

UNIVERSIDAD MAYOR DE SAN ANDRÉS
FACULTAD DE HUMANIDADES Y CIENCIAS DE LA
EDUCACIÓN
CARRERA DE LINGÜÍSTICA E IDIOMAS



A STUDY OF ENGLISH TERMINOLOGY USEFUL FOR
CRAFTSMEN’S COMMUNICATION WITH TOURISTS AT
WANKANI CRAFTSMEN ASSOCIATION IN LA PAZ
CITY

Tesis de grado presentada para obtención del Grado de Licenciatura

POR: LEOPOLDO FAVIO IBAÑEZ MEDRANO
TUTORA: MSc. WILMA FLORES CUENTAS

LA PAZ – BOLIVIA
Diciembre, 2020

UNIVERSIDAD MAYOR DE SAN ANDRÉS
FACULTAD DE HUMANIDADES Y CIENCIAS DE LA EDUCACIÓN
CARRERA DE LINGÜÍSTICA E IDIOMAS

Tesis de grado:

A STUDY OF ENGLISH TERMINOLOGY USEFUL FOR CRAFTSMEN'S
COMMUNICATION WITH TOURISTS AT WANKANI CRAFTSMEN
ASSOCIATION IN LA PAZ CITY

Presentada por: Univ. Leopoldo Favio Ibañez Medrano

Para optar el grado académico de **Licenciado en Lingüística e Idiomas**

Nota numeral:

Nota literal:

Ha sido

Directora a.i. de la carrera: Dra. María Teresa Terán Zubieta.....

Tutora: MSc. Wilma Flores Cuentas

Tribunal: MSc. David Aduviri Delgado

Tribunal: MSc. Regina Bautista Quisbert

ACKNOWLEDGEMENTS

I would like to express my sincere appreciation and gratitude to all the ones who supported me and collaborated along the development of this thesis. I would like to thank specially to my advisor MSc. Wilma Flores for supporting me with her guidance, suggestions and knowledge applied in the realization of this thesis.

TABLE OF CONTENTS

ACNOWLEDGMENTS	
TABLE OF CONTENTS	
ABSTRACT	

CHAPTER I

PRELIMINARIES

1.1	INTRODUCTION	1
1.2	PROBLEM STATEMENT.....	2
1.3	RESEARCH QUESTION	5
1.4	OBJECTIVES.....	5
	1.4.1 General objective	5
	1.4.2 Specific objectives	5
1.5	JUSTIFICATION	5
1.6	HYPOTHESIS	7
1.7	VARIABLES OPERATIONALIZATION.....	7

CHAPTER II

THEORETICAL FOUNDATIONS

2.1	PREVIOUS STUDIES ON TERMINOLOGY	8
2.2	DEFINING CRAFT	9
2.3	CRAFT BACKGROUND	11
2.4	TRADITIONAL CRAFTS	12
2.5	BRANCHES OF HANDICRAFTS.....	13
	2.5.1. Pottery and ceramics	13
	2.5.2. Textiles.....	13
	2.5.3. Wood.....	14
	2.5.4. Metalwork.....	14

2.5.5. Goldsmith.....	14
2.5.6. Jewelry	14
2.5.7. Glass.....	14
2.6 HANDICRAFTS IN BOLIVIA.....	15
2.7 CLASIFICACION OF CRAFTS	16
2.7.1. Ceramics	17
2.7.2. Wood.....	19
2.7.3. Fabrics.....	22
2.8 ENGLISH AS FOREIGN LANGUAGE	23
2.9 IMPORTANCE OF ENGLISH LANGUAGE.....	24
2.9.1. Importance of English.....	24
2.10 DEFINING TERMINOLOGY	25
2.10.1. Types of terminology.....	27
2.11 COMMUNICATION AND TECHNICAL COMMUNICATION	27
2.11.1. Definition of communication.....	27
2.11.2. Technical communication.....	28
2.12 LEXICOLOGY AND LEXICOGRAPHY	32
2.13 GLOSSARY: DEFINITION AND ELABORATION PROCESS	32
2.13.1. Definition of glossary	32
2.13.2. Practical aspects in elaborating a glossary.....	33
2.13.2.1 Entries selection.....	33
2.13.2.2 Balance of entries selection	35
2.13.2.3 Collection and elaboration of lexical materials	35
2.13.2.4 Structuration of dictionaries.....	36

CHAPTER III

METODOLOGICAL FRAMEWORK

3.1 POPULATION	38
----------------------	----

3.2	SAMPLE	38
3.3	RESEARCH APPROACH	38
	3.3.1. The mixed approach.....	38
3.4	TYPE OF RESEARCH	39
	3.4.1. Descriptive research.....	39
3.5	RESEARCH DESIGN.....	39
3.6	RESEARCH METHOD	40
	3.6.1. Deductive method	40
	3.6.2. Analytical synthetic method	40
3.7	TECHNIQUE OF RESEARCH	41
	3.7.1. Observation.....	41
	3.7.2. Interview	41
	3.7.3. Survey	41
3.8	INSTRUMENTS	42
	3.8.1. Non-structured observation	42
	3.8.2. Guide of interview	42
	3.8.3. Questionnaire.....	42
	3.8.3.1. Questionnaire validity.....	43
	3.8.4. Piloting.....	44

CHAPTER IV

DATA ANALISYS

4.1	ANALISYS AND INTERPRETATION OF REULTS.....	45
4.2	ANALYSIS OF USEFUL ENGLISH TERMS USED BY CRAFTSMEN	58
	4.2.1. General results	59

CHAPTER V

CONCLUSIONS AND RECOMMENDATIONS

5.1	CONCLUSIONS	60
5.2	RECOMMENDATIONS.....	63

BIBLIOGRAPHY 65
ANNEXES

TABLE OF FIGURES

TABLE 1 Question 1.....	45
TABLE 2 Question 2.....	46
TABLE 3 Question 3.....	47
TABLE 4 Question 4.....	48
TABLE 5 Question 5.....	49
TABLE 6 Question 6.....	50
TABLE 7 Question 7.....	51
TABLE 8 Question 8.....	53
TABLE 9 Question 9.....	54
TABLE 10 Question 10.....	55
TABLE 11 Question 11.....	56
TABLE 12 Analysis of useful English terms used by craftsmen.....	58
GRAPHIC 1. Time in the craft market.....	45
GRAPHIC 2. Profitability of crafts products	46
GRAPHIC 3. Buyers of craft products	47
GRAPHIC 4. Most purchased crafts	48
GRAPHIC 5. Products Made by artisans.....	49
GRAPHIC 6. Knowledge of the English language.....	50
GRAPHIC 7. Difficulties of communication between artisans and tourists	52
GRAPHIC 8. Words and phrases in English necessary in craft area	53
GRAPHIC 9. Tourists' communication with craftsmen.....	54
GRAPHIC 10. Knowledge of craft words in English.....	55
GRAPHIC 11. Importance of having a glossary of artisanal terms in English	56
GRAPHIC 12 Useful English terms in craft field	58

ABSTRACT

This research is focused on the problems and needs with regard to the use of English language that craftsmen have at the moment of communicating with tourists. Craftsmen have a close relationship with tourists at the moment of selling their products. Therefore, they need to know English terms related to their field in order to communicate with tourists.

The main objective of this research was to identify English terms useful for craftsmen's communication with tourists. In other words, the main purpose was based on the identification of words and phrases useful for the craftsmen when communicating with tourists.

A mixed approach was used in this study. The type of research is descriptive. The design is non-experimental. The population is conformed by all craftsmen located in El Rosario neighborhood around Sagarnaga and Linares streets, and they are around 800. The type of sample is non-probabilistic with 40 participants.

An interview and a survey were the instruments used to gather information in this research. An interview was conducted at the beginning of this investigation and once the information was obtained, it was possible to state the problem and the objectives of this research. Then, a survey was applied to craftsmen of "Wancani Association" in order to obtain relevant information about English terminology that they need to communicate with tourists.

The results of the survey indicated that craftsmen need to know craft terms in English language related to craft field. These terms include: greetings, general words and phrases, craft terms and Andean terms.

Finally, a glossary was proposed as a supporting tool for craftsmen. The purpose of this glossary is to provide craftsmen a Spanish-English tool with craft terms

so that they can use it when offering their products. The glossary consists of 117 words and phrases.

Keywords: Terms, terminology, communication, glossary, craftsmen.

RESUMEN

Esta investigación se centra en los problemas y necesidades con respecto al uso del idioma inglés que los artesanos tienen en el momento de comunicarse con los turistas. Los artesanos tienen una estrecha relación con los turistas al momento de vender sus productos. Por lo tanto, necesitan conocer términos en inglés relacionados con su área para comunicarse con los turistas.

El objetivo principal de esta investigación fue identificar términos en inglés necesarios para la comunicación de los artesanos con los turistas. En otras palabras, el propósito principal se basó en la identificación de palabras y frases útiles para los artesanos cuando se comunican con los turistas.

Se usó un enfoque mixto en este estudio. El tipo de investigación es descriptiva. El diseño es no-experimental. La población está conformada por todos los artesanos ubicados en el barrio de El Rosario alrededor de las calles Sagarnaga y Linares, y son alrededor de 800. La muestra es no probabilística con 40 participantes.

Los instrumentos utilizados fueron la entrevista y la encuesta. Al comienzo de esta investigación, se aplicó una entrevista y con la información obtenida fue posible establecer el problema y los objetivos de esta investigación. Luego se aplicó una encuesta a los artesanos de la “Asociación Wancani” para recopilar información acerca de la terminología en inglés que necesitan para comunicarse con los turistas.

Los resultados de la encuesta indicaron que los artesanos necesitan conocer términos artesanales en idioma inglés relacionados con el campo artesanal. Estos términos incluyen: saludos, palabras y frases generales, términos artesanales y términos andinos.

Finalmente, se propuso la elaboración de un glosario como herramienta de apoyo para los artesanos. El objetivo de este glosario es proporcionar a los artesanos una

herramienta español-inglés con términos artesanales para que puedan usarlo al ofrecer sus productos. El glosario consta de 117 palabras y frases.

Palabras clave: Términos, terminología, comunicación, glosario, artesanos.

CHAPTER I

PRELIMINARIES

1.1 INTRODUCTION

La Paz city has a large influx of tourists due to its diverse attractions. Many foreign people who come from various places of the world apart from taking a tour come to know cultural issues of this city such as local gastronomy, festivities, museums and so forth. Tourists usually visit places where they can buy typical and traditional objects belonging to Bolivia. For this reason, they are very interested in buying craft products such as Bolivian clothes or souvenirs that contain cultural theme.

There is a big variety of crafts on sale in La Paz city such as: textiles, ornaments craved in wood, jewelry, and so forth. Craftsmen offer tourists different products like clothes, ceramic objects, silver souvenirs, and so forth. The craft market is taken as an area of study, emphasizing the concept of the National Council of Culture and the Arts that defines the craftsman as any "cultor or creator who develops the craft activity, in which the knowledge and human action predominates over a mechanized one. The craftsmen are able to develop with skill, knowledge, creativity and cultural expression, useful, symbolic, ritual or aesthetic objects with raw materials from sustainable resources and generally representative of a cultural environment ". In the same way, it defines the craftsman as "one who masters all the techniques of the area of his trade" (WIP Organization, 2016).

Craftsmen of La Paz city have close relationship with tourists, because they are their main customers. They need to communicate with tourists in order to describe, explain or talk about their products. In this regard, the use of English language is very important for communication with tourists. Craftsmen of La Paz city have the need to learn English language because they are usually in contact with tourists. Therefore, it is

necessary to support the craft field by improving the customer service through the use English language in order to promote the market of crafts.

Thus, the present research focused on identifying terms in English language useful for craftsmen when communicating with tourist. This research consists of six chapters: chapter one presents the introduction, problem statement, objectives and justification. Chapter two describes the relevant literature related with the research topic. Chapter three explains the methodology of research used for this study. Chapter four describes the analysis and interpretation of data. Finally, in chapter five conclusions and recommendations are described.

1.2 PROBLEM STATEMENT

Crafts anywhere in the world are a cultural expression that every day gains more and more followers: those who appreciate manual and personalized work instead of mass products. Crafts can be defined “as those activities that deal with the conversion of specific materials into products, using primarily hand skills with simple tools and employing the local traditional wisdom of craft processes. Such activities usually form the core economic activity of a community called craftsmen” (Khas, 2014)

Contextualizing the investigation to the topic of study, in the case of La Paz city, foreign tourists are very interested in buying crafts. They can find a variety of handicrafts such as decorative items, clothing accessories, jewelry, and so forth made by artisan societies, which are usually composed by whole families, who devote to develop this art as a form of economic income; in that regard, thousands of Bolivian family groups are supported day by day with artisan work.

In El Rosario neighborhood of La Paz city, around Sagarnaga, Linares and Illampu, streets, there are many craft stalls that offer products. This is a well-known

tourist place in the city because there it is also possible to find restaurants, hotels, galleries of souvenirs, and so forth. For this reason, a lot of tourists visit this place every day.

Wancani Craftsmen's Association is composed by approximately 40 members that offer their products around the place mentioned before. These Craftsmen have close relation with tourists at the moment of trading their products. In that regard, knowledge of English language is very important for communication.

This research is focused on identifying needs regarding the use of English language that craftsmen of Wancani Association have at the moment of communicating with tourists. To support this research work, an interview was held with the Executive Secretary of the Wancani Craftsmen Association, Mr. Eynar Castillo, to determine the problems, needs and characteristics of this art sector. In order to obtain relevant information, a semi-structured interview was applied. It was based on elaborated questions; however, this was subject and open to new questions that might exist in the process of the interview in order to obtain relevant information (See annex I)

According to the interview, it was possible to establish some conclusions in to expand the information about the problems and needs regarding the use of English language that Wankani Association has. In this regard, the interviewee pointed out, in representation to the craftsmen sector to which he belongs, that evidently they have the need to learn English language to improve the process of marketing their products since their knowledge is limited.

First, one difficulty that craftsmen face is the limited vocabulary in English. Most of them only know some words like: hello, good morning, good afternoon and bye when they start or end a conversation. Also, it is important to mention that when they have to give information about prices, they only say one dollar, five dollars, and so forth. They

have learned these words empirically, either from their childhood or by simple repetition in their context. Consequently, sometimes craftsmen are understood by tourists, but in other cases they are not. Therefore, it was possible to verify that communication with tourists is poor and very difficult due to lack of specific craft vocabulary in English to describe their products.

Secondly, it was verified that craftsmen do not have tools or resources to learn English language. It was also determined the non-existence of specific learning resources for craftsmen such as dictionaries or textbooks. In this respect, the interviewee pointed out that some of them have common English-Spanish dictionaries, but there are terms which are not possible to find in them.

Consequently, it is important to mention that lack of knowledge of English can affect the interpersonal relationship with tourists and also cause economic problems for craftsmen. Oral communication is essential for interpersonal relationships. The limited vocabulary in English that artisans have causes problems of interpersonal relationship with tourists. For example, craftsmen cannot understand when a tourist asks about their crafts in English and cannot provide information related to their products since their vocabulary in English is poor. Furthermore, lack of knowledge of English language can also cause economic problems for artisans because it can affect the sale of their products. For example, if a craftsman does not understand what a tourist wants to buy, the tourist probably gives up, leaves and does not buy the product he wants. Similarly, if a craftsman cannot describe a product or does not know the names of their products in English, the tourist may not buy. In conclusion, poor knowledge of English Language can cause both Economic problems in sales and interpersonal relationship problems with tourists.

Therefore, the present research is focused on identifying terminology in English language that can be useful for craftsmen at communicating with tourists: words and

phrases that craftsmen could use to communicate with tourists and sell their products. For all the points mentioned above, the research question is the following:

1.3 RESEARCH QUESTION

- What English terminology is useful for craftsmen's communication with tourists at "Wankani Craftsmen's Association" in La Paz city?

