



# **DEVELOPMENT OF ART, ENGLISH AND ENVIRONMENTAL EDUCATION PROGRAMS**

Internship with *Madres Maestras*

Cristyn Edwards  
Final Report  
ENVR 451 – Research in Panama  
April 27, 2011

McGill University

## Table of Contents

<b>Table of Contents</b>	<b>2</b>
<b>Executive Summary</b>	<b>4</b>
<b>Resumen Ejecutivo</b>	<b>5</b>
<b>Required Information</b>	<b>6</b>
<i>Contact Information</i>	6
<i>Supervisors</i>	6
<i>Please address thank you letters to:</i>	6
<b>Acknowledgements</b>	<b>7</b>
<b>McGill Code of Ethics</b>	<b>7</b>
<b>Madres Maestras</b>	<b>8</b>
<b>Time Allocation</b>	<b>9</b>
<b>Introduction</b>	<b>10</b>
<i>Literature Review</i>	10
<b>Study Site</b>	<b>13</b>
<i>Las Cumbres</i>	13
<i>Internship Communities</i>	14
<b>Reimagining Project Objectives</b>	<b>16</b>
<i>Original Objectives</i>	16
<i>Objectives Of A New Project</i>	17
<i>Predictions and Expected Outcomes of Projects</i>	18
<b>Methods</b>	<b>18</b>
<i>Summer Sessions (February 3<sup>rd</sup> – March 4<sup>th</sup>)</i>	19
<i>School Year (March 14<sup>th</sup>-April 25<sup>th</sup>)</i>	19
<b>Results</b>	<b>20</b>
<i>The Guides</i>	20
<i>Guía de Dibujos</i>	21
<i>Guías de Inglés</i>	21
<i>Environmental Education Project</i>	22
<b>Discussion</b>	<b>23</b>
Participation	23
Factors Influencing Discussions and Results	24
Language and Time Barriers	25
<i>The Guides</i>	26
Sustainability and Distribution	26
<i>Recommendations</i>	26
<b>Conclusion</b>	<b>27</b>
<b>References</b>	<b>29</b>

<b>Appendix A: Technical Aspects</b>	<b>30</b>
<i>Table 1. Budget</i>	<i>30</i>
<i>Figure 1: Phonetic pronunciation of English words by participations</i>	<i>31</i>
<b>Appendix B: Guides</b>	<b>32</b>
<i>Figure 1: Excerpt from the Guía de Dibujos (Cover and Instructions)</i>	<i>32</i>
<i>Figure 2: Excerpt from the Guía de Dibujos (Section 11: Food and Nutrition)</i>	<i>33</i>
<i>Figure 3: Guía de Inglés</i>	<i>34</i>
<i>Table 1: Tracks on the Guia de Inglés (CD)</i>	<i>36</i>

## Executive Summary

### DEVELOPMENT OF ART, ENGLISH AND ENVIRONMENTAL EDUCATION PROGRAMS WITH *MADRES MAESTRAS*

*Cristyn Edwards*

**Host Institution:** *Organización de Madres Maestras*  
San Miguelito, Valle San Isidro final – PO Box: 0850-00738

*Madres Maestras* is a non-profit, Catholic community organization founded in 1971 in San Miguelito, Panama. A group of mothers and their preschool children (aged 4-5) from families of little economic means come together in preschools belonging to the Catholic church for several hours each morning during the school year. They engage in education and fun activities aimed at building confidence and skills in both the children and the mothers.

This four-month internship with *Madres Maestras* was focused on the development of basic English and drawing abilities in the children and mothers. It took place in two communities in the northeast of Panama City: Santa Librada Rural and Villa Cárdenas. There are primary schools in the communities, but the government curriculum does not include Art, and outside of school (i.e. for adults) there are few opportunities to continue learning English. A part of many livelihoods in the area are drawn from the environment, such as carpentry and fruit picking. In light of this, the internship project was amended to include a small section on environmental education.

The focus of the project was on the sustainability of the lessons, since the internship was not long enough to leave the participants without further guidance. Workshops, informal meetings and discussions, classes, and activities were conducted, and while topics were varied, the most common theme was the local environment. The medium of these sessions was drawings and art, and pertinent English vocabulary lessons accompanied every activity.

The results of the environmental education program are not quantifiable, but some essential information has been shared with the communities, and the program will be continued in the future by a proposed art project in the preschools (a large mural depicting the local environment.)

At the conclusion of the internship, three guides were given to the communities. One, a guide of large, traceable drawings relating to themes frequently covered in the preschools. Each drawing is labeled with the Spanish word, the English word and the phonetic pronunciation of the English word. The other two are English guides; one is a three-leaf pamphlet with simple vocabulary, grammar and expressions, and the other is an accompanying CD to ensure correct pronunciation. These were determined to be the most effective ways of ensuring the acquired knowledge and skills would not fallow after the end of the internship.

These guides may be distributed among other *Madres Maestras* institutions, but it is recommended to first establish their usefulness by feedback from the original preschools. The picture book is quite large, but has been divided into categories (such as food) so that communities might make copies of only the desired parts.

## Resumen Ejecutivo

### DESARROLLO DE PROYECTOS DE ARTE, INGLÉS Y EDUCACIÓN AMBIENTAL CON MADRES MAESTRAS

*Cristyn Edwards*

**Organización:** *Organización de Madres Maestras*

San Miguelito, Valle San Isidro final – PO Box: 0850-00738

Madres Maestras es una organización no lucrativa, católica que se fundó en 1971 en San Miguelito, Panamá. Un grupo de madres y de sus niños preescolares (entre 4-5 años de edad) de las familias de recursos económicos limitados se reúnen en los jardines de párvulos de la iglesia católica por unas horas cada mañana durante el año escolar. Participan a las actividades educativas y divertidas dirigidas al desarrollo de la confianza y habilidades en los niños y las madres.

Esta pasantía cuatrimestral con Madres Maestras fue centrado en el desarrollo del inglés básico y de las habilidades del dibujo por los niños y las madres. Tuvo lugar en dos comunidades en el noreste de Panamá: Santa Librada Rural y Villa Cárdenas. Hay escuelas primarias en las comunidades, pero el currículo gubernamental no incluye arte, y afuera de la escuela (entonces, para los adultos) hay pocas oportunidades de continuar aprendiendo inglés. Las familias de las comunidades dependen del ambiente para una parte de sus ingresos, como carpintería y árboles frutales. Por lo tanto, el proyecto fue enmendado para incluir una pequeña sección en la educación ambiental.

El foco del proyecto estaba la sostenibilidad de las lecciones, puesto que la pasantía no era suficientemente largo para dejar a los participantes sin otra instrucción. Los talleres, las reuniones y las discusiones informales, las clases, y las actividades fueron conducidos, y mientras los temas fueron variados, lo más común era el ambiente local. El medio de estas sesiones era dibujos y arte, y las lecciones inglesas del vocabulario pertinentes acompañaron cada actividad.

Los resultados del programa educativo ambiental no son cuantificables, pero alguna información esencial se ha compartido con las comunidades, y el programa será continuado en el futuro por un proyecto propuesto del arte en los jardines (un mural grande que representa el ambiente local.)

Al conclusión de la pasantía, tres guías fueron dadas a las comunidades. Uno es una guía de dibujos grandes que se pueden trazar usa los temas cubiertos con frecuencia en los jardines. Cada dibujo se etiqueta con la palabra española, la palabra inglesa y la pronunciación fonética de la palabra inglesa. Los otros dos son guías inglesas; uno es un folleto con vocabulario, la gramática y expresiones sencillos, y el otro es un CD de acompañamiento para asegurar la pronunciación correcta. Éstos métodos fueron determinados para ser los más eficaces para asegurar el conocimiento y las habilidades no disminuyen después del final de la pasantía.

