

DESIGNING CURRICULUM FOR STANDARDS-BASED CULTURE/LANGUAGE LEARNING



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ABSTRACT

Although the intricate interrelationship between culture and language has been accepted intuitively in foreign language instruction for over three decades, in practice culture is not generally integrated with language learning. Because of the potential impact of the Standards for Foreign Language Learning (National Standards in Foreign Language Education Project, 1996, 1999) and their emphasis on the culture/language relationship, it is a propitious time to renew efforts to design foreign language instruction that integrates culture with language. This paper describes Wiggins' (1993, 1998) "backward curriculum design" as a framework for developing standards-based foreign language instruction in which culture is integrated with language learning.

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The *Standards for Foreign Language Learning* (SFLL) (National Standards in Foreign Language Education Project, NSFLEP, 1996, 1999) emphasize the need to design curriculum in which culture is integrated with language learning. The concept of an integral weave of culture and language in foreign language (FL) learning is neither new nor unique to the SFLL. The idea dates back at least thirty years, as evidenced by Brook's (1968) assertion: "Instruction in a foreign language, even at the start, remains inaccurate and incomplete unless it is complemented by appropriate studies in culture" (p. 206).

Recently, a survey of 12,000 high school FL teachers found that although teachers express support for teaching culture, their culture lessons are not integrated with language instruction (Social Science Education Consortium, 1999). Other studies have found that food, music, holiday celebrations, games, realia, and craft activities are still the most popular products and practices introduced, while isolated facts from textbook cultural notes provide most of the cultural information (Mantle-Bromley, 1993; Moore, 1996; Seelye, 1997). Student objectives are still primarily linguistic, assessment of culture learning is rare, and the cultural activities in which students engage do not lead to a meaningful understanding of culture (Mantle-Bromley, 1993). It seems that in

today's FL classrooms, culture remains an "add-on to make the class more interesting" (NSFLEP, 1999, p. 13).

Lange (1999) suggests that culture has remained a superficial aspect of language learning because: 1) We do not agree on what culture to teach, 2) We do not agree on how to integrate culture and language in teaching and learning, and 3) We lack a framework to guide the development of FL students' cultural competence. The first of these three concerns is less problematic in light of the SFLL's (NSFLEP, 1996, 1999) definition of culture as practices, products, and perspectives. The SFLL's definition provides an important agreement on what culture to teach, while allowing flexibility to meet the strengths, needs, and interests of individual teachers, students, and programs.

Lange (1999) addresses the second and third concerns by proposing Wiggins' (1993, 1998) "backward curriculum design" as a framework for organizing instruction in culture. The backward curriculum design is an appropriate framework to use in designing standards-based FL curriculum, because, like the SFLL (NSFLEP, 1996, 1999), it focuses on that which students will be able to do. The design owes its name to the fact that it works backward from the identified targeted standards for student performance, rather than forward from the textbook's organization. When the textbook drives the curriculum, courses are organized around the content of X number of chapters. In the backward curriculum design, courses are organized around students' learning, as evidenced by what they can actually do or produce. The role of the teacher thus changes from a coverer of material to that of a coach who ensures effective performance.

Wiggins (1998) identifies five steps in writing curriculum based on the backward curriculum design: 1) Identify desired results (standards), 2) Specify apt evidence of results (assessments), 3) Specify enabling knowledge and skills, 4) Design appropriate sequence of enabling work (activities and experiences), and 5) Specify the needed teaching and coaching (p. 207).

Lange (1999) provides an example of a backward curriculum design for organizing cultural information based on the theme of understanding friendships. The example, however, does not illustrate how

to integrate culture with language learning. Lange states, "Note that language is not dealt with in these examples. The complexity of cultural issues is a sufficient challenge" (p. 88).

This paper demonstrates how Wiggins' (1993, 1998) backward curriculum design can be used to write standards-based FL curriculum in which culture is integrated with language instruction. Each of the five steps in the backward curriculum design is discussed and illustrated through a sample plan which integrates culture with language learning.¹ The sample plan's cultural topic, French gestures, is especially suitable for a discussion on culture/language learning because gestures are culturally defined, and they are not used in isolation from language. Furthermore, the topic is consistent with the organizing principles of the SFLL (NSFLEP, 1999): "The language system is a means for attaining the various outcomes described in this document: communicating, gaining cultural understanding, connecting with other disciplines. The language system is also much more than words and rules; it includes the sociolinguistic elements of gestures and other forms of nonverbal communication . . ." (p. 33).