1.4 OBJECTIVES

1.4.1 General objective

- To identify English terminology useful for craftsmen's communication with tourists at "Wankani Craftsmen's Association" in La Paz city.

1.4.2 Specific objectives

- To collect information about English terminology useful for craftsmen's communication with tourists.
- To classify useful terms used by craftsmen when marketing their products.
- To describe difficult terms used by craftsmen when offering their products.
- To design a Spanish-English glossary with terminology that can be applied by craftsmen.

1.5 JUSTIFICATION

At present English Language is very important and necessary taking into account that it became the universal language in the world. English plays an important role in everyday life because it has a great utility in modern world. This language is useful in fields such as business, education, and so forth. It is not possible to deny the importance of English language in our country. In the case of the craft area in Bolivia, all craftsmen need to use this language for marketing purposes. Craftsmen need to know English terms related to their field in order to communicate with tourists.

In such way, this study focused on identifying terms in English language that craftsmen need when they communicate with tourists. The importance of the development of this study is addressed from a linguistic approach due to the characteristics of the subject investigated. Therefore, the contributions of this research are the following:

According to Hartley, T. (n.d.) 2009, terms are lexical items which have specialized reference within a particular subject domain. In addition, it is important to know that terminology contains standard words and usually contains non-standard words.

Theoretical contributions of this study have to do with the field of lexicography. Lexical items such as word and phrases related to the craft field were gathered from this research. In that regard, knowing this craft terminology in English language help craftsmen communicate with tourists when marketing their products. Also, this research contributes from a methodological point of view giving craftsmen a tool to learn and look up specific vocabulary in English Language related to their field of work.

Furthermore, it is necessary to develop a resource for craftsmen to learn English terminology related to craft field. This study is also relevant in the practical field of learning craft terms in English language. Practical contributions are based on the design of a glossary with all terms found in this investigation (see annex IV). Günther Haensch 1997: 46-47 defines a glossary as repertory or list of words, generally not very extent, which belongs to a subset of lexicon, for instance, technical terminologies, colloquial words or jargons. In this case, the term glossary states that collection of terms is not either exhaustive or systematic. In that regard, craftsmen can use this glossary as a practical tool in order to learn terms related to craft field. The practical use of this terminology can improve communication of craftsmen with tourists.

1.6 HYPOTHESIS

- **Hi= Craftsmen's communication with tourists is based on the use of English terminology at Wankani Craftsmen's Association in La Paz city.**

1.7 VARIABLES OPERATIONALIZATION

VARIABLE	DEFINITION	DIMENSION	INDICATOR	INSTRUMENT
Communication through English language	Communication is the conscious activity of exchanging information between two or more participants	-Exchange -Participants	Optimal communication process	Questionnaire Registration form
Use of terminology	Meanings through a shared system of words of English language.	-Meaning Words -Language	Identification of terms and their meanings	Questionnaire Registration form

CHAPTER II

THEORICAL FOUNDATIONS

2.1 PREVIOUS STUDIES ON TERMINOLOGY

Katherine Bautista (2013) in “Translation of specialized information about art, history, architecture and culture at Municipal Museums in La Paz city”. This research was focused on studying the specialized language used in museums and the importance of having an English version of all written information of exhibitions in these museums. The researcher found in this field of museums many terms related to art, history and culture of Bolivia. Also, it is mentioned that aymara words and phrases were difficult to translate into English language. Besides that the researcher made a glossary with all terminology found in museums of La Paz city.

Maria Alcoreza (2000) in “Glosario de préstamos ingleses para El Diario y La Razón” investigated and described English terminology used in newspapers. Her main objective was to describe all the anglicisms used in newspapers and make a glossary with the English terms obtained. In this research, the researcher concludes that the description of these terms written in English in newspapers was important so that readers can understand the meaning of these anglicisms.

These previous investigations demonstrate that the understanding of terms in English is important for different fields. In the case of craft field is necessary to identify and describe English terms so that craftsmen can understand and use words and phrases in English Language. These studies support this research to contextualize the importance of investigating English terminology that is necessary and useful for craft field.

2.2 DEFINING CRAFT

An initial definition of “craft” refers to objects made for use such as a cup for drinking or a chair for sitting. Before commercial manufacturing, these objects were made by hand and the techniques for creating them were learned through family or community traditions, or occasionally through a learning program with master craftsman. Craft also refers to manual and artistic skill required in working with materials and in creating objects that can be ornamental, functional, or both.

Crafts can be defined as “those activities that deal with the conversion of specific materials into products, using primarily hand skills with simple tools and employing the local traditional wisdom of craft processes. Such activities usually form the core economic activity of a community of people called craftsmen” (Khas, 2014). Another definition states that crafts developed out of necessity to fulfill everyday needs of people. The products and objects made were for personal use and were instrumental in expressing their individuality and their way of life. The very act of creation gave a new meaning to their life, to their self-expression and to the rituals; and also helped to develop an aesthetic sensibility (...) crafts have been both for personal use and an expressional fulfillment and economic activity. It evolved out of being a product of use, then was ornamented and given an aesthetic appeal to it. (Dhamija, 1979; cited in Khas, 2014)

It is possible to propose a classification of craft objects according to the meanings and referents where crafts work as a record and vehicle of memory. Definitely, these categories operate as ideal types. So it is possible to examine in each concrete manifestation the applicability of the concepts proposed:

a) “Handicrafts of Souvenir and Souvenir: corresponds to the craft objects elaborated for commercial purposes for the tourist sale, like memory of the visit to certain place or community. In general, their formal elements respond to elements that identify the place visited. You can incorporate on a smaller scale replication of relevant artifacts or scenarios.

b) Crafts of Rescue and Replication: corresponds to the production of pieces for museums and specialized public. Where from the existing research and the reproduction of traditional technological procedures, they assemble in an artifact (elaborated as imitation of an original) the symbolic contents whose cultural value is worth rescuing. It includes the research, practice and value of technologies and symbolic contents of artifacts whose production has been discontinued or is at risk. It seeks, in the same way, to promote its revitalization in the same community that develops it traditionally.” (UNESCO, 1997, p. 2).

A craftsman is one who is skilled in a craft technique and though he may produce a number of similar objects, each one, however, expresses the maker’s creativity (Jasleen Dhamija-2003 Cited in Kapur, H. Mittar, S. 2014). It can also be defined as a personal journey of the craftsperson where the main objective is self-expression. The personalization, imperfections imparted by manual work and use of indigenous tools and skills are the factors that differentiate “craft” from a commodity (Design Intervention and its execution in Crafts of India-Amita Panda Cited in Kapur, H. Mittar, S. 2014). A craftsman can be defined as any "cultor or creator that develops the craft activity, in which knowledge and human action predominate over a mechanized. The artisans are able to elaborate with skill, knowledge, creativity and cultural expression, useful, symbolic, ritual or aesthetic objects with raw materials coming from sustainable resources and generally representative of a cultural environment ". In the same way, it defines the master artisan as "one who dominates all the techniques of the area of his trade". (WIP Organization, 2016).

According to the authors cited above, crafts are produced by artisans either completely by hand or with the help of hand-tools and even mechanical means, as long as the direct manual contribution of artisans remains the most substantial component of the finished product. On the other hand, these authors coincide in defining that artisans are people who make products manually. Also they states that craftsmen usually work individually, but in some cases they can be helped by family members, friends,

apprentices or even a limited number of workers, with whom they are constantly in close personal contact. This contact generates a sense of community and attachment to the craft. Craftsmen learn their skills in the family or community in which they live. Finally, these authors establish that artisanal products are elaborated for commercial and replication purposes. In the case of this research, commercial purposes are taken into account because craftsmen elaborate their products with the purpose of selling them to tourists.

2.3 CRAFT BACKGROUND

“Handicrafts have been a traditional art and the skill of making crafts has been passed in families from generation to generation. Economy of many families still depends on indigenous ways of production, traditional skills and techniques based on handmade products. They are unique expressions of a particular culture or community through local craftsmanship and materials. With increasing globalization, however, products are becoming more and more commoditized and artisans find their products competing with goods from all over the world”. (Khas, 2014, p. 2).

“Contemporary Craft, the exclusive need for functional handmade objects no longer exists, and because the learning of (craft) processes may take place outside community tradition, contemporary craft is marked by innovation in design and materials. Accepted as an important art form, contemporary craft is marked by new interpretations of traditional technique and style. Studio craft artists continue to make objects by hand, beautiful pieces that can be utilitarian and are frequently sold in galleries and at art fairs. These individuals have generally learned their skills in more formal educational settings – including studying, researching, and experimenting”. (Brown, 2013, p. 35)

Nowadays, crafts and artisans are economics of sustainability, of commercialization support which is the argument of financial survival, because many artisans work as family units and attribute their profession to the fact that they have

learnt family skills. On the other hand, traditional crafts have largely been marginalized by mass produced consumer goods which tend to be cheaper due to the economies of scale associated with mechanization. The nature of the crafts sector and challenges faced by artisans reduce their ability to compete with machine-made products. The supply to the main market often needs a decline in quality and /or workmanship. (UNESCO, 1997).

The cited theories above emphasize that crafts are a traditional art that is transmitted from generation to generation. Commercialization is a common purpose for production and elaboration of crafts due to it is a way of economic income for craftsmen. Crafts from past times until now have always been expressions of a particular culture or community. These opinions are important for this research since in Bolivia crafts are also made with the purpose of commercializing them mainly to tourists.

2.4 TRADITIONAL CRAFTS

“Traditional craftsmanship requires specialized and traditional techniques, skills and knowledge that are often of considerable antiquity and transmitted from generation to generation. Handicrafts can be traditional cultural expressions (TCEs) in their design, appearance and style, and can also embody traditional knowledge (TK) in the form of the skills and know-how used to produce them.” (WIP Organization, 2016, p. 23).

That is why crafts, especially the traditional ones, are very important for the society because through the crafts, the culture and the customs are alive. Moreover, handicrafts are known as artisanal products, traditional creations or works of traditional crafts. According to UNESCO, there is no universally agreed definition of handicrafts, but the following common characteristics can be identified:

- They are produced by artisans, completely by hand or with the help of hand-tools or even using machinery. The craftsmen’s direct manual contribution is the most substantial component of the finished product.

- They are representations or expressions that are symbolic of the craftsmen’s culture.
- They cover a wide variety of products made of raw materials.
- Their distinctive features can be utilitarian, aesthetic, artistic, creative, decorative, functional, traditional, or religiously and socially symbolic.
- There are particular restrictions on production quantity, and two pieces are not exactly alike”.

So traditional handicrafts include the fact they are transmitted from generation to generation and they are linked to an indigenous or local community.

2.5 BRANCHES OF HANDICRAFTS

2.5.1 Pottery and ceramics

The word pottery means place where the mud or clay works. So who works with this material is a potter and ceramics is the piece created.

The word ceramics means clay or mud; so who works with this material is a ceramist. However, these meanings today have different applications: the production process, raw materials and the required cooking temperatures make the difference between them.

Although pottery and ceramics come from different etymological roots, they could be considered as synonymous.

2.5.2 Textiles

It is possible to appreciate that traditional techniques in the women’s clothes have been preserved in accessories like hats and bags. The clothes for men had suffered many changes over time.

2.5.3 Wood

The use of wood in craft is very diverse: from miniatures, furniture, masks and representations of fantastic animals. Within the artisan techniques are the turning, the carving or the inlays.

2.5.4 Metalwork

The metals that are handcrafted are: iron, bronze, copper, lead, tin and others. At the same time, methods of particular transformations are developed with each metal with which various accessories are made such as flower vases, knives, furniture, lamps, etc.

2.5.5 Goldsmith

It refers to the work in precious and semi-precious metals such as gold, silver, bronze and copper. From the result of goldsmith, religious objects are obtained such as chalice, and crosses or products of use such as fruit bowls, covered trays, ashtrays, etc.

2.5.6 Jewelry

The metals that are mainly used in the jewelry are those mentioned above in the branch of the goldsmith, creating personal accessories such as earrings, chains, bracelets, rings, medals and charms. Among the techniques of work in this category are: embossing, punching and lost wax. Other materials used in the manufacture of jewelry are clay, wood, shell, vegetable fibers, textiles, etc.

2.5.7 Glass

Elaboration of glass is an activity where the main material from the glass is the silica, obtained from sand, flint or quartz. It takes its color by the dissolved salts in its composition. The technique of production is practically the same since its discovery.

The work with glass requires a great ability and a very special handling on the part of the craftsman, making it an art hard to handle. Among the techniques are tempered,

blown, pressed, stretched, frosted, engraving, stained glass and others; with which decorative things are made as pieces of sculpture and utilitarian use such as tableware cups glasses, in addition religious objects. (Cruz, 2007).

2.6 HANDICRAFTS IN BOLIVIA

“For centuries before the arrival of the Incas in the thirteenth century, ancient civilizations in Bolivia produced splendid textiles, pottery and metal work of great aesthetic merits, as well as massive stone buildings and monolithic monuments. When the Incas counted the resources of their empire, it is not surprising that they enumerated humans first, camelids second, textiles third and ceramics fourth. These ancient cultures reached an extraordinary level of achievement, and their legacy is still revealed in some of the craft skills now a days” (Gino di Grandi, 1984, p. 3).

“In Bolivia, handicrafts have always been a very basic activity of its society. Crafts were and still are an integral part of everyday life, where the concept of art and craft are interchangeable, and there is not a division between utility and aesthetics. In good craftsmanship, these two characteristics are only one: while the product is useful, it must also be beautiful”

“Nowadays the crafts of Bolivia do not represent a significant contribution to export economy. The main importing countries are Germany, Switzerland, U.S.A., and Italy. However, it is considered that Bolivia could be positioned for a major breakthrough in the creation and production of high quality brands, consumer products for export, by focusing on the innovative utilization of its valued natural resources and its craft skills (weaving, knitting, metal, and woodwork, etc.) as there is a wealth of trained and easily trainable workers of great natural ability” (UNESCO, 1997).

“The fine craftsmanship of Bolivia is the most tangible evidence of its cultural heritage and it is the most valid in the long term. However, while crafts continue to extract heritage from the past, must be in concordance with the present and it must be

applied to new products to attract a sophisticated international market. Our times are characterized by rapid changes. Change creates the demand for new products, new directions for traditional products, new tastes and attitudes which accelerate the marketing of productivity. This productivity supports more people, raises the standards of living and stimulates creativity, which, again, leads to greater productivity” (Gino di Grandi, 1984, pp. 4,5).

Also it is important to mention that craft skills must be seen taking into their applicability what we wear, what we live with and what we use in our daily lives; needs which are essentially served by the clothing, textile and home furnishing industries. Furthermore, “in the entire world, women employ their craft skills to contribute to their economies and gain financial independence” (Shealy, 2011, p. 291).

So we can conclude that craftwork is an ancestral activity transmitted by generations dedicated to the production of representative objects of the original cultures, developed by knowledge that belongs to cultural heritage of a community and the country. This production of handicrafts incorporates and preserves significant characteristics in the elaboration of products. It contains original or traditional representative elements of a territory and its culture. It is oriented mainly to the commercialization and production of souvenirs, scale reproductions and so forth.

Besides, craftwork describes ways of life in communities and territories with production of decorative, symbolic or ritual objects considered unique pieces. All these creations are part of the cultural heritage and which remain alive currently.

2.7 CLASIFICACION OF CRAFTS

As described before, crafts involve a big field with a lot of brunches, for that reason, this study focuses on mainly three areas ceramics, woods, and textiles.

2.7.1 Ceramics

“The word ceramic is derived from Greek term *Keramos* which means potters clay, and *Keramikos* which means clay products. So, basically they are two important points that are inside this particular word. So, basically the traditional use for ceramics started with the use of clay and converting this raw material into some tangible product.”