Estas guías se pueden distribuir entre otras jardines de Madres Maestras, pero se recomienda de primeramente establecer su utilidad por los jardines originales. El libro de cuadro es bastante grande, pero se ha dividido en categorías (tales como alimento y familia) de modo que las comunidades pudieran hacer copias solamente de las piezas deseadas.

## Required Information

### Host Organization

*La Organización de Madres Maestras*

### Contact Information

*President of Madres Maestras:* Epifania Aguilar

*Address of the national offices:* Casa de Madres Maestras. Valle San Isidro Final. Frente a las Hermanas de Calcuta. Entrado por Villa Zaita. Distrito de San Miguelito. Ciudad de Panamá, PO Box: 0850-00738

*Telephone:* 231-2269; *Fax:* 231-2269

*Email:* [madresm@cwpanama.net](mailto:madresm@cwpanama.net)

### Supervisors

Supervisors at the national office: Flora Eugenia, Xiomara Navas y Epifania Aguilar

Supervisor in the community of Santa Librada Rural: Elidia Castro (69-73-76-66)

Supervisor in the community of Villa Cárdenas: Luzmila (68-91-79-38)

### Please address thank you letters to:

Elidia Castro

Luzmila

Flora Eugenia and Xiomara Navas at the *Madres Maestras* head offices in San Miguelito

## Acknowledgements

For making this internship possible, I would like to thank the organization of *Madres Maestras*, led by the wonderful and thoughtful Flora Eugenia and Xiomara Navas. No one is deserving of my deepest gratitude more than Elidia Castro for her trust and friendship, and for her patiently helping me with my Spanish and lessons. Thank you as well to Elidia's family and their incredibly generous hospitality. I am grateful to Luzmila for her company and guidance when I was unfamiliar with my surroundings.

I would like to extend my most heartfelt thanks to the mothers and children at Jesús Obrero, Santa Librada Rural and Sinai II, Villa Cárdenas for their enthusiasm, participation and humor during my time with them.

Finally, thank you to Rafael Samudio (along with Roberto Ibáñez and Kecia Kerr) for insight, advice and encouragement over the course of the semester, and to Catherine Potvin, STRI and McGill University for this amazing opportunity.

## McGill Code of Ethics

In accordance with the McGill Code of Ethics, all families involved with *Madres Maestras* in Santa Librada Rural and Villa Cárdenas were treated with utmost respect and always fully informed with regards to the motivations and methods of the project. Participation in activities and conversations was always optional, and a copy of the final report will be returned to the participants.

## Madres Maestras

*La Organización de Madres Maestras* (OMMA) is a non-profit, community-based Catholic organization founded in 1971 in the city of Panama. It has since expanded to communities throughout most of Panama, and also is operating in Costa Rica and Honduras. *Madres Maestras* functions under the motto: “*toda madre es maestra*”, and emphasizes the importance of re-enforcing the educational capacities of mothers and families (OMMA, 2011). The organization is committed to providing a setting where educative relationships between communities, mothers and children can be nurtured. The communities where *Madres Maestras* operates have access to limited resources or financial means and the organization aims at making use of what they have: strong familial and community relationships, time they are willing to volunteer and materials from the local environment (OMMA, 2011). *Madres Maestras* has been hosting McGill internships for ten years, in various communities in a wide range of projects.

Each *jardín* follows the same *Guía de Trabajo* for each trimester of the school year, which outlines daily lesson plans based on topics like family, personal hygiene and pronunciation. Each family pays a small fee to *Madres Maestras* to maintain operations, provide some supplies and daily mid-morning snacks. The organization’s community facilities are the *Jardines de Párvulos de la Iglesia Católica* (JAPAIC) preschools (Elidia Castro, 2011). Therein, on a daily basis during the school year, mothers and preschool children (ages 4-5) will meet for several hours in the morning to engage in animated and participatory activities, lessons and games aimed at imparting basic skills and values to the children, including a respect for nature and human rights.



## Time Allocation

<b>In Panama City</b>	<b>Hours</b>
Internship cocktail	2 hrs
Weekly lesson preparation (2 hrs x 8 weeks)	16 hrs
Research and literature review (4 hrs x 7 days)	28 hrs
Progress report (6 hrs x 2 days)	12 hrs
Informal presentation (1 hr x 2 days)	3 hrs
Drawing guide (6 hrs x 7 days)	42 hrs
English guide – Pamphlet (8 hrs x 3 days)	24 hrs
English guide – CD (6 hrs x 2 days)	8 hrs
Final report (8 hrs x 7 days)	56 hrs
Symposium presentation (8 hrs x 2 days)	16 hrs
<b>In Communities</b>	
Meetings with <i>Madres Maestras</i> – in San Miguelito (2 hrs x 2 days)	4 hrs
Santa Librada (4 hrs x 8 days)	32 hrs
Villa Cárdenas (3 hrs x 3 days)	9 hrs
<b>Total Hours</b>	<b>252 hrs</b>

## Introduction

Over the course of four months, an internship project was outlined and carried out with *Madres Maestras* in two communities in the Northeast of Panama City: Santa Librada Rural and Villa Cárdenas. The objectives of the internship were established through discussions with representatives from *Madres Maestras* head offices and the two communities: to develop basic drawing and art abilities in the mothers and children of the *jardines*. Using drawing activities, a small environmental education program was undertaken to inform the families of some aspects of their local environment. It was understood that the emphasis was on teaching the participating mothers, so that they might be able to continue teaching their children after the internship ended. A priority of this project was the sustainability of all lessons and activities, and therefore the majority of the internship was dedicated to creating lasting teaching tools (in the form of guides) that the communities might rely on for years to come.

Practical knowledge, previous experience, participant input and literature review were drawn on to create these guides.

## Literature Review

To support for this project, several articles were reviewed for techniques and explanations with regards to the importance of the topic.

Education is frequently cited as being a barrier to development, especially in rural areas (Barraza & Walford, 2002). Education is able to provide a child the social skills to be able to communicate their goals to the world and the technical knowledge to achieve them. Education is arguably the most important aspect of a child's life, but is not

necessarily found uniquely in school (Litwak & Meyer, 1974). An important part of a child's knowledge comes from lessons not given by schoolteachers, and experiences outside of the classroom. The ability to interact socially, for example, with people of different ages and different socio-economic statuses is something that one learns through experience. By this token, friends and family are just as influential teachers as the ones in schools.

*Madres Maestras* subscribes to this way of thinking, and maintains that a mother's consistent presence in their children's lives makes them the most important teachers. An article by Robert Moreno (1991) puts it quite well: "Mothers continually function as teachers in their daily activities with their children, these teaching interactions somehow lay the foundation for later success and failure in school and society in general." *Madres Maestras* provides a setting for mothers to be able to instill in their children from an early age the values and lessons that are sometimes lost between the formal school education and the familiar teaching style (Litwak & Meyer, 1974).