Step I: Identify Desired Results (Standards)

The first step in the backward curriculum design is to determine cultural and language achievement targets, i.e., performance objectives stating what it is that students should be able to do at the end of the instructional unit. This step involves, "taking a (typically) vague teaching goal and casting it broadly in measurable terms" (Wiggins, 1998, p. 123). In FL instruction, the cultural achievement target should relate to at least one of the three culture standards identified by the SFLL (NSFLEP, 1999):

- 2.1 Students demonstrate an understanding of the relationship between the practices and perspectives of the culture studied.
- 2.2 Students demonstrate a relationship between the products and perspectives of the culture studied.
- 4.2 Students demonstrate an understanding of the concept of culture through comparisons of the culture studied and their own (p. 9).

The cultural achievement target for the sample plan on French gestures is, “Students will demonstrate an understanding of commonly used French gestures.” Understanding is a measurable term when defined as “a sufficient grasp of concepts, principles, or skills so that one can bring them to bear on new problems and situations, deciding in which ways one’s present competencies can suffice and in which ways one may require new skills and knowledge” (Gardner, 1981 p. 181, cited in Wiggins, 1988, p. 83).

The language achievement target should be based on the specific topic under class discussion. Three examples, one at each of the three language learner levels defined by the ACTFL Performance Guidelines (1999), are provided here. A novice-level language achievement target might be, “Students will demonstrate an understanding of vocabulary and phrases used in greetings.” An intermediate-level achievement target might be, “Students will demonstrate their knowledge of food items, names of shops, and how to ask for things they wish to purchase.” For the pre-advanced learner, a suitable language achievement target might be, “Students will demonstrate their understanding of vocabulary and grammatical structures needed to exchange opinions on environmental issues.”

Step II: Specify Apt Evidence of Results (Assessments)

After having determined specific cultural and language achievement targets, the next step is to specify the assessment by which students will provide evidence that they have met the achievement targets. Wiggins (1998) characterizes assessment as being: 1) credible, 2) useful, 3) balanced in methods, 4) honest yet fair, 5) intellectually rigorous and thought provoking, and 6) feasible (p. 110-111). Each of these characteristics is addressed in the following paragraphs.

Assessment is credible

Wiggins’ (1998) assertion that “authentic tasks make assessment more credible because these tasks clearly relate to real-world demands” (p. 112) is consistent with contemporary FL methodology’s definition of language as communication. The SFL (NSFLEP, 1999) state: “Ideally, students need to be able to use the target language for real communication, that is, to carry out a complex interactive process that involves speaking and understanding what others say in the target language, as well as reading and interpreting written materials” (p. 25-26).

Culture is integrated with language learning in the assessment when the task models real communication in authentic contexts. The assessment task for FL culture/language learning should require students to engage in interpersonal, interpretive, and/or presentational communication as identified in the three communication standards (NSFLEP, 1999):

- 1.1 Students engage in conversations, provide and obtain information, express feelings and emotions, and exchange opinions.
- 1.2 Students understand and interpret written and spoken language on a variety of topics.
- 1.3 Students present information, concepts, and ideas to an audience of listeners or readers on a variety of topics. (p. 9)

The assessment task in the sample plan is, “Students will create and present an oral presentation in which authentic French gestures are integrated naturally and appropriately.” Students engage in interpersonal communication as they prepare their presentations with their partners. They use interpretive communication in understanding their classmates’ presentations and presentational communication in demonstrating their own work.

At the novice-level, students may create a dialogue composed of short, memorized phrases and expressions and culturally appropriate gestures used in greetings. Intermediate-level learners might create skits where some learners are shoppers and others are vendors.

They will use culturally appropriate gestures in making their purchases. Pre-advanced learners might engage in a debate in which they discuss environmental issues. They will model native speakers in their use of gestures in presenting their arguments.

After determining the assessment task, criteria for evaluating the extent to which students have met the achievement target must be specified. Wiggins (1998) maintains that credible assessment requires “known, agreed-upon, apt and uniform scoring criteria” (p.113). A scoring guide, similar to the one presented in Table 1, will enable students to see the full range of criteria which constitutes excellent work and what distinguishes excellent work from adequate or inadequate work.