“Then from the historical point of view till 1950’s, the most important types of ceramics were the traditional clays like bricks, tiles etc. The raw materials are the traditional clays; so clay is material and the product is pottery. The different type of pottery items are bricks, tiles, etc. Then, traditionally, the clays were classified into the ceramics category, but later different types of ceramics have been invented that would be seen in the application of ceramics like bio-ceramics, ceramics for electronics industries and there are ceramics for space shutter application.” (Ferreiro, 2009, p. 7).

Currently, ceramics have different sophisticated advance which are used for specific design requirements, but traditionally ceramics were used in engineering applications or in household applications by using traditional clay.

We can divide ceramic materials into traditional and advanced. Traditional ceramics include clay-base materials such as brick, tile, sanitary ware, dinnerware, clay pipe, and electrical porcelain. Common-usage glass, cement, abrasives, and refractories are also important classes of traditional ceramics. On the other hand, advanced material technology is often cited as an enabling technology that allows engineers to design and build advanced systems for applications in fields such as aerospace, automotive and electronics. Advanced ceramics are designed to have premium properties through the application of science and technology of advanced materials (Kailas, 2004).

Vincenzini 1991 states: “Ceramics is defined as a type of inorganic, nonmetallic solid that is subjected to high temperature in manufacture and/or use. The most common ceramics are composed of oxides, carbides, and nitrides. Silicides, borides, phosphides,

tellurides and selenides also are used to produce ceramics. Ceramic processes generally involve high temperatures and the resulting materials are refractory or heat resistant.

The general classifications of traditional ceramics are described below:

- Pottery is sometimes used as a generic term for ceramics that contain clay and it is not used for structural, technical, or refractory purposes.

- Whiteware refers to ceramic ware that is white, ivory or light gray in color after firing. Whiteware is further classified as earthenware, stoneware, chinaware, porcelain and technical ceramics.

- Earthenware is defined as glazed or unglazed nonvitreous (porous) clay-based ceramic ware. Applications for earthenware include art ware, kitchenware, ovenware, tableware, and tile.

- Stoneware is vitreous or semi vitreous ceramic ware of fine texture, made primarily from non-refractory fire clay or some combination of clays, fluxes and silica that, when fired, have properties similar to stoneware made from fire clay. Applications for stoneware include art ware, chemical ware, cookware, drainpipe, kitchenware, tableware and tile.

- Chinaware is vitreous ceramic ware of zero or low absorption after firing and it is used for nontechnical applications. Applications for chinaware include art ware, ovenware, sanitary ware and tableware.

- Porcelain is defined as glazed or unglazed vitreous ceramic ware used primarily for technical purposes. Applications for porcelain include art ware, ball mill balls, ball mill liners, chemical ware, insulators and tableware.

- Technical ceramics include vitreous ceramic white ware used for such products as electrical insulation or for chemical, mechanical, structural and thermal applications (vincenzini, 1991).

Likewise, “ceramic products that are made from highly refined natural or synthetic compositions and designed to have special properties are referred to as advanced ceramics. Advanced ceramics can be classified according to application such as electrical, magnetic, optical, chemical, thermal, mechanical, biological and nuclear. Most ceramic products are clay-based and they are made from one clay or more than one clay mixed with mineral modifiers such as quartz and feldspar. The types of commercial clays used for ceramics are primarily kaolin and ball clay (Vincenzini, 1991, pp. 7,8)”.

Ceramics is often grouped into several categories based on the temperature at which they were fired. A general rule is that lower-fired ceramics will easily absorb water, while higher-fired ceramics will absorb little or no water. To test this, you can use a small paintbrush to apply a little water to an unglazed area of ceramic and observe if it is drawn in. (Huson, 2011).

Thus, ceramics is a very huge family and there are large numbers of material which fall under this category. In the case of Bolivian **ceramics**, there are a big variety of pottery crafts. Ceramics made by potters range from vessels to Andean sculptures such as the famous Ekekos. The ceramic production in Wancani association is limited since there are few members who make this kind of crafts because it involves more time and dedication. Traditional materials such as clay are mainly used to elaborate different pieces of art such as vessels, flowerpots, and bowls. The elaboration process of ceramics apart from the realization of the shape also implies decoration and painting of crafts.

2.7.2 Wood

Wood is a porous and fibrous structural tissue found in the stems and roots of trees and other woody plants. It is an organic material.

Wood has been used for thousands of years for fuel, as a construction material, for making tools and weapons, furniture and paper; and also as feedstock for the production of purified cellulose and its derivatives such as cellophane and cellulose acetate. Wood

has always been used extensively for furniture such as chairs and beds. It was also used for tool handles and cutlery such as chopsticks, toothpicks and other utensils like the wooden spoon and pencil.

Humans in ancient times carved the wood since he learned to make his instruments and utensils. Egyptian civilization covers have been preserved from Egyptian civilization, carved four-millennia ago. The Greeks carved their tanks and their wooden shields, inspiring in Greek models; The Romans built luxury furniture for the wealthy social classes. In the middle Ages, wood carvings stood out particularly in Europe thanks to the ornamentation of the churches. Even today works of great carvers of that time can be admired. During the Renaissance, the sculptors worked not only for the churches but also for the town council houses and guilds for all wealthy bourgeois and princes. Nowadays, the carving has been replaced by industrial manufacture of articles of daily use, but ornamental works could not be replaced in its entirety. Cabinetmakers and carpenters know the beauty and qualities of wood in depth (Bautista, 1990, p. 2).

Woodturning is the art of using the wood lathe with hand-held tools to cut a symmetrical shape around the axis of rotation. Like the potter's wheel, the wood lathe is a simple mechanism which can generate a variety of forms. The operator is known as a turner and the skills needed to use the tools were traditionally known as turnery. In pre-industrial England, these skills were sufficiently difficult to be known as 'the mystery' of the turners guild. The skills to use the tools by hand, without a fixed point of contact with the wood distinguish woodturning and the wood lathe from the machinists lathe, or metal-working lathe.

In addition, woodturning is a type of woodworking with the machine called lathe which rotates a workpiece on its axis, while various operations such as cutting and sanding with tools are being performed on that workpiece. This way, turned wooden pieces are manufactured i.e. the parts which has symmetry on an axis of rotation. In

short, lathe spins a workpiece while the wood turner shapes the wood with chisels and gouges (Taylor, 2015).

In the past, different species of wood were used for making useful and beautiful objects for everyday life as well as for ceremonies. In pre-Hispanic times in areas where influence of Incas was strong, such as “Isla del Sol”, beautiful ceremonial cups of carved and painted wood called *kerus* were produced. Today, peasants in the southern part of Potosí city use wooden receptacles to drink *chicha* (corn liquor) in their ceremonies. The cups are low and flat and have two small carved bulls on the inside, hence the name *vaso-toro* or “bull-cup.” The cups are always used in pairs, a custom that seems to come from pre-Hispanic times, when during ceremonial acts one of the cups was offered to the deity, who was thus obliged to reciprocity with the one making the offering.

In the 17th and into the mid-18th century, new woodworking techniques came to the lowlands from the Jesuits who reorganized the local populations into missionary towns in the area of Moxos and Chiquitos. The Jesuits set up workshops for the production of such goods as furniture, clocks, organs, violins and harps, and the missions were also home to such artisans as iron workers, weavers, tailors, shoemakers, tanners, turners, smelters and painters. In the carpentry shops, men learned wood carving and polychroming, as well as inlaying of precious woods in order to form intricate designs on chests, boxes and furniture. Although the missions were abandoned in the 18th century, the wood carving shops have been reestablished and the craft revived since UNESCO declared the “Moxos” and “Chiquitos” a World Heritage site in 1990 (Iglesias, 2004).

Therefore, Wood is a natural resource that is used for the elaboration of different objects that range from furniture to ornaments and home decorations. In Bolivia there are an important number of craftsmen who dedicates to woodworking such as carving and woodturning. Craftsmen of Wancani association use species of wood such as pine, cedar and others to elaborate their crafts. Machines for turning and tools for carving are

used to elaborate different pieces of art such as home ornaments, pens, sculptures, statues, frame pictures among others.

2.7.3 Fabrics

“Andean textiles are products with extraordinary quality. Apart from being tactile objects and transmission medium for sociocultural information, for example about social status and esthetical values, they transfer data about local economies and historical incidents. The use of textiles creates relationships among all these domains. Until the present time cloth produced on traditional weaving instruments takes a predominant role in Andean local societies. It accompanies all moments of crisis during the life cycle and performs preserving functions that simultaneously form identity. Recently a shift of the textiles’ roles can be detected. This alteration is linked with both: socio-political incidents that currently take place within the Andean region and local economic conditions influenced by the world system” (Fisher, 2011).

Thus, producing a traditional Andean textile requires specific conditions, both for the creative process and for the manual production. It is a particular category of merchandise that is defined not only by its monetary value, but also by its cultural value.

According to (Schaefer, 2004, p.5) "there is variety in the symbolism of the designs; since they show myths, histories, analogies and metaphors that allow to acquire more information about the symbolic nature of the objects represented in the designs. In some cases, the variations are based on the experience of life and the knowledge that each weaver has or had from culture and environment. An example of this is a zig-zag design; one of the interpretations is that it was a design made on the back of a snake; another explanation could be that it is the design of a repeated centipede again and again”. Thus, the interpretations of the designs depend on the perceptions of the world of the weavers.

Therefore, within the fabrics, it is possible to find a large variety of products from clothing till home ornaments made of and so forth. Bolivian Andean textiles are characterized by having a good quality. Craftsmen of Wancani association use different species of wool such as alpaca, sheep and vicuña to elaborate their products. They made products such as scarfs, sweaters, caps, blankets, ponchos, and so forth. All these products are mainly elaborated by using techniques like crocheting, knitting and loom. All these fabrics products include Andean designs that represent cultures of Bolivia.

2.8 ENGLISH AS FOREIGN LANGUAGE

Currently the relevance of English language learning is recognized in various fields. It is a global communication tool and a means of accessing greater knowledge; it is a wide range of information and current technologies which allows us to face the demands of social environment.

In many countries English is considered a second language, because it is part of daily life. For example, it is used for the mass media, or for official and commercial institutions such as: education, legal aspects, exportations, and so on. It is very important to learn this language to be part of the community and have a normal life. In general words, a language is considered a “second language” when it plays the same communicative roles, as the mother tongue does, in a country or community. However, English language is not necessary considered a second language in all the countries. “... in the rest of the world, English is a foreign language (Broughton, 1978). In other words, it is taught in schools, but it does not play an essential role in national or social life. This means that people do not need English to take their daily life or belong to a language community; so they can learn English or another foreign language just as an instrument that can help them to achieve a specific purpose.

According to all above, English language is taught and learnt in Bolivia as foreign Language because it does not take part in daily life. However, English is necessary to achieve specific purposes. In that regard, this theory supports to the fact that craftsmen need to use English language just as a tool or instrument with the purpose of communicating with tourists.

2.9 IMPORTANCE OF ENGLISH LANGUAGE

“As a global language, it is obvious that English plays an important role in the international interaction. International interactions include economic relationship among countries, international business relationship, global trading, and others. In this kind of international interactions, English mainly acts as a global lingua franca. Lingua franca is a language that is used to communicate among different people from different countries” (Sneddon, 2003).

2.9.1 Importance of English:

English plays an important role in our everyday life; there is great utility of English in modern world.

In Business: English is used widely by international business community. To communicate across national borders and maintain correspondence with overseas business parties or professionals, English is essential.

In Education: English is important for higher education and specialized training. Most of the books on any subjects are written in English or quickly translated in English. English is the medium of instruction in Education in most universities and higher education institutes of the world.

For Getting Job: English is essential for getting a good job and better salaries. Multinational business organizations and many international corporations ask for people who have a good working knowledge of English. Even job advertisements in local market also require English knowing people. People who go abroad for work also need to know English. English is need for a variety of jobs as like air hostess, pilot, travel guide, media manager etc.

For Information: In today's world of information superhighway, English is essential for getting easy access to any information. Almost any information is available in English. English is the language of information technology and internet.

In Media and Entertainment: English is important for access to world media and Entertainment. Satellite channels around the world telecast news and views in English. Games and sports are telecast live and their commentaries are also broadcasted in English. Cinemas, cartoons and other media productions are available in English (Sneddon, 2003).

From all cited above, it is not possible to deny the importance of English language in our country. In the case of the craft area in Bolivia, all craftsmen need to use this language for marketing purposes. They need to communicate in English language with customers who speak this lingua franca.

2.10 DEFINING TERMINOLOGY

The first meaning of the word terminology is “the set of special words belonging to a science, an art, an author, or a social entity,” for example, the terminology of medicine or the terminology of computer specialists. The same term, in a more restrictive sense, means “the language discipline dedicated to the scientific study of the concepts and terms used in specialized languages.” General language is that used in

daily life, while a specialized language is used to facilitate unambiguous communication in a particular area of knowledge, based on a vocabulary and language usage specific to that area (Pavel and Nolet, 2001)

According to Pavel and Nolet (2001) terminology work requires a number of abilities, such as:

- The ability to identify the terms that designate the concepts that belong to a subject field
- The ability to confirm the usage of the terms in pertinent reference documents
- The ability to describe concepts concisely
- The ability to distinguish correct usage from improper usage
- The ability to recommend or to discourage certain usages with a view to facilitating unambiguous communication.

To Sager, J. (1980/1990), the theory of terminology is concerned with concepts, its definition and its linguistic realization as terms. According to Hartley, T (2009) terms are lexical items which have specialized reference within a particular subject domain. ‘Terminology’ is both the process of identifying, organizing and presenting terms to users and the product of this process – collections of domain-specific expressions, often multi-word expressions.

Terminologists collect and check the terminology of a particular subject field in one or, often, more languages (translation-oriented terminology work). They record specialized vocabularies, select terms where necessary (terminological selection) or coin new ones, and compile terminologies in terminological collections. The results of this work, particularly of systematic terminology work, are made available to the users in the form of lists of specialized terms, glossaries or technical dictionaries (terminological lexicography, terminography), or can be accessed in terminological databases. (COTSOES, 2002, p.12)

2.10.1 Types of terminology

Thelen (2012: 132) distinguishes two types of terminology:

Theory-oriented Terminology

It is the type of terminology work done by terminologists who are essentially concerned with the relation between terms and concepts, concept formation, term formation and standardization”

Translation-oriented Terminology

The kind of terminology work done by translators, either monolingually (in order to analyze the meaning of a term in the source language and/or the meaning of an equivalent term in the target language) or bilingually or multilingually (in order to compare the results of the monolingual analyses to see if there is equivalence between them), but always with a view to translation, where effectiveness and efficiency of the translation process and speed are most important.

In sum, it was possible to evidence that terminology is a set of words belonging to a group of people or social entity and that set of words are terms or lexical items. The terminology work is the ability to record these terms, select them and compile them in terminological collections. The result of this work is dictionaries, glossaries, lists of technical terms, and so forth. In the case of this research translation-oriented terminology is taken into account because lexical items such as words and phrases are translated bilingually: Spanish into English.

2.11 COMMUNICATION AND TECHNICAL COMMUNICATION

2.11.1 Definition of communication

Communication can be defined as the process of transmitting information and common understanding from one person to another (Keyton, 2011). Communication is the method by which people share their ideas, information, opinions and feelings

(Frontline, 2004). In other words, communication is the relation established between two or more interlocutors with the purpose of transmitting certain information.

2.11.2 Technical communication

Technical communication is a broad field and includes any form of communication that exhibits one or more of the following characteristics: According to STC (Society for Technical Communication, 2011):

- Communicating about technical or specialized topics, such as computer applications, medical procedures, or environmental regulations.
- Communicating by using technology, such as web pages, help files, or social media sites.
- Providing instructions about how to do something, regardless of how technical the task is or even if technology is used to create or distribute that communication.