In addition to providing this important setting, *Madres Maestras* also recognizes that the preschool ages are crucial for a child's development (Lubomira, 2004). These are important ages for developing their fine motor skills, language and communication skills and a sense of values and priorities in the world. For this reason, many studies are conducted around certain activities and lessons that should be targeted at preschool children. For example, these can include athletics or art for the development of fine and gross motor skills (Stallings, 1973). The drawings of children are both educational and informative. They can explore their imaginations and practice precise movements and hand-eye coordination, and children's drawings can also be seen as a representation of

their interpretation of the world around them, which grows as they do (Barraza, 1999; Taylor & Bacharach, 1981).

There are different methods of imparting drawing skills onto children, or anyone for that matter. There are series of structured rules and strategies that can be taught and obeyed, or there's the simple technique of practice and repetition. While adults learning to draw respond best to the first method, the second is often suited best to young children. Children will colour a leaf green when their observations and experiences in the world have given them enough reason to associate the colour green with a leaf. It is acceptable, of course, to tell the child the leaf should be coloured in green, but there are studies saying it is more helpful to the child's development if instead they are exposed to many leaves and left to make the connection themselves (Barraza, 1999; Hess, Dickson, Price, & Leong, 1979).

Art and drawing is also used as a technique to evaluate children's interpretations of the environment (Barraza, 1999). The preschool years are very important in building a framework of morals and values for children, which should include respect and awareness of the environment (Wilson, 1996). While Madres Maestras includes some environmental education into their programs, the well being of the environment is a recent discipline and not something mothers and families in the community place as a high priority. The socio-economic status of these communities could also affect how they see the environment, as they, literally, may not be able to afford taking it into consideration.

## Study Site

### Las Cumbres

Santa Librada Rural and Villa Cárdenas are located in the province of Panama, within the district of Panama and the *corregimiento* of Las Cumbres (Consejo Municipal de Panamá, 2009). *Figures 1, 2 and 3* are a sequence of maps locating these communities within Panama City. In the 2010 National census, Las Cumbres had a population of 112,710 inhabitants and a population density of 1,081 people per km<sup>2</sup> (Municipio de Panamá, 2010b). This places Las Cumbres as the most populous, but the sixth least dense of the 21 *corregimientos* of the district of Panama. The 2000 national census of Panama reports that the average household income in Las Cumbres is \$473.2/month with an average of 4 persons living in each house (Censos Nacionales, 2000). Though in the far suburbs of the city, this area is still within the bounds of Panama City, and many people commute daily from either to the city center for work. The majority of habitants rely on the bus system for transportation to and from work or school (Elidia Castro, 2011).

Las Cumbres has 15 public and 5 private primary schools that, as of 2010, have 47,917 students. The preschool *jardines* in both Santa Librada Rural and Villa Cárdenas are located next to the communities' primary schools (Municipio de Panamá, 2010a). Enrollment in primary schools in Las Cumbres is high but drops considerably in secondary school (Ministerio de Educación, 2008). Nevertheless, the population of Las Cumbres has an illiteracy rate of 2.4% against the country's 7.6%, according to the 2000 national census (Censos Nacionales, 2000). Public school curriculum in Panama does not offer the option for art classes. Basic English is taught in primary and secondary school.

Despite Panama's official language of Spanish, in communities such as these it is widely accepted that fluency in English will open more doors to economic and social success (Elidia Castro, 2011).



Figure 1: (left) Panama City – The communities of Santa Librada Rural and Villa Cárdenas are red and the *Ciudad del Saber* is in blue for reference ([www.maps.google.com](http://www.maps.google.com))

Figure 2: (right) Focus on rectangle of Map 1 – the rough locations of the two communities are in red ([www.maps.google.com](http://www.maps.google.com))



Figure 3: Focus on rectangle of Map 2 – the rough location of the two *jardines* are in red ([www.maps.google.com](http://www.maps.google.com))

## Internship Communities

Santa Librada Rural and Villa Cárdenas are separated by about three kilometers of paved road along the same bus route. Their environments are similarly of hilly topography and rural appearance (scattered houses and a lot of natural vegetation.) Beyond the paved through-road along which the buses travel, the communities' roads are

not paved and due to steep inclines and rocky paths, it is mostly pick-up trucks and other off-road vehicles. The families participating in *Madres Maestras* in the two communities this year are a reflection of the *corregimiento*'s statistics. The majority of houses in the communities have electricity, though the *jardines* do not. There is running water throughout the communities, and a high frequency of commodities associated of urban life, such as televisions, laptops and microwaves.

Despite the proximity, in many ways Santa Librada Rural and Villa Cárdenas cannot be treated the same. The most notable difference is that Villa Cárdenas is located much closer to the landfill of Cerro Patacón, and the presence of the *Dirección Municipal de Aseo*, Panama City's waste management company, is much greater and more obvious. The impression of poverty, as a result of the poorly kept roads and overflow of trash is greater than that of Santa Librada Rural.

. The livelihoods of the community members are varied, but also linked to the local environment in a multitude of small ways (such as fruit-picking and domestic farm animals in Santa Librada). The few economic resources of the communities' residents does not necessarily permit them the luxury of environmental concern. They recognize some environmental concerns of the area, such as pollution of the local river and inadequate garbage removal or disposal techniques (burning garbage is a regular practice), but are not in a position to be able to do something to change the norms.

The neighbourhoods are similar, but the *jardines* are separate, and their work does not overlap: the jardín of Jesús Obrero in Santa Librada Rural and Sinai II in Villa Cárdenas. Below, *Figure 4* is an image of the *jardines* and the foundation plaque found on each. Each one is operated, cared for and attended by the families (primarily mothers and

children) of the community. Please see Figure 4 for photos of the jardines. The Jesús Obrero jardín was inaugurated in 1999, and Elidia Castro has been the coordinating mother-teacher there for several years. The number of families attending varies year to year, for this school year there are 7 children and their mothers participating.



Figure 4: The *jardines* of Jesús Obrero in Santa Librada Rural (left) and Sinai II in Villa Cárdenas (right)

## Reimagining Project Objectives

Based on field observations, personal experience and relevant research, the internship objectives were amended to maximize potential usefulness to the organization: to help the mothers help their children.

### Original Objectives

The original project proposed by *Madres Maestras* was to encourage the development of drawing and artistic abilities in children between 3 and 5 years from families with



limited economic resources through fun and enjoyable activities. The description expanded on this by stating that the main goals of the project would be:

- 1) To give a core of families and children experience creating drawings and activities with recycled materials
- 2) To teach words and simple phrases in English and create a small guide that will be followed to continue practicing in the future

The scope of these projects seemed to be relatively small, so research was done into an appropriate and feasible way to expand the project to include available resources, abilities and previous knowledge and experience. Through conferring with supervisors at *Madres Maestras*, the decision was made to implement a small education program into the curriculum. Potential topics were physical education and health, nutrition, waste management. Given the young age of the audience and personal knowledge, the additional program designed was a general introduction to environmental education with respect to the communities. In following the *Madres Maestras* mission of emphasizing community relationships, an environmental education program fits well into their agenda. There is not currently a part for it in the *Guía de Trabajo*, except as it relates to food or caring for animals.

