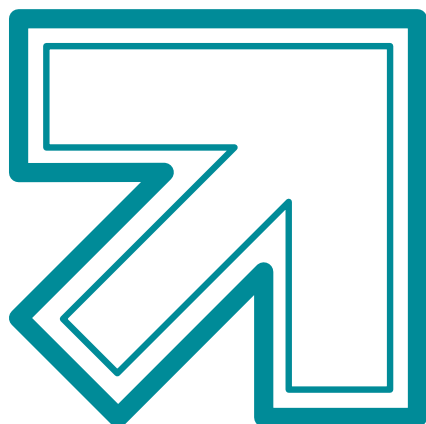# NECTFL
REVIEW

A Journal for K-16+ Foreign Language Educators

Northeast Conference
on the Teaching of Foreign Languages

Number 58   Spring/Summer 2006

NOR**THE**AST
CONFERENCE
on the Teaching of Foreign Languages

CONTENTS

News from Northeast

Articles

Reviews

From the Executive Director

Dear Colleagues,

Readers of this issue of *The NECTFL Review* might be tempted to assume that we had a new policy encouraging authors to make reference to standards in their articles! Almost every piece we are publishing refers either overtly or implicitly to standards, and does so in compelling and intelligent ways. Congratulations are due to the authors, to our editorial reviewers, and of course to Bob Terry, the articles editor.

Mecartty argues that *The Standards for Foreign Language Learning in the 21st Century* (SFLL) are becoming well-institutionalized in the preK-12 realm and that faculty at the postsecondary level will benefit from increased familiarity with them. Lightfoot presents evidence from research on language change that may help to correct common misconceptions about language acquisition, noting that the "American Council on the Teaching of Foreign Languages (ACTFL) and the National Council for Accreditation of Teacher Education's (NCATE) teacher education standards mandate an understanding of language change as well as of the broader notion of linguistics." In the description of her model for reading strategies instruction, Ketchum reports that it is based on the SFLL and is designed to respond to all five C goal areas but to keep culture at the center. The model responds to challenges teachers face in trying to teach the myriad cultural phenomena associated with any given language, many of which may not be familiar to them. LaBonty and Borth justify their support for the use of poetry in foreign language classrooms through reference to its presence in the SFLL.

Ewald's article focuses on preparing for job interviews at the annual Modern Language Association meeting. Standards are not explicitly mentioned in any of the 25 typical interview questions she includes, which confirms Mecartty's observation that many postsecondary educators are still unfamiliar with them, even six years after Dorothy James' comment (on page 259 of her 2000 NECTFL *Reports* essay "Kleiner Mann, was nun?") that "The 13-16 constituency has by no means 'bought in' to" SFLL.

Hall Haley, Thompson and Vigeant, in their piece on the NECTFL CD, write "Much of the information contained in the *Reports* can be applied immediately to the classroom, including topics such as performance assessments, student-centered classrooms, standards, and the use of culture in the classroom." The word "standards" in this brief list is a measure of how ubiquitous the concept has become: it would have been notable for its absence had it not been included.

Finally, although the number of reviews appearing in this issue — thanks to the Herculean efforts and persistence of Tom Conner! — precludes examining each for mention of the standards, readers will find ample indication there of their influence on textbooks and other instructional materials.

Suffice it to say, no policy concerning reference to standards has been imposed on NECTFL *Review* authors! Nonetheless, it is clear that the notion permeates our thinking. We invite you to enjoy this issue of the *Review* and to write to us with your comments, impressions, and questions. Better yet, submit an article: we are eager to hear what you have to say!

Cordially,

Rebecca R. Kline

Preparing a Manuscript for the *NECTFL Review*

All articles submitted will be evaluated by at least two, normally three, members of the Editorial Review Board. Elements to be considered in the evaluation process are the article's appropriateness for the journal's readership, its contribution to foreign language education and the originality of that contribution, the soundness of the research or theoretical base, its implications for the classroom, and, finally, organization, focus, and clarity of expression.

Authors are asked to follow these Guidelines in preparing manuscripts for the *NECTFL Review*:

1. Please submit your article electronically to rterry@richmond.edu. Adherence to the following steps will expedite the review and publishing process:

   a. Use an IBM-compatible word-processing program, preferably Microsoft Word 2000.

   b. Do not use the richtext format.

   c. Use only 12-point Times New Roman font throughout and double-space everything.

   d. Use italics and boldface type when necessary, but do not use underlining.

   e. Notes are discouraged, but if necessary, they must be endnotes. Do not use automatic endnoting functions or automatic page numbering. We do encourage the use of spell check and grammar check functions.

   f. Do not embed boxes or other macros in your text.

2. Please think carefully about the title of your article. Although "catchy" titles are permissible, even desirable in some cases for conference presentations, the title of your article should focus more on allowing the reader to determine at once what subject the author(s) will be addressing. It should be brief, preferably without subtitles and no longer than 12 words. We do not normally require an abstract of your article.

3. Do not include the names of the author(s) of the article on any page other than the cover page of the actual text.

   a. On the cover page of the submitted article, author(s) should provide the following information:

      i. The title of the article

      ii. Names and titles of the author(s)

      iii. Preferred mailing addresses

      iv. Home and office phone numbers

      v. Fax numbers

      vi. E-mail addresses

      vii. For joint authorship, an indication as to which author will be the primary contact person (not necessarily the first author listed on the manuscript itself)

   b. The first page of the manuscript itself should have the title only, followed immediately by the text (do not include author name[s]).

   c. It is essential that there be no direct references to the author(s) in the manuscript you submit.

      i. Any "giveaways" such as reference to a particular institution, when it is obvious that the institution is that of the author, should be avoided.

      ii. Authors should refer to themselves in the third person and refer to studies or projects at "X Middle School" or "X University." If your article is accepted for publication, you will be able to make the necessary changes in the final manuscript.

      iii. The APA Guidelines suggest ways that authors can achieve this necessary degree of anonymity. We do understand, however, that references to certain websites may unavoidably reveal the identity of the authors of certain articles.

4. Include a short biographical paragraph on a separate page at the end of your article (this bio will appear at the bottom of the first page of the article when it is in print).

You should include the following information (no longer than 4-5 lines!):

a. Your name

b. Your highest degree and what school it is from

c. Your title

d. What level(s) you have taught in your teaching career: K-12, elementary school, middle school, high school, community college, college/university, other.

e. Your credentials.
For example: Charles Bovary (M.A., Home State University) is a teacher of French at Anytown High School in Anytown, Any State. He teaches… He has published… His current projects include… .

5. Please note that the length of manuscripts as submitted averages approximately 17-20 double-spaced pages, including notes, charts, and references. Slightly longer articles are not out of the question but may be evaluated more critically. Shorter articles are also possible. The length of the manuscript should be determined by the scope of the topic.

6. Please make certain that the article components you submit electronically are in the following order:

a. The cover page with elements listed above in #4.

b. The text of the article (first page only will include title but no author names).

c. Endnotes, references, appendices.

d. The short, biographical paragraph.

7. We use the most recent American Psychological Association (APA) Guidelines, and not those of the Modern Language Association (MLA) or the Chicago Manual of Style. Please use the latest edition (5th ed., 2001) of the Publication Manual of the American Psychological Association as your guide. For models of articles and references, examine the NECTFL Review, The Modern Language Journal, or a recent issue of Foreign Language Annals. These journals follow the APA style with minor deviations (primarily changes in level headings within articles). Citations within articles, bibliographical entries, punctuation, and style follow the APA format very closely. You can visit the following websites, which give you abbreviated versions of the APA guidelines:

a. APA Style Resources:
http://www.psychwww.com/resource/apacrib.htm—This excellent site offers links to several other sites that offer guidelines for using the 5th edition of the APA guidelines.

b. APA Research Style Crib Sheet:
http://www.docstyles.com/apacrib.htm—This site by Russ Dewey at Georgia Southern University offers a summary of rules for use of the APA style.

8. Please consult the Checklist for Manuscript Publication on the NECTFL website at www.dickinson.edu/nectfl/checklist.html before submitting your article.

9. Note that articles will not be accepted if they appear to endorse or sell software, hardware, books, or any other products or services.

10. Authors are responsible for the accuracy of all material submitted. The *NECTFL Review* cannot consider simultaneous submissions. Articles published are copyrighted and become the exclusive property of the publisher.

11. Any questions should be directed to Robert M. Terry, rterry@richmond.edu. We strive to provide all authors with helpful information and constructive feedback. Our submission, review, and editorial processes are distinguished by our desire to help those new to the field of academic publishing!

(The above guidelines and the checklist mentioned in #8 are based on similar documents prepared by Maurice Cherry, Editor, Dimension [a SCOLT publication, to whom NECTFL offers its thanks!]).

Call for Papers

The *NECTFL Review* encourages articles of interest to instructors, researchers, and administrators at all educational levels on theory, research, and classroom practice in language teaching. Articles dealing with pedagogical strategies, materials and curriculum development, language teaching technology, the teaching of literature, assessment, community awareness projects, and international studies would be equally welcome; the foregoing list illustrates the range of concerns that might be addressed in submissions. We welcome manuscripts from teachers at all levels, pre-K through university, and from teacher educators.

The NECTFL Editorial Review Board

How to Survive the MLA and Get a Job: What Else Candidates Should Know

Jennifer D. Ewald, Saint Joseph's University

As a graduate student, I decided to experience the MLA convention before reaching ABD[1] status. I did not realize then that such a decision should hinge on many personal and professional factors (Moore 1999); all I knew for sure was that I wanted first-hand knowledge of the infamous MLA job table ordeal. With the pressure to secure a job safely at bay for at least a year, I entered the interview hall with a relatively low level of job seeker anxiety. Thanks to my advisors and fellow graduate students, I had successfully begun the search process and understood the general order of events.

(1) The responsible interviewee selects advertised positions of interest, provides search committees with all the necessary application materials, agrees on an interview appointment, prepares the appropriate attire and spends a substantial sum of money (that most graduate students do not have) on hotel and travel expenses.

(2) The interviewee registers for the conference and receives information regarding specific interview locations, a hotel map, and an awkward nametag.

(3) The eager (but not too eager) interviewee appears at the interview location on time and having studied not only the job description but having investigated the potential school/department as well.

Sounds easy enough! Most academics remember the all-too-familiar routine awaiting every job candidate. In fact, many in our professional ranks benefited from reading informative materials prior to their own MLA interviews; subsequently, some have written essays to help candidates prepare for the experience. Before my first MLA, I read one of these informative essays: "The MLA Job Interview: What Candidates Should Know" (Bugliani 1992). Full of information that I really did need, this essay helped eliminate some of the "unknowns" relevant to my MLA performance.

Bugliani (1992) explained that my interviewers might know little, nothing, or substantially more than I do about my particular field. They might arrive unprepared for the interview though I should not. Their universities spend a lot of money on the interview process (as did I!). Some interviewers will already have made a decision before they get to me; some may even seem hostile and completely disinterested.

On the other hand, as an interviewee, I learned that I should act neither as if an institution would be lucky to get me nor as if I would be lucky to be offered a position. This necessary balancing act for the candidate is a theme that Bugliani (1992)

Jennifer Ewald (Ph.D., University of Minnesota) is Assistant Professor of Spanish and Linguistics at Saint Joseph's University in Philadelphia. She teaches courses at all levels of instruction in Spanish, language pedagogy, phonetics, and linguistics. Her research interests include classroom discourse, applied linguistics, methodology, teacher education, and second language acquisition.

> *"Most academics remember the all-too-familiar routine awaiting every job candidate."*

threads throughout her essay: a balance of modesty, interest, ambition, and a positive attitude in the presentation of my own individual abilities and characteristics; a balance in the languages used during the interview, my first language and the language I will teach; a balance in communicating flexibility along with self-confidence; and a balance in the time spent asking as well as answering questions. For me, being ready for these interview questions proved the most unnerving element of the MLA experience.

Though I had prepared for the MLA interviews and had a general sense of what the job table interactions might be like, I did not anticipate interviewers' questions that were extremely broad, unusually narrow, or highly personalized. But, with Bugliani's (1992) helpful advice tucked away for reference, I located the assigned number of my first MLA interview table and cautiously approached. My mind racing with information that I needed to communicate, I introduced myself to the search committee and the interview commenced. Incredibly, from that first of three interviews at my introductory MLA experience, I received a campus invitation. Though it did not result in a job offer, for me it was a valuable learning experience that contributed to what I now know, another MLA convention later.

Search committees benefit from the wealth of published information regarding the academic qualifications and preparation needed by a candidate to meet institutional goals (for example, see Kossuth 1996, Sullivan 1998, Welles 2003). Unlike first-time job candidates who arrive at the interview with only vague expectations for the experience, more experienced, informed search committee members come to the MLA job table prepared to determine which interviewee best meets the needs of their respective departments. Prior to the interview, well-organized committees determine the areas they want candidates to address and often prepare specific questions that focus on issues of particular relevance to their program needs. In contrast, however, even well prepared job candidates arrive at the MLA table having received only general information regarding interview procedures; that is, they do not anticipate the specific nature of what they will be asked and often do not know how they are expected to perform.

In my own situation, I was correctly informed that search committees representing both research institutions and teaching colleges would explore topics related to my research as well as my teaching experience (see Debicki [2001] for a discussion of related issues). Though this was indeed true, their interview questions were often significantly different from what "research" and "teaching" might superficially suggest. Moreover, I was not adequately prepared to respond to the differing needs and expectations of search committees from various kinds of institutions of

> *"I learned that I should act neither as if an institution would be lucky to get me nor as if I would be lucky to be offered a position."*

higher learning. Having now participated in many more interviews, I am convinced that well informed, consequently more prepared, interviewees would be better able to help search committees discover whether they are the sought-after match or if there should be a parting of the ways.

Obviously, job candidates cannot possibly be prepared for the particular situations that await them during the job search process; they can, however, be forewarned that their situation as candidates is a potentially uncomfortable, hilarious, awkward, and threatening experience for which they must ade-

"…interview questions were often significantly different from what 'research' and 'teaching' might superficially suggest. "

quately prepare and during which they must continually display composure. For example, I was privately interviewed by a faculty member who had already had too much to drink by 10 o'clock that same morning. While summarizing my dissertation research to a three-member MLA search committee, one of the members, for reasons still unknown, crawled under the interview table as I began and did not reappear until I had almost finished. I encountered search committees who were extremely warm and welcoming as well as those who were quite desperate to hire anyone who dared to accept the position that they themselves negatively described. I sat with search committees on couches, armchairs, and queen-sized beds during interviews conducted in private hotel suites. I was (mis)informed by a disgruntled faculty member, who was the search "committee," that all the undergraduate students in her research institution were just farmers anyway. And, following the MLA, during an on-campus visit, I rode with a department chair who drove his vehicle into a legally parked car on a restaurant lot; he immediately forsook the empty spot next to the damaged smaller car, moved to the opposite side of the lot to discretely inspect his car for damages, and we entered the restaurant — the incident left to the small car owner's imagination and my reflection!

These recent, perhaps unusual, MLA experiences have led me to add the following five suggestions to Bugliani's (1992) helpful advice. While her essay addresses more "normal" MLA interview situations, my recommendations to candidates focus on how to perform during both expected and unanticipated interview experiences:

How to Survive the MLA and Get a Job: What Else Candidates Should Know
1. Prepare to answer routinely asked interview questions as well as those that might be considered either unusual or, conversely, "common knowledge" in your particular area of specialization.
2. Anticipate original questions that have not been included in previous interviews.
3. Expect rude, strange, as well as exceptionally nice behavior on the part of interviewers.
4. Try to maintain composure no matter what.
5. Hope for the best but plan for the worst.

Beyond hoping that all goes well, candidates do well to prepare themselves as thoroughly as possible. In addition to Bugliani (1992), there are published materials to which the job candidate may turn for valuable advice and insight regarding the academic job search (see the Appendix for several recent examples). Being aware of the unusual situations that one might encounter during the job search process can be useful because, as the old adage claims "forewarned is fore-armed."

Additionally, it is also prudent for a candidate to prepare for the specific content of the more "normal" MLA interview itself. In my own experience at the job table, following an initial exchange of greetings and "small talk," I was often invited to describe my dissertation. Search committees frequently asked related follow-up questions and then initiated other areas for discussion. Candidates should prepare to address questions related to general topics regarding the academic position, their own research achievements and interests, their teaching methodology, and other related experiences.

As an aside, some job candidates, desiring to teach content courses similar to those they have taken as graduate students, may have little interest in teaching language courses. Nevertheless, current data show that the most desirable trait advertised in the MLA Job Information List (JIL) (53.9% of tenure-track positions) is expertise in teaching both language and the area of specialization (Welles 2003). Most junior faculty, trained in literature or linguistics, teach language courses at all levels as well as courses in their own research areas and must therefore be prepared for questions regarding their own language pedagogy. This situation may be particularly true at small institutions which, unlike the larger, research universities from which many candidates come, do not rely as heavily on teaching assistants and adjunct staff.

The following 25 questions, which represent actual questions asked during my MLA interviews, are meant to provide interviewees with specific topics that they should expect to address. Though these particular interviews were focused on a Spanish linguistics hire, most of these questions are relevant to the majority of institutional settings and language department needs.

General Topics

1. Why do you want to work in our department and take this particular position?
2. Which part(s) of our job description interest(s) you the most?
3. Why did you specialize in …?
4. In your opinion, what is the ideal job like?
5. Where do you see yourself in five years?

Search committees view responses to these questions as successful when the content reveals that interviewees have done their homework. That is, when candidates relate their own personal informa-

tion and professional goals to a particular institution's needs and job description, a search committee can be convinced that candidates possess a sincere desire for their position and demonstrate interest in their school. Clearly, this connection should be naturally and legitimately expressed. Search committees are on the lookout for interviewees who simply are trying to get a job, any job!

" The goal of each person present at the interview table should be to determine if there is a match between the interviewee and the institution."

Pedagogy

6. What methodology do you use to teach language classes?
7. If you were to teach a composition/conversation/first-year/… class, how would you organize it?
8. In your opinion, what are the characteristics of a good teacher?
9. What is your teaching philosophy?
10. What role do you see for technology in the teaching and learning of languages?
11. Describe a typical class session or lesson plan in a first-year language class.
12. What importance does grammar have to you and how is it related to the role of communication in learning a language?
13. What courses would you like to teach and why?
14. How does one learn a second language?
15. In your opinion, what is the ideal textbook/class/classroom like?
16. What are your goals for first-year/second-year/… language students and how do you know if they have reached those goals? How do you view assessment?
17. Do you believe in the concept of a university language requirement? Explain.

Interviewees are expected to answer these types of questions thoroughly. Often it is useful for candidates to identify one or two specific examples of original classroom activities that have worked well in their own teaching experience. Most importantly, candidates' answers should clearly reflect their particular teaching styles and beliefs. The goal of each person present at the interview table should be to determine if there is a match between the interviewee and the institution. Misrepresentation of oneself for the purposes of securing a job usually results in future discontent for all involved. Thus, while highlighting established pedagogical principles, interviewees should be sure to respond to all questions both honestly as well as personally.