The value that technical communicators deliver is twofold: They make information more useable and accessible to those who need that information, and in doing so, they advance the goals of the companies or organizations that employ them. The following examples illustrate the value of the products that technical communicators produce or the services they provide.

- “Software instructions help users be more successful on their own, improving how easily those products gain acceptance into the marketplace and reducing costs to support them.
- Medical instructions help patients and care-providers manage a patient’s treatment, improving the health of the patient while reducing costs and risks associated with incorrect care.

- Functional specifications and proposals help one group of technical experts communicate effectively with other technical experts, speeding up development cycles, reducing rework caused by misunderstandings and eliminating risks associated with miscommunication.
- Training programs provide people with new or improved skills making them more employable and their organizations and products more efficient and safe.
- Well-designed websites make easier for users to find information, increasing user traffic and satisfaction with those websites.
- Technical illustrations clarify steps or identify parts of a product, letting users focus on getting their task done quickly or more accurately.
- Usability studies uncover problems of how products are presented to users, helping those products become more users friendly”.

That is why it is said what all technical communicators have in common is a user-centered approach to provide the right information, in the right way and at the right time to make someone’s life easier and more productive. On the other hand, to make the documents easier to understand, Simplified English uses a limited vocabulary and a set of writing rules; verb tenses are also restricted.

“It is possible to use words that are “Technical Names.” A word, symbol, or term is a “technical name” if it is in one of these categories: names of: official parts, locations on aircraft, tools or equipment, materials, support facilities, circuits or systems, persons, groups, or bodies, technical records, standards, regulations; and also the following categories of terms: mathematical, scientific, engineering, navigational and flying, measurement or dial markings, number, parts of the body, common personal effects, medical, documents and manuals, names, headings; and topics used in specifications, environmental conditions, colors (Bob Jordan, 1978).

- Use a technical name only as a noun or an adjective, not as a verb.
- Use the official name (shortened if necessary) as much as possible.
- Do not use different technical names for the same thing. If you have a choice, use the shortest and simplest names.
- You can use the verb in these tenses: the infinitive, the present tense, the past tense, the simple future tense and the past participle.
- You can use verbs that are “Manufacturing Processes.” A manufacturing process makes the following to material: removes, adds, attaches; changes the mechanical strength, structure or physical properties; changes the surface finish; changes the shape” (Peterson, 1990).

Technical communication is a means to convey scientific, engineering, or other technical information. Individuals in a variety of contexts and with varied professional credentials engage in technical communication. That is why it is used by people who speak little English because they do not need to speak fluently or to know all the grammatical rules to develop their area. They only require specific words.

Since the 1960’s ESP has become one of the most active branches of Applied Linguistics in general, and of Teaching English as a Foreign Language (TEFL) in particular. Among the factors that could explain its vitality and its expansion is, as previously mentioned, the emergence of English as a world language; for this reason, the necessity to cope with the different teaching situations and needs that such position brings about. Such necessity implies an understanding of its development, types and the different teaching concepts of ESP. However, it is of great importance to start with the main definitions stated by the linguists concerning ESP (LAMRI, 2016).

“Some linguists, being aware of the world changes, began to focus their studies on the ways in which language is used in real situations. Traditional approach in language study centred the attention on the grammatical rules governing the language usage. Although it was found that the discourses varies according to the contexts, it was

necessary to reorganize the teaching and learning methodologies and make the specific features of each situation be the basis of learner's courses. The English used by doctors, linguists or officers is not based on the same terminological terms; consequently, the teaching and learning process is directed on the basis of the use of specific corpus for each field.”

“Each type is concerned with specific field of scientific knowledge as technology, business and economy or the social fields in general with its diverse and large amount of human sciences studies. Additionally, each of these is divided into further sub-branches: English for Academic Purposes (EAP) and English for Occupational Purposes (EOP). An example of EOP for the ESS branch is 'English for Psychology' whereas an example of EAP for the ESS branch is 'English for Teaching. Yet Hutchinson and Water's classification of EAP and EOP is rather unclear; that is why further clarification is needed in order to distinguish between them” (LAMRI, 2016, p. 12).

“English for specific purposes (ESP) refers to language research and instruction that focuses on the specific communicative needs and practices of particular social groups. ESP has consistently provided well-founded knowledge about the structures and meanings of texts, the demands placed by academic or workplace contexts on communicative behaviors, and the pedagogic practices by which these behaviors can be developed” (Hyland, 2014, p. 380).

Therefore, people use different words depending on the context or the need they have. Technical communication is used by people who do not need to speak English fluently to work in their field. They only need a set of terms related to their area to develop their work. In the case of craft field, craftsmen only need to know English terms related to their field. These terms are words and phrases in English language that help them to communicate with tourists at the time of selling their products.

2.12 LEXICOLOGY AND LEXICOGRAPHY

It is important to define and distinguish between lexicology and lexicography. In this respect, some authors mention that “In the same way that we distinguish a science of grammar and an art of grammar, we can distinguish two faculties whose common object is the origin, form and meaning of words: the lexicology that studies matters from a general and scientific point of view; and lexicography whose mainly utilitarian task is rightly defined in our lexicon as the art of composing dictionaries” (Casares, 1992:10). Lexicography and lexicology study the lexicon but "whereas lexicology concentrates more on general properties and features that can be viewed as systematic, lexicography typically has the so to say individuality of each lexical unit in the focus of its interest"(Zgusta 1973, 14). Whereas lexicology is more theory oriented, lexicography is more concerned with concrete application of these theories: "in a certain sense lexicography may be considered a superior discipline to lexicology, for results are more important than intentions and the value of theoretical principles must be estimated according to results". (Doroszewski 1973, 36)

According to the statements above, lexicology studies the lexical units from a general theoretical perspective while lexicography has a utilitarian function: dictionary making technique. Its main purpose is to organize words in a repertoire by following an established order, providing as much information as possible about their uses. Lexicography is the art or practice of elaborating dictionaries or the science of methods of compiling dictionaries. In that regard, this research had to do more with lexicography than lexicology because a glossary was elaborated with all words and phrases collected.

2.13 GLOSSARY: DEFINITION AND ELABORATION PROCESS

2.13.1 Definition of glossary

Glossary is defined as “a repertory or list of words, generally not very extent, which belongs to a subset of lexicon, for instance, technical terminologies, colloquial

words or jargons. In this case, the term glossary states that collection of terms is not either exhaustive or systematic” (Haensch, 1997:46-47)

“There is no generic name to designate all dictionaries, vocabularies, glossaries, nomenclatures, etc. Terms have been used according to:

Lexicographical works: appropriate term for dictionaries and vocabularies of a certain length, but not for a glossary of few pages.

Lexicographical repertoires or inventories: these two terms are more neutral because they can be applied in the same way to a glossary of few pages or to a bulky dictionary” (Haensch, 1997: 46).

2.13.2 Practical aspects in elaborating a glossary

According to Haensch (1982) the most important aspects in elaborating a glossary or dictionary are the following:

2.13.2.1 Entries selection

a) External criteria

- Purpose

When collecting material for a dictionary or glossary, its purpose should be taken into account to collect the maximum lexical units according to it and avoid incorporating foreign words. For example, in a specialized dictionary, only the technical terms should be emphasized (with the corresponding phraseology) and exclude the words belonging to the common vocabulary.

- Groups of users

With regard to users, it is necessary to determine in advance who the dictionary, glossary, etc. is addressed to. For example, in a multilingual glossary of fur addressed to specialists, it will practically not be necessary to give definitions. The equivalents of a particular voice in other languages are what they want to

find in the glossary, for example, in Spanish Caloyo, in French Mouton Doré, in German Spanisch-Lamm, etc., without having to explain what linguistic reality these terms refer to. However, in a general monolingual dictionary, the user will want to find both the definition of the lexical unit that interests him and all kinds of indications about its use.

- **Extension**

The extension, in other words, the space available to the author or authors, also is included in the selection of entries, since it has to be elaborated according to the purpose and the audience which it is addressed to, but taking into account always the space available. The entries selected must form a harmonious and balanced set that fits into the space available.

b) Internal criteria

It refers to the method of selecting lexical units according to linguistic principles taking into account external criteria such as purpose, users and the space available so that glossaries and dictionaries can truly fulfill their mission.

- **Frequency of use**

Selection of entries is done, first, according to a frequency criterion. This can be determined by the statistical analysis of a corpus completed by oral surveys. The statistical analysis of the words collected in a corpus tells us which words are used frequently enough to include them in the dictionary or glossary especially in the case of neologisms and technicalities.

- **Lexical material**

With respect to lexical material, it must constitute the fundamental structure of the development of a dictionary or glossary. Haensch (1982) presents various types of lexical units that Spanish language dictionaries must register. Some of these are mentioned below:

Simple words

Collocations

Phraseological units

Idioms

Common names which are used instead of proper names and periphrastic names

Proper names

Names formed with modifying affixes

Truncated words

Elliptical words

Sayings

2.13.2.2 Balance of entries selection

Selection of lexical units must always be taken into account in the elaboration of a dictionary or glossary. Therefore, they must form a harmonious and balanced set in which the types of vocabulary should not appear disproportionately; for example, neither a few nor too many literary, slang, popular or vulgar words should be included in a monolingual descriptive general dictionary. All these groups have to be represented in proportion to the set of standard vocabulary recorded. The same goes for technicalities and regionalisms.

2.13.2.3 Collection and elaboration of lexical materials

The elaboration of a dictionary or glossary generally comprises five phases:

- a) Collection of materials from the most diverse sources, generally in the form of datasheets and now also with the help of computers.
- b) Review of the materials obtained and, when necessary, extension of the information.
- c) Final entries selection
- d) Manuscript writing
- e) Printing or reproduction by other technical means

Depending on the nature and extent of a lexicographic repertoire, few or many people may be involved in its elaboration at this stage, but generally teamwork is required and although the development of a dictionary is carried out by a single author, he will have to consult a number of people to complete and review the materials collected.

2.13.2.4 Structuration of dictionaries

According to Haensch (1982) the structuration of dictionaries includes:

Macrostructure: It refers to the arrangement of materials as a whole. They can be in alphabetical order and classification by word families. A dictionary is generally composed of:

-Introductory part which is the prologue in which the purpose of the dictionary is exposed. The possible group of users, the sources used, and the author are also mentioned. The introduction contains a series of explanations and instructions about the use of the dictionary.

-The body is the part that contains the set of registered lexical material; also called 'catalog', 'inventory' or 'repertoire'

Microstructure: It includes the structuring of the articles. A dictionary or glossary is a standardized extract of the existing lexicon set. It is usually presented as a list (catalog, repertoire). This inventory, which constitutes the entire body of the dictionary, glossary, etc., is divided into 'articles' also called 'entries'. The article is the smallest autonomous unit of a dictionary. Each article consists of 'lemma'.

In structuring the articles, the following must be taken into account:

-The lemma and the lemmatization: It refers to the various forms that can be obtained from a lemma, for example, conjugated forms of a word as lemmas.

-Single or grouped entries: It refers to a single word or word family grouped under the main lemma.

-Article ordering: It refers to the ordering of all elements contained in an article. There are more or less fixed schemes that can vary from one dictionary to another, missing some elements according to the purpose and nature of each lexicographical work.

CHAPTER III

METODOLOGICAL FRAMEWORK

3.1 POPULATION

Population is defined as the entire phenomenon to be studied where population units have a common characteristic which is studied and gives rise to the research data (Tamayo T., 2003, p. 114). The population that is taken into account in this research is craftsmen who are located in El Rosario neighborhood around Sagarnaga and Linares streets and dedicate to make and sell handmade products to foreign tourists. About 800 artisans are located in this area and they have different craft specialties.

3.2 SAMPLE

The sample is a subgroup of population of interest (on which data will be collected, and that has to be defined or delimited with precision beforehand). This should be representative of the population. (Hernández; 2010: p. 236)

The type of sample that is used in this investigation is non-probabilistic where the population does not depend on the probability but on causes related to the investigation. In this case, it was delimited according to predisposition of population and its organization as well as the type of craft specialty they are dedicated to. For our sample, Wankani Craftsmen's Association has been taken into account with a total of 40 participants.

3.3 RESEARCH APPROACH

3.3.1 The mixed approach

It represents a set of systematic, empirical and critical research processes and involves the collection and analysis of quantitative and qualitative data, as well as their integration and discussion to make inferences as a result of all information collected

(metainferences) and achieve greater understanding of phenomenon under study (Hernandez, 2010, p. 546)

In this research, a mixed approach was used since the use of graphs and description of the data obtained statistically were taken into account in the interpretation of results and then all data was analyzed and interpreted qualitatively.

3.4 TYPE OF RESEARCH

3.4.1 Descriptive research

Descriptive studies seek to specify important properties of people, groups, communities or any other phenomenon that is subjected to analysis (...) “Also descriptive studies measure independently concepts or variables with which is related to. Although, of course, they can integrate measurements of each of these variables to explain how the phenomenon of interest is, and how it manifests. Its objective is not to show how the measured variables are related to”. (Hernández, 2010, p. 70)

The type of research in this thesis is descriptive because all the information was collected in a single moment. The current situation of the artisans of Wancani Association was described as well as the characteristics of products they make and their relationship with foreign tourists.

3.5 RESEARCH DESIGN

Research design refers to the plan or strategy to respond the research questions. The present investigation had a non-experimental design, since the variables were not manipulated deliberately.

Non-experimental or ex-post-facto research is any investigation in which it is impossible to manipulate variables or randomly assign subjects or conditions. In fact, there are no conditions or stimuli to which the subjects of study are exposed. The

subjects are observed in their natural environment, in their reality (Hernández, 2010, p. 189).

Therefore, this research has a non-experimental design because the variables to be interpreted were not manipulated deliberately, but rather researcher focused on observing the phenomenon of interest in its natural environment, and then describe and analyze it without the need to emulate it in a controlled environment.

3.6 RESEARCH METHOD

3.6.1 Deductive method

The deductive method “should be understood as a research method that uses deduction, in other words, the logical chain of propositions in order to reach a conclusion or, in this case, a discovery” (Tamayo T., 2003, p. 56)

The present investigation is deductive because it simply collects the information in a single moment where the instruments were applied. Furthermore, it was possible to make conclusions based on the analysis of what was observed comparing it with the information collected.

3.6.2 Analytical synthetic method

It is the analysis, the material or mental separation of the object of investigation into its integral parts with the purpose of discovering essential elements that compound it. On the other hand, synthesis consists of material or mental integration of essential elements or links of the objects with the aim of fixing the main qualities and features inherent to the object. Although the analysis and synthesis are different, they do not act separately. They constitute a unit conceived as an analytical-synthetic method of scientific knowledge. (Rodriguez & Barrios, 1984, pp. 34-35).

In this research is considered the analytical-synthetic method, since this part of the decomposition of the object of study, in this case, is the terminology in English as well

as the communication that craftsmen have with tourists. The mentioned decomposition was studied individually and then was joined globally and integrally to make a general analysis.

3.7 TECHNIQUE OF RESEARCH

3.7.1 Observation

Observation is the elementary empirical procedure of science whose object of study is one or more facts, objects or phenomena of current reality. Therefore, in the case of natural sciences, any observed data is considered as something factual, true or convincing. Unlike, within the social sciences, the data is the result obtained from the process between subjects and their relationships. So it is not so factual and could be subjective (Bunge 2007 p. 156)

Observation was the first technique that was applied in this investigation, since through this technique it was possible to detect possible difficulties that artisans could have at communicating with tourists.

3.7.2 Interview

Interview means the form of communication through the exchange of words in which a person, the interviewer, tries to obtain from another one certain information or the expression of certain knowledge or assessments on the subject (Rodriguez & Barrios, 1984, p. 120).

The interview is one of the instruments that was applied in order to state the problem and the objectives of this research. In that regard, this research was developed based on the answers obtained.