### Objectives Of A New Project

Together with the interests and concerns of the families at *Madres Maestras*, new goals were reached. The original project was not changed, but the second, related, sub-project was added: the development and implementation of an environment education component of the *jardines* programs. The objectives of this project are:

- 1) To make the participating mothers and families local experts in environmental education

- 2) To encourage both mothers and children to think about their relationship with the environment through art and drawing activities (that will also be found in the *Guía de Dibujos*)
- 3) To promote awareness of pertinent environmental issues in both communities
- 4) To create a large mural of the local environment and the people that interact with it

### Predictions and Expected Outcomes of Projects

Having established the crucial and receptive role of the preschool years in the development of children, this internship combines the introduction of the English language and environmental values through art and drawing, which itself also exercises the imagination and develops fine motor skills. The participating children are therefore stimulated on many fronts, so that they can become fully enthralled in the lessons and get the most out of them. The children's mothers will benefit from art and English lessons more than just directly, as they will then feel more confident helping their children with their work and endeavors in the future. By presenting themes of environment education (such as water, pollution and waste) it is likely that there are many interpretations of the local environment, and many unexpected sources of knowledge in both the mothers and the children. By sharing of what each knows about specific topics, all will profit from more knowledge and from a very young age the children will be able to identify how their lives interact with nature.

### Methods

This section is divided into 3 parts: the summer session, the school year and the final products created for *Madres Maestras* (the guides). The field time in this internship was

split between the two *jardines*, with more time spent in Santa Librada Rural. The results and final products however, are the same for both communities.

### **Summer Sessions (February 3<sup>rd</sup> – March 4<sup>th</sup>)**

The *jardines* did not officially begin until March 14<sup>th</sup> of this year. Until then, efforts were focused on becoming familiar with the area and establishing relationships with the women of the *jardines*. Mixed art/English classes were conducted with the varying groups of mothers (and occasionally children) that attended on any given day. The primary goal was to gather information for the guides, so that they would be tailored to any specific criteria. During this period several sessions of phonetic English pronunciation were conducted in each of the *jardines*. The period until March 14<sup>th</sup> was used to create a rough draft of the *Guía de Dibujos*.

### **School Year (March 14<sup>th</sup> -April 25<sup>th</sup>)**

When the school year began there were joint English/art lessons aimed at both mothers and children through engaging activities such as drawing, or creating art with re-cycled or natural materials. Methodologies and activities were quickly adapted to accommodate the restless nature of a class of preschoolers and the combination of adults and children as the target audience.

Lessons on the local environment began by asking the children (and mothers) the question: “What is the environment in (their community)?” and had them draw their answer. The goal was to be able to vaguely assess the range of answers given and to see if a common trend could be identified. On different days 10-15 minute workshops were conducted on different aspects of the environment in general (topics like water, garbage

and pollution). Questions such as: “What is your favorite place?” “When do you use water at home?” were posed, and again the answers given in the form of drawings.

The mothers and children will have the opportunity to record (visually) their experiences and observations on a large mural in the future. This was to represent each community, with each child having the opportunity to draw the locations frequented in their lives (i.e. houses, school) and their interpretations of the surrounding environment. Time constraints did not permit the completion of this final portion of the program, however all the materials, activities and lessons were compiled, summarized and returned to the *jardines* so that they might finish the program and continue in future years.

## Results

### The Guides

At the end of the internship, three booklets are being left behind in the communities: the *Guía de Dibujos*, with a simple synthesis of the environmental education program, and the *Guía de Inglés* and its CD counterpart. Electronic copies of the *Guía de Inglés* and the environmental education booklet are included in Appendix B, along with excerpts from the *Guía de Dibujos*, which was too long to include in the electronic copy of this report and will be handed in as a separate document with the English Guide’s CD. The guides are all on thick paper and bound to be able to withstand the wear and tear of a pre-school. There are also several copies of the audio English guide on CD for each community.

### *Guía de Dibujos*

The first, a visual guide – *Guía de Dibujos* – is a book of drawings and art activities to accompany the Work Guide (*Guía de Trabajo*) that all *jardines* follow. Most daily lesson plans have several drawings pertaining to the theme of the day, along with the Spanish and English words and the English pronunciation. This book will serve as a base for copying and tracing in the future. Examples of these drawings can be seen in Appendix B – *Figure 1* and *Figure 2*, also a copy of the entire guide will be included with this final report. It also has in it several of the lessons on art and drawing that the mothers have had, such as basic shapes, proportions, perspective and shading. This guide will be mostly for the mothers' use, as they will be able to pick and choose the appropriate drawings or activities for the day.

### *Guías de Inglés*

The second and third guides compliment each other, and both are guides to simple phrases and expressions in English: *Guía de Inglés* (Appendix B – *Figure 3* and *Table 1*). This is a small folded pamphlet covering what has been taught in the *jardines*, and simple additional lessons that can be consulted as desired. The English guide, as with the vocabulary in the drawing guide, includes the word or expression in Spanish, in English, and also the pronunciation of the word. The format of the pronunciations is derived from several informal sessions with the mothers in both communities reviewing several English words. The women were asked to listen to a word spoken in English and, regardless of whether they knew how to spell it correctly or not, they were asked to write down how they would spell the word if it occurred in the Spanish language (see Appendix A, *Figure 1*).

There is also a CD of pronunciations, scenarios and songs. This idea was proposed despite the fact that there is no electricity in the *jardines* since the appropriate technologies were observed in several houses in each community. These CDs would be available to the families of the communities to take home for several evenings or weekends where they have the technology to play them. Previous years of McGill interns with *Madres Maestras* have created written English guides, but it is important to maintain an audio component to language lessons and that young children are best able to pick up the rhythm and vocabulary of a new language by listening to it (Rainey, 1999). The CD was simultaneously designed to help the mothers with their pronunciation, so that they might help their children. The selection of what to include on the CD was made based on literature research, personal knowledge and consulting people who had previously learned another language. To see the list of tracks on the CD please consult Appendix B – Table 1).

### **Environmental Education Project**

Through informal interviews with the families and some community members, a list was compiled of the various ways in which the community interacts with the environment. The idea was to see how their surroundings influenced the children's interpretation of the environment. The children were however in a setting with their friends and mothers, and therefore their drawings were significantly influenced by others opinions and drawings. Instead of many drawings representing different aspects of the environment, the children would talk and copy each other and the result was many of the same drawing, with different degrees of technical precision. The presence of the mothers was inevitable, and even if they took a step back, their children would pursue them with

questions, looking to please them. If this was assigned as a homework assignment, the result appeared to be a reflection of the mother's opinions, or what the mothers had absorbed from conversations in class that day. It was not possible to evaluate the children's initial perspectives without direct external influence to establish a base from which to proceed.

## Discussion

### Participation

The first trips to the *jardines*, before the start of the academic year, were designed to be informal discussions and unofficial art and English classes for interested mothers. These sessions were originally designed to follow each other and build off previous lessons and themes, but given the inconsistent attendance of participants, the format then had to be changed to individual stand-alone sessions. Participation was an ongoing issue throughout the internship, since there was no way of knowing how many families were going to show up on any given day. During the school year, participating families are required to sign a form promising their attendance, but there are frequently circumstances that require the absence of several mothers, and perhaps their children too. It was uncommon to have all seven children, their mothers and the supervisor present on any given day. Therefore, carrying into the school year, it was important to have all lessons or discussion topics able to be concluded the same day.

In addition to a daily limit on lessons, working with young children requires that all activities be engaging, animated, and short. After several English/Art lesson attempts that did not come to fruition, a time limit of fifteen minutes was instigated. There was more

success with several drawing activities, and several five-minute English lessons repeated several times throughout the day. During the school year, all lessons were geared towards the children, and frequently took the shape of games or songs, which the mothers did not always partake in. Engaging both pre-school children and mothers simultaneously, while making sure they both get the amount of information they want and need, was a large obstacle in this internship.

