shop.
Program 26 (continued)

6. A very fine program. I still would like to see more drill-type work, actually teaching of Spanish vocabulary and phonetic sounds.

7. The practice with phonemes was too complicated for them.

Program 27, April 26

1. All are participating in the letter-phoneme relationship work.

2. They liked the baseball film very much.

3. The children said, "the radio play is a good one because Agapito gets so mad at Mr. Jones."

Programs 28, 29, 30; April 28, April 30, May 3

1. Very good math review.

2. Too long sequences of Spanish only. There should be some English between them.

3. There is not enough set concept in the multiplication to be of any help in understanding.

4. In counting, objects should be placed from right to left.

5. Making sentences was great! Do more of this.

6. Why start the sounding out of words on the last day? They liked it.


8. They have enjoyed seeing all of the "old" sequences again. They were attentive for all of the review.


10. The children did not enjoy the repeated segments after about the third time.

11. The children are very disappointed that this is the last program. They talk about Carrascolendas every day.
REFERENCES