3.7.3 Survey

The survey "is the one that allows giving answers to problems in both descriptive terms and relation of variables after a systematic collection of information according to a

previously established design that ensures the rigor of information obtained". (Tamayo T. 2003, p.50). In this research, a survey was applied to craftsmen of Wancani Association in order to gather information about English terminology that they need to communicate with tourists.

3.8 INSTRUMENTS

3.8.1 Non-Structured Observation

Non-structured observation tries to observe regardless categories or indicators that guide the process; lacking of temporary control and carrying out free and global records of events. It can also be called non-systematic or occasional observation, since it records everything what is observed and it is used when the object of study is not sufficiently known, and can be used to conduct pilot studies. (Ander, 2003, p. 41)

In this research, Non-structured observation was used as an instrument of observation, since at the beginning, it helped the researcher to suspect and realize about some possible problems regarding the use of English language that craftsmen could have. After that, in order to get more precise information about these possible problems an interview was carried out.

3.8.2 Guide of Interview

In this investigation, an interview guide was applied and it was the instrument that guided the interview through open questions in order to collect information. This interview guide was carried out during the first diagnostic phase of the investigation. It helped the researcher to state the problem and discover the lacks and necessities that craftsmen have related to use of English language.

3.8.3 Questionnaire

The questionnaire is the instrument of the survey with open and close questions that was applied to the craftsmen of Wancani Association. This questionnaire had the

purpose of gathering information about English terminology necessary for craftsmen's communication with tourists as well as problems and lacks that craftsmen have related to this topic.

3.8.3.1 Questionnaire validity

Questionnaire is one of the most widely used tools to collect data. The main objective of questionnaire in research is to obtain relevant information in most reliable and valid manner. Thus the accuracy and consistency of questionnaire form a significant aspect of research methodology which is known as validity and reliability.

Creswell and Miller (200, cited in cited in Golafshani, 2003, p.602) suggest that "the validity is affected by the researcher's perception of validity and his/her choice of paradigm assumption". That is to say that most of the researchers develop their own concepts of validity and often generate or adopt what they consider to be more appropriate terms (Davies and Dodd, 2002; Lincoln and Guba, 1985; Mishler, 2000; Seale, 1999; Stenbacka, 2001; cited in Golafshani, 2003, p.602).

The questionnaire was built under the parameters of face validity. It refers to researchers' subjective assessments of the presentation and relevance of the measuring instrument as to whether the items in the instrument appear to be relevant, reasonable, unambiguous and clear (Oluwatayo, 2012). Cited in (Taherdoost H. 2017). In other words, a test has face validity if its content simply looks relevant to the person taking the test. It evaluates the appearance of the questionnaire in terms of feasibility, readability, consistency of style and formatting; and the clarity of the language used. The participants of this research were contextualized before applying the questionnaire. They were told that taking the questionnaire was part of this research study. In this instrument, the researcher ensured to use clear language, simple and comprehensible terms. Also it was written in Spanish language to ensure the participants understand the questions.

3.8.4 Piloting

Piloting was carried out to evaluate the instrument of this research. A pilot survey was applied to 6 craftsmen of Wancani Association of 40 that had the sample. This piloting was done with the purpose of ensuring that the instrument was both understandable and clear for participants; and also to ensure that it was relevant for gathering the necessary information.

It was found that instrument was built in appropriately way because it measured data in the way that was expected. The participants did not have problems in understanding the questions: all questions were clear.

CHAPTER IV

DATA ANALISYS

4.1 ANALISYS AND INTERPRETATION OF RESULTS

Question 1: How long have you been in the craft market?

Table N°1

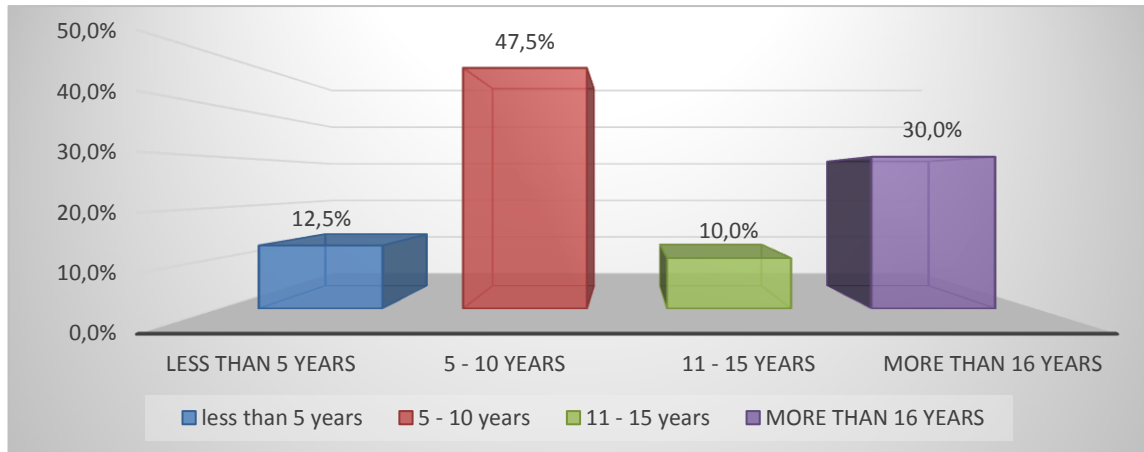
Question 1

INDICATORS	NUMBER	PERCENTAGE
Less than 5 years	5	12,5%
5 - 10 years	19	47,5%
11 - 15 years	4	10,0%
More than 16 years	12	30,0%
TOTAL	40	100%

Source: Own elaboration based on the results obtained

Graphic N° 1

Time in the craft market



Source: Own elaboration based on the results obtained

Regarding the time in the craft market, of 100% of craftsmen, 47.5% stays from 5 to 10 years. 30% continue more than 16 years. 12.5% are less than 5 years. 10% are between 11 to 15 years.

Most of craftsmen of Wancani association have stayed in the craft area around 10 years and others more than 16 years offering their products to general population and especially to tourists who buy these crafts to remember their visit in Bolivia.

Question 2: Do you think the sale of craft products is profitable?

Table N°2

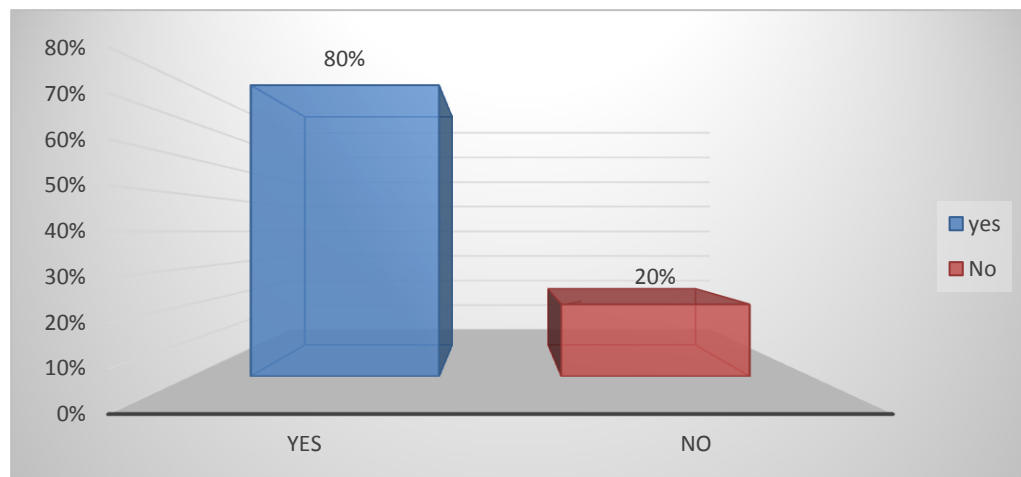
Question 2

INDICATORS	NUMBERS	PERCENTAGE
Yes	32	80%
No	8	20%
TOTAL	40	100%

Source: Own elaboration based on the results obtained

Graphic N° 2

Profitability of crafts products



Source: Own elaboration based on the results obtained

Regarding the profitability of craft products, the following results are found from 100% of the artisan population: 80% state that the craft sector is profitable and 20% is not profitable.

Most of surveyed craftsmen think that selling craft products is profitable. That is the reason why the population of craftsmen is increasing day by day. Many artisans have not only cultural reasons but also economic purposes to be engaged in producing crafts. They are always innovating their products in order to capture the attention of tourists.

Question 3: Who are the ones who buy crafts the most?

Table N° 3

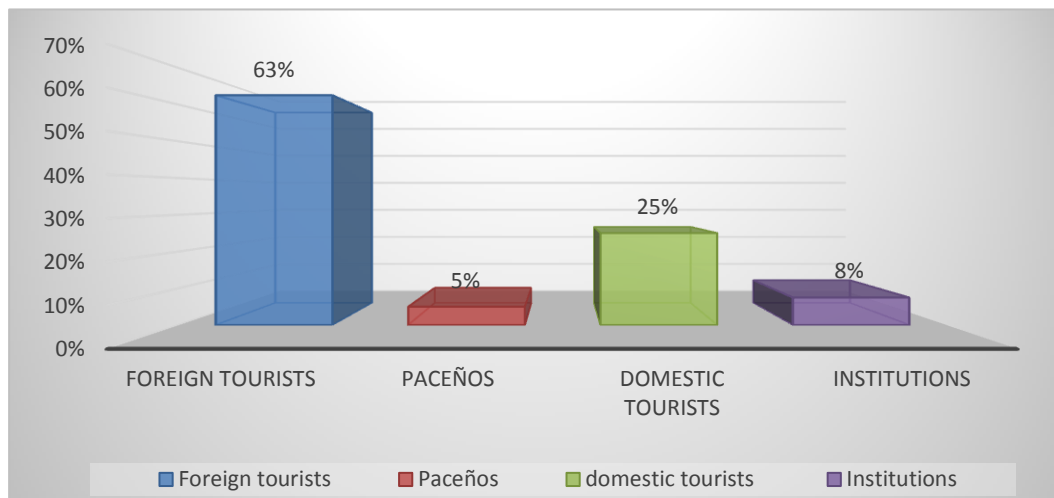
Question 3

INDICATOR	NUMBER	PERCENTAGE
Foreign tourists	25	63%
Paceños	2	5%
Domestic tourists	10	25%
Institutions	3	8%
TOTAL	40	100%

Source: Own elaboration based on the results obtained

Graphic N° 3

Buyers of craft products



Source: Own elaboration based on the results obtained

With respect to the population that buys craft products, the following results are found: from 100% of the craftsmen surveyed, 63% affirm that foreign tourists buy the

crafts. 25% are tourists from the same country. 8% are institutions. 5% are people from La Paz city.

Both foreign and domestic tourists are the biggest customers of craftsmen; however, foreign tourists are the most buyers. In that sense, the use of English language is very important in order to communicate with this type of customers.

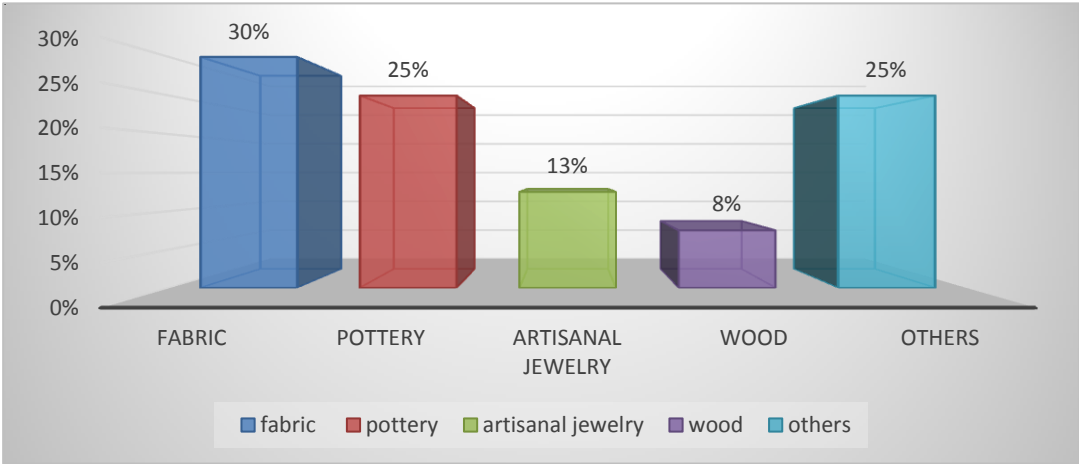
Question 4: What artisanal product is the most purchased by tourists?

Table N° 4
Question 4

INDICATORS	NUMBER	PERCENTAGE
Fabric	12	30%
Pottery	10	25%
Wood	3	8%
Artisanal jewelry	5	13%
Others	10	25%
TOTAL	40	100%

Source: Own elaboration based on the results obtained

Graphic N° 4
Most purchased crafts



Source: Own elaboration based on the results obtained

Regarding most purchased craft products, the following results are obtained: from 100% of the craftsmen, 30% mention that fabrics are the most bought, 25% the pottery, 13% artisanal jewelry, 8% wood and 25% other products.

Fabrics are the most purchased products by tourists because of its colors, textures and its varieties such as garments, ornaments among others. Also, there are crafts such as macrame, plaster, silverware, porcelain and other products.

Question 5: What are the products that you make and offer to tourists?

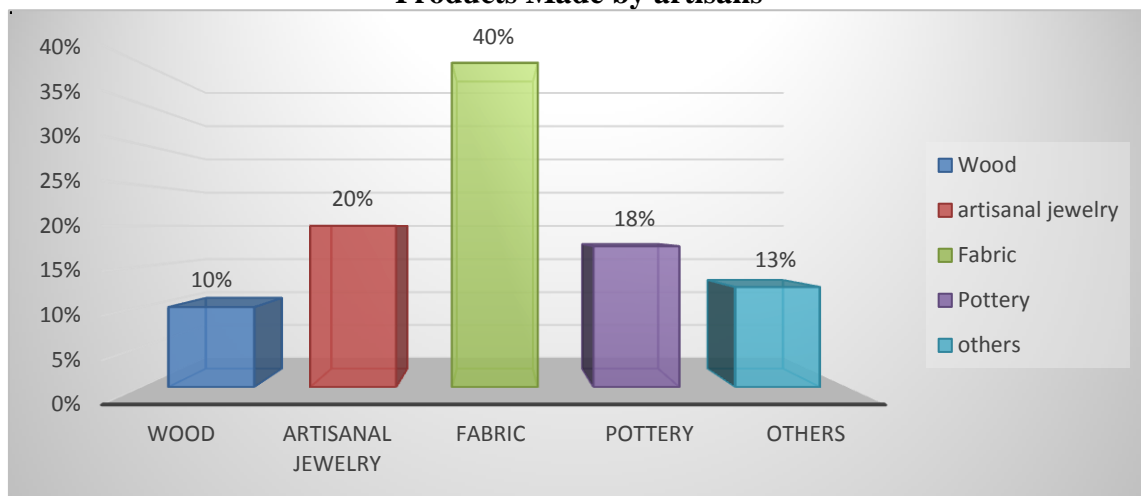
Table N°5

Question 5

INDICATOR	NUMBER	PERCENTAGE
Wood	4	10%
Artisanal jewelry	8	20%
Fabric	16	40%
Pottery	7	18%
Others	5	13%
TOTAL	40	100%

Source: Own elaboration based on the results obtained

Graphic N° 5
Products Made by artisans



Source: Own elaboration based on the results obtained

Regarding the products made by artisans, the following results are obtained of 100% of the craftsmen, 40% make fabrics, 18% pottery, 20% artisanal jewelry, 10% products of wood and the others 13% .

In the craft area, there is a variety of products made with different materials. In the case of craftsmen of Wancani association, they need to be supported with English language in the areas: wood, jewelry, fabric and pottery.

Question 6: Do you speak English?