### **Factors Influencing Discussions and Results**

At the beginning of the project, to prepare the English portion of the guides, the women were asked to write down how they heard an English word pronounced. They were asked to write down how the word would be spelled if it were in Spanish. Most women, however, knew some English vocabulary (remaining from their schooling; the younger women tended to remember more English). Any previous knowledge of the word in question would alter their chosen spelling. To counter-act this, many women were asked to participate, and a phonetic alphabet was made based on an agglomeration of the most popular spellings.

On the same theme, questions or discussions regarding the environment, the conversation would frequently consist of mothers talking about what they thought they were supposed to say. Knowing the issue was the environment, if the topic was water, they would speak about water contamination, and if the topic was garbage, they would explain proper disposal methods. If the children were asked to identify parts of the environment, there was a great deal of influence from the mothers, to ensure that the children got the “right” answer. This could have been offset by over time fostering a different environment, where every mother and child was a teacher and a student (as is



the goal of *Madres Maestras*). It was not likely though, that in the short time this project had and given the instructive nature of art classes with the mothers, that they would have been able to disassociate the informal discussions from class. A challenge was finding the balance between a participatory learning environment and actually needing to get things done.

### Language and Time Barriers

Communication at the *jardines* was entirely in Spanish, so materials for the day always included a worn Spanish-English dictionary. With time and patience and occasionally some hand gesturing, it became possible to communicate relatively fluidly with the women of *Madres Maestras*. However, it was immediately evident that it takes a better command of a language to instruct children than to converse with adults. This made giving instructions for activities and posing questions to children long and complicated, as their mothers would frequently have to act as translators. This language barrier also made it difficult to be treated with respect as a figure of authority by the children.

The issues of working alone and of working a long way away were issues that beset the internship for its entire duration. Transportation became an issue when the school year started and the *jardines* opened between eight and eight thirty in the morning, when most commuters are traveling the other direction into the city. These issues included commuting a minimum of four hours every internship day by bus, or being forced to take an expensive taxi ride or miss a field day when a bus did not show up in time.

## The Guides

### Sustainability and Distribution

Initially, in planning the guides, it was unknown if a CD component would be feasible – even though audio is very important for learning languages. To be able to successfully continue learning English, it is important that the participants be exposed to the language often. The CD is also there to ensure that no one has to doubt or second-guess the written pronunciation. It was determined that the women of the *jardines* could take the CD home with them on a rotational basis to practice – as neither *jardín* has a CD player, but most homes have one.

The guides have been returned to the communities of Villa Cárdenas and Santa Librada Rural, as well as to the head offices of *Madres Maestras*. While the reception of these guides is as of yet unknown, if they prove to be helpful, they will be added to the repertoire of materials that can be distributed to other *jardines*. While the guides were created to re-iterate the topics covered in sessions in the communities, they are also able to be lessons in and of themselves.

### Recommendations

Before the English guides are distributed to other locations, it is recommended that feedback be given on their effectiveness and usefulness. This can take the form of phone calls over a period of several weeks or months from the communities to the head offices, with a quick update. Alternatively, there are monthly meetings of the supervisors and mothers in San Miguelito at the head offices, which would provide an excellent forum for

discussing the effectiveness of the guides, and asking other communities if they would be interested in a copy.

The *Guía de Dibujos* has been made to follow the work plan that all *jardines* have, which makes it easily transferable. It is, however, a very large book, and photocopying the entire thing is costly and time-consuming. The guide is divided into sections by subject, so it is possible to request only a specific theme of drawings, such as family or nature. By making these individual sections available, the guide is more likely to be distributed.

All programs intended to be culminated by a large mural project, which due to time constraints could not be completed during the course of this internship. The communities, however, still have the knowledge base to complete the project. This would have been a large paper, whereon each child would have the chance to draw their house and their community and all the (previously discussed) ways in which they use the environment in their lives.

## Conclusion

Madres Maestras appears to be successfully fulfilling its goals of creating a social and educative atmosphere for young children and their mothers. The *jardines* are instilling in the next generation a strong moral and ethical foundation, including respect for their families. For example, of the seven children participating this year in Santa Librada Rural, the majority reported that their fathers worked in construction and that their mothers were officially unemployed. *Madres Maestras*, however, makes the important distinction between not working and not being a paid employee; they argue that caring

for a family and household is difficult and important work and emphasize this to the children (Participating families at *Jesús Obrero*, 2011). This internship was designed to fit smoothly into the framework of *Madres Maestras*' mission statement: "Anunciar a otras mujeres, hombres y familias la importancia de velar por la niñez mediante una educación digna, respetando la diversidad religiosa y cultural, promoviendo y exigiendo los Derechos Humanos. (OMMA, 2011)"

This project is perhaps not as research heavy as some of the other projects, but it is never the less a big commitment. Balancing the goals of the different parties involved was a difficult task: the organization of *Madres Maestras* who are aiming for big, lofty objectives such as creating engaging learning environments; the mothers in the *jardines* who want to help their children, both in the *jardín* and afterwards in their English studies; and the expectations of a six-credit McGill course. These goals were reconciled through the development of concrete and sustainable lesson plans with the help of the *Madres Maestras* in Santa Librada Rural and Villa Cárdenas. It is hopeful that in the future, they will engage the mothers and the children and provide information and stimulation to the *jardines* and communities.

## References

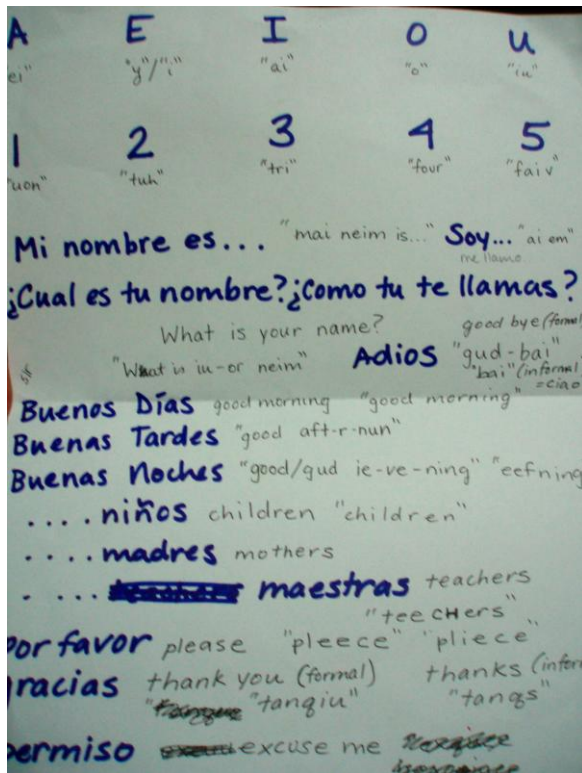
- Barraza, L. (1999). Children's Drawings About the Environment. *Environmental Education Research*, 5(1), 49-66.
- Barraza, L., & Walford, R. A. (2002). Environmental Education: a comparison between English and Mexican school children. *Environmental Education Research*, 8(2), 171-186.
- Censos Nacionales (2000). Resultados Finales Básicos: Distrito de Panamá - 2000 Censos Nacionales de Población y Vivienda. *Panamá: La Dirección de Estadística y Censo de la Contraloría General*.
- Consejo Municipal de Panamá (2009). Corregimiento Las Cumbres - Alcalde Díaz. *Consejo Municipal de Panamá*, Retrieved February 26, 2011, from [http://www.concejopanama.gob.pa/concejo/index.php?option=com\\_content&task=view&id=49&Itemid=52](http://www.concejopanama.gob.pa/concejo/index.php?option=com_content&task=view&id=49&Itemid=52)
- Elidia Castro (2011). Personal Interview with student. Santa Librada Rural.
- Google. "Google Maps". 2011. February 26 2011. <[www.maps.google.com](http://www.maps.google.com)>.
- Hess, R. D., Dickson, W. P., Price, G. G., & Leong, D. J. (1979). Some Contrasts between Mothers and Preschool Teachers in Interaction with 4-Year-Old Children. *American Educational Research Journal*, 16(3), 307-316.
- Litwak, E., & Meyer, J. J. (1974). *School, Family, and Neighborhood: The Theory and Practice of School-Community Relations*. New York: Columbia University Press.
- Lubomira, D. (2004). The Pre-school Age as an Important Start for Environmental Education. *International Research in Geographical and Environmental Education*, 13(3), 258-263.
- Ministerio de Educación (2008). *Estadísticas Educativas*.
- Moreno, R. P. (1991). Maternal Teaching of Preschool Children in Minority and Low-Status Families: A Critical Review. *Early Childhood Research Quarterly*, 6, 395-410.
- Municipio de Panamá (2010a). Las Cumbres - Alcalde Díaz. *Alcaldía de Panamá* Retrieved February 26, 2011, from <http://www.municipio.gob.pa/es/lascumbresalcaldediacuteaz.html>
- Municipio de Panamá (2010b). Los Corregimientos. *Alcaldía de Panamá* Retrieved February 26, 2011, from <http://www.municipio.gob.pa/es/loscorregimientos.html>
- OMMA (2011). *Organización de Madres Maestras*. San Miguelito, Panamá.
- Participating families at Jesús Obrero (2011). *Classroom conversations*, Santa Librada Rural.
- Rainey, E. W. (1999). *Language Development for the Young Child - A Language Skill Workbook for Teaching Preschool Children*. Atlanta: Humanics Learning.
- Stallings, L. M. (1973). *Motor Skills: Development and Learning*. Boston: McGraw-Hill.
- Taylor, M., & Bacharach, V. R. (1981). The Development of Drawing Rules: Metaknowledge about Drawing Influences Performances on Nondrawing Tasks. *Child Development*, 52(1), 373-375.
- Wilson, R. A. (1996). Starting Early: Environmental Education during the Early Childhood Years. *ERIC Digest*, ED402147.