Evaluation based on the scoring guide presented in Table 1 involves some subjectivity. Wiggins maintains that subjectivity is inherent and is not to be regarded as a flaw in assessment. “Both common sense and the highest levels of Bloom’s Taxonomy of Educational Objectives reveal that the most intellectually important tasks involve human judgment in both performance and evaluation” (Wiggins, 1998, p. 112).

Assessment is useful

The philosophy underlying the backward curriculum design is that assessment should not only measure student performance, but also improve it. Therefore, assessment is useful to students when they receive feedback from the teacher about their performance and

Table 1

Scoring Guide

	Excellent (4 pts.)	Adequate (3-2 pts.)	Inadequate (1-0 pts.)
Gestures	Gestures integrated naturally with verbal message	At least one gesture not integrated with verbal message	More than one gesture not integrated with verbal message.
Vocabulary	Use of extensive vocabulary	Use of vocabulary adequate, but not extensive	Lack of needed vocabulary
Form	Correct form used consistently	Minor mistakes in form which do not interfere with comprehension	Several mistakes in form which interfere with comprehension
Fluency—Verbal	Speech flowed very nicely	Occasional hesitations which are not overly distracting	Frequent hesitation which made speech sound jerky
Fluency—Nonverbal	Use of gestures seemed natural	Use of at least one gesture seemed unnatural	More than one gesture seemed unnatural

are given opportunities to use the feedback in subsequent performances. In addition, teachers need input from the students about their feedback and about the usefulness of the assessment itself. Finally, students find assessment most useful when they are aware of the criteria upon which they will be evaluated at the outset. Students may, in fact, contribute to the development of the criteria.²

Assessment is balanced in methods

The problem with many FL curricula is that there is a lack of balance between rote testing and genuine performance assessment. Wiggins (1998) maintains that “assessment is always focused on students’ effective performance, in which they use their judgment and repertoire of skills, learning, and understanding rather than mainly plugging what they have learned into artificially neat and clear exercises” (p. 114). Traditional discrete point FL tests are an *insufficient* means of assessment, as defined in the backward curriculum design. However, even though discrete point tests do not provide evidence that students have met the achievement target, they do serve as a “means to a performance end, useful activities though not the real target” (Wiggins, 1998, p. 115). In terminology consistent with the metaphor of teacher as coach, Wiggins calls traditional tests “sideline drills” (p. 115). Just as a coach isolates bits of performance from the context on which to drill players, FL teachers must provide students with opportunities to practice requisite skills for authentic FL performance. These opportunities allow teachers to determine whether students are heading towards genuine performance.

Three cultural sideline drills are included in the sample plan on French gestures.

- 1) Students will give the corresponding French sentences when the teacher performs the gesture.
- 2) Students will perform the gestures when the teacher gives the corresponding sentences.
- 3) Students will identify the gestures used by native French speakers in a video.

Sideline drills to determine if students are on track to the language achievement target should also be included at this point in the curriculum design.

Assessment is honest yet fair

Honest assessments are consistent with students’ performance levels. Wiggins suggests placing performance levels on a continuum of novice to expert.

The ACTFL Performance Guidelines (1999) may serve as a useful resource in designing appropriate FL assessments and evaluations for different levels of student performance. Consulting the guidelines may provide direction as to what can reasonably be expected of students at the novice, intermediate, and pre-advanced levels. Fair assessment takes individual students’ interests, strengths, and learning styles into consideration. The assessment task and evaluation criteria should allow students some flexibility in providing evidence that they have met the achievement target.

Assessment is intellectually rigorous and thought provoking

The assessment task should require students to use higher order thinking skills (i.e., analysis, synthesis, and evaluation). Assessment tasks in which students demonstrate learning through performance (e.g., creating and presenting an original dialogue) necessitate higher order thinking. Wiggins (1998) maintains, “Performance or production requires the student to plan and execute a new work from scratch and to use good judgment in choosing apt content and shaping a quality product — a ‘synthesis’ leading to a ‘unique’ creation by the student, in the words of Bloom’s Taxonomy” (p. 140).

Assessment is feasible

Teachers may perceive that credible, useful assessment that is intellectually rigorous, thought provoking, and based on student performance will take too much time away from everything they have to cover. As long as the textbook’s table of contents drive the curriculum, as long as the teacher’s job is to cover X number of chapters, assessment, as characterized in Wiggins’ (1983, 1998) backward curriculum design, is not feasible.