Table N°6

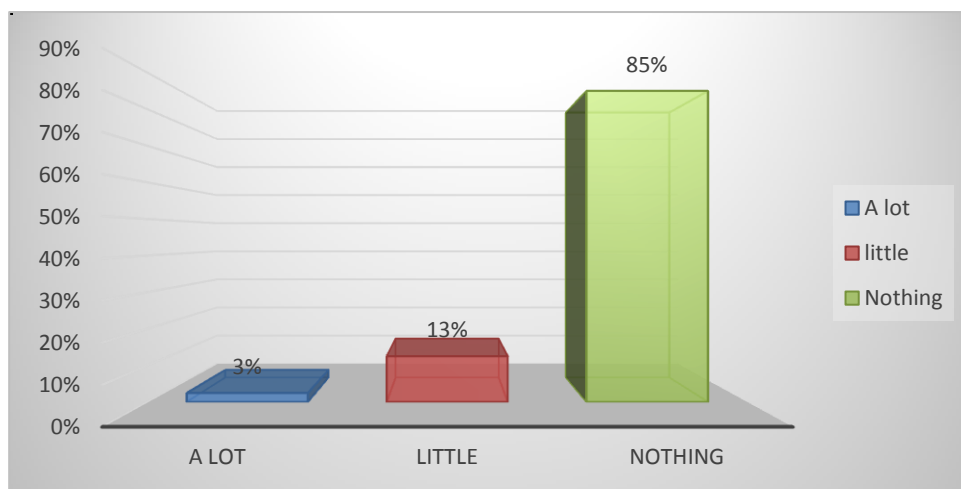
Question 6

INDICATOR	NUMBER	PERCENTAGE
A lot	1	3%
Little	5	13%
Nothing	34	85%
TOTAL	40	100%

Source: Own elaboration based on the results obtained

Graphic N° 6

Knowledge of the English language



Source: Own elaboration based on the results obtained

Referring to knowledge of English by artisans, the following results are found: from 100% of the surveyed population, 85% say they do not speak or know the English language. 13% know some words and speak it. 3% have a good proficiency of English language.

Clearly, it is possible to appreciate that most of the artisans do not speak English. This lack of knowledge makes communication difficult with tourist customers. Only some of artisans have some knowledge about English language. However, this is not enough because they need more words and phrases related to their context.

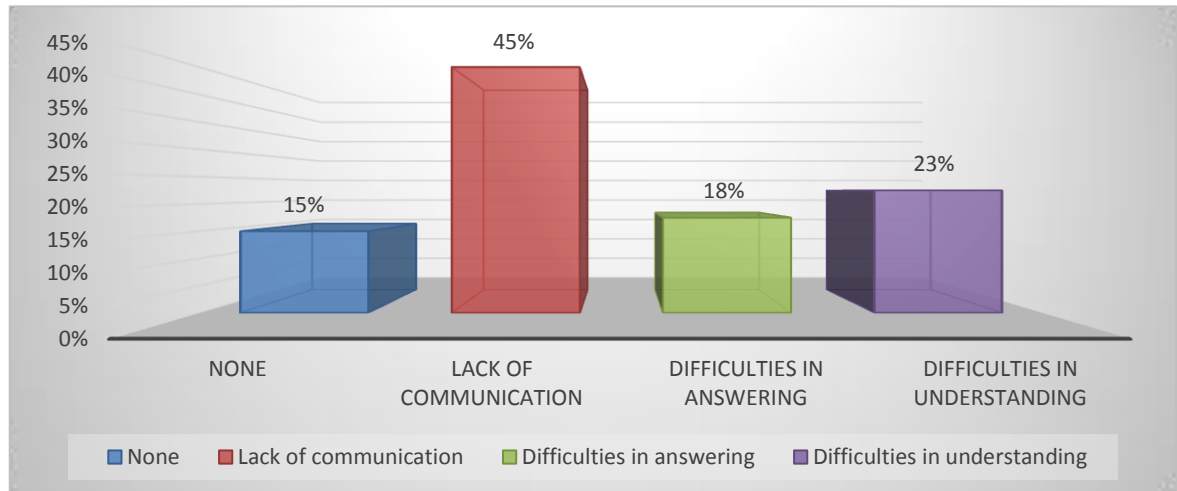
Question 7: What are the difficulties you have with English language when communicating with tourists?

Table N° 7
Question 7

INDICATOR	NUMBER	PERCENTAGE
None	6	15%
Lack of communication	18	45%
Difficulties in answering	7	18%
Difficulties in understanding	9	23%
TOTAL	40	100%

Source: Own elaboration based on the results obtained

Graphic N° 7
Communication difficulties between artisans and tourists



Source: Own elaboration based on the results obtained

Regarding difficulties that craftsmen have when communicating with tourists, the following results are found: from 100% of the craftsmen surveyed, 45% said they had a lack of communication. 15% did not present any difficulty. 18% claimed that have difficulties in answering to tourists. The other 23% stated that have difficulties in understanding.

As it is shown in the graphic, lack of communication is the main difficult that craftsmen have. It is possible to note that they misunderstand words and phrases that tourists speak and in most of the cases they cannot reply to what a tourist is asking for.

Question 8: What are the words or phrases of the craft area that you need to know in English language to be able to communicate with tourists and offer your products?

Table N°8

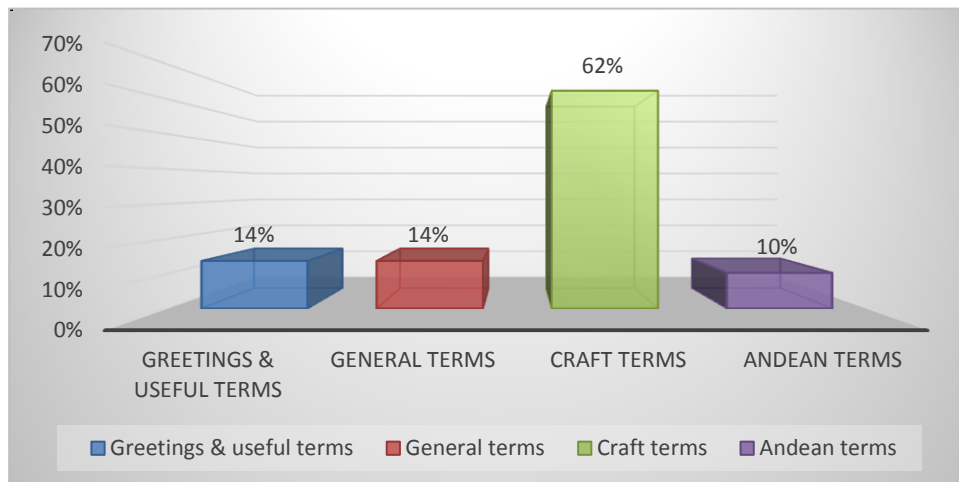
Question 8

INDICATOR	NUMBER	PERCENTAGE
Greetings & useful terms	16	14%
General terms	16	14%
Craft terms	73	62%
Andean terms	12	10%
TOTAL	117	100%

Source: Own elaboration based on the results obtained

Graphic N° 8

Words and phrases in English necessary in craft area



Source: Own elaboration based on the results obtained

Regarding the need to know words or phrases from the craft area in English language by craftsmen, the following results are obtained: from 100% of terms, 14% are greetings and useful terms like ‘buenos días’, ‘¿cómo puedo ayudarlo?’. 14% are general terms such as ‘precio, talla, cantidad, and so forth. 62 % are craft terms related to craft specialties like fabrics, jewelry, and so forth. 10% are Andean terms for example ‘Ekeko, yapa’.

Artisans need to know words and phrases in English language not only to begin a conversation with tourists but also to be able to offer their products. Mainly they need to know the names of their handicrafts that they have for sale. Also they need to express in English language difficult terms such as Ekeko, tullma and other Andean words.

Question 9: How do tourists communicate with you when they want to buy a craft product?

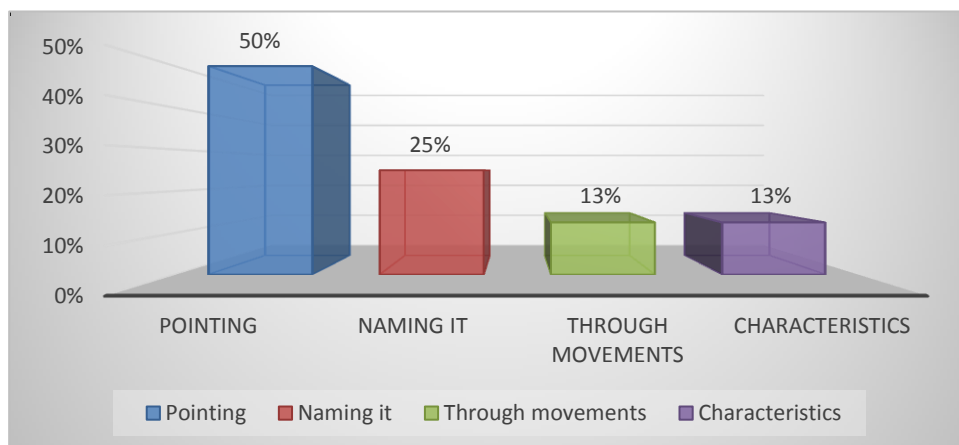
Table N° 9
Question 9

INDICATOR	NUMBER	PERCENTAGE
Pointing	20	50%
Naming it	10	25%
Through movements	5	13%
Characteristics	5	13%
TOTAL	40	100%

Source: Own elaboration based on the results obtained

Graphic N° 9

Tourists' communication with craftsmen



Source: Own elaboration based on the results obtained

Regarding the way of communication between the tourists and craftsmen, the following results are obtained: from 100% of the craftsmen surveyed, 50% state that

they communicate by pointing. 25% do it by naming. 13% through movements. The other 13% through the characteristics.

Due to the lack of knowledge of English by craftsmen, tourists have had to resort to other methods of communication such as hand signals, movements in order to communicate something.

Question 10: Do you know some English words referring specifically to the artisanal area?

Table N°10

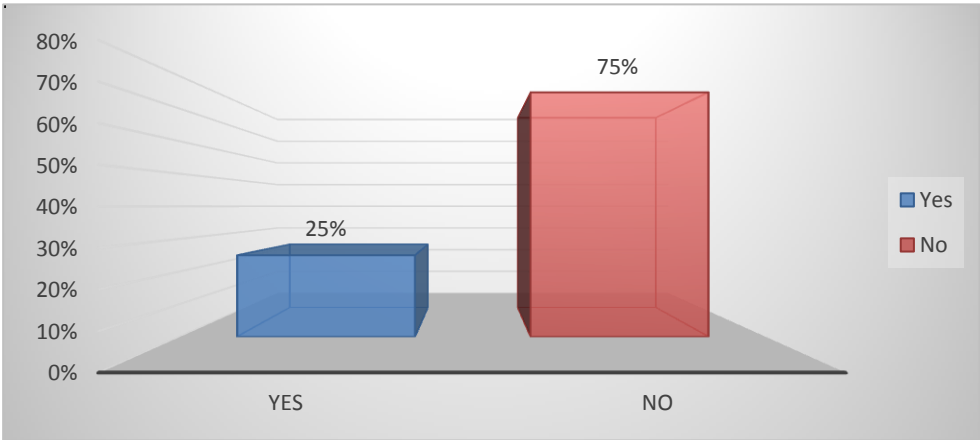
Question 10

INDICATOR	NUMBER	PERCENTAGE
Yes	10	25%
No	30	75%
TOTAL	40	100%

Source: Own elaboration based on the results obtained

Graphic N° 10

Knowledge of craft words in English



Source: Own elaboration based on the results obtained

With respect to the knowledge of craft words in English that craftsmen have, the following results are obtained: from 100% of the artisanal population surveyed, 75% have no knowledge of any word and 25% knows some words.

The graphic shows how most of artisans do not know terms in English language referred specifically to craft field which leads to misunderstanding causing communication problems with tourists.

Question 11: Do you think it is necessary to have a glossary of English terms referring to the artisanal area?

Table N°11

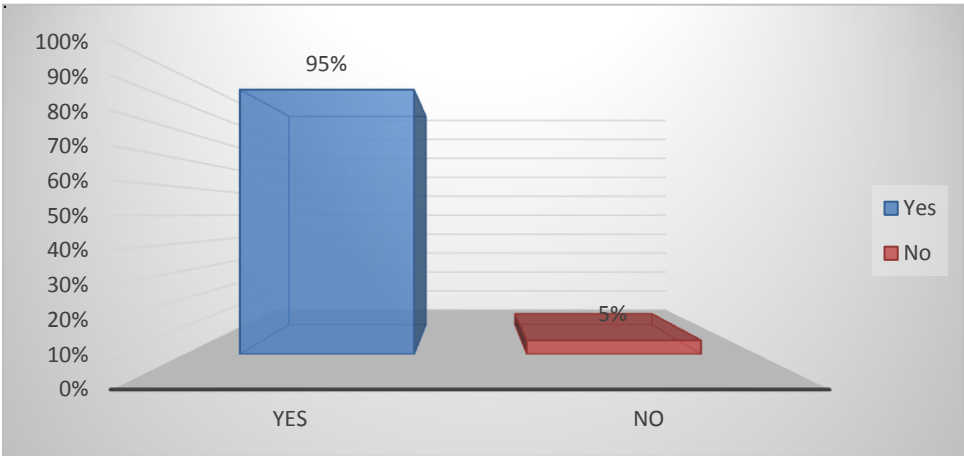
Question 11

INDICATOR	NUMBER	PERCENTAGE
Yes	38	95%
No	2	5%
TOTAL	40	100%

Source: Own elaboration based on the results obtained

Graphic N° 11

Importance of having a glossary of artisanal terms in English



Source: Own elaboration based on the results obtained

With respect to the elaboration of a glossary of terms addressed to craft area, the following results are obtained: from 100% of craftsmen surveyed, 95% affirm that it is important to have a glossary and 5% affirm that it is not necessary.

Most of artisans need to have a glossary of craft terms which contains words, phrases and sentences so that they can explain in a certain way handicrafts they are offering to tourists. So, in this way, a glossary could help craftsmen to communicate with customers.

4.2 ANALYSIS OF USEFUL ENGLISH TERMS USED BY CRAFTSMEN

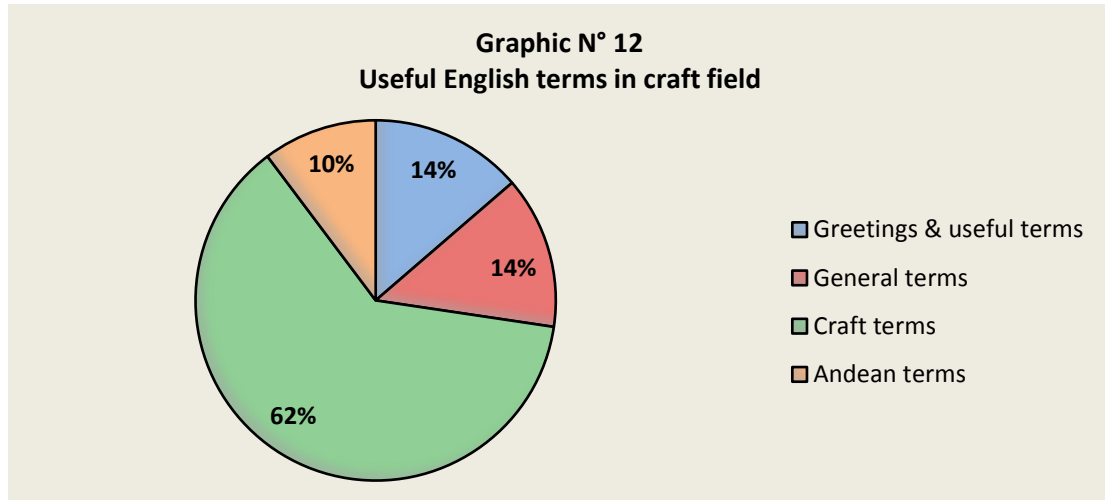


Table N° 12

Analysis of useful English terms used by craftsmen

TYPE OF TERMS	ANALISYS
Greetings & useful terms	From 100% of terms reported in this research, 14% were greetings and useful terms. These two types of terms are useful for craftsmen when they have the first contact with tourists. For example, greetings such as hello, good morning and so forth are important to begin a conversation. Also, some phrases such as how are you?, how can I help you?, thanks you and so forth are useful for craftsmen to persuade and establish a confidence relationship with customers.
General terms	From 100% of terms reported in this research, 14% were general terms. Words and phrases such as price, size, quantity, good quality and so forth are necessary for craftsmen to describe and offer their products.
Craft terms	From 100% of terms reported in this research, 62% were craft terms. Craftsmen from all specialties such as ceramics, woods, fabrics and jewelry reported terms such as seed earrings, bracelet, flowerpot, wooden chess and so forth. This demonstrates that it is very important for craftsmen to know in English the names of their products.