## Appendix A: Technical Aspects

*Table 1. Budget*

Item	Cost
Transportation (buses and taxis)	\$66.50
Meals	\$48.00
Printing and binding costs	\$43.00
<b>Total Cost</b>	<b>\$ 157.50</b>

Figure 1: Phonetic pronunciation of English words by participations



1 - one (uon)

2 - two (tuh)

3 - three (tri)

4 - four (for)

5 - five (faiv)

buenos días - good morning (gud morning)

buenas tardes - good afternoon (gud aft-r-nun)

buenas noches - good evening (gud ief-ning)

por favor - please (pliece)

gracias - thank you (tanq-ui)

## Appendix B: Guides

Figure 1: Excerpt from the Guía de Dibujos (Cover and Instructions)

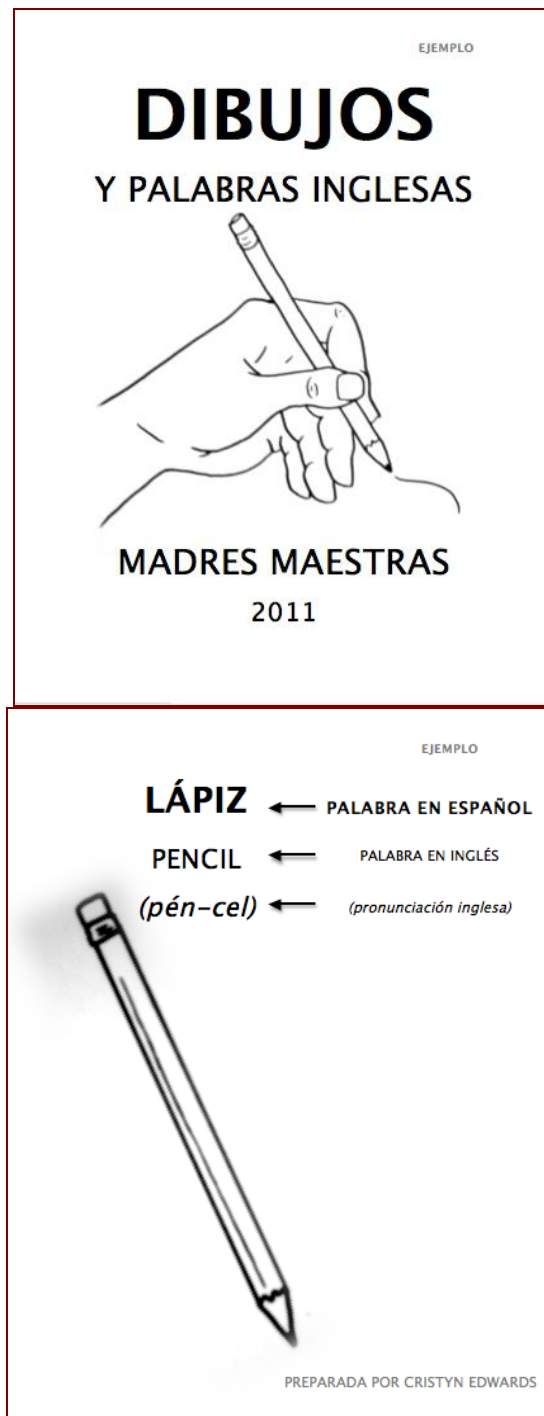




Figure 2: Excerpt from the Guía de Dibujos (Section 11: Food and Nutrition)