Research

18. Describe your dissertation. What publishing plans do you have for it in the future?
19. Besides your dissertation, in what other research projects are you now involved and/or what type of research would you like to do in the future?
20. Describe your recent publication in . . . .
21. How do/could you integrate your own research in the classroom?

> *"Candidates should particularly beware of providing answers that go on too long or lack clear organization."*

Having (maybe!) already read their dossiers, search committees are as interested in how candidates answer these questions as in what they actually say. They are looking for evidence of the ability to articulate one's thoughts in academic settings, to simplify (in complexity and in duration) one's ideas and to discuss areas of scholarly research. Candidates should particularly beware of providing answers that go on too long or lack clear organization. Interviewees do well to remember that MLA search committees often endure hours of interview dialogue, often with 10-20 candidates. A few specific suggestions on how to be appropriately concise: Provide search committees with a well-developed, succinct presentation of specific research accomplishments and ideas for their evaluation; follow their lead when determining how far to explore additional information or whether to deepen a discussion; and, prepare for dialogue that may or may not adhere to formal, scholarly conventions.

Related Experience

22. What experience do you have working with diversity?
23. Describe your perspective on the role and responsibilities of a course supervisor. And, if you were to be responsible for class observations, how would you conduct them?
24. Describe your interest in/experience with teaching… heritage language learners, language for business, translation, etc.
25. Have you spent time in a Spanish/French/…-speaking country? Describe your experiences.

Interviewees should realize that search committees may ask these types of questions with particular tasks in mind. No candidate should pretend to be a specialist in everything. Again, honest responses to these questions provide both interviewers and interviewees a basis on which to judge the potential for a successful professional match. Any previous experience that a candidate has in related areas should be explained but not exaggerated. If an interviewee has no prior experience in these areas but is open to exploring them in the future, this willingness should be expressed.

Prepared interviewees communicate to search committees a desire for a particular position, an individualized approach to the job search process, and a commitment to academic professionalism. Given the potential for encountering challenging and stressful circumstances throughout the job search process, candidates do well if they can stay focused, maintain composure, and carefully evaluate the institutions that are simultaneously evaluating them.

> *"No candidate should pretend to be a specialist in everything."*

Note

1. All but dissertation.

References

Bugliani, Ann. "The MLA Job Interview: What Candidates Should Know." *ADFL Bulletin 24.2* (1992):38-39.

Debicki, Andrew P. "Looking Back, Looking Forward: Preparing and Inducting Our New Colleagues." *ADFL Bulletin 32.2* (2001):16-18.

Kossuth, Karen C. "Foreign Language PhDs: Making the Candidate Fit the Market." *ADFL Bulletin 27.3* (1996):47-48.

Moore, David Chioni. "Timing a First Entry onto the Academic Job Market: Guidelines for Graduate Students Soon to Complete the PhD." *Profession* (1999). New York: MLA, 1999. 268-274.

Sullivan, Constance A. "The Corporatized Research University and Tenure in Modern Language Departments: Notes from Minnesota." *ADFL Bulletin 30.1* (1998):59-63.

Welles, Elizabeth B. "Supply and Demand for PhD's in Modern Languages in Higher Education: Present Circumstances and Future Directions." *Proceedings of Global Challenges and U.S. Higher Education: National Needs and Policy Implications*, Jan 23-25, 2003, Duke University.

Appendix

Cox, Ana Marie. "Where Faculty Members Land When Job Quality Trumps Location." *Chronicle of Higher Education 47.41* (2001): A10-A12.

Durand, Alain-Philippe. "Understanding and Negotiating the Phone Interview." *ADFL Bulletin 34.1* (2002):47-50.

Gaines, Philip. "I've Looked at Jobs from Both Sides Now." *ADE Bulletin 134-135* (2003):25-28.

Koike, Dale A. and Liskin-Gasparro, Judith E. "What Is a Near-Native Speaker? Perspectives of Job Seekers and Search Committees in Spanish." *ADFL Bulletin 30.3* (1999): 54-62.

MLA Committee on Academic Freedom and Professional Rights and Responsibilities. "Advice to Search Committee Members and Job Seekers on Faculty Recruitment and Hiring." *ADE Bulletin 132* (2002):63-65.

MLA Committee on Community Colleges. "Considering Community Colleges: Advice to Graduate Students and Job Seekers." *ADE Bulletin 131* (2002): 53-57.

Moore, David Chioni. "Timing a First Entry onto the Academic Job Market: Guidelines for Graduate Students Soon to Complete the PhD." *Profession* (1999): 268-74.

Salvo, Mike. "Demystifying the Job Search: How Mentors Can Reduce Post-Dissertation Stress Disorder." *A Journal for Teachers of Writing and Webbed Environments 5.2* (2002): Fall (no pagination).

Smallwood, Scott. "The Tightening Job Market." *Chronicle of Higher Education 48.18* (2002): A10-A11.

Stivale, Charles J. "The Loneliness of the Long-Distance Interviewer." *ADFL Bulletin 34.1* (2002):41-46.

Stolpa, Jennifer M. "Settling for a Great Job." *Profession* (2001). New York: MLA, 2001. 85-91.

Sun, Lulu C.H. and Hourigan, Maureen M. "The MLA Job Information List: The Perils of Not Paying Attention." *Journal of the Midwest Modern Language Association 33.2* (2000):79-93.

From Teacher to Student:
The 3R Model of Reading Strategies

Eileen M. Ketchum, Muhlenberg College

With the multitude of cultures that speak a single language, it is often overwhelming for foreign language teachers — novice and experienced alike — to attempt to teach the diversity of cultures and literatures within a target language. French instructors, for example, may have expertise in Caribbean Francophone literature or nineteenth-century French literature, but when presented with the task of teaching literature from Quebec and Africa, the cultural and linguistic differences may be daunting and require hours of preparation prior to the class or unit. How can one be an expert in all cultures, literatures, and linguistic varieties that encompass the teaching of languages, especially Spanish or French, whose speakers span the globe?

This paper provides one answer to the problem by offering a "best practice model" for the classroom — a practice that combines linguistic, literary, and cultural learning in a three-step model based on the *Standards for Foreign Language Learning in the 21st Century* (SFLL) (1999). Derived from current research in foreign language reading strategies and cultural acquisition, this model provides basic strategies for teaching literature and culture that remove the burden of expertise from the instructor. Student-centered rather than teacher-centered, the 3R model[1] allows the students themselves to direct their learning through standards-based reading and cultural analysis strategies. In this way, the instructor can stand aside, so to speak, and explore with the students the cultures and realities represented in the linguistic and literary practices of foreign language texts. The explanations that follow include a detailed description of the 3R model, along with specific examples of applications to Francophone literature and suggestions for further use in other languages and levels of instruction.

Development of the 3R Model

The idea for this literary and cultural analysis model stemmed from current research in cultural learning and reading strategies for foreign language literature. For years, culture remained a distinct subject, taught in the form of "culture capsules" or mini "lecturettes," outside of language or instruction. Prior to the 1960s, foreign language methodology espoused a high or big-C emphasis on cultural instruction, language serving as the tool to learn art, literature, music, history, and so forth. It was believed that learning a foreign language provided access to the great "civilization" and literature of the target language (Allen, 1985). However, researchers such as

Eileen M. Ketchum (Ph.D. University of Wisconsin-Madison) is currently an Assistant Professor of French at Muhlenberg College where she teaches all levels of French and Francophone language, literatures, and cultures. She has published several articles on reading strategies for L2 literature and is preparing a new course in methodology for foreign language education students.

Brooks (1968), Seelye (1970, 1993), and Kramsch (1993) have shown that culture and language should be learned simultaneously from the start, culture serving as the context for language learning. Indeed, rather than being learned separately, language and culture reinforce one another as knowledge about the culture assists in understanding the perspectives or assumptions underlying words and expressions in the target language.

In the same way, literature and culture can therefore be taught and analyzed simultaneously. No longer is literature regarded as an element of big-C culture and thereby studied only after "adequate" foreign language acquisition; rather, literature has become an integral element of foreign language curricula from the beginning levels of language acquisition. One need only open an updated or newly released first- or second-year language textbook to note the incorporation of short literary texts within the first two years of language study. Reading strategies often accompany these texts, focusing on methods that lead to global understanding and cultural meaning rather than word-for-word translations as students prefer when first reading texts in a foreign language. Current instructional methods focus on the development of skills for lifelong learning, rather than memorization of discrete cultural facts or short literary texts for later recitation as has been done in the past. The fundamental link between literature and culture has been shown to be an interactive process, the readers providing individual meanings to each text based on their own "experience and knowledge of the world, of language, and of general and specialized topic areas" (Galloway, 1992, p. 98). Therefore, the topics that interest them as well as the areas in which they have the most expertise or cultural familiarity will guide their readings of the text (Carrell & Wise, 1998; Hammadou, 1991).

Indeed, proficiency-based instruction has led to the current movement in foreign language education, that of SFLL (1999). The creation of these national standards formed a framework of "five C" goal areas providing objectives in foreign language programs for K-16 foreign language programs. Moreover, the national standards promote an intertwining of language, literature, and culture within the foreign language classroom that redefines the traditional and outdated capsulated method in which each piece was taught and learned separately. The development of the five Cs — Communication, Cultures, Connections, Comparisons, and Communities — has been followed by initiatives aimed specifically at standards for foreign language teachers and student-teacher preparation programs, including teaching standards for languages other than English designed by the National Board for Professional Teaching Standards (NBPTS), standards for new language teachers developed by the Interstate New Teacher Assessment and Support Consortium (INTASC), and new standards for foreign language teacher education programs established by the National Council for Accreditation of Teacher Education (NCATE) (Coltrane, 2002).

"Derived from current research in foreign language reading strategies and cultural acquisition, this model provides basic strategies for teaching literature and culture that remove the burden of expertise from the instructor."

Although the national standards have provided a profession-wide agreement regarding the goals of cultural and linguistic acquisition, they do not provide specific methods for how to reach those goals. The learning scenarios suggested in the 1999 edition of the national standards certainly offer a well-constituted effort in the right direction; however, these learning scenarios remain somewhat limited as one-time classroom activities rather than an overall model of curriculum design that addresses the national standards goals. Furthermore, the classroom activities that involve literature — analyses of fairy tales, short stories, poetry, newspaper articles, and short novels — do not offer step-by-step guidance for instructors in teaching their students the relationship between the cultural perspectives in the text and their representation by the author (McDonald, 2002). Indeed, with these national standards as goals in the teaching of literature, the anxiety and cultural content burden are left to the instructor.

Therefore, the 3R model offers a possible solution to this gap in the national standards curriculum design. The 3R model of reading and cultural analysis strategies incorporates linguistic, cultural, and literary analysis skills into a simplified, three-step framework. Although the 3R model meets all five goals of the national standards, the Cultures standards are at the core of this model; that is, "Students demonstrate an understanding of the relationship between the practices and perspectives of the culture studied" (p. 9) and "Students demonstrate an understanding of the relationship between the products and perspectives of the culture studied" (p. 9). In this three-way equation between practice, products and perspectives, these terms have been redefined in accordance with the literary analysis goals at hand: product being the literary text, practices being the literary techniques and linguistic choices made by each author (structures, text organization, literary techniques, metaphors, images, specific words, and so forth), and perspectives being the underlying cultural reality that led to these particular linguistic and literary decisions. In order to analyze this cultural-linguistic-literary relationship, the student must have adequate background knowledge of the culture to understand the cultural perspectives that affected the literary and linguistic practices in the authors' texts. Hence, a main objective of the 3R model is to teach students how to acquire and retrieve the background knowledge necessary for making these types of connections.

Ultimately, through this process of developing background knowledge, the reader interacts with the text to create meaning, providing a unique interaction between the cultural perspective of the author as represented in the text and the experiences and knowledge of the reader. As stated by Brantmeier (2001, p. 326), "Reading is a complex process that involves many variables, including the interaction between the reader (where the old information is

> *"…through this process of developing background knowledge, the reader interacts with the text to create meaning, providing a unique interaction between the cultural perspective of the author as represented in the text and the experiences and knowledge of the reader."*

stored) and the text (the new information). The reader not only deciphers new words but also thinks about how the text relates to what the reader already knows." More specifically, the readers (or students) interpret their own meaning based on their particular background knowledge of the target culture; the new knowledge and experience that the text brings to each reader is thereby stored for retrieval with later texts of a similar nature or culture. For example, a student with expertise in West African dance and music might have a different interpretation of a text such as David Diop's *À une danseuse noire* ("To a black dancer") than would a student who has studied the history of European colonization in West Africa. Each student would view the poem from a particular perspective and set of experiences, arriving at analyses that focus on one area of the target culture over another. Indeed, the richness of a diverse class of students provides a multi-faceted view of a literary text that the 3R model helps expose through its individualized framework of analysis. The instructor no longer serves as the expert in this process; instead, the students' own knowledge and interests guide the interpretation of a text, often varying from class to class with the same text.

The 3R Model of Literary and Cultural Analysis

The 3R model is divided into three principle stages, each acting upon and influencing the other stages in a simultaneous process of analysis and interpretation. The stages are defined as *Recognize, Research,* and *Relate*. Figure 1 presents these stages in a triangular fashion, emphasizing the manner in which each stage interacts with the others in an interactive and cyclical method. In the *Recognize* phase, students look for literary and linguistic elements in the text that might be specific to the cultural reality of the author. Based on these findings, the students then choose a cultural topic to explore in the *Research* stage, adding to or developing further a particular interest or expertise that the students may have. Finally, the students *relate* these findings — this increased background knowledge — back to the text, demonstrating their understanding of the relationship between the practices and perspectives of the target culture. In the discussion that follows, each of these stages will be demonstrated in detail with specific examples drawn from a Francophone African text, *Ils sont venus* ("They came")

> *"…the richness of a diverse class of students provides a multi-faceted view of a literary text that the 3R model helps expose through its individualized framework of analysis."*

by François Sengat-Kuo. This poem is quite effective for both beginning and intermediate students, given the simplicity of the language combined with the complexity of ideas expressed. This example serves primarily as an illustration of the steps of the 3R model, easily extrapolated for use in other languages and cultures due to its emphasis on an overall understanding of the practices and perspectives of a target culture product.

Figure 1. The 3R model
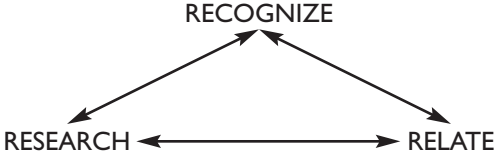
Recognize. The *Recognize* phase directs students to find linguistic and literary elements in a text that seem to reflect the particular cultural context of the author. Instructors may have the students read the text aloud, particularly if the text is short such as a poem or folk tale, listening for unfamiliar vocabulary and rhythmic elements in this first stage. As the students come across an unfamiliar vocabulary word, they may raise their hand and the instructor might list the words on the board for later discussion and interpretation. This list might also generate a discussion of the global meaning of the text, allowing students to begin hypothesizing about the ways in which its words might indicate the cultural reality of the author. Following this discussion of linguistic cues, the instructor can then ask the students to begin looking for other literary elements such as metaphors, rhythmic repetitions, and structural clues. Given that this first reading would occur prior to developing any background knowledge in the target culture, the gaps in the students' knowledge would become evident as they try to justify their choices for each linguistic or literary clue in the text. These limitations would then serve as the foundation to guide their research for further cultural analysis and comprehension of the text.

Throughout this *Recognize* phase, the instructor need only rely on knowledge of general literary analysis strategies by asking leading questions to help the students in their exploration, such as "What do you notice about the rhythm of this poem?" "Are there any words or phrases repeated?" "What do you notice about the structure of this text?" "Are there certain images or metaphors that seem particularly relevant to you?" "What words do you notice in this text that might reflect the culture of the author?" "Are there references to geographical areas or people in this text?". Once again, instructors serve only as guides in this process, employing their general expertise in literary analysis, while the students are responsible for investigating the target culture on their own in the following *Recognize* stage (Ketchum, in press).

"…the complexity of ideas expressed — the cultural perspectives underlying these practices — provides a rich interpretation for various domains of cultural expertise."

For example, in a poem such as François Sengat-Kuo's *Ils sont venus* ("They came") students with both a limited competency in the language and those with a year or more of French studies might find numerous linguistic and literary clues in the *Recognize* phase (see Appendix A for a full version of this poem). Although the words and syntax seem somewhat simple and within a first-year student's capacity, the complexity of ideas expressed — the cultural perspectives underlying these practices — provides a rich interpretation for various domains of cultural expertise. To begin, the instructor might have students brainstorm together any ideas they may have about Africa, prior impressions perhaps formed through film, television or magazines. During the first reading of the poem, this pre-reading activity would help with the identification of vocabulary cognates such as *rythme* ("rhythm") and *dansait* ("was dancing"). Furthermore, the word *tam-tam* (an African drum) would certainly be new and unusual to students, a possible clue that they might point out as representative of the cultural reality of the author. The image of the tam-tam is in fact repeated two times in this poem, once as a rhythmic accompaniment to dancing, and the second time for its silence, *profond comme la mort* ("profound as death"), at the end of the poem. Of particular interest in this poem is the direct relationship between religion and violence expressed in successive lines, *bibles sous les bras* ("bibles under the arms") followed by *fusils en main / les morts se sont entassés* ("guns in hand / the dead bodies piled up"). In fact, introducing this poem while studying body parts and movements might be quite effective in a beginning French class, given the emphasis on corporal images.

> *"Of particular interest in this poem is the direct relationship between religion and violence…"*

More advanced students might question this close juxtaposition of bibles, guns and dead bodies, as they may be more likely to associate positive imagery — angels, spirituality, resurrection, religion — with *bibles* rather than death and destruction. Furthermore, in an intermediate class in which students have begun studying the past tense, they might remark the use of the imperfect tense in the first half of the poem replaced by the use of the compound past (*passé composé*) in the second half, divided by the arrival of *civilisation* ("civilization"). These students might notice as well that positive images are associated with the events in the imperfect tense (*l'on dansait / l'on riait / brillant avenir*) ("one was dancing / one was laughing / brilliant future") while negative and destructive images accompany the compound past (*les morts se sont entassés / l'on a pleuré / et le tam-tam s'est tu*) ("the dead bodies piled up / one cried / and the tam-tam was silenced"). Indeed, this poem provides wonderful discussions for the differences between the imperfect and compound past in French within a cultural framework, emphasizing the essential link between language and

> *"…this poem provides wonderful discussions for the differences between the imperfect and compound past in French within a cultural framework…"*

culture. Students might be led to question what or whom these *Ils* ("They") might represent, this *civilisation* ("civilization") that directly impacted the author's culture in such a negative and definitive manner as implied by the use of *passé composé* in the end of the poem. In essence, the listing of vocabulary, images, and structural clues leads to the next phase of the 3R model, in which the students choose a topic of research to investigate based on preliminary hypotheses of the link between the perspectives and practices of this poem.