A curriculum driven by student performance requires a more intelligent use of time, material, and human resources (Wiggins, 1998, p. 119). When the concept of coverage is abandoned and teachers assume the role of a coach who ensures effective performance, adequate time for students to meet performance objectives will be available. District curriculum designers need to focus on that which students will be able to do with the FL. The emergence of the SFLL (NSFLEP, 1996, 1999) provides an impetus for FL departments to re-examine and realign their curriculum to be consistent with performance standards. Collaboration among teachers within individual schools and between schools (perhaps through Internet resources) may provide

opportunities for sharing ideas, plans, and resources, thus eliminating the need for each individual teacher to invent every plan and each assessment used.

Step III: Specify Enabling Knowledge and Skills

The third step of the backward curriculum design is to specify the knowledge (facts, concepts, principles) and skills (procedures, strategies, methods) that students will need in order to provide evidence that they have met the achievement target identified in step one of the design. The requisite knowledge and skills should be framed by, and specified in reference to, the demands of the assessment task determined in step two of the design. For example, in the sample plan, what knowledge about the culture, vocabulary, and the linguistic system, and what communicative skills will enable students to create an oral presentation in which authentic French gestures are integrated naturally and appropriately?

The enabling cultural knowledge and skills specified in the sample plan are as follows.

Knowledge: 1. Heighten students’ awareness of commonly used gestures in their own culture. 2. Obtain information on commonly used French gestures. 3. Compare and contrast the gestures used in the two cultures. 4. Obtain information about situations in which the gestures would be appropriate.

Skills: 1. Perform the gestures. 2. Make a connection between each gesture and its corresponding verbal message. 3. Integrate gestures naturally into a conversation.

Enabling vocabulary, linguistic knowledge, and communication skills should be specified during this step as well. They will depend on the proficiency level of the students, as well as the content specified by the school district’s curriculum guide. The cultural topic of French gestures is such that it can be integrated in language instruction for novice learners and re-introduced in language instruction for intermediate and pre-advanced learners as defined by the ACTFL Performance Guidelines (1999).

The SFLL (NSFLEP, 1999) define perspectives as “meaning, attitudes, values, and ideas” (p. 47). Therefore, as in Lange (1999), for FL curriculum design, the specification of attitudes and processes should be added to the third step in the backward curriculum design. In the sample plan, objectives for these two categories are as follows.

Attitude: 1. Recognize that the ways in which the home and target cultures express meaning nonverbally may or may not be the same. 2. Voluntarily seek more information on the sociolinguistic elements of gestures and other forms of nonverbal communication.

Process: 1. Gain an understanding that language is bi-modal; meaning is conveyed both verbally and nonverbally. 2. Develop an appreciation for the intricate relationship between the verbal and nonverbal aspects of communication. 3. Develop an understanding that ways of expressing oneself, both verbally and nonverbally, are sometimes the same and sometimes different in the home and target cultures.

Step IV: Design Appropriate Sequence of Enabling Work

Designing an appropriate sequence of enabling work, the fourth step in the backward curriculum design, is the teachers' first step in traditional instruction in which the textbook drives the curriculum. Typically, the content of the chapter is divided among the number of days allotted in the syllabus to cover the chapter. Teachers choose exercises from the textbook and/or workbook or create their own activities for students to practice the targeted features of the linguistic system. After completing the selected work, students are then deemed ready to take the test. "After all," teachers reason, "I taught it, so they must have learned it."

In the backward curriculum design, structuring a sequence of enabling work comes only after having specified the achievement target, the assessment task and evaluation criteria, and the enabling skills and knowledge. Thus, that which students may otherwise have perceived as isolated facts and skills in traditional curriculum design, cohere in the backward curriculum design to the achievement target and assessment task of which students are already aware.

Three questions may guide the design of enabling work, while keeping the performance objective in the forefront. 1. What "enabling activities" will develop the targeted enabling understanding and skills? 2. What design approach will make the work most engaging and responsive to student interests, needs, and abilities? 3. How will the design provide opportunities for students to dig deeper, revise their thinking, and polish their performance? (Wiggins, 1998, p. 207).

The following sequence of enabling work, taken from the sample plan, illustrates how the performance objective is

used to guide classroom activities.