Andean terms	From 100% of terms reported in this research, 62% were Andean terms. Craftsmen reported words and phrases such as “Aguayo”, “Ekeko”, “Monolito”, “Tullmas”, “Chullu de lana”, “Cholita”, ”Chuspa” and so forth. It is very important for craftsmen to know how to explain in English these types of terms.
---------------------	--

4.2.1 General results

According to the chart and graphic above, the most words used by craftsmen were craft terms 62%, followed by greetings 14%, then general terms 14% and finally, Andean terms 10%. It was possible to determine that craftsmen need to know words and phrases in English language not only to begin a conversation with tourists but also to be able to offer their products. In this analysis, it was verified that words in English such as good morning, price, size, quantity and so forth are important for craftsmen’s communication with tourists. However, it was also shown that they mainly need to know in English the names of their handicrafts that they have for sale. Furthermore, another relevant point was that they need to express in English Andean terms such as Ekeko, tullma, cholita and others. In conclusion, it is very important, necessary and useful for craftsmen to express in English greetings, general terms, craft terms and Andean terms when they are marketing their products.

CHAPTER V

CONCLUSIONS AND RECOMMENDATIONS

5.1 CONCLUSIONS

Currently the importance of knowledge of English language is an essential requirement in professional, academic and commercial areas and also in the world of international communication in general.

In order to reach an optimal conclusion of the research, the objectives established and the hypothesis were considered.

- **To identify English terminology useful for craftsmen's communication with tourists at "Wankani Craftsmen Association" of La Paz city.**

Craftsmen of Wankani Association present difficulties when offering their products to foreign tourists. This is caused by the low knowledge that craftsmen have about craft terminology in English language. This problem makes difficult communication between craftsmen and tourists.

In order to reach the general objective, a survey was carried out to 40 craftsmen of the association mentioned in which was possible to identify terms such as greetings, general terms related to their own context, handicrafts' names and Andean words that they need to know in English language in order to have better communication with tourists and market their products.

Greetings like "good morning", "good bye" and "how are you" among others were found in this survey. All of them are necessary in order to have the first contact with

tourists. Secondly, craftsmen reported that they need some general words; for example, price, size, quantity, wood, soil, and so forth. Also it was reported some general phrases such as “how can I help you”, “you can try it without obligation”, “what size do you want?”. Besides that, terms related to goods that craftsmen made were identified in the survey. It is very important for them to know the names of their handicrafts in English language. These types of terms were the most words and phrases identified. Finally, difficult terms such as Andean terms were reported by craftsmen. Words like “aguayo” “ekeko” and others are difficult for them to express in English language.

- **To collect information about English terminology useful for craftsmen’s communication with tourists.**

Through the survey carried out, it was possible to collect all the information about English terminology necessary for craftsmen of Wankani Association. This terminology includes words and phrases related to craft field such as names of products they elaborate and others terms related to their work context.

- **To classify useful terms used by craftsmen when offering of their products.**

Once collected all the words and phrases necessary for craftsmen’s communication with tourists, all these terms were classified as follows:

According to the respective craft area that every word or phrase belonged:

Terms in the fabrics area

Terms in the leather area

Terms in the jewelry area: silverware, seed and feather

Terms in the pottery and ceramics area

Terms in the wood area

Many craftsmen mentioned that they need words and phrases related to their own context. These are greetings, general terms (like asking for the price, information about characteristics of their products like size, color). Also Andean terms like “yapa”, “Ekeko”, “aguayo” were mentioned. In that regard, these terms were classified into:

Greetings and phrases

General terms

Andean terms

- **To describe difficult terms used by craftsmen when offering their products.**

Regarding difficult terms found in the survey, it was possible to conclude that there are some words and phrases both in Spanish and Aymara language; for instance, poncho de lana, tejido a crochet, aguayo, Ekeko, tullmas, chullu de lana, and so forth. For some of these terms, it was not possible to find an equivalent translation in English Language. For example, to translate Andean words like Ekeko, the meaning had to be described and explained briefly: “the god of abundance and prosperity”, the same occurred with the word tullmas, “braids adornment”. All this means that if a tourist wants to know what an Ekeko is, craftsmen will need to explain the meaning in a few words.

- **To design a Spanish-English glossary with terminology that can be applied by craftsmen.**

To achieve this objective, a Spanish-English glossary was made based on the results obtained. After classifying and describing all the terms found in the survey, all these terms were grouped as follows: greetings and phrases such as hello, good morning, good bye; general terms related to their context like size, price, colors and so forth; also according to craft specialties such as fabrics, leather, jewelry, pottery, ceramics, wood; finally, according to Andean terms like aguayo, Ekeko and so forth. The glossary

structure consisted of an entry (word or phrase in Spanish language), a translation (in English language) and finally a pronunciation (an easy pronunciation for craftsmen)

Hypothesis confirmation

- **Hi= Craftsmen's communication with tourists is based on the use of English terminology at Wankani Craftsmen's Association in La Paz city.**

In the data analysis, it was determined that craftsmen need to know words and phrases in English language not only to begin a conversation with tourists but also to be able to offer their products. It was possible to verify that words in English such as good morning, price, size, quantity and so forth were important for craftsmen's communication with tourists. However, it was also shown that they mainly need to know in English the names of their handicrafts that they have for sale. Furthermore, another relevant point was they need to express in English Andean terms such as Ekeko, tullma and others. Therefore, this states that the hypothesis was confirmed because communication is mainly based on words and phrases related to the craft field.

5.2 RECOMMENDATIONS

Based on the findings of the research, the following recommendations can be made:

Most of members of Wankani craftsmen association have around ten years working in this field. Foreign tourists are the most interested in buying their products, in that regard, craftsmen need to use English terms every day.

It is important to emphasize that English is considered a universal language. So this language should be taught not only to students but also all citizens. In the case of the craftsmen of Wankani association, this research has shown that most of them do not speak English. Based on these results, they need to know basically craft terms in order to have a better communication with tourists.

In that regard, a glossary with craft terms was proposed in order to support this problem. However, authorities like the mayor's office and the ministry of tourism should provide resources and training to all artisans in general as a strategy to promote tourism in Bolivia: resources such as dictionaries, glossaries, manuals, courses, workshops, and so forth.

Likewise, for future researches, it is suggested that these resources should be made specifically with craft terminology in English language including all craft specialties such as fabrics, jewelry, woods, leather and so forth. All this should be done with the purpose of benefiting and covering all these specific craft areas and in that way having a more complete tool for craftsmen.

BIBLIOGRAPHY

ALCOREZA, M. (2000). Glosario de Prestamos Ingleses Para El Diario y La Razón. Trabajo dirigido. Carrera Lingüística e Idiomas . UMSA.

ANDER, E. E. (1971). Introducción a las técnicas de investigación social. Buenos Aires: Lumen Hvmanitas.

ANDER, E. E. (2003). Métodos y técnicas de investigación social. Buenos Aires: Lumen Hvmanitas.

BUNGE, M. (2007). La investigación científica. México: Siglo XXI.

BROWN, J. (2013). Making It local: what does this mean in the context of contemporary craft? Islington: Art council England.

BAUTISTA, L. D. (1990). Tallado en madera. La Paz: CEDLA.

BAUTISTA, Katherine (2013). Translation of specialized information about art, history, architecture and culture at municipal museums unit in La Paz city. Trabajo Dirigido. Carrera Lingüística e Idiomas. UMSA.

BROUGHTON, G.(1978). Teaching English as a Foreign Language. Routledge Education Books. London

BOB Jordan, A. M. (1978). English for Academic Purposes: Practice material for the listening comprehension and writing needs of overseas students. London: The British Council.

CASARES, J. (1992). Introducción a la Lexicografía Moderna, 3ra. Edición, Madrid: C.S.I.C.

CRUZ, M. d. (2007). Manual de diferenciación entre Artesanía y Manualidad. Mexico D.F.: Fonart.

COTSOES Conference of Translation Services of European States. Recommendations for terminology work. 2002. Berne. Federal Chancellery.

DOROSZEWSKI, W. (1973). Elements of Lexicology and Semiotics. Mouton: The Hague.

FERREIRO, P. V. (2009). Curso intensivo de iniciación a la cerámica. Fuerteventura: Blume.

FISHER, E. (2011). Andean textiles, indicators of chance: notes about their role and meaning as observed in a rural community. Santiago: Chungara.

- FRONTLINE. (2004). "Language and Communication". India's National Magazine. Vol. 21
- GOLAFASHANI, N. (2003). Understanding Reliability and Validity in Qualitative Research. The Qualitative Report Volume 8 Number 4 December 2003 597-607 from <https://nsuworks.nova.edu/tqr/vol8/iss4/6/>
- GINO DI GRANDI, A. S. (1984). Bolivia's Crafts from village market to world market. La Paz: New Ideas Ltd.
- HAENSCH, Günther, (1997). Los Diccionarios del Español en el Umbral del Siglo XXI, Salamanca: Ediciones Universidad de Salamanca. pp. 46-47.
- HAENSCH, Günther; Wolf Lothar, Ettinger Stefan, Werner Reinhold, 1982. La Lexicografía. Editorial Gredos, Madrid-España, cap. 9.
- HUSON, D. (2011). 3D Printing of Ceramics for Design Concept Modeling. England: Bristol UK.
- HARTLEY, Tony (n.d.). Technology and Translation, in Munday, Jeremy (ed.) (2009), The Routledge Companion to Translation Studies, 2nd edition
- HYLAND, K. (2014). English for Specific Purposes. London.
- HERNANDEZ, R. F. (2010). Metodología de la investigación (5ta ed.). México D.F.: McGraw Hill.
- IGLESIAS, E. V. (2004). Folk Art in Bolivia : Celebration of everyday Life. La Paz: Inter American Development Bank Cultural Center Art Gallery.
- KHAS, H. (2014). Design Intervention & Craft Revival. New Delhi: International Journal of Scientific and Research Publications.
- KAILAS, S. V. (2004). Applications and processing of ceramics. Bangalore.
- KAPUR, H. MITTAR, S. (2014). Design Intervention and craft revival. International Journal of Scientific and Research Publications, Volume 4, Issue 10, October 2014
From <http://www.ijsrp.org/research-paper-1014/ijsrp-p34119.pdf>
- KEYTON, J. (2011). Communication and organizational culture: A key to understanding work experience. Thousand Oaks, CA: Sage.
- LAMRI, D. C. (2016). An Introduction to English for Specific Purposes (ESP). Algeria.
- PETERSON. (1990). Developing a Simplified English Vocabulary.

PAVEL, S. and Nolet D. 2001, Handbook of terminology, Gatineau, Minister of Public Works and Government Services Canada.

RODRIGUEZ, F. J., & Barrios, I. &. (1984). Introducción a la metodología de las investigaciones sociales. Habana, Cuba: Política.

SHEALY, S. (2011). Her Hands: Images of Craftswomen in Uganda, Bolivia and India. Washington: The Journal of Sustainable Development.

SCHAEFER, S. B. (2004). Diseños de los tejidos huicholes: documentación del lenguaje codificado en una forma antigua de arte mesoamericano. Jalisco: FAMSI.

SNEDDON, James. (2003). The Indonesian Language, Its History and Role in Modern Society. Sydney: NSW Press.

Gathered from: [http://ijar.org.in/stuff/issues/v3-i4\(2\)/v3-i4\(2\)-a021.pdf](http://ijar.org.in/stuff/issues/v3-i4(2)/v3-i4(2)-a021.pdf)

SAGER, Juan (1980/1990). Terminology, in Baker Mona (ed.) (2001). Routledge Encyclopedia of Translation Studies. London: Rutledge

SOCIETY FOR TECHNICAL COMUNICATION. (2011). Defining Technical Communication. Virginia.

TAYLOR, H. (2015). Excellence in Woodcarving, Woodturning & Woodworking Tools. Sheffield.

THELEN, Marcel (2012). The Structure of the Lexicon. Incorporating a Cognitive Approach in the TCM Lexicon, with Applications to Lexicography, Terminology and Translation. Ghent:Academia Press

TAMAYO, T. (2003). El Proceso de la Investigación Científica. México: Limusa Noriega.

TAHERDOOST H. (2017). Validity and Reliability of the Research Instrument; How to Test the Validation of a Questionnaire/Survey in a Research Vol. 5, No. 3, 2016, Page: 28-36 retrieved from <https://www.researchgate.net/publication/319998004>

UNESCO. (1997). Guía metodológica para la captación de información sobre la artesanía. Paris: Observatorio Cultural CNCA.

VINCENZINI, P. (1991). Fundamentals of Ceramics Engineering. New York: Elsevier Science Publishers.

W.I.P. ORGANIZATION. (2016). Intellectual Property and Traditional Handicrafts. Genova.

ZGUSTA, L. (1973). Lexicology, generating words. In, McDavid R. and Duckert A. (Eds.). Lexicography in English. New York, The New York Academy, pp. 14-20

ANNEX I
GUIDE OF INTERVIEW

**ENTREVISTA AL REPRESENTANTE DE LA ASOCIACION DE ARTESANOS
WANKANI DE LA CIUDAD DE LA PAZ**

NOMBRE:

.....

Estimado representante la presente entrevista solo tiene fines informativos por lo que se le pide que pueda responder a las siguientes preguntas de manera sincera.

1. **¿Considera que el aprendizaje del idioma ingles tiene importancia para el sector artesanal?**

2. **¿Tiene conocimiento de términos del idioma inglés?**

3. **¿En alguna ocasión tuvo interés por aprender el inglés?**

4. **¿Qué es lo que precisa el sector para tener un proceso óptimo de comunicación con los turistas?**

5. **¿Que considera que sería adecuado para el aprendizaje del inglés para que el sector artesanal Wancani?**

ANNEX II
RELEVANT POINTS THAT EMERGED IN THE INTERVIEW WITH MR.
EYNAR CASTILLO

ENTREVISTA AL REPRESENTANTE DE LA ASOCIACION DE ARTESANOS
WANKANI DE LA CIUDAD DE LA PAZ

NOMBRE:
.....

Estimado representante la presente entrevista sólo tiene fines informativos por lo que se le pide que pueda responder a las siguientes preguntas de manera sincera.

1. ¿Considera que el aprendizaje del idioma ingles tiene importancia para el sector artesanal?

“Bueno, somos personas que no contamos con formación profesional, pero estamos de alguna manera en contacto con el turista y la comunicación que tenemos con los ellos no es buena porque nuestra charla no es normal, o sea nosotros no conocemos muchas palabras para hablar de corrido con ellos.... Y sí, el inglés es importante para hablar mejor con los turistas.”

2. ¿Tiene conocimiento de términos del idioma inglés?