Research. In this stage of the 3R model, students explore the cultural perspectives underlying the elements that they recognized in the first stage. Relying on their first (L1) or second language (L2), depending upon the students' linguistic competency, the students use various resources to conduct their research: the Internet, articles and books, newspapers, magazines, native informants, and movies. This variety of resources provides an experience of the target culture from a multi-sensory point of view while making learning more real and long lasting. The students themselves may choose the topic of research that they would like to investigate, maintaining the student-centered nature of this model and allowing the instructor to explore the target culture along with the students. In small groups of four or five, the students together decide on their subject and individually conduct research over a period of several days or weeks, depending on the amount of time devoted to these analyses. Topics may include cultural areas such as dance, music, art, historical figures, and so forth, chosen from the text at hand. After conducting individual research, each group presents its findings on a periodic basis to the other students, allowing the entire class to acquire similar background knowledge about the target culture. The primary goal for the instructor at this stage is to serve as an observer and resource in the research process, possibly showing the students the databases and resources available to them in their community or assisting them in choosing their research topic. In this way, the students explore those areas of the target culture that most interest them and are thereby motivated to continue this research on their own (Ketchum, in press).

Given the multitude of talents and resources in a secondary and college/university education setting, instructors from other courses might provide interdisciplinary approaches to this exploration phase of analysis. History teachers, for example, might be a useful resource for researching European colonization of Africa for the question of "civilization" in *Ils sont venus* ("They came"). A music teacher might have access to African musical instruments and could offer an interactive demonstration of the tam-tam, for example, during which students could experience the feel and sound of the tam-tam's rhythm. A theatre or dance instructor might assist the students in acting out the events of a poem such as *Ils sont venus* in order to help them visualize and experience the devastating effects of the arrival of the colonizer with his bibles and guns, and the subsequent destruction of music and dance in African cultures. These teachers might have the students create an entire story or play around the events portrayed in the poem, drawing on their creative abilities and once again making the experience

> *"The primary goal for the instructor at this stage is to serve as an observer and resource…"*

more concrete and enduring in the students' minds. As a foreign language instructor, one would know the expertise of local colleagues and could ask willing faculty to provide such interactive workshops or lectures that best correspond to the cultural context of the text and that effectively supplement the students' own research. Indeed, such interdisciplinary collaboration among faculty could serve to spark colleagues' interest in this standards-based teaching methodology and encourage discussion of new teaching methods. Another possibility might be to collaborate with faculty at schools in the target culture, establishing intercultural e-mail exchanges in which the e-pals can

> *"…interdisciplinary collaboration among faculty could serve to spark colleagues' interest in this standards-based teaching methodology…"*

provide an insider's view of their own culture and possibly create lifelong intercultural friendships. Clearly, these options require preparation and guidance from the instructor, yet they serve to illustrate to students the connections among various disciplines and cultures. In essence, the overriding goal of the *Research* stage is to teach students the skills for cross-cultural research and demonstrate to them the most effective resources that help them become lifelong independent learners.

Relate. Finally, the *Relate* stage allows the students to demonstrate their understanding of the relationship between the literary practices and cultural perspectives of the author. In this stage, the students apply their newly-acquired background knowledge to the text, creating a meaning based on their own specific research. This stage begins with a review of the practices that the students previously recognized, that is, the literary and linguistic elements of the text that seemed representative of the target culture. This review of their original list from the *Recognize* stage allows the students to reconsider what may have been false impressions or stereotypes about the target culture and provides an opportunity to add new literary and linguistic elements to this list, thereby demonstrating the cyclical and interactive nature of this 3R model. Following this discussion, the students then justify how their list of literary and linguistic elements uniquely represents the cultural reality of the author. Later discussions during the *Relate* stage may concentrate on placing each text within a larger framework of literature from the target culture, comparing the present text with previous texts that the students may have read. Comparisons within a single culture can thereby position each author's literary and linguistic choices in relation to others within that culture, while arriving at common practices that may permeate that body of literature. For example, some writers from Martinique may choose to produce their texts in Creole rather than in metropolitan French, revealing a particular value they may place on Creole traditions over the voice of the European colonizer. On the other hand, French-speaking writers from Quebec may decide to include English in their texts, presenting the language in either a positive or negative light and thereby emphasizing a particular perspective on the conflict between English and French in Canada. Through the students' continual research of the target culture, perhaps focusing on one or several topics of research, each text would provide new experi-

ences to add to their knowledge base and modify their previous impressions of the culture (Ketchum, in press).

Indeed, the subject of research that the students choose will essentially determine their comprehension of particular aspects of the poem in the *Relate* stage. For example, the poem *Ils sont venus* ("They came") might instigate several areas of research, such as African dance, music, religion, and the question of *ils* — who "they" might be, the *civilisation* ("civilization") with *bibles sous les bras* ("bibles under their arms") that had such a devastating effect on the African culture represented here. Research into European colonization of Africa would reveal the *mission civilisatrice* ("civilizing mission") that promulgated the conversion of African peoples and their cultural values into more European-based practices. The daily routine of this African culture, represented by the use of the imperfect tense in the first half of the poem, was ultimately destroyed by the arrival of *Ils sont venus / civilisation* ("They came / civilization") in the poem. The definitive and terminating quality of the *passé composé* further amplifies this message or implications that students might want to explore in their discussions of the author's choice of *passé composé* and the imperfect. The importance of music and dancing comes forth in this poem, as the dancing is replaced by piles of immobile corpses and the tam-tam no longer plays, a silence compared to death. Therefore, a group that chooses to research African music might elaborate these discussions further by underlining the role of the tam-tam in traditional African cultures. This instrument provides rhythm for ceremonial dances and accompaniment for daily rituals; it also serves to communicate messages throughout the village. Its silencing at the end of the poem therefore might refer to the silencing of the rhythms of African cultures, the daily routines implied through the use of the imperfect in the first half of the poem. It would be beneficial to have groups of students research different areas — for example, colonization, music, and dance — in order to arrive at multiple perspectives on the cultural reality of this poem. The variety of background knowledge that the students gain will ultimately determine the multitude of interpretations available in the creation of meaning. Indeed, it is the reader's individual interaction with the text, the perspective, and knowledge that each student brings to the text, which leads to the unique and varied analyses resulting from this interactive model.

Although the example presented here derives from Francophone literature, the general guidelines and overriding goals of the 3R model allow its application to literature from any language or culture.

> *"…the overriding goal of the* **Research** *stage is to teach students the skills for cross-cultural research…"*

> *"It would be beneficial to have groups of students research different areas — for example, colonization, music, and dance — in order to arrive at multiple perspectives on the cultural reality of this poem."*

The emphasis on the national standards in this model assures its general applicability to all cultures, that is, the goal of helping students understand the relationship between the practices and perspectives of a target culture. Furthermore, having the students independently explore the target culture transfers responsibility from teacher to student and allows instructors the liberty of focusing more on their expertise in language and literary analysis. They can then guide the students in their final analyses of the cultural perspectives represented in the literary practices of each text. By following the students'

"…the general guidelines and overriding goals of the 3R model allow its application to literature from any language or culture."

direction in research, the instructor can decide how to lead them best in their analyses, while perhaps doing some independent research on similar topics in order to elaborate upon any questions the students may have in class. In effect, the students take control of class, and the interpretations of each text may differ from class to class according to the background knowledge acquired by each group of students.

In considering the practical concerns of this reading strategies model, several methods may be used in organizing lesson plans around the three-step process. When creating a program of study based on the 3R model, one needs to decide the goals of that particular unit: (1) expose the students to texts from one culture or several cultures in the same target language; (2) analyze texts of different genres or one particular genre; (3) research several subjects in the target culture or concentrate on one subject throughout the length of the unit. Once these decisions are made, the length of time one would like to devote to each task can be decided.

For instance, a possible curricular unit in French may cover the marking period, semester, or year with the goals of introducing texts from France, the Caribbean, Quebec, and Africa. Perhaps the instructor may want to choose texts from each of these cultural regions that focus on a similar theme (such as the image of the woman in that culture), but this is not entirely necessary as a multitude of subjects may provide a wide range of literary experiences for the students. Groups of students might then choose a particular topic to research throughout the entire semester, such as music, festivals, or the role of women in each culture. Throughout the time period chosen, each group would periodically present its on-going research on a specific subject during the *Research* phase of the model with each text. In-class time would be spent on discussions of the *Recognize* phase — elements that seem representative of the culture in question — and on the *Relate* phase after a period of about two weeks researching each text. At the end, each group presents the research accumulated throughout the semester, including an analysis of how this cultural perspective can be seen in a representative text from each culture. In this way, cultural and literary analyses would provide a context for discussions in the target language, while the students continue to analyze language by exploring the linguistic choices of the authors in their individual texts. In lower-level classes where students may not have the linguistic competencies to present their research and analyses in the target language, the in-class dis-

cussions of culture and literary techniques may be conducted in English, allowing the students the freedom to explore their interpretations based on their own research.

Conclusion

The discussion and examples of the 3R model have shown the goals of the Cultures standard (SFLL, 1999) at the core of this model, the guiding principles that direct each of the three phases. By the end of each text, the students should have shown that they understand the relationship between the practices (literary and linguistic) and perspectives of the product at hand, that is, the literature produced within that culture. In considering the other four standards, Communication, Connections, Comparisons and Communities, one might notice that these have been addressed as well throughout the process. In a lower-level class, communication in the target language might occur at the *Recognize* phase as the students share what they find possibly representative of the target culture. In middle- to upper-level classes, students can engage in conversations and presentations in the target language, discussing their interpretations of each text and presenting their research findings to the class. The Connections standard encourages multidisciplinary knowledge through the target language, a goal met in the *Research* phase when students make connections to other realms of interest such as music, dance, art, and history. Students also make comparisons of language and culture in this model, comparing differences among versions of the target language as well as cultural comparisons provided by texts from different target cultures. The instructor might want to add comparisons between each culture studied and the students' own, allowing the students new insights into their own cultural perspective and how it affects their behaviors, attitudes, and practices in their own lives. Finally, the Communities standard remains an important objective of this model, as the students acquire the tools and experience of learning and researching on their own. Indeed, this student-centered aspect of the model replaces the burden from instructor to student, returning to one of the original goals of relieving anxiety in teachers who feel they lack sufficient knowledge and expertise in diverse target cultures and literatures. This new method of teaching literature, culture, and language provides a multidisciplinary approach that may ultimately gain more support and interest in foreign language education as it meets the National Standards goals and allows for connections across the curriculum.

Note

1. The 3R model was developed as the basis of my dissertation (McDonald, 2002). Further explanations and data examples can be found in Ketchum (2004) and Ketchum (in press).

References

Allen, W. (1985). Toward Cultural Proficiency. In A. C. Omaggio & S. L. Levy (Eds), P*roficiency, curriculum, articulation: The ties that bind* (pp. 137-166). Middlebury, VT: Northeast Conference.

Brantmeier, C. (2001). Second language reading research on content and gender: Challenges for the intermediate-level curriculum. *Foreign Language Annals, 34*, 325-333.

Brooks, N. (1968). Teaching culture in the foreign language classroom. *Foreign Language Annals, 1*, 204-217.

Carrell, P.L. & Wise, T.E. (1998). The relationship between prior knowledge and topic interest in second language reading. *Studies in Second Language Acquisition, 20*, 285-309.

Coltrane, B. (2002). New standards for foreign language teaching: A vision for the future. *ERIC/CLL News Bulletin, 26*, 6-8.

Galloway, V. (1992). Toward a cultural reading of authentic texts. In H. Byrnes (Ed), *Languages for a Multicultural World in Transition* (pp. 87-121). Lincolnwood, IL: National Textbook Company.

Hammadou, J. (1991). Interrelationships among prior knowledge, inference, and language proficiency in FL reading. *The Modern Language Journal, 75*, 27-38.

Ketchum, E. (2004). Fostering an African gaze on Francophone sub-Saharan literature. *The French Review, 77*, 1113-1125.

Ketchum, E. (2006). The cultural baggage of second language reading: An approach to understanding the "practices" and "perspectives" of a non-native "product." *Foreign Language Annals, 39*, 22-42.

Kramsch, C. (1993). *Context and culture in language teaching.* Oxford: Oxford University Press. McDonald, E. (2002). Through western eyes: A model of literary and cultural analysis for teaching Francophone sub-Saharan African literature. Doctoral dissertation; University of Wisconsin, Madison.

National Standards in Foreign Language Education Project. (1999). *Standards for foreign language learning in the 21st century.* Lawrence, KS: Allen Press.

Seelye, H.N. (1970). Performance objectives for teaching cultural concepts. *Foreign Language Annals, 3*, 566-578.

Seelye, H.N. (1993). *Teaching culture: Strategies for intercultural communication.* Lincolnwood, IL: National Textbook Company.

Sengat-Kuo, F. (1971). *Fleurs de latérite.* Paris: Présence Africaine.

Appendix A

Ils sont venus by François Sengat-Kuo (*Fleurs de latérite*, 1971)
Ils sont venus
au clair de lune
au rythme du tam-tam
ce soir-là
comme toujours
l'on dansait
l'on riait
brillant avenir
ils sont venus
civilisation
bibles sous le bras
fusils en mains
les morts se sont entassés
l'on a pleuré
et le tam-tam s'est tu
silence profond comme la mort

Appendix B

Translation of *Ils sont venus* ("They came") by François Sengat-Kuo
They came
by the light of the moon
to the rhythm of the tam-tam
that night
as always
we were dancing
we were singing
brilliant future
they came
civilization
bibles under the arm
guns in hand
the dead bodies piled up
we cried
and the tam-tam was silenced
profound silence like death

El elefante y la hormiga: *Writing Poetry in Foreign Language Classes*

Jan LaBonty, *University of Montana*
Lori Borth, *Montana State University-Billings*

In ancient times, the Irish believed that any knowledge or rule of law that did not pass through the heart was dangerous; only poets were allowed to be their teachers and kings. The reverence for verse in Ireland was such that some believed certain words to be so powerful that they could be used only by poets, a notion that has remained steadfast as adults and students alike regard the writing of poetry to be a challenge beyond them, something reserved for the elite. Even reading poetry falls into disfavor as students get older (Morgan, 1994). The disaffection with which reading and writing poetry is viewed led Adrienne Rich to ask, "What is it that allows many people in the United States to accept the view of poetry as a luxury rather than food for all: food for the heart and senses, food of memory and hope?" (Heard, 1999). Roque Dalton in his poem "Like you" includes the lines: "I believe the world is beautiful and that poetry, like bread, is for everyone" (2005).

Some would argue that a need for rhyme and rhythm was in our soul (Danielson, & LaBonty, 1994). Children are born with a preference for 'baby talk', often called 'motherese' or even 'parentese' or 'caregiver talk' to give the term more flexibility. Regardless, infants will suck on a blind nipple connected to a mechanism that plays recorded speech to hear motherese, but not to hear ordinary conversation (Reich, 1986). The lilting language, pauses, stress, use of rhyme, rhythm, and nonsense that characterize baby talk are the components of poetry. While not all cultures include 'motherese,' they all have song and rhyme, the elements of poetry.

Children invent poetic language when they first learn to talk. A three-year-old walks through the house, repeating the names of her imaginary friends in a sing-song voice: "Pinky Pong, Suffy, Beepa and Boppa, Pinky Pong, Suffy, Beepa and Boppa!" (Danielson & LaBonty, 1994, p. 140).

Jan LaBonty (Ph.D., The University of Nebraska) is a Professor in School of Education at The University of Montana in the Department of Curriculum and Instruction. A former elementary teacher, she teaches elementary reading/language arts classes at the undergraduate and graduate level. She has published widely in educational journals and is a regular presenter at state and national conferences. Jan's current research is in writing methodology and second language acquisition.

Lori Borth (B.A., The University of Montana) is the Cohort Project Coordinator for Veterans Upward Bound through Montana State University-Northern. She is a former high school Spanish teacher and teaches foreign language classes for Montana State University-Billings as an adjunct faculty. She has developed materials for distance delivery of foreign language instruction and her current area of interest is expanding the communicative emphasis in foreign language instruction to include original student writing.

Children taunt one another with rhythmic threats:
Nyah nyah nyah, nyah, nyah
I'm gonna tell.
Nyah, nyah, nyah, nyah, nyah
You can't get me!
Playground games are often accompanied by a special chorus of words:
Red Rover
Red Rover
Send Amy right over!
Even coaches encourage young athletes to participate in infield chatter that is very poetic:
Hey batter
Hey batter
Hey batter
SWING!
Foreign language teachers who involve their students with poetry will be reawakening a style of language for which they have an affinity, the language that fills childhood games and rituals. The musical quality of poetry, the careful selection of the words of poetry, and the ability of poetry to give us a refreshing outlook and to feel and think make it an ideal vehicle for writing tasks in a foreign language class.

> *"…only poets were allowed to be their teachers and kings."*

The benefits of writing poetry in foreign language classes

Connection to national standards

The values of having students write poetry are commonly known, widely accepted, and connected to the national standards in foreign language. The national standards (SFLL) emphasize language skills that are evident in poetry (*Standards for Foreign Language Education for the 21st Century,* 1999):

COMMUNICATION:
Communication in languages other than English
Standard 1.1: Students engage in conversations, provide and obtain information, express feelings and emotions, and exchange opinions.
Standard 1.2: Students understand and interpret written and spoken language on a variety of topics.
Standard 1.3: Students present information, concepts, and ideas to an audience of listeners or readers on a variety of topics.

Furthermore, the ACTFL Proficiency Guidelines — Writing (Revised, 2001) state that Superior-level writers can express themselves effectively both concretely and abstractly and can control language structures. Even Advanced- and Intermediate-level writers are expected to describe, paraphrase, and elaborate

> *"The lilting language, pauses, stress, use of rhyme, rhythm, and nonsense that characterize baby talk are the components of poetry."*

in their writing and to create with the language and express meaning through vocabulary. Depending on the type of poetry selected, the level of language ability required can range from Novice to Advanced.

Poetry and language facility

Writing poetry helps students develop facility with figurative language, a precursor to abstract and analytical thinking (Steinberg, 1999). Students will be more adept with foreign language vocabulary and grammatical structures when they are required to compare and contrast, summarize, describe and interpret, all facets of poetic writing (Langer & Applebee, 1987). Writing poetry helps students develop voice in their written work (Kuhlman & Bradley, 1999), a facet of expressing feelings, emotions and exchanging opinions. Poetry demands that words be carefully chosen, encouraging students studying foreign languages to be thoughtful in their word selection. When we remove the expectation of rhyme, poetry writing takes on new possibilities for quality writing since skillfully written poems often depend on syllable count, on a specific number of words, or certain parts of speech for rhythm and structure (LaBonty, 1997; Luce-Kapler, 1999).

Poetry and classroom dynamics

Teachers will be the most likely to achieve their instructional goals when students are involved with student-centered activities, cooperative learning, and activities that include problem solving — all components of writing poetry (Seffrin, 1990). The collaborative work often involved in writing poetry helps students function as "problem-solvers rather than information receivers" (Hadaway, Vardell, & Young, 2001).

Poetry is generally briefer than prose and writing it makes less demand on time during the day; its brevity is appealing to novice writers and those who teach them. By its very nature, poetry is reductive. The poet is challenged to express complex ideas and feelings in a few words or short verses. Students with limited vocabulary may be overwhelmed by writing narrative papers, but will find poetry a refreshing option. The process of writing poetry requires interpersonal communication and lends itself to partner work and cooperative writing, giving the teacher flexibility in grouping for poetry-writing activities for foreign language class.