1. Brainstorm common gestures in students' culture.
2. Ask students to keep a gesture notebook for one week in which they write down gestures that they have observed being used. Remind students to practice good taste and not to include gestures inappropriate to the school setting.
3. After one week, discuss the gesture notebooks.
4. Watch an authentic French video with the sound off. Pause when one of the characters uses a gesture. Discuss what the gesture might mean.
5. Present some common authentic French gestures with accompanying verbal expressions. Require students to practice performing the gestures and saying the expressions.
6. Watch the video again and identify the gestures.
7. Create original presentations.

Cultural activities are integrated with language activities aimed at leading students to the effective performance of the assessment task. None of the culture activities listed above should take the entire class time. Brainstorming common gestures, for example, may take ten minutes of the first class. The remaining time is devoted to elements of the linguistic system which are requisite for creating a presentation consistent with students' proficiency level.

Step V: Specify the Needed Teaching and Coaching

When the teacher's role is that of a coach who ensures effective performance, the fifth step in the backward curriculum design is more iterative than linear. As a coach, the teacher must rethink traditional chronology and textbook chapters to ask what kinds of instruction will enable students to use their judgment and repertoire of skills, learning, and understanding in providing evidence that they have met the achievement target. But, the requisite instruction cannot be specified totally *a priori*. The students' incremental progress towards the performance objective specified in the assessment indicates the kind and amount of instruction needed.

Assessment, the anchor of the backward curriculum design, provides a focus for instruction, learning, lesson design, and adjustments. Assessment should not

only measure student performance, but also improve it. Students need opportunities to try out their developing skills, to receive feedback from the teacher, and to try again in light of the feedback. Thus, instruction becomes more recursive than it has been in the past when the teacher's role was to cover the material. Sideline drills, as specified in the second step in the design, allow teachers to determine if students are on track to effective performance. Adjustments in the kinds and amount of instruction, as well as its pace, can be made based on the results of the sideline drills and on the students' performance on the assessment task. Wiggins (1998) maintains:

An effective curriculum must be fluid while being focused, built on feedback loops in relation to fixed operational performance goals. . . . The learner's idiosyncratic and unpredictable responses to our teaching toward goals must cause the curriculum to adjust; the learner's emerging performance and needs ultimately determine how the curriculum unfolds; but the curriculum must enable students to meet preestablished targets (p. 224).

CONCLUSION

The core premise of this paper is that the backward curriculum design (Wiggins, 1993, 1998) provides an appropriate framework for designing standards-based FL instruction in which culture is integrated with language learning. In the first of the five steps of the design, culture and language are integrated by specifying both cultural and language achievement targets. In the second step of the design, language is further integrated with culture by developing an assessment task that models real communication in authentic contexts and that requires students to engage in interpersonal, interpretive, and/or presentational communication. In specifying the enabling knowledge and skills, the design's third step, both cultural and linguistic student objectives are determined. In the fourth step cultural activities designed to lead students to a meaningful understanding of culture are integrated with language activities designed to lead students to the effective performance of the assessment task. The fifth step ensures that students are able to provide evidence that they have met the cultural and linguistic objectives through a process of trial and error in light of teacher feedback.

The SFLL (NSFLEP, 1999) include sample learning scenarios. For each scenario, the targeted standards are identified and a reflection is provided that explains how each identified standard is

addressed. In keeping with this practice, the following reflection identifies the standards addressed in the sample plan on French gestures. The reflection succinctly illustrates an integration of culture and language.³

1.1 Students use French to create an original presentation

1.2 Students interpret French body language in an authentic video.

1.2 Students interpret classmates' French dialogues.

1.3 Students use French to present their work.

2.1 Students learn the relationship between the practice of French gestures and the meanings (i.e., the perspectives) of the gestures.

3.2 Students acquire information about a sociolinguistic aspect of the French language.

4.1 Students gain an understanding of the bi-modal nature of language.

4.2 Students compare the nonverbal communication of the target language with that of their own language.

5.1 Students use French gestures learned in class at home and in the community.

5.2 Students develop an interest in gestures and other forms of nonverbal communication.

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APPENDIX: TWO SAMPLE LESSON PLANS

FIRST LESSON.

TITLE: HOTELS IN SPAIN.

Created by Merle Wilder, Belleville West High School, Belleville, IL.

Step I: Identify Desired Results (Standards): Students will demonstrate an understanding of common practices of hotels in Spain.