“Por la experiencia que nosotros tenemos en el diario vivir en nuestro negocio aprendimos términos como: hello, good morning, good night, bye, cantidad de dinero como: five, twenty dollars. Etc.”

3. ¿En alguna ocasión tuvo interés por aprender el inglés?

“Por mí mismo sí, algunos contamos con diccionarios de mano para quizá conocer algún término, que nos ayude a describir nuestra artesanía y así ofrecer

al turista nuestros productos.... pero hay términos que no existen en los diccionarios como por ejemplo: monolito, quena, amuleto andino, olla de barro y muchos más”

4. ¿Qué es lo que precisa el sector para tener un proceso óptimo de comunicación con los turistas?

“La necesidad que nosotros tenemos es tener una comunicación no tan perfecta, pero si por lo menos que nos de la facilidad de poder hablar y describir los productos que ofrecemos al turista”

5. ¿Que considera que sería adecuado para el aprendizaje del inglés para el sector artesanal Wankani?

“Lo que necesitamos son recursos de aprendizaje como: libros o revistas pero que describan conversaciones que nosotros manejamos constantemente con el turista... También sería adecuado tener un libro o manual que nos ayude a describir nuestras artesanías o sino pasar un pequeño curso donde nos enseñen palabras y términos que sea útil para nosotros”

ANNEX III

SURVEY

**ENCUESTA PARA LOS ARTESANOS DE LA ASOCIACION DE
ARTESANOS WANKANI DE LA CIUDAD DE LA PAZ**

Fecha..... M F **Sexo**

Estimado artesano la presente entrevista solo tiene fines informativos por lo que se le pide que pueda responder a las siguientes preguntas de manera sincera.

1. ¿Cuánto tiempo lleva en el mercado de las artesanías?

Menos de 5 años 5 -10 años 11 – 15 años Más de 16 años

2. ¿Piensa que la venta de productos artesanales es rentable?

Si No

3. ¿Quiénes son los que más le compran sus productos artesanales?

Turistas extranjeros Turistas del interior del país
Paceños Instituciones

4. ¿Qué producto artesanal es el más comprado por los turistas?

Tejido Madera
Cerámica Bisutería artesanal
Otros

5. ¿Cuáles son los productos que usted elabora y ofrece a los turistas?

Tejido Madera
Cerámica Bisutería artesanal
Otros

6. ¿Usted habla inglés?

Mucho Poco Nada

7. ¿Cuáles son las dificultades que usted tiene con el idioma inglés al momento de comunicarse con el turista?

.....
.....
.....
.....
.....

8. ¿Cuáles son las palabras o frases del área artesanal que usted necesita saber en idioma Inglés para poder comunicarse con el turista y ofrecerle sus productos?

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....

9. ¿Cómo se comunica el turista con usted cuando quiere algún producto artesanal?

Señalando	<input type="checkbox"/>	Mediante movimientos	<input type="checkbox"/>
Lo nombra	<input type="checkbox"/>	Características	<input type="checkbox"/>

10. ¿Conoce usted algunas palabras en idioma inglés referidos específicamente al área artesanal?

Si No

11. ¿Piensa usted que es necesario tener un glosario de términos artesanales en Inglés referidos sólo al área artesanal? ¿Por qué?

Si No

.....

ANNEX IV

PROPOSAL OF GLOSSARY

1. INTRODUCTION

Currently, Bolivia presents a great variety of tourist attractions and products such as different crafts that craftsmen offer to foreigners. Consequently, the use of English language is necessary and useful for craftsmen to offer their crafts to tourists.

For the present proposal, all the terms gathered from the survey in this investigation are used. These are words and phrases that craftsmen do not know how to express in English language.

The present proposal collects all terms mentioned by the craftsmen in Spanish. Then, all these terms are translated into English language. The main purpose is to provide a Spanish-English tool specifically for craft field in order to improve communication with tourists.

2. GLOSSARY PROPORSAL

After obtaining results from our survey, the elaboration of a Spanish-English glossary is proposed as a supporting tool for craftsmen of Wancani Association.

In order to make this glossary, it has been taken into account the procedures stated by Haensch (1982:cap.9)

2.1 ENTRIES SELECTION

The criteria that determine the selection of entries were two: external and internal.

2.1.1 EXTERNAL CRITERIA

- **Purpose of glossary**

The purpose of this glossary is to provide the members of the Wankani craftsmen Association a Spanish-English glossary of craft terms so they can use it when marketing their products.

- **Groups of users**

The direct beneficiaries are all members of the Wankani craftsmen Association who dedicate to elaborate and sale of their handmade products to tourists.

The indirect beneficiaries are all craftsmen of La Paz city who wants to know terms related to this field, as well as students from the tourist area and tourist agencies.

- **Glossary extension**

Regarding the extension of glossary, the whole number of craft terms has been considered according to results of the survey.

2.1.2 INTERNAL CRITERIA

The selection of lexical units was made according to the frequency of use and the availability of lexical units.

- **Frequency of use**

The glossary includes 117 terms which are considered frequently used by artisans.

- **Availability of lexical units**

In this work, it has been considered 117 terms gathered from the questionnaire.

2.2 GLOSSARY STRUCTURE

The glossary was structured as follows:

Entries: words or phrases in Spanish language. These entries are arranged in alphabetical order from top to bottom.

Translations: next to each entry appears a translation in English language of each word or phrase.

Pronunciation: next to each translation, a suggested transcription for pronunciation is used.

No type of phonetic or phonological transcription is used for pronunciation because craftsmen would not understand easily symbols that commonly are used in these types of transcriptions mentioned.

In that regard, pronunciation is represented with a suggested transcription based on letters of Spanish language that approximate to pronunciation of words in English language. All this with the purpose of making this glossary be easy to apply for craftsmen.

Mode of use: the macrostructure of the glossary is alike a booklet so that it can be practical to handle. It contains an introductory part where the purpose and the instructions on how to use the glossary are explained (see next section).

GLOSARIO DE TÉRMINOS ARTESANALES

ESPAÑOL-INGLÉS

Cerámica

Tejidos

Bisutería

Joyería

Tallados

Términos
Andinos

Y otros...



GLOSARIO DE TÉRMINOS ARTESANALES

ESPAÑOL-INGLÉS

Este glosario Español-Inglés contiene palabras y frases útiles en el campo artesanal. Está dirigido a todos los artesanos en las especialidades de tejidos, trabajos en cuero, joyería, bisutería, cerámica y trabajos en madera. El objetivo principal es proporcionar a los artesanos de una herramienta que pueda ayudar a conocer en idioma Inglés el significado de palabras y frases que comúnmente usan.

El glosario contiene más de cien términos artesanales que se usan con frecuencia. Las palabras y frases están divididas en nueve grupos y están en orden alfabético. Este glosario contiene: 1) Saludos y frases útiles 2) Términos generales 3) Términos de artesanías textiles 4) Artesanías en cuero 5) Bisutería con plumas y semillas 6) Joyería y platería 7) Cerámica 8) Artesanía en madera 9) términos andinos.

Para buscar una palabra o frase:

1. Se deberá buscar el grupo de palabras que se requiera (ver ejemplo: bisutería con plumas y semillas)
2. Las palabras a buscar están en español y negrita.
3. Al lado de cada término y en la parte central se encuentra la traducción en inglés.
4. En la parte derecha de cada hoja está la pronunciación de cada palabra o frase. Para la pronunciación se deberá leer la palabra o frase que esta entre slash / / y tomar en cuenta la tilde.

Ejemplo:

Bisutería con plumas y semillas

ESPAÑOL	INGLÉS	PRONUNCIACIÓN
Aretes de pluma	Seed earrings	/sid írins/

CONTENIDO

SALUDOS Y FRASES ÚTILES	3
TÉRMINOS GENERALES	4
TEXTILES	5
ARTESANÍAS EN CUERO	6
BISUTERÍA CON SEMILLAS Y PLUMAS	7
JOYERÍA Y PLATERÍA	8
CERÁMICA	9
ARTESANÍA EN MADERA	10
TÉRMINOS ANDINOS	11

1) SALUDOS Y FRASES ÚTILES

ESPAÑOL	INGLÉS	PRONUNCIACIÓN
Buenas tardes	Good afternoon	/gud áfternun/
Buenas noches	Good evening	/gud ívinin/
Buenos días	Good morning	/gud mórnin/
¿Cómo está?	How are you?	/jáu ar yu/
¿Cuánto cuesta?	How much is it?	/jáu mach is it/
¿En qué lo puedo ayudar?	How can I help you?	/jáu can ai jelp yu/
Es de buena calidad	It's good quality	/its gud cuáliti/
Gracias	Thanks	/tenks/
Gracias por su compra	Thanks for your purchase	/tenks for yur púrches/
Pasa caserito	Come in, friend	/cam in frend/
Puede probarse sin compromiso	You can try it on without obligation	/yu can trai it on widáut obligéishon/
¿Qué color le gustaría?	What color would you like?	/wat cólor wud yu láik/
Que le vaya bien	Good luck	/gud lak/
¿Qué tamaño quiere?	What size do you want?	/wat sáis du yu want?/
Son de buena calidad	They are good quality	/dey ar gud cuáliti/
Te voy a rebajar	I will make you a discount	/ai wil meik yu a discáunt/

2) TÉRMINOS GENERALES

ESPAÑOL	INGLÉS	PRONUNCIACIÓN
Agua	Water	/wáter/
Anillo	Ring	/ring/
Arete	Earring	/íring/
Cantidad	Quantity	/cuántiti/
Colores	Colors	/cólors/
Cubiertos	Cutlery	/cátleri/
Flores	Flowers	/fláwers/
Gancho	Hook	/juk/
Precio	Price	/práis/
Talla	Size	/sáis/
Mochila	Backpack	/bákpak/
Muñeco	Doll	/dol/
Número	Number	/námber/
Platillo	Saucer	/sócer/
Plato	Plate	/pléit/
Tierra	Soil	/sóil/

3) TEXTILES

ESPAÑOL	INGLÉS	PRONUNCIACIÓN
Ajuar	Trousseau	/trusóu/
Cesta tejida	Woven basket	/wóuven básquet/
Chalina de lana	Woolen scarf	/wúlen skárf/
Chompa	Sweater	/suéter/
Chompa de alpaca	Alpaca sweater	/alpáca suéter/
Chompa de lana	Woolen sweater	/wúlen suéter/
Gorro de lana	Woolen cap	/wúlen cap/
Manta	Blanket	/blánquet/
Manta de alpaca	Alpaca blanket	/alpáca blánquet/
Manta de vicuña	Vicuna blanket	/vicúna blánquet/
Mantel tejido	Woven tablecloth	/wóuven téibolclot/
Mantilla de macramé	Macrame blanket	/macramé blánquet/
Mochila de aguayo	Aguayo backpack	/aguayo bákpak/
Poncho de lana	Woolen poncho	/wúlen póncho/

Tapete tejido de lana	Tablecloth made of wool	/téibolclot méid of wul/
Tejido a crochet	Crocheting woven fabric	/crochéin wóuven fábric/
Tejido a palillo	Knitting woven fabric	/nítin wóuven fábric/
Tejidos de alpaca	Alpaca fabrics	/alpaca fábrics/
Telar	Loom	/lum/

4) ARTESANÍAS EN CUERO

ESPAÑOL	INGLÉS	PRONUNCIACIÓN
Cartera	- Shoulder bag, - Purse	/shóulder bag/ /purs/
Cartera de cuero	Leather shoulder bag	/léder shóulder bag/
Chaqueta de cuero	Leather jacket	/léder jhákét/
Cinturón	Belt	/belt/
Cinturón de cuero	Leather belt	/léder belt/

Cuero repujado	Embossed leather	/embóst léder/
Estuchera de cuero	Leather case	/léder keis/
Mochila de cuero	Leather backpack	/léder bácpac/
Sombrero de cuero	Leather hat	/léder ját/
Zapatos	Shoes	/shus/
Zapatos de cuero	Leather shoes	/léder shus/

5) BISUTERÍA CON SEMILLAS Y PLUMAS

ESPAÑOL	INGLÉS	PRONUNCIACIÓN
Anillo de semilla	Seed ring	/sid ring/
Aretes de semilla	Seed earrings	/sid írins/
Aretes de pluma	Feather earrings	/féder írins/
Collar de semilla	Seed necklace	/sid nékles/
Manilla de semilla	Seed bracelet	/sid bréislet/
Prendedor de semilla	Seed pin	/sid pin/

Reloj con acabados de semilla	Watch with seed finish	/wóch wid sid fínish/
--------------------------------------	------------------------	-----------------------

6) JOYERÍA Y PLATERÍA

ESPAÑOL	INGLÉS	PRONUNCIACIÓN
Aretes andinos	Andean earrings	/ándeán írins/
Alcuza de peltre	Pewter cruet	/piúter krúet/
Brazalete	Bracelet	/bréislet/
Cafetera de plata	Silver coffee pot	/síilver cófi pot/
Charola de plata	Silver tray	/síilver tréi/
Cuchara de plata	Silver spoon	/síilver spun/
Cucharilla de plata	Silver Teaspoon	/síilver tíspun/
Cucharón de plata	Silver ladle	/síilver léidl/
Jarra de plata	Silver jar	/síilver jar/
Joya	Jewel	/jhéwel/

Joyero de peltre	Pewter jewel case	/piúter jhéwel kéis/
Monedas de platería	Silver coins	/síilver kóins/
Prendedor	Pin	/pin/
Prendedor andino	Andean Pin	/ándeán pin/
Sopera de plata	Silver soup tureen	/síilver sup turín/

7) CERÁMICA

ESPAÑOL	INGLÉS	PRONUNCIACIÓN
Adornos de barro	Clay ornaments	/cléy órnamentals/
Cerámica	Pottery	/póteri/
Jarra de barro	Clay jar	/cléy jhar/
Jarra de cerámica	Ceramic jar	/cerámic jhar/
Maceta	Flowerpot	/fláwerpot/
Maceta de cerámica	Ceramic flowerpot	/cerámic fláwerpot/
Plato de barro	Clay plate	/cléy pléit/

Olla de barro	Clay pot	/cléy pot/
Vaso	Cup	/cap/
Vaso de barro	Clay cup	/cléy cap/
Vajilla de cerámica	Ceramic tableware	/cerámic téibolwer/

8) ARTESANÍA EN MADERA

ESPAÑOL	INGLÉS	PRONUNCIACIÓN
Adornos tallados en madera	Ornaments carved in wood	/órnaments cárvd in wud/
Ajedrez de madera	Wooden chess	/wúden ches/
Cofre de tajibo	Tajibo chest	/tajibo chést/
Florero de madera	Wooden vase	/wúden véis/
Joyero de pino	Pine Jewel case	/páin jhéwel kéis /
Lapicero tallado	Pencil holder	/péncil jólder/
Lápiz de pino	Pine pencil	/páin péncil/

Madera	Wood	/wud/
Cholita tallado en madera	Cholita carved in wood	/cholita cárvd in wud/
Pepino tallado	Pepino carved in wood	/pepino cárvd in wud/

9) TÉRMINOS ANDINOS

ESPAÑOL	INGLÉS	PRONUNCIACIÓN
Aguayo	Multicolored andean cloth	/multicólord ándean clot/
Aguayo tejido en telar	Aguayo woven in loom	/aguayo wóuven in lum/
Chullu de lana	Andean woolen cap	/ándean wúlen cap/
Ekeko	God of abundance	/gad of abóundans/
Monolito de barro	Clay Monolith	/cléy mónolit/
Monolito de madera	Wooden Monolith	/wúden mónolit/
Monolito de piedra	Stone Monolith	/ston mónolit/

Tullmas	Braids ornaments	/bréids ónaments/
Yapa	Extra for free	/étra for fri/
Pepino	Andean carnival clown	/ándeán cárnabal kláun/
Cholita	Andean woman	/ándeán wúman/
Chuspa	Andean bag	/ándeán bág/