Poetry and personal connections

The everyday lives of students are the stuff of poetry: what they think and feel, what they worry over, what they cherish. Lillian Morrison puts it this way: "Writing poetry can be a way of pinning down a dream, capturing a moment, a memory, a happening, it's a way of sorting out your thoughts and feelings" (Heard, 1999).

Involving students with poetry writing encourages them to personalize learning; when the individual details of students' lives are valued and given attention, the study of a foreign language seems less abstract.

> *"The everyday lives of students are the stuff of poetry: what they think and feel, what they worry over, what they cherish."*

Poetic writing in foreign language classes

Morgan (1994) extols the value of using poetry as a means of teaching and learning in adolescent and adult foreign language classes. She notes that while a study of poetry is central to any literature class and is an important component of EFL classes, it is rarely included in foreign language classes. Students do not hear it, read it, or write it. Rosen (1989) also argues that poetry is a form of writing that gives students a sense of power over their own knowledge and broadens their language usage beyond functional and practical applications. Morgan (1994) claims that students seldom explore the wider range of language usage. The highly personal nature of poetry allows students to incorporate imagination and fantasy into their writing, increasing intimate involvement (Mummert, as cited in Morgan, 1994). Writing poetry also affords students the opportunity to express wit, jokes and puns, and to explore emotionally powerful topics, such as love (Hayhoe & Parker, 1988).

With students of French, Morgan (1994) explored the use of shape poetry, poetry written in the shape of the subject of the poem, e.g., a poem about fish in the shape of a fish. Students wrote free verse poems that would be displayed as art in the classroom. The simple grammatical form that some poetry takes increases its effectiveness as a teaching tool (Morgan, 1994).

> *"The quality of the finished product can be enhanced with specific teaching strategies."*

The quality of the finished product can be enhanced with specific teaching strategies. If students brainstorm before they begin their poems, it will help them choose words carefully. Developing semantic maps will encourage young poets to organize their thoughts. Semantic maps, often called graphic organizers, are frequently used during brainstorming when students are just collecting thoughts. Semantic maps help students remember and arrange words and ideas that will be the substance of their poetry.

Once the teacher has introduced the rhythmic elements or patterns of a specific poem, one or two examples can be developed as a class. The following samples were written by high school and college students in Spanish classes. In poems with a syllable count, students tried to stay as close to the requirements as possible while maintaining the theme of the poem. (Poems may not translate easily or well into English.)

> *"Writing patterned poetry reinforces description and grammatical structures."*

Poetic writing

Patterned poetry

Writing patterned poetry reinforces description and grammatical structures. It nurtures vocabulary

development and is an activity that places the emphasis on a finished product of which to be proud rather than writing something acceptable (Collie & Slater, 1987).

I used to be … but now poems
   Students can use the following pattern:
   I used to be _____
   But now I'm _____
   Yo era _____ pero ahora soy _____.
   _____ era yo pero ahora _____ soy.

   The sentence was repeated and the word order mixed to add some interest and variety. These sentences were added to the end of name poems that students wrote using their English name or a Spanish name, if Spanish names were used in class. They chose an adjective that described them for each letter of their name and then used adjectives with opposite meanings for the final sentences. Use of interesting adjectives and attention to adjective agreement were stressed.

   ### Sample of student work:

   ### JESSICA
   Joven
   Enérgica
   Simpática
   Sensible
   Independiente
   Curiosa
   Ambiciosa
   Yo era tímida pero ahora soy extrovertida.
   Callada era yo pero ahora habladora soy.

   ### JESSICA
   Young
   Energetic
   Nice
   Sensitive
   Independent
   Curious
   Ambitious
   I used to be shy but now I'm outgoing.
   Quiet was I but now talkative I am.

Alphabet pyramids
   These cumulative poems contain specific parts of speech that begin with the same letter. They are appropriate for all levels and are ideal for illustrating and displaying in the classroom. They are also fun to share orally and are good "tongue twisters" to practice pronunciation. They rarely translate well.
   Line 1: the letter

Line 2: a noun
Line 3: add an adjective (watch agreement)
Line 4: add a verb or verb form
Line 5: add an adverb (*-mente* form)

Samples of student work:

<div align="center">

R
Ranas
Ranas Rápidos
Reduzco Ranas Rápidos
Reduzco Ranas Rápidos Raramente

R
Frogs
Fast Frogs
I Subdue Fast Frogs
I Subdue Fast Frogs Rarely

P
Preguntas
Preguntas Personales
Preguntando Preguntas Personales
Preguntando Preguntas Personales Persistentemente

P
Questions
Personal Questions
Asking Personal Questions
Asking Personal Questions Persistently

</div>

Terquain

A terquain is a descriptive, three-line poem. This is appropriate for all levels and can be used as a directed work with the instructor providing the first line or offering a general topic to be addressed. It encourages the use of vivid words to create an image or reaction. It can be as simple or complex as the skill level of the writer allows.

Line 1: one word, the subject
Line 2: one or two words about the subject
Line 3: one word, a feeling about the subject

Samples of student work:

<div align="center">

Arte
Mi foco
Salvación

Art
My focus
Salvation

</div>

Graduacíon
El mundo me espera
Libertad

Graduation
The world awaits me
Freedom

Cinquain

A cinquain is a five line descriptive poem that contains about 22 syllables. Students were encouraged to come as close to the syllable count as possible without sacrificing meaning. Because the syllable count requires some ability to manipulate the language, this poem is best suited for intermediate and advanced students.

Line 1: the subject

Line 2: four syllables describing the subject (adjectives, watch agreement)

Line 3: six syllables showing action (conjugated verbs or present participles: *-ando/-iendo* form)

Line 4: eight syllables expressing a feeling or observation about the subject

Line 5: two syllables renaming the subject

Sample of student work:

España
Cálido, Grande
Bronceando, Nadando
Me encanta el helado
Madrid

Spain
Hot, Big
Tanning, Swimming
I love the ice cream
Madrid

Diamante

A diamante is a seven-line poem that compares opposites using specific parts of speech. The diamond shape of the finished product gives this poem its name and it is ideal for helping students compare and contrast concepts. It is appropriate for all levels. This is an ideal poem to illustrate and display in the classroom.

Line 1: noun for the subject

Line 2: two adjectives describing the subject (watch agreement)

Line 3: three participles (*-ando/-iendo* form) describing subject

Line 4: four nouns, two about the subject, two about its antonym

Line 5: three participles (*-ando/-iendo* form) describing the antonym

> *"…the syllable count requires some ability to manipulate the language…"*

Line 6: two adjectives describing the antonym (watch agreement)
Line 7: the antonym

Samples of student work:

Inmadurez
Joven, Molestoso
Burlándose, Divirtiéndose, Riéndose
Chistes, Juegos, Responsabilidades, Empleos
Hablando, Trabajando, Alcanzando
Respetuoso, Diligente, Trabajador
Madurez

Immaturity
Young, Bothersome
Making fun, Having fun, Laughing
Jokes, Games, Responsibilities, Jobs
Speaking, Working, Achieving
Respectful, Diligent, Hard-working
Maturity

Elefante
Grande, Fuerte
Comiendo, Bañándose, Caminando
Sociable, Gris, Negra, Rápida
Trabajando, Comiendo, Corriendo
Ocupada, Pequeña
Hormiga

Elephant
Big, Strong
Eating, Bathing, Walking
Sociable, Gray, Black, Quick
Working, Eating, Running
Busy, Little
Ant

I Like Poem

This poem provides practice with the verb *gustar* (to like) and others like it. It reinforces adjective agreement and placement and encourages using prepositional phrases to create a mental picture. It is appropriate for all levels and allows even beginning students to create a long, original work. This is an ideal poem to illustrate and display in the classroom.

I LIKE
I like (noun) _____
Adj. _____ Noun _____
Adj. _____ Noun _____

Adj. _____ Noun _____
Adj. _____ Noun _____
Any kind of _____
I like _____
Noun _____ Prep. Phrase _____
Noun _____ Prep. Phrase _____
Noun _____ Prep. Phrase _____
Noun _____ Prep. Phrase _____
I like _____
Adj. _____ Noun _____
Adj. _____ Noun _____
Adj. _____ Noun _____
Adj. _____ Noun _____
Adj. _____ Noun _____
Adj. _____ Noun _____
I like _____

Me Gusta(n)
Me gusta(n) (sustantivo) _____
(Sustantivo) _____ (Adjetivo) _____
(Sustantivo) _____ (Adjetivo) _____
(Sustantivo) _____ (Adjetivo) _____
(Sustantivo) _____ (Adjetivo) _____
Cualquier tipo de (sustantivo) _____
Me gusta(n) (sustantivo) _____
(Sustantivo) _____ (Preposición) _____
(Sustantivo) _____ (Preposición) _____
(Sustantivo) _____ (Preposición) _____
(Sustantivo) _____ (Preposición) _____
Me gusta(n) (sustantivo) _____
(Sustantivo) _____ (Adjetivo) _____
(Sustantivo) _____ (Adjetivo) _____
(Sustantivo) _____ (Adjetivo) _____
(Sustantivo) _____ (Adjetivo) _____
(Sustantivo) _____ (Adjetivo) _____
Me gusta(n) (sustantivo) _____

Sample of student work:

Me Gusta
Me gustan los libros.
Libros contemporáneos.
Libros clásicos.
Libros populares.
Libros poco conocidos.
Cualquier tipo de libro.

Me gustan los libros.
Libros encima de mi escritorio.
Libros debajo de la mesita.
Libros cerca de mi mano.
Libros en un sillón cómodo.
Me gustan los libros.
Libros políticos.
Libros humorísticos.
Libros misteriosos.
Libros conmovedores.
Libros espantosos.
Me gustan los libros.

I Like
I like books.
Contemporary books.
Classical books.
Popular books.
Obscure (little known) books.
Any kind of book.
I like books.
Books on top of my desk.
Books under the end table.
Books close at hand.
Books in a comfortable chair.
I like books.
Political books.
Humorous books.
Puzzling books.
Moving books.
Scary books.
I like books.

> *"Once we remove the expectation for rhyme, poetry takes on new possibilities of quality writing as writers focus on syllable count, a specific number of words, or parts of speech for rhythm and structure."*

Definition poems

Definition poems are simple verses that reinforce adjective agreement.
Name it
Describe it
Tell where it would be found
Tell more about it
Use emotion words to tell how you feel about this
Explain why you used the emotion words on line 5
Example:

Clean air
Clear and exhilarating
Cushioning mountains, patting down the deserts

Bringing us perfect oxygen
I breathe deeply and exhale slowly
The day can begin

Sample of student work:

Un regalo
Inesperado y bello
Saludándome encima de la mesa
Envuelto en oro
Símbolo de amor y orgullo
Día de graduación

A gift
Unexpected and beautiful
Greeting me on the table
Wrapped in gold
Symbol of love and pride
Graduation day

Conclusion

Poetry and foreign language study would seem to be natural partners. Poetry is briefer than prose and writing it makes less demand on students in foreign language classes whose vocabulary is limited and whose grammatical competence is still developing. The process requires interpersonal communication and lends itself to partner work and cooperative writing. Once we remove the expectation for rhyme, poetry takes on new possibilities of quality writing as writers focus on syllable count, a specific number of words, or parts of speech for rhythm and structure. As students put their own words to the language concepts they are studying, a foreign language finds deeper meaning and poetry becomes its voice.

References

ACTFL Proficiency guidelines — Writing (Revised). 2001. Retrieved from: http//:www.actfl.org/public/articles/details.cfm

Collie, J. & Slater, S. (1987). *Literature in the language classroom*. Cambridge, England: Cambridge University Press.

Danielson, K., & LaBonty, J. (1994). *Integrating reading and writing through children's literature*. Needham Heights, MA: Allyn and Bacon.

Dalton, R. (2005). "Like you," Retrieved from: http:// www.moontowncafe.com/poetry

Hadaway, N. L., Vardell, S. M., & Young, T. A. (2001). Scaffolding oral language through poetry. *The Reading Teacher, 54*, 796-805.

Hayhoe, M., & Parker, S. (1988). *Words large as apples: Teaching poetry 11-18*. Cambridge, England: Cambridge University Press.

Heard, G. (1999). *Awakening the heart*. Portsmouth, NH: Heinemann.

Kuhlman, W. D., & Bradley, L. (1999). Influences of shared poetry texts: The choices in voices. *Language Arts, 76*, 307-313.

LaBonty, J. (1997). Poetry in the classroom: Part II. *The Dragon Lode, 16*, 28-30.

Langer, J. A., & Applebee, A. N. (1987). *How writing shapes thinking*. Urbana, IL: National Council of Teachers of English.

Luce-Kapler, R. (1999). White chickens, wild swings, and winter nights. *Language Arts, 76*, 298-304.

Morgan, C. (1994). Creative writing in foreign language teaching. *Language Learning Journal, 10*, 44-47.

National standards for foreign language education for the 21st century. (1999). Retrieved from: http://www.actfl.org/public/articles/details.cfm

Reich, P. A. (1986). *Language Development*. Englewood Cliffs, NJ: Prentice Hall.

Rosen, M. (1989). *Did I hear you write?* London: Andre Deutsch.

Seffrin, J. R. (1990). The comprehensive school health curriculum: Closing the gap between state-of-the-art and state-of-practice. *Journal of School Health, 60*, 151-156.

Steinberg, J. W. (1999). Mastering metaphor through poetry. *Language Arts, 76*, 324-331.

Language Change and Foreign Language Teaching

Douglas J. Lightfoot, *University of Alabama*

Introduction

Language change deals with the way language elements and language systems develop. It has been a central concept in second language acquisition. Selinker is generally recognized as the main proponent for the term interlanguage, for example, and characterizes it as "…a separate linguistic system based on the observable output which results from a learner's attempted production of a T[arget] L[anguage] norm (1972, p. 214)." Larsen-Freeman and Long state that interlanguage may be "…thought of as a continuum between L1 and L2 along which all learners traverse. At any point along the continuum, the learner's language is systematic, i.e. rule-governed, and common to all learners…" (1991, p. 60). Though systematic, however, interlanguage is acknowledged by researchers as characterized by a greater degree of variability than are target language norms. This dynamic, evolving nature of interlanguage allows us to classify it as a type of language change. In fact, virtually all natural language is in an ongoing process of change. We likewise recognize that the study of native speaker language varieties over longer periods of time (diachronic or historical linguistics) is another area of language change research.

Taking both interlanguage and historical linguistic phenomena as language change, we can hypothesize that certain linguistic principles likely hold true for both. Based on that assumption, we examine principles of language change as they relate to four incorrect ideas dealing with language learning and teaching. The four misconceptions may or may not confront certain instructors. In either case, they are useful gateways into discussion on commonalities of language change in applied linguistics and historical linguistics. Discussion then follows on the possible implications for professional training and instructed language learning.

The four misconceptions center around (1) the amount of exposure required in acquisition, (2) variation of forms to be expected, (3) guessing at meanings and forms, and (4) the systematic nature of language. Each misconception is one which I myself have had to consciously guard against in classroom teaching, and discussion of teaching observations with over 40 foreign language instructors indicates

> *"…virtually all natural language is in an ongoing process of change."*

Douglas Lightfoot (Ph.D., UCLA) is Assistant Professor of German and French Linguistics at the University of Alabama. He has taught German language at the community college and university levels, and currently also teaches linguistics. His research interests are historical and applied linguistics. Publications include work in Germanic linguistics.

> *"…we examine principles of language change as they relate to four incorrect ideas dealing with language learning and teaching."*

that a number of them also consider these issues. The literature on language learning and teaching likewise discusses these and related misconceptions, as noted in the following section.

Providing additional perspectives to address pitfalls in the language classroom can hopefully further instructors' understanding of interlanguage and language change, regardless of whether an instructor actually shares any of the misconceptions presented.

Tenets from Historical Linguistics to Support Applied Linguistics

The following section notes common instructor beliefs, discusses related knowledge from applied linguistics, and offers supportive notions from historical linguistics. Historical information should lend further weight to knowledge in applied linguistics, rather than supplant it. The professional literature addresses the following four misconceptions to varying degrees. Schulz (1991) raises the issue of time and exposure required to acquire a language (p. 24), Larsen-Freeman and Long (1991) comment on instructors vexation over the variable forms their students produce (p. 82), Brown (1989) writes about learners' willingness to guess in the foreign language (pp. 17-19), and VanPatten (2003) seeks to generally clarify the systematic nature of a learner's developing language, partly by way of answering teachers' questions on a variety of topics (pp. 9-24, 77-101).

"Once Taught a Rule, the Learner is Responsible for Knowing It"

Though many educators are taught that development of the linguistic system is a relatively slow process, an instructor may associate "imperfect" language produced by learners with failure or laziness. Some learners may well work less than they should at language learning, but even industrious learners display flaws in their production. Interestingly, the notion also exists that language can be directly and instantly transmitted from instructor to learner, as if a pitcher of water were to fill a glass (Lee & VanPatten, 2003). The instructor's desire to believe in this transmission appears to exist in spite of the overwhelming evidence against it. Corder (1967) points out the value of making errors as a part of learning, and we know that it takes the typical native speaker roughly at least five years to be able to produce some of the more complex structures of the first language grammatical system (Mitchell & Myles, 2004, p. 34). The cognitive approach distinguishes between knowing *that* (declarative knowledge) and knowing *how* (procedural knowledge). Through repeated exposures and tries at whatever the task may be, the learner is said to

> *"Though many educators are taught that development of the linguistic system is a relatively slow process, an instructor may associate 'imperfect' language produced by learners with failure or laziness."*

acquire procedural knowledge after having acquired declarative knowledge. Interlanguage theory and stages of development also indicate time intervals and steps between receiving input and successfully producing that same type of language. All of this applied linguistic knowledge refutes the belief that a learner should spring immediately to appropriate usage of some linguistic structure after having been "taught" it. Schulz (1991) put it well when she wrote over a decade ago: "Our teaching and testing practices have to reflect the fact that 'covering' and 'teaching' are not synonymous with learning, acquiring, or mastering" (p. 24). Yet still the misconception survives, as some instructors appear confounded by the errors of their students even after they hear the correct form from the instructor.

> *"Recognizing that such historical linguistic development is often gradual can make understanding of slow language development in the individual perhaps easier to grasp."*

One of the main principles involved here is *frequency*. The term refers to the number of times a certain type of language appears, either from somewhere in the environment or the learner. Those who would expect quick acquisition are not allowing for the role played by frequency (of input and output), where a higher frequency of exposure to input and a higher frequency of production tend to facilitate acquisition. Frequency is terminologically close to the well-known concept of recycling.

Frequency has long been held to be a general aspect of language change (Joseph & Janda, 2003). In historical linguistics, a higher frequency (i.e., a form that appears often) tends to yield a lasting structure. Consider why it is the case that complicated, irregular paradigms can endure, such as for the verb *to be* in a number of languages, to give one example. This verb is often suppletive in nature, i.e., its various forms derive historically not from a single root, but from multiple sources. English *is* comes from the reconstructed Proto Indo-European root *es-, the form *are* from *er-, and *be* hearkens from the root *bheuə-.[1] Language users have retained this complex paradigm because it is so often utilized and ingrained within the linguistic psyche, i.e., it has an extremely high frequency of use. On the other hand, paradigms that enjoy little use easily fall by the wayside. Consider the somewhat archaic *–m* suffix which some English speakers have abandoned from their interrogative pronoun paradigm. Fewer and fewer speakers using *whom* in fewer instances yields a lower frequency and a sort of snowball effect toward archaism. The "who" paradigm is thereby regularized and trimmed down in a process that has been ongoing for over a century (in reality it is part of a larger drift away from case systems over the last two millennia).