Step II: Specify Apt Evidence of Results (Assessments): 1. Students will create a hotel or hostel brochure which represents any amenities and other important information. 2. Students will videotape an original dialogue in which appropriate practices for Spanish hotels are naturally integrated with the spoken language.

Scoring Guide A: 1. Your brochure was done neatly and professionally. 2. Your brochure included five symbols similar to the Michelin guide. 3. You included the hotel's name, phone number, and address. 4. You included the cost in pesetas. 5. You included a brief statement (sales pitch). 6. You included the

official classification. 7. You included extra information.

Scoring Guide B and Peer Evaluation: Students definitely will be responsible for the following criteria: 3 minute video, conflict with hotel, display of cultural expertise in hotel situations. However, the teacher will give students the following group evaluation form and create the rest of the rubric with their suggestions. 1. Did everyone in your group work equally on the project? Elaborate. State any problems. 2. In your opinion, who was the strongest member of the group? Why? 3. How much time outside of class did you and/or your group spend working on this project. Elaborate as best as you can, giving details to some tasks. 4. Were you pleased with the finished product? Explain what you did to contribute to the group effort. 5. Regarding the various steps that were required to complete this project, what did you feel should be evaluated in the rubric? What are some areas in which your group seemed to put a lot of effort? What aspects seem most crucial for making a good project? 6. For my future use, what should be changed about this project? How would you suggest changing it? Did you enjoy this project in comparison to others that you have done. Explain.

Side-Line Drills 1. Students will identify the symbols' significance used by the Michelin Guide using the teacher's enlarged posters of each symbol. 2. Students will identify which hotel the teacher is describing, Spanish or American, based on the amenities the teacher mentions.

Step III: Specify Enabling Knowledge and Skills.

Knowledge: Students 1. Reinforce their knowledge of formal and informal register. 2. Obtain basic information on hotel practices in their own culture and the Spanish culture. 3. Obtain basic information on commonly used lexical items in hotel situations. 4. Obtain basic information on using the Internet as an information source.

Skills: Students 1. Make a connection between hotel symbols and their corresponding amenities. 2. Perform searches on the computer via the Internet. 3. Represent a hotel through an informative brochure. 4. Integrate cultural and linguistic knowledge in a conversation.

Attitude: Students 1. Recognize that hotel practices in two cultures may or may not be the same. 2. Recognize that hygienic practices and social practices in two cultures may or may not be the same. 3. Plan to respect differences between

two cultures' practices. 4. Voluntarily seek further information on traveling to Spain. Process: Students 1. Distinguish hotel practices in a culture different from their own. 2. Compare and contrast staying in an American hotel with staying in a Spanish hotel.

Step IV: Design Appropriate Sequence of Enabling Work:

Students 1. Recall and discuss past hotel experiences in their culture. 2. Watch and discuss two videos dealing with hotel situations. 3. Create a Venn diagram to note the similarities and differences they observe between American and Spanish hotels. 4. Examine the textbook and Michelin Guide's symbols drawn on posters and try to guess which hotel amenities they represent. Verify the guesses. 5. Read about the classification system for Spain's hotels and hostels. 6. Discuss possible differences to expect in Spain, such as: using a bidet; not necessarily having a private bathroom; no air conditioning, television, phone, full breakfast, or a big room; using the Euro Card and pesetas; and speaking appropriately with hotel employees. 7. Learn hotel vocabulary. 8. Examine one hotel/hostel from the Internet using the Spanish search engine <http://www.ole.es/>.

Reflection: 1.1 Use Spanish to discuss similarities and differences in the two cultures' hotel practices. 1.2 Interpret information from watching authentic videos and reading Spanish web sites. 1.3 Students will create a brochure and a video. 2.1 Students will examine hotel practices in Spain. 2.2 Students will visit web sites produced in Spain. 3.1 Students will convert money and use technology. 4.1 Students will examine register use (formal vs. informal) 4.2 Students will compare U.S. and Spanish hotels.

SECOND LESSON.

TITLE: SKINHEAD CULTURE.

Created by Jill Dunn, Lafayette High School, Ballwin, MO

Step I: Identify Desired Results (Standards): Students will demonstrate an understanding of the skinhead culture and the attitude of the general population toward them in Germany and Austria.

Step II: Specify Apt Evidence of Results (Assessment): Students will create and present a poster summarizing a negative stance toward hate groups or hate crimes.