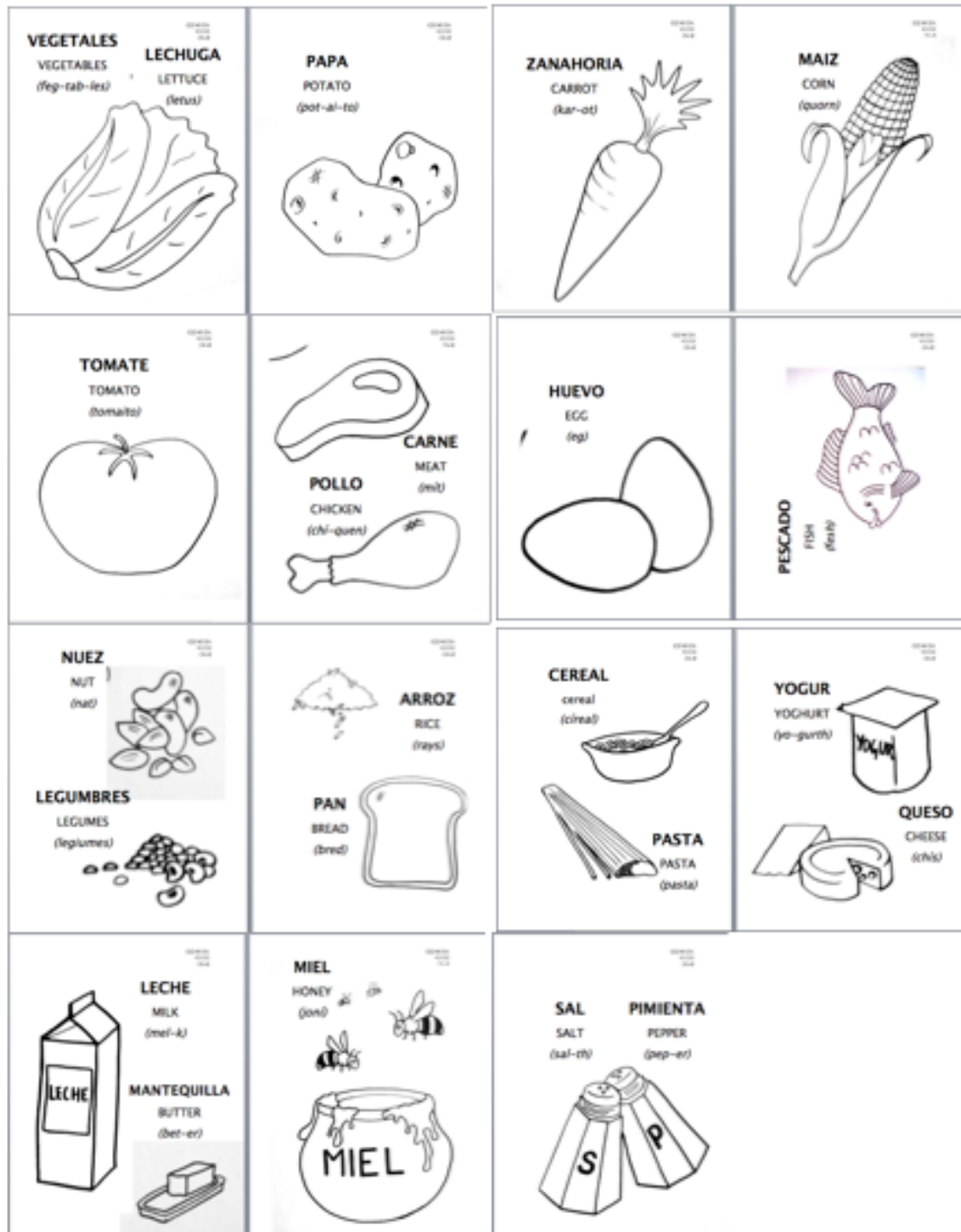


Figure 3: Guía de Inglés

# ENGLISH

## GUÍA DE PALABRAS Y EXPRESIONES

### INGLESES

por Cristyn Edwards

#### GREETINGS (grit-ings)

##### los saludos

Hello (jelo) – hola

Good morning (gud morn-ing) – buenos días

Good afternoon (gud aft-ur-nun) – buenas tardes

Good evening (gud if-ning) – buenas noches

Good-bye (gud-bai) – adios

Bye (bai) – ciao

#### INTRODUCTIONS (presentaciones)

My name is...(mai neim is...) – mi nombre es...

I am...(ai em) – me llamo.../soy...

What is your name? (wat is iu-or neim?) – ¿Cuál es tu nombre?

Good morning (gud morn-ing) – buenos días

Pleased to meet you (plies-d tu mit iu) – mucho gusto

How are you? (jao ár iu?) – ¿Cómo está(s)?

Good, thank you (gud, tanq-iu) – Bien, gracias

How old are you? (jao old ár iu?) – ¿Cuántos años tienes?

#### IMPORTANT WORDS (impórtant wírr-ds)

##### palabras importantes

Please (plies) – por favor

Thank you (tanq-iu) – gracias

Excuse me (es-qu-se mi) – permiso

#### CLASSROOM (klas-rúm)

##### sala de clase

Children (chil-dren) – niños

Mother (mo-der) – madre

Teacher (ti-cher) – maestra

Friend (fr-end) – amigo

Classmate (klas-maith) – compañero de clase

Kindergarten (kin-der-gar-den) – jardín de párvulos

Please sit down (plies set doun) – siéntate por favor

Please be quiet (plies bi quai-et) – cállate por favor

Please draw your drawing (plies drah iu-or drah-ing) – dibújalo por favor

Snack (snaq) – merienda

Snack time (snaq teim) – la hora de la merienda

**GRACIAS a**  
**Madres Maestras y**  
**la Universidad de McGill**

ALPHABET (el alfabeto inglés)

A	(ái)	J	(yéi)	S	(és)
B	(bí)	K	(qéi)	T	(tí)
C	(sí)	L	(éli)	U	(iú)
D	(dí)	M	(ém)	V	(ví)
E	(í)	N	(én)	W	(dóbi i u)
F	(éf)	O	(óu)	X	(éqs)
G	(yí)	P	(pí)	Y	(uái)
H	(éich)	Q	(qiú)	Z	(sí)
I	(ái)	R	(ár)		

NUMBERS

- (los números)
- 0 – zero (síro)
  - 1 – one (uán)
  - 2 – two (tuh)
  - 3 – three (tri)
  - 4 – four (for)
  - 5 – five (faiv)
  - 6 – six (síqs)
  - 7 – seven (sefen)
  - 8 – eight (éith)
  - 9 – nine (náin)
  - 10 – ten (ten)

COLORS

- (los colores)
- red (red)
  - pink (penk)
  - orange (oranch)
  - yellow (hielo)
  - green (grín)
  - blue (blú)
  - purple (pur-pul)
  - black (blaq)
  - white (waith)

THE TIME (la hora)

What time is it?

(Wat taim is it?)

– ¿Qué hora es?



It is 4:30

(eth iss for terr-tí)

– Son las 4:30

It is... (it iss...)

– son las/es la

In the morning (in da morn-ing)

– de la mañana

In the afternoon (in da aftur-nún)

– de la tarde

In the evening (in da ifn-ing)

3:15 (tri fíi-tín)

3:45 (tri forti faiv)

VERBS (verbos)

VERB	SINGULAR	PLURAL
TO BE (tu bí)	I am... (éi em) - soy/estoy	We are... (úí ár) - somos - estamos
- ser	You are... (iu ár)	You are... (úí ár)
- estar	- eres/estás	- son/están
	He is... (jí is) - él es/está	They are... (téi ár) - ellos son/están
	She is... (shi is) - ella es/está	- ellas son/están
	It is... (it is) - (neutro) es/está	
TO HAVE (tu haf)	I have... (éi haf) - tengo	We have... (úí haf) - tenemos
- tener	You have... (iu haf) - tienes	You have... (úí haf) - tienen
	He has... (jí jas) - él tiene	They have... (téi haf) - ellos tienen
	She has... (shi jas) - ella tiene	- ellas tienen
	It has... (it jas) - (neutro) tiene	
TO LIKE (tu lai q)	I like... (éi lai q) - me gusta(n)	We like... (úí lai q) - nos gusta(n)
- gustar	You like... (iu lai q) - te/le gusta (n)	You like... (úí lai q) - ustedes gusta(n)
	He likes... (jí lai qs) She likes... (shi lai qs) It likes... (neutro) lai qs	They like... (téi lai q) - ellos/ellas les gusta(n)

CALENDAR (calendario)

What day is it? (Wat déi is it?)

– ¿Cuál es la fecha?