Recognizing that such historical linguistic development is often gradual can make understanding of slow language development in the individual perhaps easier to grasp. If language change from a historical perspective can take a relatively long time to play out, then maybe language change from an individual learner's perspective is also likely to take a relatively long time. Furthermore, recognizing the historical role of high frequency to preserve certain language forms may help one to remember that high frequency has an important role in the language change of the learner. A learner requires

more exposures to the language form than simply an initial, explicit explanation.

As in all of these examples, there is no claim here that frequency's historical importance proves its importance at the individual learner level, also. Instead, at this point the similarities are noted to highlight the common importance for language change in general.

"Once a Learner Uses a Form Correctly, Usage Should Remain that Way"

Similar to the first misconception, the idea that the initial production of a form is indicative of future usage is patently untrue. Second language acquisition studies inform us that learning is often a "two steps forward, one step back" proposition, and learners with limited linguistic resources constantly face situations in which they communicate some type of message in an alternative or somehow formally imperfect manner, sometimes with the assistance of non-linguistic devices, even after having displayed correct usage.

Givón (1979) proposed pragmatic and syntactic modes of expression, the former displaying less formal grammar and relying on context to express meaning, and the latter utilizing more formal grammar. Thus in Dittmar's (1984) code switching example between German and Spanish we have:

Ich morgen a España[2]
I tomorrow to Spain
'I am going to Spain tomorrow (p. 243).'

The speaker does not have to formally express tense and aspect in a verbal structure here. With knowledge of the context, the listener can likely ascertain the situation. Along the learning path, the formal grammar and vocabulary will presumably be learned, and then that structure, still often working in tandem with context, will be the conveyor of 'am going.' Thus, meaning often precedes form in terms of learning. Of course, studies on stages of development also reinforce the concept of a series of "imperfect" steps leading to a proper target form.[3]

A parallel in historical linguistics is the similar tenet that meaning often changes before form (and thus steps are taken toward a kind of endpoint). Speakers/hearers can reanalyze (or reinterpret) an utterance; that utterance associated with the innovative meaning then may become ritualized, resulting in higher frequency, and then phonological reduction is more likely to take place (e.g., formal change shortens a word). A case in point is the history of the English construction *be going to* (Hopper & Traugott, 2003, pp. 1-3, 87-93). Initially, *be going to* signaled the concrete action of movement to another place as in *I am going to the bookstore*. Over time, however, it displayed intention and future tense. En route to signifying future, an overlapping period exists, as is typically the case, where either a physical movement or tense interpretation is possible, as in *I am going to buy a book*. The listener needs to know from the context whether the speaker is on the way to the bookstore or whether he is stating his future intention for the weekend, for example. As this usage has progressed over the centuries, the future collocation has been routinized and also changed phonologically, changing

> *"…meaning often precedes form in terms of learning."*

from *am going to* to *gonna* (thus meaning changed before form). Note that *gonna* is not used to express physical movement — one does not say **I'm gonna the bookstore*.[4] The future *gonna* usage has existed for scores of years, yet its correctness is questioned and it still varies with other English future forms (e.g. *be going to, will*, etc.).

Change in meaning preceding change in form is just one of many examples of active variation in language change. In both acquisition and historical change, we can expect a certain amount of dynamic variation before the "correct" forms dominate (even after a "correct" form appears). That is, there is a tendency for multiple forms to exist to express a given meaning. Over time, speakers often have a preference for a particular form to carry the meaning, and the word that survives is typically accepted institutionally or by a certain speaker population, at least until the language variety might change again. The forms that lose out tend to enjoy less recognition, are seen as ungrammatical, or are dropped from usage altogether. Youth speech is also well known for its competing terms for "great," for example, which cycle with a high degree of variation. Some of the forms would include *boss, radical/rad, wicked, groovy, tubular, phat, the bomb, aces*, and so forth.

> *"…the learner who allows her/himself to speak only after all relevant parts of the developing linguistic system have been perfectly built up can expect a long wait…"*

"A Learner Should Not Speak Until Certain the Utterance is Correct"

Again, we find the common denominator notion of "bad" errors enmeshed in this third misconception, just as it plays a part in the two related former ones.[5] The main problem is that the learner who allows her/himself to speak only after all relevant parts of the developing linguistic system have been perfectly built up can expect a long wait (if that is even possible[6]). A learner needs to actually practice using the language to be able to produce it with a certain degree of accuracy. This is understood from some of the same research noted above (Corder, 1967; Givón, 1979), including interlanguage theory, which has variation of imperfect forms as a notable feature. Such theoretical variation would not exist if it were not being produced by learners.

If a learner does not experiment with the language somewhat, practicing it, then of course there is no opportunity for the person to advance naturally through the various stages of development to arrive at an accurate, or at least fairly accurate, level of usage. If the musculature of the vocal tract cannot practice the foreign and at times difficult movements, it is unlikely that this physiological necessity will be met even if the learner somehow has the grammar straight in her/his mind. Part of this practicing with the foreign language can be considered negotiation of meaning. Leeman Guthrie (1984) is noted for sparking interest in negotiation of meaning for acquisition, and Lee (2000) provides more recent data. Most researchers recognize the importance of producing imperfect target language and then working meaningfully and strategically with an interlocutor to overcome the linguistic hurdle.

For the L2 learner, optimal acquisition probably demands that unsure learners practice and that certain communicative risks be taken. The old adage "nothing ven-

> *" Abduction starts with a result, invokes a law/rule, and supposes a certain case may be."*

tured, nothing gained" holds here. Brown (1989) states: "Studies have shown that people can be categorized as high, moderate, and low risk takers. Guess which ones have the best success index? The moderate risk-takers … Good language learners are willing but accurate guessers" (p. 18).

A parallel situation from the historical linguistic literature involves speakers over time taking risks to comprehend language or to arrive at an innovation themselves. Andersen (1973) is generally acknowledged as having made this risk-taking understandable in terms of the types of reasoning known as induction, deduction, and abduction.[7] We find induction and deduction in applied linguistic work,[8] but abduction occurs less if at all. All three ways of thinking involve asserting three propositions, but in different orders respectively. Induction refers to reasoning from observed cases and results to arrive at a law/rule, and deduction does the opposite, a law/rule is invoked with respect to a case and predicts a result. Abduction starts with a result, invokes a law/rule, and supposes a certain case may be. To illustrate, we have the following three propositions:

The Law: All regular English plural nouns take –*s* as an ending

The Case: Reasons is a regular English plural noun

The Result: Reasons' ending is –*s*

Deductive reasoning, then, is the simple application of a rule/law: All of those types of nouns noted take –*s* as an ending, the word *reasons* is one of those nouns, therefore –*s* is an ending of *reasons*. Inductive reasoning is also an application of information to attain an unsurprising rule: Since *reasons* is that type of noun, and *reasons'* ending is –*s*, then all such types of nouns take –*s* as an ending. A person arrives at a generalization which is true as long as the premises are correct.

Abductive reasoning, however, involves risk taking. We begin with an observable result (*Reasons'* ending is –*s*), call on a known rule/law (All of those types of plural nouns take –*s* as an ending), and then guess that the certain case (*Reasons* is one of those nouns) might hold. Even when the premises (i.e., the result seen and the known rule) are correct, the particular case construed may be false. The word *reasons* could also be a third person singular verb, depending on its usage. If it were a verb in the context under question, then the abductive reasoning would not have succeeded, but if it were the noun, then the learner is rewarded with recognition of a correct context and a new regular noun form — new information is acquired from a somewhat risky guess. In other words, a person does not need to have everything necessarily spelled out in order to arrive at a useful conclusion.

"Some Language Rules are Just Arbitrary"[9]

Applied linguistics demonstrates a degree of non-arbitrariness in language acquisition. Much work deals with the patterns and regularities found in varieties of learners' interlanguage, such as stages of development (Ellis, 1986) and orders of acquisition (Lee & VanPatten, 2003; Mitchell & Myles, 2004). It should follow logically that the regularity inherent in interlanguage varieties leads us to assume a degree of regular, non-arbitrary

nature in a target language. It would not make sense, in other words, for systematic language change at the individual level to lead to a variety of language that was the devoid of that same systematic nature.

This final misconception's parallel in historical language change is the oft-cited pattern of language change in the cyclical development of verb structures. A cycle in many languages throughout the world fluctuates between synthetic and periphrastic representation (e.g., Anttila, 1989; Hopper & Traugott, 2003). Synthetic denotes single-word forms which convey tense, for example, through inflectional endings, as in the case of the Latin future structure *cantabimus* 'we will sing,' which itself is presumed to have developed from the periphrastic (i.e., multi-word) reconstructed formulation **kanta bhumos* 'we are to sing.' The Latin synthetic form *cantabimus* then wended its way into a sort of competition with the similar meaning periphrastic expression *cantare habemus* 'we have to sing.' This squaring off of the two future structures later yields the French synthetic future (*nous*) *chanterons* '(we) will sing,' where the inflectional endings (here –*ons*) mirror the endings or whole forms of *avoir* 'to have' (*nous avons* 'we have'), since they emerged from the analytic 'have to sing' formula. French (*nous*) *chanterons* then competes in spoken contemporary French with the periphrastic (*nous*) *allons chanter* '(we) are going to sing' (Hopper & Traugott, 2003, pp. 8-9). Since these sorts of systematic historical changes occur in multiple languages, there is a strong case for recognizing regularity in historical language change, thereby strengthening the argument for regularity in general language change.

The four main misconceptions here provide an opportunity to juxtapose apparently general aspects of language change that are valid for both individual foreign language acquisition and historical linguistic change. Recognition of the roles of frequency and dynamic variation in both kinds of language change counters the first two misconceptions: that the learner should be able to start using target language accurately once it has been taught, and that accuracy should remain once a target language structure shows up correctly the very first time. Allowance for risk-taking counters the third misconception about exercising extreme caution before producing language, and acknowledgment of the systematic nature of language change calls into question the absolute arbitrariness of language change, and, by extension, of language itself.

Language change is in part due to these factors working together. Individuals take calculated risks that give us variation in the language, albeit variation that tends to follow certain paths in overall development, and the changes tend to endure that follow the paths most taken. Other routes for language change also exist, but we do not pursue them here.

Implications for Professional Training

This paper suggests that language change in acquisition and language change in historical linguistic development have certain parallels, and moreover that both phenomena adhere to certain principles of general language change. These similarities suggest

that those trained in both disciplines would have a reinforced knowledge base on which to rely when considering matters of interlanguage and language change. The present article thus supports the general call in the profession for foreign language instructors to be familiar with language change.

The American Council on the Teaching of Foreign Languages (ACTFL) and the National Council for Accreditation of Teacher Education's (NCATE) teacher education standards mandate an understanding of language change as well as of the broader notion of linguistics. Standard 1.b. states: "Understanding Linguistics. Candidates know the linguistic features of the target language system, recognize the changing nature of language, and accommodate for gaps in their own knowledge of the target language by learning on their own" (2002, p. 32).[10]

Instructors and future instructors who do not have this training but wish to adhere to the professional standards of ACTFL and NCATE have options. They may explore material on historical linguistics as well as the individual history of their specialty foreign language(s), which can be an intrinsically valuable tool. This goal could be accomplished through coursework or workshops in the United States or abroad (which are sometimes generously supported in the summer). Venues to begin searching for such resources include universities, the foreign language teaching professional organizations, the national cultural centers of certain countries (such as the Goethe Institutes for German), humanities centers (my home state has one which recently provided full financial support and a stipend for extended, multi-faceted foreign language workshops), the Linguistic Society of America's summer institutes,[11] and the various national foreign language resource centers, of which there are fourteen across the nation and readily available on the web.[12] Independent study is also an ever-present opportunity.

The ideal option would be for instructors to have received training in language change during their undergraduate and possibly graduate studies, and then to continue that learning somewhat independently. However, while many have coursework in the structure and history of a particular language, many still do not. Often the expertise or resources are not present for such offerings.[13] Farley (2004) points out that it is not unusual for instructors to finish their formal degrees with linguistic exposure primarily or solely in teaching methodology, i.e., without thorough exposure to historical language change or other branches of linguistics. This issue must continue to be addressed, and strong advocacy for the training and continued education of foreign language instructors is necessary.

Current, well-documented information should be gathered on each foreign language teaching program in order to evaluate it with the recognized standards of teaching and learning. The data should contain information such as the kinds of linguistics courses required, whether they are generic or language-specific, whether they are

taught in the target language, whether the faculty involved have the appropriate expertise, and whether the content is presented in a manner most beneficial for those who must teach it later on. Discrepancies between actual programs and recommended standards may provide some needed impetus to bring about improvements.

Implications for Instructed Language Learning

This work leads to two main implications for the foreign language classroom and opens the door to a number of others. First, we see that the four classroom learning and teaching misconceptions are refuted by language change principles established in applied linguistics and historical linguistics. This refutation has the potential to be valuable, since my own experience and what is reported in the literature (Brown, 1989, pp. 17-19; Larsen-Freeman & Long, 1991, p. 82; Schulz, 1991, p. 24; VanPatten, 2003, pp. 9-24, 77-101) indicate that some instructors do struggle with these misconceptions. Indeed, some instructors may give credence to their own experience in foreign language learning over information acquired during teacher training or while teaching, even if the two are at stark odds (Glisan, 1996, pp. 60 ff.; Schrier, 2001, p. 73; Vélez-Rendón, 2002, p. 459).

Thus, we reinforce the notion that the initial explicit instruction of a grammar rule is not necessarily enough for the learner to acquire the rule. For example, repeated exposure and practice is required for the learner to somewhat accurately apply personal endings onto present tense verbs in a context. We reinforce the similar notion that an instructor cannot expect one accurate usage of the plural form, for example, to mean that the learner should henceforth be able to use that same plural form correctly. The informed instructor knows and teaches as if a variety of inaccurate plural formations may be expected in the learner's output for a certain amount of time. We can better understand that the overly cautious learner is likely not making optimal progress. The instructor heartily encourages calculated guesses in language production, since these seem to spur acquisition. Anttila (1989) goes so far to assert that "Any learning or understanding must be by abduction. Its purpose is to stand as the basis for, or to represent, predictions (p. 197)." And finally, we corroborate and strengthen the premise that language is not solely a collection of arbitrary rules and sounds. There are many patterns to help guide the learner, such as pointing out that the German definite articles' endings are virtually the same as the demonstrative pronouns' since the article developed from the pronoun.

The second main implication connects theory and practice. Expanding and deepening instructors' understanding of language change adds to the repertoire of resources that build up their knowledge base. This translates into more perspectives on language and a potential flexibility to draw upon a greater variety of examples and explanations in the classroom. On top of providing rich, varied input and ample chances for the learner to practice producing a certain form, the instructor has the further option to briefly point out something like a writing or sound correspondence that can help learners identify cognate vocabulary. In French, for example, Arteaga and Herschensohn (1995) claim that learners benefited from an explanation of the circumflex accent appearing in certain words where there used to be an *s*, as in *hôte* 'host' and *fête* 'feast' (p. 215).[14]

We should include the benefits to instructors cited in the *ACTFL/NCATE Program Standards for the Preparation of Foreign Language Teachers* (2002, pp. 32-34) here. Instructors who have an understanding of language change should be more likely to seek out and observe ongoing changes, and thus be in a position to provide their learners with authentic language varieties. Many learners have an interest in current youth slang, for example. If they travel abroad, especially, they tend to have a strong desire to understand their peers' spoken language, which can diverge greatly from standard written varieties. The complex relationship with the teaching of culture is also noted above. Teaching that includes content about language change also includes cultural knowledge. For example, imparting to learners that in German the term *Fräulein* 'Miss' has been giving way to *Frau* 'Mrs.,' even when the female in question is not married, tells something about the status of women in a German-speaking society. Etymologies, or word histories, are often rich in cultural and historical content.

This discussion can easily lead the instructor to ask if all of this is not too much content information. Does it take away too much time from classroom learners who could be expressing themselves meaningfully in the target language about their likes and dislikes? How much information about language change should be used in class? The answer depends on individual instructors and the particular group of learners. The degree of expertise of the instructor, the proportion of learners with analytic learning styles, and general interest levels determine how much is too much or too little. It should always be kept in mind, however, that communicative practice in the target language is the prime focus of the classroom. Many instructors are opting to expose learners to detailed content, sometimes in English, outside the classroom. Belz (2000, p. 294) indicates the recent trend in German programs to utilize cultural readings outside of class, and recommends that a similar strategy be considered to enhance students' learning of target language change and linguistic perspectives.

Conclusions

Comparing aspects of language change in applied linguistics and in historical linguistics has the potential to enhance instructors' understanding of general language change. This greater theoretical and content understanding can in turn give the instructor more resources and options in the classroom.

The specific principles of historical language change discussed here have been frequency, overlapping variation, abduction, and regular historical patterning. Frequency is important in combating the notion that initially "teaching" a rule means having it instilled within learners. Overlapping variation helps counter the notion that initial proper usage of a form should signal further such appropriate usage. Abduction helps refute the assertion that a learner should wait and not produce any imperfect target language (make guesses). Relatively regular historical patterning assists in pleading the case for language not being absolutely arbitrary (and thus more frustrating to learn).

Implications for training indicate a recognition in the profession that instructors should be familiar with language change, and resources for instructor development are suggested. Classroom implications for instructors include a heightened pedagogical awareness and a better understanding of content to pass on to learners.

My arguments here should not insinuate that applied linguistics cannot powerfully inform educators on its own, or that a concrete connection exists between acquisition and language change. The point is that a robust knowledge base is further invigorated when related fields of inquiry corroborate its basic principles. It is advisable to use every means available in the linguistic arsenal to plead the case of effective language learning and teaching. Historical linguistics is well suited to reinforce general principles of applied linguistics. Both disciplines investigate a type of language development, and that invites cautious comparison. It could be highly instructive to examine where further parallels with language change may exist to enhance foreign language teaching. More empirical data are required to determine how much of what type of historical explanation may be beneficial to certain types of learners.

> *"…a robust knowledge base is further invigorated when related fields of inquiry corroborate its basic principles."*

Notes

* Thank you to the anonymous reviewers, as well as Sharon Wilkinson and Charles James for improvements in this paper. The project was supported by a grant from the Research Advisory Committee of The University of Alabama.

1. The asterisk here follows the historical linguistic convention of indicating a reconstruction, that is, the form is not found in any documents.

2. Here the asterisk follows the applied linguistic convention of signifying a nonce utterance, which is an invented, one-time utterance.

3. The classic example of stages for English negation is from Ellis (1986), and all of the commonly-taught languages have been examined to a certain degree.

4. Utterances that do not occur in correct usage also have the asterisk.

5. This aversion to imperfect L2 production has theoretical roots in behaviorism. It was believed that foreign language errors develop into bad habits that stay with the learner (fossilization), and therefore they were to be avoided even at the initial stages of L2 learning.