Scoring Guide: The phrase/slogan will be evaluated on a three point scale (0 = missing, 1 = low quality, 2 = acceptable, 3 = excellent) for grammatical correctness,

appropriate length, creativity, and neatness. The illustration will be evaluated on the same three-point scale for relation to slogan, creativity, and neatness. The presentation will be evaluated on a continuum of 0 - 5 for clarity of explanation and correctness of presentation.

Side-Line Drills. 1. Participate in a conversation about the life of a Turkish family in Germany. 2. Answer, in writing, questions pertaining to a video on Skinheads in Germany. 3. Collect in a notebook 10 articles about hate groups and/or hate crimes that have occurred in students' own culture in the last 3 years. Write a summary of, or reaction to, each article in the notebook. Include the summaries in the notebook. 4. Demonstrate understanding of a German newspaper article through participation in a critical thinking skill activity. 5. Demonstrate an increased vocabulary dealing with hate crimes and justice.

Step III: Specify Enabling Knowledge and Skills.

Knowledge: Students 1. heighten their awareness of a violent German subculture and that society's view of their activities. 2. Obtain information on hate-groups in their own culture. 3. Enlarge their German vocabulary in the area of prejudice and justice.

Skills: Students 1. Define and recognize hate groups in their own culture. 2. Define and recognize hate groups in the Germanic culture. 3. Make a connection between negative stereotyping and violent acts against minorities. 4. Define and recognize the rights of the victims of hate crimes. 5. Summarize and present attitudes discouraging hate groups or hate crimes in the form of a poster. 6. Orally clarify their choice of slogans and illustrations on their posters.

Attitude: Students 1. Recognize the negative effect that hate groups have on the community. 2. Voluntarily seek more information about the truth behind hate groups. 3. Further develop a feeling of compassion and understanding for the victims of hate crimes. 4. Recognize the fact that hate crimes are not indigenous to any one culture.

Process: Students 1. Distinguish between "generalizations" and "pejorative stereotyping". 2. Develop an understanding of the relationship between "negative stereotyping" and hate crimes. 3. Compare and contrast hate groups in the Germanic culture and in their own. 4. Deepen an appreciation for, or the need of, justice systems that protect victims of hate crimes and punish perpetrators.

Step IV: Design Appropriate Sequence of Enabling Work:

1. Read and discuss an article in German about the life of a Turkish family living in Germany and dealing with discrimination. 2. Discuss discrimination practices in students' own culture(s). 3. View a video of Nightline with interviews of a leader of the Austrian skinhead group and a leader of the Jewish community. 4. Read in groups of 2-3 a newspaper article in German about some of the violent practices of the skinhead population in Germany. 5. Collectively choose a list of 20 high-frequency or important German words from activities 1-4 above. They will be quizzed at the end of the unit. 6. Reread the article from activity 4 as homework and create 5 questions about it in German. 7. Use the questions prepared by the students in activity 6 as an informal quiz.

Reflection: 1.1 Students engage in conversations, express feelings and emotions, and exchange opinions in the target language. 1.2 Students interpret a newspaper article in German. 1.3 Students create a poster and present it. 2.1 Students demonstrate an understanding of the practices and perspectives relating to skinhead hate groups in the German-speaking world. 3.1 Students add to their knowledge of minority abuse in a worldwide context. 4.2 Students demonstrate an understanding of the concept of hate groups and their relationship with mainstream societies in the German culture and in their own.

ENDNOTES

- 1 The sample plan in the body of the paper was created by the author of this article. The Appendix contains two additional sample plans illustrating the backward curriculum design. The plans were written by two experienced foreign language teachers who were graduate students in a class entitled, "Standards-Based Foreign Language Instruction," given by the author in summer 1999.
- 2 The Spanish plan in the Appendix includes a peer evaluation.
- 3 Standards not listed in the body of the paper are presented here.
 - 3.1 Students reinforce and further their knowledge of other disciplines through the foreign language.
 - 3.2 Students acquire information and recognize the distinctive viewpoints that are only available through the foreign language and its cultures.
 - 4.2 Students demonstrate understanding of the nature of lan-

guage through comparisons of the language studied and their own.

5.1 Students use the language both within and beyond the school setting.

5.2 Students show evidence of becoming life-long learners by using the language for personal enjoyment and enrichment (NSFLEP, 1999, p. 9).

AUTHOR NOTE

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