Yesterday (jíés-ter-déi) – ayer

Today (tu-déi) – hoy

Tomorrow (tu-mor-o) – mañana

DAYS OF THE WEEK

- (Déis ov dah wíq)
- los días de la semana
- Monday (mon-déi) – lunes
  - Tuesday (tius-déi) – martes
  - Wednesday (uens-déi) – miércoles
  - Thursday (ters-déi) – jueves
  - Friday (frai-déi) – viernes
  - Saturday (sat-ur-déi) – sábado
  - Sunday (son-déi) – domingo

MONTHS (monts)

los meses

- January (ján-u-erí) – enero
- February (feb-u-erí) – febrero
- March (mar-ch) – marzo
- April (éip-ri) – abril
- May (méi) – mayo
- June (jún) – junio
- July (yulái) – julio
- August (ogost) – agosto
- September (sep-tem-ber) – septiembre
- October (oct-o-ber) – octubre
- November (nov-em-ber) – noviembre
- December (dis-em-ber) – diciembre

SEASONS (cizons)

las estaciones

- Spring (spr-ing) – primavera
- Summer (som-er) – verano
- Fall (fol) – otoño
- Winter (win-ter) – invierno

**Table 1: Tracks on the Guia de Inglés (CD)**

Track	Title	Transcript
1	<b>Alphabet</b>	Alphabet A-Z (Spanish and English)
2	<b>Numbers</b>	Numbers 0 – 10 (Spanish and English)
3	<b>Colors</b>	<p>Basic colors:</p> <ul style="list-style-type: none"> <li>- The fire truck is red (el camion de bomberos es rojo)</li> <li>- The rose is pink (la rosa es rosa)</li> <li>- The orange is orange (la naranja es naranja)</li> <li>- The banana is yellow (el guineo es amarillo)</li> <li>- The leaf is green (la hoja es verde)</li> <li>- The water is blue (el agua es azul)</li> <li>- The flower is purple (la flor es violeta)</li> <li>- The pen is black (la pluma es negro)</li> <li>- The cloud is white (el nube es blanca)</li> </ul> <p>Telling Time:</p> <ul style="list-style-type: none"> <li>- It is 1 o'clock (es la 1)</li> <li>- It is 2 o'clock (son las 2)</li> <li>- It is 3 o'clock (son las 3)</li> <li>- .....</li> <li>- It is 3 o'clock (son las 11)</li> <li>- It is 3 o'clock (son las 12)</li> <li>- It is 1:15 (es la 1 y cuarto)</li> <li>- It is 2:30 (son las 2 y media)</li> <li>- It is 3:45 (son las 4 menos cuarto)</li> </ul> <p>Expressions with the time:</p> <ul style="list-style-type: none"> <li>- What time is it? (¿qué hora es?)</li> <li>- In the morning (de la mañana)</li> <li>- In the afternoon (de la tarde)</li> <li>- In the evening (de la noche)</li> </ul> <p>To be (ser/estar):</p> <ul style="list-style-type: none"> <li>- I am happy (estoy feliz)</li> <li>- You are tall (eres alto)</li> <li>- He is a child (él es un niño)</li> <li>- She is sad (ella está triste)</li> </ul>
4	<b>Time</b>	
5	<b>Expressions</b>	
6	<b>To Be</b>	<ul style="list-style-type: none"> <li>- The water is blue (el agua es azul)</li> <li>- It is hot (es azul)</li> <li>- We are friends (somos amigos)</li> <li>- You are tired (están cansados)</li> <li>- They are pretty (ellos son bonitos o ellas son bonitas)</li> </ul>

		To have (tener):
		<ul style="list-style-type: none"> <li>- I have a dog (tengo un perro)</li> <li>- You have a cat (tienes un gato)</li> <li>- He has a house (él tiene una casa)</li> <li>- She has to go (ella tiene que ir)</li> </ul>
7	<b>To Have</b>	<ul style="list-style-type: none"> <li>- The dog has a tail (el perro tiene una cola)</li> <li>- It has a tail (tiene una cola)</li> <li>- We have homework (tenemos tarea)</li> <li>- You have beautiful children (Tienen niños hermosos)</li> <li>- They have pencils (ellos o ellas tienen lapices)</li> </ul>
		To like (gustar):
		<ul style="list-style-type: none"> <li>- I like school (me gusta la escuela)</li> <li>- You like football (te gusta el fútbol)</li> <li>- He likes animals (a él le gustan los animales)</li> <li>- She likes rice (a ella le gusta el arroz)</li> </ul>
8	<b>To Like</b>	<ul style="list-style-type: none"> <li>- The dog likes food (al perro le gusta la comida)</li> <li>- It likes food (le gusta la comida)</li> <li>- We like art (nos gusta el arte)</li> <li>- You like flowers (Les gustan las flores)</li> <li>- They like music (ellos o ellas les gusta la música)</li> </ul>
9	<b>Days</b>	Days of the week (English and Spanish)
10	<b>Months</b>	Months of the year (English and Spanish)
11	<b>Seasons</b>	The four seasons (English and Spanish)
		Expressions with dates:
		<ul style="list-style-type: none"> <li>- What day is it? (¿cuál es la fecha?)</li> <li>- Yesterday (ayer)</li> <li>- Today (hoy)</li> <li>- Tomorrow (mañana)</li> <li>- Today is April 1<sup>st</sup> (hoy es el primer de abril)</li> </ul>
12	<b>Expressions</b> (Caldendar)	
		Greetings (los saludos):
		<ul style="list-style-type: none"> <li>- Hello (hola)</li> <li>- Good morning (buenos días)</li> <li>- Good afternoon (buenas tardes)</li> <li>- Good night (buenas noches)</li> </ul>
13	<b>Greetings</b>	
		Farewells (despedidas):
		<ul style="list-style-type: none"> <li>- Good-bye (adios)</li> <li>- Bye (ciao)</li> <li>- See you later (hasta luego)</li> </ul>

		Introductions (presentaciones):
		<ul style="list-style-type: none"> <li>- My name is Cristina (mi nombre es Cristina)</li> <li>- I am Cristina (soy Cristina o me llamo Cristina)</li> <li>- What is your name? (¿cuál es tu nombre?)</li> </ul>
14	<b>Introductions</b>	<ul style="list-style-type: none"> <li>- Pleased to meet you (mucho gusto)</li> <li>- Likewise (igualmente)</li> <li>- How are you? (¿cómo está?)</li> <li>- Good, thank you (bien, gracias)</li> <li>- How old are you? (¿cuántos años tiene?)</li> <li>- I am 5 years old (tengo 5 años)</li> </ul>
		Good manners (buenos modales):
15	<b>Important Words</b>	<ul style="list-style-type: none"> <li>- Please (por favor)</li> <li>- Gracias (thank you)</li> <li>- Muchas gracias (thank you very much)</li> <li>- Excuse me (permiso)</li> </ul>
		Classroom vocabulary (vocabulario de la clase)
16	<b>Classroom 1</b>	<ul style="list-style-type: none"> <li>- Child (niño)</li> <li>- Children (niños)</li> <li>- Mother (madre)</li> <li>- Teacher (maestra)</li> <li>- Friend (amigo)</li> <li>- Classmate (compañero de clase)</li> <li>- Kindergarten (jardín de párvulos)</li> <li>- Snack (merienda)</li> </ul>
		Classroom scenarios:
17	<b>Classroom 2</b>	<ul style="list-style-type: none"> <li>- Good morning children (buenos días niños) <ul style="list-style-type: none"> <li>- Good morning teacher (buenos días maestra)</li> </ul> </li> <li>- What time is it? (¿Qué hora es?) <ul style="list-style-type: none"> <li>- It is snack time! (¡Es la hora de la merienda!)</li> </ul> </li> </ul>
		Classroom commands:
18	<b>Classroom 3</b>	<ul style="list-style-type: none"> <li>- Please sit down (siéntate por favor)</li> <li>- Please be quiet (cállate por favor)</li> <li>- Please draw your picture (dibujalo por favor)</li> </ul>

---