6. According to Krashen and Terrell (1983, pp. 41-42), for example, acquisition can be seriously impeded from too much monitoring of language production for correctness.

7. Andersen (1973) explicitly connects abduction to child language acquisition, but it is also accepted that new ideas among adult speakers spring from abduction (H. Andersen, personal communication, June 22, 2004).

8. Deduction and induction are discussed in applied linguistics with regard to explicit and implicit grammar instruction. Communicative approaches typically advocate a blend of deduction and induction.

9. "Arbitrary" here is meant as "completely devoid of patterns and rationale."

10. The supporting explanation in the *ACTFL/NCATE Program Standards for Foreign Language Teachers* (2002) asserts that an understanding of language change promotes an awareness of the current variety of the target language, and indicates that this may provide impetus to "keep abreast of these [current] changes (p. 32)." Furthermore, candidates who exceed Standard 1.b. should be able to "adapt the language of their instructional materials accordingly (p. 34)," to avoid promoting outdated language. E. Glisan agrees and further notes that understanding language change "entails understanding the connection between language and culture (personal communication, February 16, 2005)." Thus, weakness in this area is more likely to render an instructor a weaker communicator in and about the current state of the target language, and less capable of assisting learners to develop cultural awareness. The issue of language and culture being inseparable is more complicated, of course, but is not this work's focus.

11. From the organization's homepage, select "members" to arrive at workshop information. The summer 2005 program has had an emphasis on workshops featuring aspects of language change. Scholarships are offered.

12. All fourteen non-profit centers are available through the Foreign Language Resource Centers' website. If a center's workshops do not include the topic of language change, I advise interested instructors to request that such a topic be offered in the future.

13. Note that the 1995-1999 MLA foreign language enrollment survey reveals that on average, only 65% of programs at the post-secondary level have a full-time language coordinator. The percentage of AA-granting institutions with a coordinator is 32%, BA- is 23.1%, MA- is 59.6%, and 81.1% of PhD-granting departments have them (Goldberg & Welles, 2001, p. 189). The major caveat here, of course, is that it is not clarified whether the "language coordinators" are actually applied linguists, general linguists, literary scholars, etc. Schulz (2000, p. 514) points out Teschner's (1987) figures from a survey of 404 T.A. coordinators of whom 59% were literature specialists, 19% were theoretical linguists, and 14% had specialties in applied or educational linguistics. Thus, in many cases, future instructors may well not be receiving the foreign language-specific type of linguistics background noted in the *ACTFL/NCATE Program Standards for the Preparation of Foreign Language Teachers*.

14. To complement this French resource, Wolff (1993) discusses language change for German and Sanz (2000) does so for Spanish instruction.

References

American Council on the Teaching of Foreign Languages. (2002). *ACTFL/NCATE program standards for the preparation of foreign language teachers*. Yonkers, NY: ACTFL.

Andersen, H. (1973). Abductive and deductive change. *Language, 49*, 765-793.

Anttila, R. (1989). *Historical and comparative linguistics*. Amsterdam: John Benjamins.

Arteaga, D. & Herschensohn, J. (1995). Using diachronic linguistics in the language classroom. *Modern Language Journal, 79*(2), 212-222.

Belz, J. (2000). [Review of the book Exploring the German language]. *Modern Language Journal, 84*, 294-295.

Brown, H. D. (1989). *A practical guide to language learning*. New York: McGraw-Hill, Inc.

Corder, S. (1967). The significance of learners' errors. *International Review of Applied Linguistics, 5*, 161-169.

Dittmar, N. (1984). Semantic features of pidginized learners of German. In R. Andersen (Ed.), *Second languages: A cross-linguistic perspective* (pp. 243-270). Rowley, MA: Newbury House.

Ellis, R. (1986). *Understanding second language acquisition*. Oxford: Oxford University Press.

Farley, A. (2004). Discussion at the McGraw-Hill Satellite Teleconference on Topics in Second Language Acquisition: Testing and Assessment in the Second Language Classroom. Retrieved July 22, 2005, available from http://www.amp.csulb.edu/mh/

Foreign Language Resource Centers. (n.d.). Retrieved July 22, 2005, from http://nflrc.msu.edu/

Givón, T. (1979). From discourse to syntax: Grammar as a processing strategy. In T. Givón (Ed.), *Syntax and semantics* (Vol. 12), (pp. 81-112). New York: Academic Press.

Glisan, E. (1996). A collaborative approach to professional development. In R. Lafayette (Ed.), *National standards: A catalyst for reform* (pp. 57-95). Lincolnwood, Illinois: National Textbook Company/ACTFL.

Goldberg, D. & Welles, E. (2001). Successful college and university foreign language programs, 1995-99: Part 1. *Profession 2001*. U.S.A: M.L.A.

Hopper, P. & Traugott, E. C. (2003). *Grammaticalization* (2nd ed.). Cambridge: Cambridge University Press.

Joseph, B. & Janda, R. (Eds.). (2003). *The handbook of historical linguistics*. Malden, MA: Blackwell Publishing.

Krashen, S. D. & Terrell, T. D. (1983). *The natural approach: Language acquisition in the classroom*. Englewood Cliffs, NJ: Prentice-Hall.

Larsen-Freeman, D. & Long, M. (1991). *An introduction to second language acquisition Research*. London: Longman.

Lee, J. F. (2000). *Tasks and communicating in language classrooms*. New York: McGraw-Hill.

Lee, J. F. & VanPatten, B. (2003). *Making communicative language teaching happen*. New York: McGraw-Hill.

Leemann Guthrie, E. (1984). Intake, communication, and second language teaching. In S. J. Savignon & M. S. Berns (Eds.), *Initiatives in communicative language teaching* (pp. 35-54). Reading, MA: Addison-Wesley.

Linguistic Society of America. (n.d.). Retrieved July 22, 2005, available from http://www.lsadc.org/

Mitchell, R. & Myles, F. (2004). *Second language learning theories*. London: Oxford University Press.

Sanz, C. (2000). What form to focus on? Linguistics, language awareness, and the education of L2 teachers. In J. F. Lee & A. Valdman (Eds.), *Form and meaning: Multiple perspectives* (pp. 3-23). Boston: Heinle & Heinle.

Schrier, L. (2001). Developing precollegiate foreign language teachers: An overlooked mission of foreign language departments. *ADFL Bulletin, 32*(3), 71-78.

Schulz, R. (1991). Second language acquisition theories and teaching practice: how do they fit? *Modern Language Journal, 75*, 17-26.

Schulz, R. (2000). Foreign language teacher development: MLJ perspectives — 1916-1999. *Modern Language Journal, 84*(4), 495-522.

Selinker, L. (1972). Interlanguage. *International Review of Applied Linguistics in Language Teaching, 10*, 209-231.

Teschner, R. (1987). A profile of the specialization and expertise of lower division foreign language program directors in American universities. *Modern Language Journal, 71*(1), 28-35.

VanPatten, B. (2003). *From input to output: A teacher's guide to second language acquisition*. New York: McGraw-Hill.

Vélez-Rendón, G. (2002). Second language teacher education: A review of the literature. *Foreign Language Annals, 35*(4), 457-467.

Wolff, R. A. (1993). The history of the language as an instructional aid. *Unterrichtspraxis, 26*(1), 27-35.

Advances in the Intermediate Level Language Curriculum: The Role of the Standards at the College Level[1]

Frances H. Mecartty, The College of New Jersey

Introduction

Language programs in recent years have experienced an immense growth in the number of students studying a foreign language, particularly Spanish (Brod & Welles, 2000). Apart from the commonly-required language courses, there is a growing interest by an increasing number of students to pursue language study beyond the beginning level in order to obtain functional proficiency in the language. These students often fulfill a need for proficient bilinguals in the job market and in the global economy. Consequently, the intermediate level (IL) curriculum is crucial to students' development both linguistically and culturally and plays a pivotal role in preparing students to bridge the gap between beginning foreign language courses and advanced content area courses.

The student body at the IL presents a unique challenge for instructors because of students' diverse interests and varying language abilities. The student population consists primarily of prospective language majors, minors, graduate students, heritage speakers, and non-majors in areas such as International Business, International Studies, and Communication Studies. Therefore, what teachers face is an immense, heterogeneous group with varied needs and a wide range of language proficiency. As Rava (2000) states, "forging an effective classroom community is one of the major challenges for intermediate instructors" (p. 343).

"The student body at the IL presents a unique challenge for instructors because of students' diverse interests and varying language abilities."

The movement to develop standards for foreign language learning has provided a long-needed theoretical and operational framework to guide pedagogical practices at various levels of instruction. In terms of the IL curriculum at the college level, the standards have yet to be adopted and implemented through concrete curricular goals, objectives, and pedagogical content in most institutions of higher learning (James, 1998). Many language and literature faculty members in institutions of higher learning are not familiar with

Frances H. Mecartty (Ph.D. University of Illinois at Urbana-Champaign). Assistant Professor of Spanish and Teacher Education at The College of New Jersey in Ewing, NJ. She teaches beginning- through advanced-level Spanish classes and language teaching methodology. Her research interests include teacher education, second language acquisition, particularly in the areas of vocabulary and grammar development, and L2 reading.

the standards, nor do they understand their impact and implications for preparing linguistically and culturally proficient language learners. Standards are currently playing a major role at the elementary and secondary level. Hence, it is vital that college faculty in the languages and literatures departments become knowledgeable about the impact of standards-based teaching on students entering language programs at the college level. As James (1998) rightly states, "The emerging truth is that unless we change our way of going about things at the colleges, the main impact

> *"Many language and literature faculty members in institutions of higher learning are not familiar with the standards…"*

that the standards will have on higher education is that fewer and fewer students who have learned languages in elementary and secondary schools will want to take courses in our departments when they come to college" (p. 13).

The *Standards for Foreign Language Learning in the 21st Century* (SFLL) (1999) provide a theoretically and pedagogically sound framework to guide instructional practice at the IL. It is the most comprehensive document on foreign language learning to date. It includes general curricular goals for students from K-16 (see Appendix A). Instruction based on SFLL is a viable framework for several reasons.

(1) The standards are multidimensional. Various dimensions of communication and culture are explored so that students are able to participate in one-to-one interaction and verbal exchange (interpersonal communication). They can interpret written and spoken messages on a variety of topics (interpretive communication), and make meaningful written and spoken presentations to their peers on academic topics and current topics of interest (presentational communication). Similarly, the concept of culture is expanded to include curricular goals such as understanding the relationship between the perspectives (beliefs system, cultural attitudes, etc.) and cultural products (artifacts, literature, art, etc.) and between cultural perspectives and practices (customs, habits, behaviors, etc.) of the target culture so that students can gain a more thorough insight of a particular group of people. An additional goal focuses on having students compare features of their culture and language with that of the target culture and language (Comparisons) so that they can develop a deeper understanding of cultural and linguistic differences between the native and target language and culture to build up awareness and sensitivity towards languages and cultures different from their own.

The pedagogical content based on the standards is rich because it incorporates content matter from other disciplines (geography, social studies, economy, biology, history, etc.) to broaden students' knowledge base in the target language by providing them with the opportunity to make connections with other subject areas (Connections). The different subject areas in turn provide the basis to develop students' content knowledge as well as linguistic skills in the target language.

The multidimensional aspect of the standards is further elucidated through the Communities goal. Students are able to explore language and content beyond the classroom setting by utilizing technology and community resources to enhance their

linguistic and cultural experience. They have access to a body of information available in the target language to read, analyze, and interpret that requires not only linguistic skill, but also cultural sensitivity.

(2) The standards provide a general curricular framework of what students should know and be able to do with the target language, which allows them to develop language skills more suited to real-life functions in a multicultural and multilingual society. Content knowledge is crucial for the implementation of the five broad curricular goals — Communication, Cultures, Comparisons, Connections, and Communities — in combination with knowledge of grammar and vocabulary. In the curricular weave of the five Cs, students are trained to utilize and develop critical thinking skills, communication strategies and learning strategies, and to use technology to access sources of information in the target language. Training in the use of critical thinking skills empowers students to progress from performing simple tasks in the target language, such as organizing information, to more complex tasks of evaluating and problem solving. Instruction in using communication strategies (circumlocution, inferencing, asking for clarification, etc.) helps students bridge gaps in their developing linguistic system through compensatory strategies for more effective communication. Additionally, students are instructed in the use of learning strategies (organizing, planning, using background knowledge, using cognates, imagery, etc.) to become better language learners.

(3) Instruction based on the standards is learner-centered rather than teacher-centered, therefore having pedagogical appeal for students as well as for teachers. The basic premise of the standards is for students to be life-long learners of the target language. Standards-based teaching provides the impetus to accomplish this goal by training students in the use of critical thinking skills, communication strategies, and learning strategies so that they become more sophisticated learners. Classroom activities based on standards emphasize working in pairs and in small groups, giving oral and written presentations, accessing information about topics of personal interest to students, undertaking cultural projects, and other meaningful activities. The teacher serves as a guide and facilitator to assist students in discovering their unique learning style.

(4) Instruction based on the standards could be a good means to address some of the problems of articulation between first-year beginning language courses to advanced language and content courses. First-year beginning language courses tend to be predominantly "skill-getting" where students learn basic thematic vocabulary and grammar of the target language to develop interpersonal skill. There is very little content infused in the curriculum on a consistent basis. At the IL, students continue to build on vocabulary, more complex grammar, and more abstract communication. Likewise, a great deal of emphasis is placed on exposure to literary and cultural content in preparation for the advanced-level courses. Consequently, the leap from first-year language courses (skill-getting) to content-based courses at the IL and beyond creates a huge chasm for students both linguistically and cognitively. Standards-based instruction provides common goals for students from incipient stages of language

learning to more advanced stages. An articulated sequence of foreign language courses at the college level based on the standards could provide more curricular uniformity by developing the five Cs of language learning throughout out the beginning, intermediate, and advanced levels. Beginning-level classes based on the five Cs could perhaps better prepare students both in terms of language and content, because the emphasis will not be exclusively on language but a combination of both. In sum, the IL curriculum can greatly improve its foundation by utilizing and implementing the guidelines offered by the National Standards.

"…instructors viewed cultural knowledge as a more important component of language learning than students did."

Identifying Curricular Goals for Intermediate Level Language Instruction

Of utmost importance for IL language instruction is the identification of curricular goals, content, and objectives that will better prepare students to become functionally proficient in the target language and culture. Harlow and Muyskens (1994) investigated the most important goals and objectives for university-level intermediate French and Spanish language students, and the mechanisms necessary to help them achieve these goals. To this end, they surveyed over thirteen hundred students of Spanish and French and fifty-nine instructors from twelve universities. Surprisingly, the students and instructors did not differ markedly with respect to their views concerning IL language instruction. Speaking and listening skills as well as vocabulary development were placed as top priorities by both instructors and students, followed by reading non-literary materials, knowledge of grammar, and writing, as secondary goals. On the contrary, the authors found that instructors viewed cultural knowledge as a more important component of language learning than students did.

Martin and Laurie (1993) explored students' and teachers' perceptions of the value of culture and literature for language learning at the IL. Their study was designed to elicit students' learning goals in intermediate French, particularly in relation to their motivation for FL study, their expectations about improving their abilities in the four skills, and their perceptions of the importance of literature and cultural studies. Students' responses on a survey indicated that their interest was more linguistic (improving their speaking and understanding skills in the target language) than cultural. For the majority of students, knowledge of culture and literature ranked well below the development of language skills. Students rated the study of popular culture as more relevant to their language learning experience than literature. The teachers' overall perceptions were that IL students "were not ready to read literature, either linguistically or culturally" (p. 201).

Antes (1999) conducted a survey of 358 university students to determine their perceptions of the importance of a variety of FL skills in Spanish and French. Respondents were enrolled in first- and second-semester Spanish and French courses from four different geographical areas of the United States. The results of the

survey revealed that the overwhelming majority of students indicated that the acquisition of conversational skills was their primary interest in learning a FL. The acquisition of grammatical knowledge was ranked second in terms of interest, and cultural knowledge occupied a lower-than-expected ranking. Additionally, a large number of respondents indicated the usefulness of knowing a FL, especially Spanish, for professional advancement.

These findings clearly indicate that students perceive the value of communication skills as a priority for their language development, while they view culture as a less important component. Even though students place a less significant value on gaining cultural knowledge, it is necessary to find ways to incorporate culture at the IL in a manner that will be appealing and useful to students. What needs to be determined is the type of curriculum that incorporates culturally relevant information and course content that is of high interest to students. To accomplish this goal, each of the five Cs of the standards could be incorporated so that students develop oral communication skills in the three communicative modes, i.e., interpersonal, interpretive, presentational while being exposed to a wide range of culturally rich content that taps into the products, practices, and perspectives of the target language. Additionally, students should make connections to other disciplines through content that is of relevance to them and have opportunities to interact directly or indirectly with members of the target-language communities. Finally, through the knowledge gained by being exposed to the language and culture of the target language, students should make valid, well-informed comparisons of both languages and ways of behaving and knowing that are different to theirs so that they can arrive at legitimate conclusions.

Thus, in order to determine whether current pedagogical practices at the IL are in tune with the standards, two key issues need to be addressed. The first is to find out whether attention is being given throughout the IL curriculum to each of the five goal areas: Communication, Cultures, Comparisons, Connections, and Communities. The second is to determine what current practices in the IL curriculum are consonant with the standards.

Instructional Practices at the Intermediate Level

IL instruction has been considered "one of the more neglected areas of research in the foreign language curriculum" (Harlow & Muyskens, p. 141). There has been very little discussion on what the goals of instruction should be at this level. The IL is a bridge to advanced courses, yet there is still a great deal of confusion in terms of its curricular content. IL students have not yet fully mastered basic grammar covered in the first year of language study. Their vocabulary knowledge is limited to the concrete, personal type, and they are not fully prepared to read cultural and literary content. The curriculum for the IL is dictated by the selection of the language textbook and on the individual instructor's teaching philosophy. Most textbooks for IL are thematically arranged and the pedagogical focus is on refinement of the four skills (listening, speaking, reading, and writing). There is usually a review or expansion of basic grammar covered in the first-year, and vocabulary development is more complex and abstract. Thematic content is further extended to include cultural readings, literary

excerpts, or videos of cultural nature. Additionally, culture in the IL curriculum has centered on teaching big C culture, i.e., the products and practices of the culture, primarily its patterns of social interactions, literature, geography, history, art, music, politics, etc., with the objective of expanding students' factual knowledge. Consequently, culture is primarily treated as knowledge or facts conveyed through reading passages presented in the textbooks or through videos.

To this effect, Young (1997) analyzed a random sample of first- and second-year Spanish textbooks (10 first-year books and 9 second-year books ranging from 1991-1997) and found that although each textbook included at least one section of culture related to the theme of the chapter, the proportion of cultural information presented in textbooks was relatively minor when compared to the grammar and vocabulary content. Very little emphasis was given to exposing students to cultural elements of everyday life or aspects of lifestyles (i.e., small c culture) and to the attitudes, beliefs, meaning, values (perspectives) associated to the products and practices of the culture. Likewise, Jernigan and Moore (1997), in their classroom observations of the teaching of Brazilian culture at the IL, found "very little evidence of planned structured cultural instruction on cultural perspectives and no evidence of cultural evaluation" (p. 837).

Aligning the Intermediate Level Curriculum with Standards-based Instruction[2]

I. Standards-based curricula center on communication. The development of communication skills has been an objective of the IL curriculum for at least a decade and has been identified as one of the main priorities for IL students (Harlow & Muyskens, 1994). However, for the IL curriculum the concept of communication should be expanded so that students develop communication skills in the interpersonal, interpretive, and presentational modes within the framework of the standards. The interpersonal mode of communication refers to direct oral and written communication between individuals. The interpretive mode deals with receptive communication of oral and written messages via print or non-print materials and allows the reader or listener to interpret messages beyond its literal sense. The presentational mode, on the other hand, is productive communication through oral and written language for a particular audience (SFLL, 1999).

Current practices at the IL foster interaction that is typical of the foreign language classroom in general, i.e., I-R-E (teacher initiation-student response-teacher evaluation). In essence, the teacher controls the discourse and the student's involvement is limited, curtailing development of real skills communication. For IL students to engage in meaningful face-to-face interaction, they should be active participants in the discourse. This requires that students and teachers depart from the traditional I-R-E patterns of interaction, and engage in more beneficial ways of communicating. Hall (1999) suggests using "Instructional Conversations (ICs)" for the purpose of developing students' communicative abilities in the classroom. ICs are "developmentally rich patterns of teacher-student interaction whose purpose is to assist students' understanding of and ability to communicate about concepts and ideas central to

their learning" (p. 29). Instructional conversations focus on thematic content that is challenging and of high interest to teachers and students alike. They maximize interaction between the teacher and the students, where the teacher acts as the facilitator and students are highly encouraged to participate in the discussion, take turns, and use their prior knowledge to build upon and expand the topic (Goldenberg, 1999).

Within the framework of the standards, the interpretive mode of communication exposes students to authentic listening and reading materials of diverse nature. The goal of reading in the standards requires that students read longer written text and cultural documents (Arens & Swaffar, 2000). Arens and Swaffar (2000) state: "Reading texts offer examples of the complex speech and language patterns of a culture and document its concerns, products, practices, and perspectives across age groups, sociolects, and historical eras" (p. 116).

Likewise, the presentational mode of communication is an appropriate avenue to have students share and present topics that are student-generated in which they are engaged in the selection, development, and implementation of the chosen topic individually or as a small group. For example, a talk show in the target language that explores topics of interest to students, or the creation of a commercial, a debate, etc., are appropriate activities for students at the IL where the presentational mode is further developed. The key factor is that students have the opportunity to utilize the presentational mode on a frequent basis to improve their oral and written competencies in the target language.

How then should the IL classroom be structured so that students engage in meaningful interactions, interpret written and oral texts, and make oral and written presentations? What content and activities are best suited to foster communication as defined by the standards? How can these activities be implemented in the classroom to maximize participation? A practical and concrete way to approach the structuring of the IL content is through the thematic unit and learning scenarios.[3] The thematic unit has been successfully used in K-12 instruction to provide coherence, content, critical thinking, and meaningful activities for foreign language learners (Haas, 2000). The thematic unit offers several advantages for students to (1) acquire, communicate, and investigate worthwhile knowledge in depth; (2) integrate and enrich the language processes of reading, writing, listening, speaking, and thinking; (3) practice reading different kinds of materials for varied purposes; (4) use prior knowledge of the world and past experiences with language and

"An example of a thematic unit for the IL is the general theme of physical and mental health which is usually of high interest to students."

text to create relationships among various sources of information; (5) make choices, interact, collaborate, and cooperate; (6) apply what they learn in meaningful and "real world" contexts (Vogt, 1997).

An example of a thematic unit for the IL is the general theme of physical and mental health which is usually of high interest to students. It could be implemented in the following manner to integrate the five Cs. in a meaningful way:

(a) Students start out by completing a survey in the target language for the purpose of having them think about their own health (interpretive communication). After completing the survey, they evaluate the overall status of their health and reach to some sort of conclusion or prediction (interpretive communication).

(b) They interview each other to discover whether their classmates have a healthy lifestyle or not. Students then brainstorm and write down a list of physical and health issues that are particular relevant to their generation (anorexia, bulimia, drug addiction, etc.) and state why these problems are so prevalent among young adults (interpersonal, interpretive communication).

(c) They present and discuss their views to the class (interpersonal, presentational). These activities could generate a high level of discussion along the lines of ICs. The instructor provides the guidelines, but the activities are predominantly learner-centered.

(d) The instructor assigns a topic to read (a video to view) in relation to the physical and mental health of youth of similar age in the target culture. For example, students of Spanish read an article titled *Un estudio alerta del alto porcentaje de fumadores entre los jóvenes europeos*[4] (A study shows high percentages of smokers among European youth). Similar types of article can be found on the Internet for other languages. Before reading the article, the instructor activates background knowledge and designs pre-reading and post-reading activities. Students read the article to familiarize themselves with the main ideas, demonstrate comprehension of the text, and react to the text (interpretive communication).

(e) The text can be further explored to include cultural inferencing and comparisons. For instance, the students use the information from the text to illustrate and discuss whether there is a similar problem among North American youth and compare the problem with that of European youth. The teacher could guide the discussion by having students bring in examples of ads directed toward tobacco consumption in this country and in the target culture, information dealing with tobacco companies and public opinion of tobacco companies, or bans on smoking in public places in the U.S., to stimulate further discussion (Communication, Cultures, Comparisons, Communities).

II. Standards-based curricula define culture as the relationship among perspectives, products, and practices. Culture as defined by SFLL (1999) states that students demonstrate an understanding of the relationship among the products, practices, and perspectives of the cultures studied. The implications of these standards for the IL curriculum have a far-reaching effect. Currently, teaching culture in the IL curriculum has centered on teaching "big-C" culture, i.e., predominantly literature, history, art, music, politics, etc., of the target culture at the expense of "small-c"

> *"…culture as it is currently being taught at the IL needs to be expanded…"*

culture. The value of such a body of knowledge for IL level students available through big-C culture is certainly acknowledged. However, students do not place knowledge of culture (big-C) as a top priority (Antes, 1999; Harlow & Muyskens, 1994) nor do they view culture as having a firm legitimate place in the language classroom, and they have very different views of culture in relation to language learning (Chavez, 2002). Clearly, culture as it is currently being taught at the IL needs to be expanded to include popular materials that will engage students' interest more significantly than traditional texts. This can be accomplished through the interweaving of the three aspects of culture as defined by SFLL (1999), namely products, practices and perspectives, to develop understanding and awareness of culture.

Teaching about the products of the target culture has essentially dominated the IL curriculum whether through analyses of literary pieces, legends, works of art, or some other form of tangible cultural products (Jernigan & Moore, 1997; Young, 1997). In addition, practices of the target culture are also part of the traditional content of the IL curriculum and are evident in IL textbooks for students of Spanish. For example, some textbooks have included cultural practices like siestas, bullfighting, *El día de los muertos*, and *El carnaval*, among others as part of the cultural content. However, the perspectives of the target culture related to these practices are rarely apparent. Perspectives include meanings, attitudes, values, and ideas associated with the products and practices of the culture. To teach and learn about the perspectives of a particular culture is not an easy task because perspectives are not tangible and can be subject to misinterpretation, just as the products and practices of a culture can be subject to prejudice, too. Nonetheless, it is essential that IL students be prepared to discover not only their own perspectives associated with products and practices of their culture, but also of the target culture so as to dissipate stereotyping and misconceptions about cultural norms and practices that are different from their own.

Lange (1999) frames curricular questions related to the culture standards in this fashion: "What practices in the cultures should student learn? What perspectives will they have of these practices? Upon learning of these practices, how will their perspectives change? What products should students learn about? Upon learning of these products, how will their perspectives change? How are these practices, products, and perspectives related?" (p. 87). To align the IL curriculum to meet the culture goals of the standards, the above questions need to be considered to determine the relevant curricular goals, content, activities, and outcomes for students. The ultimate goal of foreign language learning is to make students culturally sensitive and aware of products, practices, and perspectives of the target culture to develop cross-cultural communication and understanding. Consequently, students must be equipped to deal with real-world opportunities for interaction and intercultural communication.

Students at the IL may at some point in their careers either encounter or interact with native speakers of the language or travel to the host country, given the grow-

ing trend of study abroad in the majority of foreign language departments in the U.S. (Open Doors, 2004). Therefore, general cultural themes such as immigration, bilingualism, transculturation, and diversity in society are suitable content areas for the IL. These themes could be interwoven throughout the curriculum in the form of literature, films, documentaries, music, presentations, guest speakers, Internet activities, and focused group discussion.

> *"Students discuss the implications of immigration from the immigrant's perspective and the impact of immigration on U.S. society at large…"*

For instance, to build upon the topic of immigration of Spanish-speaking people to the U.S., which is a common topic in IL language textbooks, the following activities could be implemented that could allow students to explore their own beliefs and attitudes towards immigration of Spanish speaking people to the US and bilingualism in the US.

(a) Students obtain and synthesize information on immigration of Spanish-speaking people from different parts of Latin America and the Caribbean to the U.S. in recent years (interpretive communication).

(b) Students organize and present the information in charts, highlighting areas of geographical concentration in the U.S. of different Spanish-speaking immigrants (presentational communication).

(c) Students discuss the implications of immigration from the immigrant's perspective and the impact of immigration on U.S. society at large (interpersonal communication).

(d) Students read or view a video about *The English Only Movement* (interpretive communication) as a reaction against immigration and bilingualism in the U.S. (cultural perspective). They summarize the main arguments of the English Only Movement and of English Plus and discuss their own reactions and opinions (interpersonal, interpretive, communication, cultural perspective).

(e) Students interview heritage speakers or other members of the Hispanic communities in relation to language maintenance or language loss in the communities to discover their reactions towards the English Only Movement (interpersonal communication, Communities, Connections, Cultures).

Other topics of interest for IL students that could be fully explored to integrate several of the five Cs are drugs and alcoholism, sports, cross-cultural and cross-racial dating, marriage, education, changing roles of women in societies, the influence of rap music on youth worldwide, and ethnic diversity among others.[5]

III. Standards-based curricula apply language skills to the world beyond the classroom. The Communities standard as defined by the SFLL (1999) states that students use the language both within and beyond the school settings and that students show evidence of becoming life-long learners by using the language for personal enjoyment and enrichment. The goal of this standard is for students to communicate with target language speakers of the local or global communities in face-to-face interaction, through electronic means, or through print.

With regard to the IL language curriculum, the standard could be implemented in several ways to provide students with opportunities to utilize their language beyond the classroom setting. One way is to connect students with the target language community provided that there is one in the region that is accessible to students. If so, students could participate voluntarily in assisting in programs designed to help members of the community such as in health fairs, relief efforts, and as translators so that they not only use their language skills but also develop better cultural understanding of the target population. Members of the communities could also be invited to the classroom as guest speakers, to engage students in cultural activities such as in plays, or in traditional dances or cultural festivals. Likewise, if there are heritage speakers in the classroom, they could serve as good sources of cultural information for non-heritage speakers. These activities have already been taking place in some language programs that have the advantage of being located near a large Spanish-speaking community.

Another avenue is by using the Internet as a way of bringing the target language community to the classroom by e-mails, chat rooms, newsgroups, and listservs that allow students to engage in activities for personal enjoyment and for career building (Gonglewski, 1999; McGee, 2001). Students at the IL must be encouraged to seek out opportunities to use the language beyond the classroom through available technology and mass media to provide enjoyment, access to knowledge not readily available in the classroom, and stimulation of their desire to continue with the language for personal fulfillment.

The Communities standard allows students to apply language skills as well as cultural knowledge within and beyond the classroom. In order that students at the IL derive maximum benefit, a myriad of activities could be utilized for its implementation in the classroom.[6]

The basic pen-pal correspondence with speakers of the target language has been successfully implemented with post-secondary students of Japanese to promote interpersonal communication and intercultural understanding. Yamada and Moeller (2001) examined the letter exchange among students of Japanese with native speakers of Japanese to determine the students' perceptions of the pen-pal project and their learning processes based on the five goals of the standards. The authors conclude "Persistence, independent practice, and critical thinking skills were used and developed by students to decipher the pen pal letters, ultimately promoting deeper understanding of the Japanese language and culture" (p. 33).

An additional way of implementing the Communities standard is through a discussion board using the entire class as a community of learners. The instructor poses a thought-provoking question in relation to the cultural content under discussion to the entire classroom. Students respond to the question and read other students' responses posted on the board. They then choose a response to refute or sustain in more detail. The activity is especially useful for films or discussion of a literary piece (Bueno, 2002).

Finally, access to the target language communities via the worldwide web is probably the most valuable means of gaining culturally relevant information for students

in general. Virtual magazines available in the target language could provide students with extensive topics that suit their interest. Online newspapers, live television, and radio could connect students with current issues in the target language community. A practical way of immersing students in these issues could be through cyber surveys. Cyber surveys are rich sources of information where students could explore problems pertaining to youths of the target culture that are similar in their own culture. For

"A practical way of immersing students in these issues could be through cyber surveys."

example, students analyze a survey in relation to drug use and alcoholism among youths of the target culture. They utilize the survey to synthesize information and draw conclusions based on the findings. The information can be further used to compare, contrast, and discuss this societal problem for youth worldwide from a cross-cultural perspective (Communication, Cultures, Communities).

IV. Standards-based curricula integrate content with language learning. Connections as defined by the SFLL (1999) state that students reinforce and further their knowledge of other disciplines through the foreign language and that students acquire and recognize distinctive viewpoints that are only available through the foreign language and its culture.

The IL curriculum has generally been one of linguistic skill refinement beyond beginning-level language courses, vocabulary expansion, reading of cultural information, and reading and analysis of literary works (Rava, 2002). Standards-based instruction advocates the use of interdisciplinary content that expands students' knowledge of content matter that is linguistically and cognitively engaging. Consequently, the issue for instructors at the IL is to determine how to integrate language with interdisciplinary content to appeal to the diverse needs and interests of students.

To foster this experience, students could select reading materials in the target language that are engaging to them in their respective disciplines or in other areas of interest. Social studies topics are common in IL textbooks and provide a common reference point for students of all backgrounds. They could be utilized to stimulate critical thinking and to encourage the use of language to formulate opinions, make predictions, express agreement or disagreement, and discuss cultural perspectives. For example, a popular IL Spanish textbook incorporates a social studies topic dealing with street gangs in Dallas, Texas, as part of the reading comprehension material of the text.[7] The ensuing activities center on literal comprehension of the text and expansion of the topic through activities that foster interpersonal communication. A standards-based approach to such a topic goes beyond these activities so that students develop a deeper understanding of the issue at hand. It will extend the topic to address areas goals (communication, culture, connections, communities, comparisons). Some of the suggested activities could be used for this purpose:

Students find information in relation to gang activity in the Dallas area and present their information to the class (interpretive and presentational communication).

(a) Students find information concerning the societal factors that influence gang

membership and activity. They present this information to the class to stimulate discussion (interpretive, interpersonal, presentational communication).

(b) Students investigate what local communities are doing to prevent gang activity among disadvantaged youth and present the information to the class (Communication, Communities, Connections).

A unique aspect of the Connections standard is that students acquire and recognize distinctive viewpoints that are only available through the foreign language and its culture. In other words, the cultural perspective embedded in this standard could lead students to attain a better understanding of the products and practices of the culture (Met, 1999). For instance, themes about the environment, societal issues such as marriage and divorce or drugs and alcoholism, common in IL textbooks, are appropriate content matter that could be explored from a cross-cultural perspective.

The Internet provides a vast wealth of information where IL students could explore their own interests and make connections with other disciplines for completing individual research projects, giving presentations, and participating in classroom discussion. The challenge for instructors is to provide students with appropriate strategies to understand the content matter given the fact that some students may not be linguistically or culturally prepared for reading authentic materials in the target languages on the internet.

V. Standards-based curricula assist students in making meaningful comparisons. The Comparisons standard as defined by SFLL (1999) states that students demonstrate an understanding of the nature of the language and culture studied through comparisons with their own language and culture. The goal of this standard is for students to make meaningful comparisons among the patterns of language systems and cultures so that they become aware of cross-cultural similarities and differences.

Making comparisons whether across language systems or cultures has not played a prominent role in the majority of foreign language courses (Fantini, 1999). The exploration of the Comparisons standard for the IL language curriculum could be of great benefit to students because of its potential for developing intercultural learning and students' understanding of cultural diversity. Fantini states: "Comparisons ensure the learner's deepening of self-awareness, an often untapped potential arising from the provocativeness of intercultural comparisons, to which language contributes a major part" (p. 176). Consequently, IL students could gain deeper insights into their own culture and the target culture by not only engaging in comparisons, but also by acknowledging that no two systems or cultures are the same. Opportunities abound for engaging students in making comparisons in several domains in language and language usage such as in cognates, grammar, regional dialects, lexicon, gestures, and other forms of non-verbal communication.[8]

An area of comparison that could be extremely useful to IL students is that of cross-cultural gestures and the meanings that they convey. Tomalin & Stempleski (1993) suggest the following activity for language students to heighten their aware-

ness of cross- cultural gestures and their meanings. The teacher hands out twelve pictures showing gestures and then invites the students to discuss and answer some questions. Which gestures are different from those in the home culture? Which of the gestures shown would be used in different situations or even avoided in the home culture? (p. 117-119).

Additionally, IL students could benefit from activities designed to compare and contrast how social stratification is played out in their culture and in the target culture so that they develop an understanding of the broader factors that influence social stratification. As a starting point, the topic of social stratification can be explored through images of women and minority ethnic groups in their own culture presented in the mass media such as in magazine, television, or videos. Students explore the initial concepts associated with these images. For example, the concepts associated with women could be mother, wife, housewife, executive, senator, single woman, etc. The instructor could have students discuss choices that women in their society have in modern times and then compare them with the choices that their mothers had while growing up. The discussion could be further extended to include other minority groups in their culture as portrayed in the media. Once students have gained insights into the practices and perspectives of their culture in relation to social stratification, the instructor could expand the topic to include social stratification in the target culture. Students could compare and contrast aspects such as gender roles across cultures, opportunities for social mobility in relation to gender and ethnicity, and other important issues. IL students could pursue comparative work in other content areas that are appropriate for exploring similarities and differences between cultures. For example, sociocultural behavior such as greetings, handshaking, personal space, eye contact, level of formality in addressing people and turn-taking, are culturally based, and miscommunication can ensue if students do not understand the appropriate behavior associated with the practices. Other areas appropriate for comparisons are societal and religious practices that can be misconstrued if students are not made aware of how they are played out in a particular society.[9] For instance, the concept of marriage is similar in many societies. Yet, the practices and perspectives associated with marriage may be different or similar across cultures. In sum, the Comparisons standard used effectively could provide IL students with the tools to understand language and cultural diversity and instill in them a sense of tolerance.

> *"Students trained with standards-based instruction in K-12 will be better prepared overall for more challenging academic work in foreign languages and will perhaps enter language programs beyond the basic language sequence."*

Conclusion

The IL curriculum plays a pivotal role in preparing students to achieve communicative and intercultural competence in the foreign language. As such, the curriculum has to be grounded in organizing principles

and teaching practices that support the five general goals of the standards. To do so, college faculty of foreign languages should become familiar with the standards and their overall implications for post-secondary students entering language programs. Students trained with standards-based instruction in K-12 will be better prepared overall for more challenging academic work in foreign languages and will perhaps enter language programs beyond the basic language sequence. Consequently, the IL curriculum must be designed to appeal to these students in terms of cognitively engaging content, materials, and activities along the lines of standards-based instruction.

Standards-based instruction is viable, but its implementation will require that college faculty rethink what is taught in terms of content, and also how and why it is taught. If the general goal for IL students is the attainment of functional fluency and intercultural competence to survive in the target culture, then the curriculum has to reflect this goal. Thus, the standards could be used as the organizing principle to assist IL instructors in establishing general and specific objectives and outcomes for students. Moreover, cultural instruction at the IL should have, as one of its central goals, the imparting of knowledge that will allow students to become more aware of cross-cultural differences, to heighten their perceptions of the target culture and to appreciate cultural diversity.

IL instruction is generally organized around a textbook. Therefore, the choice of an appropriate standards-based text is essential to ensure pedagogically sound content and cognitively challenging activities for students. As more IL textbooks become appealing in their content and tasks for students, instructors could incorporate culturally based activities and subject matter suitable for their students' needs.

To align the IL curriculum with the goals of the standards will require an examination of current teaching practices and an effort to change practices so that attention is given throughout the curriculum to reflect the five area goals: Communication, Cultures, Comparisons, Connections, and Communities.

References

Antes, T. (1999). But will I ever use this foreign language? Students' perceptions of the applicability of foreign language skills. *Foreign Language Annals, 32*, (2), 219-233.

Arens, K., & Swaffar, J. (2000, Jan-Feb). Reading goals and the Standards for Foreign Language Learning. *Foreign Language Annals, 33*, (1), 104-122.

Brod, R., & Welles, E. (2000). Foreign language enrollments in the United States in institutions of higher education. *ADFL Bulletin, 31*, 22-29.

Bueno, K. A. (2002, May-June). Creating community and making connections in the third-year Spanish course: A content-based approach. *Foreign Language Annals, 35*, (2), 333-342.

Chavez, M. (2002). We say "culture" and students ask "what?" University students' definitions of foreign language culture. *Unterrichtspraxis, 32*, (2), 129-140.

Fantini, A. E. (1999). Comparisons: Towards the development of intercultural competence. In J. K. Phillips & Robert M. Terry (Eds.), *Foreign language standards: Linking theories, research and practice.* (pp. 165-217). Chicago, IL: National Textbook Company.

Gettys, S. (2003, summer). Incorporating comparisons standard 4.1 into foreign language teaching. *Foreign Language Annals, 36*, (2), 188-197.

Goldenberg, C. (1991). Instructional conversations and their classroom applications. Washington, DC: The National Center for Research on Cultural Diversity and Second Language Learning.

Gonglewski, M. (1999). Linking the internet to the National Standards for Foreign Language Learning. *Foreign Language Annals, 32*, (3), 348-362.

Haas, M. (2000). Thematic, communicative language teaching in the K-8 classroom. Retrieved August 10, 2005, from http://www.cal.org/ericcll/digest/ 0004thematic.html

Hall, J. K. (1999). The communication standards. In J. K. Phillips & Robert M. Terry (Eds.), *Foreign language standards: Linking theories, research and practice.* (pp. 15-55). Chicago, IL: National Textbook Company.

Harlow, L., & Muyskens, J. (1994). Priorities for intermediate-level language instruction. *Modern Language Journal, 78*, (2), 141-54.

James, D. (1998, Fall). The impact on higher education of standards for foreign language learning: Preparing for the 21st century. *ACTFL Newsletter*, 11-14.

Jernigan, C. G., & Moore, Z. (1997, December). Teaching culture: A study in the Portuguese classroom implications for the National Standards. *HISPANIA, 80*, 829-841.

Lange, D. L. (1999). Planning for and using the new national culture standards. In J. K. Phillips & Robert M. Terry (Eds.), *Foreign language standards: Linking theories, research and practice.* (pp. 57-135). Chicago, IL: National Textbook Company.

Martin, A., & Laurie, I. (1993). Students' views about the contributions of literary and cultural content to language learning at the intermediate level. *Foreign Language Annals, 26*, (2), 188-207.

McGee, L. G. (2001). Building community and posting projects: Creating "student pages" in web-based and web-enhanced courses. *Foreign Language Annals, 34*, (6), 534-549.

Met, M. (1999). Making connections. In J. K. Phillips & Robert M. Terry (Eds.), *Foreign language standards: Linking theories, research and practice.* (pp. 137-164). Chicago, IL: National Textbook Company.

National Standards in Foreign Language Education Project (1999). *Standards for foreign language learning in the 21st Century.* Lawrence, KS: Allen Press, Inc.

Open Doors, (2004). *American students study abroad.* Institute of International Education. New York: New York.

Rava, S. (2000). The changing face of the intermediate language curriculum. *Foreign Language Annals 33*, (3), 342-348.

Shrum, J. L., & Glisan, E. W. (2005). *Teachers handbook: Contextualized language instruction* (3rd ed.). Boston, MA: Thomson Heinle.

Smith, A. N. (1999, Spring). Designing a standards-based thematic unit using the learning scenario as an organizing framework. *ACTFL Newsletter*, 9-12.

Tomalin, B., & Stempleski, S. (1993). *Cultural awareness.* Oxford: Oxford University Press.

Vogt, M. (1997). Cross-curricular thematic instruction. Retrieved August 30, 2005, from [http://www.eduplace.com/rdg/res/vogt.html].

Warschauer, M. (Ed) (1995). *Virtual connections: Online activities and projects for networking language learners.* Honolulu: University of Hawaii Press.

Yamada, Y., & Moeller, A. J. (2001). Weaving curricular standards into the language classroom: an action research study. *Foreign Language Annals 34*, (1), 26-34.

Young, D. J. (1997). *Instruction in language textbooks: Moving culture into the driver's seat.* (Eric Document Reproduction Service No. ED411682).

Notes

1. A version of this paper was presented at SCOLT 2004, Charlotte, NC. The examples presented are pertinent primarily to students of Spanish, but can be applied to other languages as well. Where applicable, sample activities are provided for IL students of other languages.

2. For a summary of standards-based instruction see National K-12 Foreign Language Resource Center - Iowa: *A guide to aligning curriculum with the standards.* Retrieved on June 21, from [http://www.educ.iastate.edu/nflrc/pubs/standards/guideStd.html]. The summary was utilized in this paper to explain standards-based instruction as it pertains to the college level.

3. See Shrum & Glisan (2005, p. 54) for an example of a learning scenario based on travel for IL students of Spanish.

4. Diario Salud. saludalia.com

5. For an excellent example of a learning scenario titled *Changing family values* for IL students of French see Smith, (1999, Spring). See DidactiRed Centro Virtuales Cervantes for a description of a teaching unit on the family in Spain. See *Diversidad Juvenil en España* for a website that could be used for an activity on the topic of diversity. (http://www.diversidadjuvenil.org)

6. See Warschauer, M. (Ed.). (1995) for a rich variety of online activities for connecting students to the target language communities on the internet.

7. Zayas-Bazan, E., Bacon, S. M., & García, D. M. (2002). *Conexiones: Comunicación y cultura.* (2nd ed). Prentice Hall.

8. For a discussion of making comparisons for students of Russian, see Gettys, S. (2003, summer).

9. See Jernigan & Moore (1997) for a cultural lesson plan for students of Portuguese on the *Orixa* religion of Bahia, Brasil.

Appendix A
Standards for Foreign Language Learning

COMMUNICATION
Communicate in Languages Other than English

Standard 1.1: Students engage in conversations, provide and obtain information, express feelings and emotions, and exchange opinions.

Standard 1.2: Students understand and interpret written and spoken language in a variety of topics.

Standard 1.3: Students present information, concepts, and ideas to an audience of listeners or readers on a variety of topics.

CULTURES
Gain knowledge and Understanding of Other Cultures

Standard 2.1: Students demonstrate an understanding of the relationship between practices and perspectives of the culture studied.

Standard 2.2: Students demonstrate an understanding of the relationship between the products and perspectives of the culture studied.

CONNECTIONS

Connect with Other Disciplines and Acquire Information

Standard 3.1: Students reinforce and further their knowledge of other disciplines through the foreign language.

Standard 3.2: Students acquire information and recognize the distinctive viewpoints that are only available through the foreign language and its culture.

COMPARISONS

Develop Insight into the Nature of Language and Culture

Standard 4.1: Students demonstrate an understanding of the nature of language through comparisons of the language studied with their own.

Standard 4.2: Students demonstrate an understanding of the concept of culture through comparisons of the cultures studied and their own.

COMMUNITIES

Participate in Multilingual Communities at Home and around the World

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

Standard 5.2: Students show evidence of becoming life-long learners by using the language for personal enjoyment and enrichment.

Source: Standard for Foreign Language Learning: Preparing for the 21st Century, p. 9.

Discovering the Treasure in the NECTFL Reports *on* CD-ROM!

Marjorie Hall Haley, *George Mason University*
P. Kris Thompson, *Fairfax County (VA)*
Shannon Vigeant, *Loudoun County (VA)*

Introduction

Fifty years of time-tested instructional strategies, professional writing on policy questions, reports, narratives, interview and survey results, and reflection on one searchable CD. Whether browsing, reminiscing, or researching, you will find what you need using this unique professional tool! Foreign language teaching and learning, second language acquisition, and the study of world languages has been an evolving field, each year building on the successes of the previous one. As the field continues to evolve and change, teachers, students and researchers are in constant need of information, tools and resources. One tool that has proven extremely useful and easy to use, with quality information related to the teaching of foreign languages, is a CD compilation of 50 years of the Northeast Conference *Reports*. The CD is an excellent resource for the teacher-as-learner, provides a wealth of information for the teacher-as-researcher, and has a variety of best practices for the teacher-as-practitioner in the classroom. This article is written by a university methods professor who uses the CD in three classes, and two in-service foreign language teachers, both of whom are former students and who have used the CD. Our objective is to explore some of the many uses of the CD while clearly demonstrating what a treasure of information is available on this one item. We will answer the following questions: Why use the NECTFL CD? Who might use the NECTFL CD? What are some samples of ways to use

> *"…teachers, students and researchers are in constant need of information, tools and resources."*

Marjorie Hall Haley, (Ph.D., University of Maryland, College Park) is Associate Professor in the Center for Language and Culture in the Graduate School of Education at George Mason University, Fairfax, VA. She teaches graduate courses in Foreign and Second Language Methodology and Bilingualism and Second Language Acquisition Research.

Pamela Kris Thompson is a graduate student in the Graduate School of Education at George Mason University, Fairfax, VA. She teaches Spanish at Liberty Middle School in Fairfax County (VA).

Shannon Vigeant is a graduate student in the Graduate School of Education at George Mason University, Fairfax, VA. She teaches Spanish at Dominion High School in Loudoun County (VA).

the NECTFL CD? How does one use the NECTFL CD? What do teachers have to say about using the NECTFL CD?

Why use the NECTFL CD?

- It provides a wealth of information — 10,000 pages in a single source
- It saves time from doing an on-line search
- It is a convenient catalogue of foreign and second language issues covering a 50-year period.

Who might use the CD?

- K – 12 classroom teachers
- University professors, instructors, researchers
- Methods professors
- Professional development organizers and facilitators

"Our objective is to explore some of the many uses of the CD while clearly demonstrating what a treasure of information is available on this one item."

Whether pre-service or in-service, educators recognize that learning is a continuous process. Several current methods classes are using the NECTFL CD as an ancillary tool to assist aspiring and new teachers in their learning process. With 50 years of information dedicated to teaching foreign language, the CD provides the opportunity to search popular topics throughout the history of the profession.

Samples of Ways to Use the CD

The following are samples of activities successfully used in university methods classes:

- Select one topic from the themes in this course and search the NECTFL CD for at least three articles. Examine the articles from multiple perspectives, i.e., stance, identity, agency, teachers, learner.
- Search the NECTFL CD to trace the use of technology and FL teaching and learning. Create a timeline and explore the growth of multimedia.
- Search the NECTFL CD for articles on reading strategies. Compare and contrast your findings with the articles read in class.
- Search the CD for articles on using authentic materials to teach listening. Prepare an activity to demonstrate what you learned. Include ways to accommodate heritage language learners and special needs learners.

"…the CD provides the opportunity to search popular topics throughout the history of the profession."

The topic of teachers as researchers and agents of change has been a hot topic in the field of education, especially as we find ourselves moving toward a more "socially just" approach to education. Nowhere in the field of foreign languages is it easier to find a more comprehensive and quality resource than the NECTFL CD from which to draw information and data in conducting one's own research and theories. The *Reports* are compiled of subjects written by both

"working committees" and by respected and invited authors who represent an important knowledge base and authority in the field of foreign language education. Because the CD is arranged by year, the trends in research and current topics in teaching foreign language can be tracked and built upon. Figure 1 illustrates a selection of topics and titles by decade extracted from the CD.

Figure 1. Sample Topics and Titles By Decade

1950s	1960s	1970s	1980s	1990s	2000
The Qualifications of Language Teachers The Teaching of Literature The Role of Foreign Language In American Life Linguistic Aids for Foreign Language Teaching	Teaching of Classical Cultures The Case for Latin Study Abroad The Challenge of Bilingualism The Sensible and Sensitive Use of Audio-visual Aids	Leadership for Continuing Development Other Words, Other Worlds — Language in Culture Goals Clarification; Curriculum Teaching Clarification The Foreign Language Learner in Today's Classroom Environment	Proficiency, Articulation, Curriculum: The Ties That Bind Shaping the Future: Challenges and Opportunities Toward a New Integration of Language and Culture The Language Teachers: Commitment and Collaboration	Reflecting on Proficiency from a Classroom Perspective Shifting the Instructional Focus to the Learner Stories Teachers Tell: Reflecting on Professional Practice Language Learners of Tomorrow: Process and Promise	Agents of Change in a Changing Age Changing Contexts in Language Learning Teaching in Changing Times

How to search the NECTFL CD

1. Adobe Acrobat Reader® must be installed on your computer to read the CD.
2. Insert the 50 Years of NECTFL CD into the CD or DVD drive of your computer with the blue printed side facing up.
3. The CD will automatically load. Wait until you see the opening page which will prompt you to "**Click here to begin**."
4. With your mouse, left click on the word "**Begin**." You will then see the first page that will give you three options. **A.** Choose a NECTFL report in the bookmark section. **B.** Search the NECTFL *Reports* by keyword. **C.** Visit the NECTFL website (www.nectfl.org). We suggest that you experiment with all three. However, this guide will focus on option B.
5. Left click your mouse over Search NECTFL *Reports* by keyword.
6. The words "**Search the CD-ROM**" will appear. Left click your mouse over the SEARCH icon below the main title.

7. A small Adobe Acrobat reader text box will appear. Your cursor will automatically be in that box.

8. Type in a keyword of interest to you and hit the enter key. *Hint*: Try many variations of a key word to produce larger or more diverse results. After a few seconds the search results will appear in chronological order in the text box. Using your mouse, double click on the desired year of interest.

9. You will automatically be brought to the actual word in the text of the article. You may then browse or read the article by scrolling up or down the text using your scroll bar to the right of the screen.

10. The tool bar at the top of your computer screen includes many options such as go back to search results, move ahead or back, change size of the text, new search and so on.

> *"I used the NECTFL CD to gather data, practices and ideas about the role of homework in the foreign language classroom…"*

What do teachers have to say?

Three teachers who have used the CD were selected and asked their opinions. The names of the following teachers have been changed to protect their anonymity.

"The CD's search engine allows users to search by keyword for any topic pertaining to foreign language over the last 50 years. I am a career switcher in my first year as a Spanish teacher. My methods professor requires her classes to purchase the CD and I found it invaluable for completing my teacher action research project. I used the NECTFL CD to gather data, practices and ideas about the role of homework in the foreign language classroom on which to base my research for successfully improving the frequency of my students' using the language outside of the classroom. Whatever the research topic may be, a teacher-researcher is bound to find a plethora of information to help them formulate their ideas, practices, and hypotheses." — Cristina, Middle School Spanish teacher, Fall 2004.

"I have used the NECTFL CD-Rom on several occasions. I have found it to be very useful for a variety of reasons. First, the ability to find articles on various topics that span 50 years of research makes the CD a valuable resource. I have been able to compare articles on "grammar instruction" from the 1970s to the new millennium. Second, the quality of the articles is exceptional. Lastly, the variety of topics covered on the CD makes this a tool that every teacher/researcher should have." — Maria, Spanish Teaching Assistant, Spring 2005.

"The CD was very useful and user-friendly. What I like most is being able to see how language acquisition evolved throughout the years and how one can compare

> *"The CD was very useful and user-friendly"*

that to the many iterations of foreign language methods and approaches. One thing that I got from the CD is a confirmation of an old idea of mine: not everything that we did or used in the past should be dismissed as 'old fashioned.' After using the CD for three classes, I am more and more convinced that we

should use a mix of techniques in the classroom." — Cindy, High School French teacher, Fall 2004.

Conclusion

By providing years of research and compiling the information in one easy to use tool, teachers can begin to implement changes in their classrooms as they focus on the practical aspects of the profession. In addition to providing the foundations necessary for research, the CD is an invaluable tool for providing best practices ideas, techniques, and perspectives. Much of the information contained in the *Reports* can be applied immediately to the classroom, including topics such as performance assessments, student-centered classrooms, standards, and the use of culture in the classroom. The NECTFL CD is a great way for researchers and practitioners to share their knowledge and impact the field of foreign languages in a very real and practical manner.

The use of the CD containing 50 years' of Northeast Conference *Reports* has been accepted both by professors and learners of foreign language teaching. It provides essential tools for educators to continue down their learning path, teachers who wish to implement action research projects in their classrooms, and practitioners looking to implement best practices ideas. The volume of information available with ease and the quality of authors and topics make this CD an essential tool for anyone involved in the foreign language profession. Future considerations and suggestions are that the CD be continually updated with the most recent issues of the *Reports* and that the search engine be updated to allow for more than keyword searches. If the search engine is able in the future to provide results listed by relevance and/or author, this tool will be even easier to use than how helpful it has already been for many in the field of foreign languages.

Teacher educators, practitioners, archivists, students, and researchers have all praised the CD as a means to accomplish important tasks, efficiently and productively. We invite everyone to join us in discovering the treasure of this CD that includes the most up-to-date ideas as well as rewarding trips down memory lane! To purchase a copy of the CD, call 717-245-1977 or email nectfl@dickinson.edu.

Reviews

The Northeast Conference makes available in its *Review* evaluations of both products and opportunities of interest to foreign language educators. These evaluations are written by language professionals at all levels, and representing all languages. The opinions presented by reviewers and by respondents (publishers, tour operators, webmasters, association leaders, etc.) are their own and in no way reflect approval or disapproval by the Northeast Conference.

We will accept reviews of:
- Software
- Videos and films
- Textbooks, instructional packages, and ancillaries
- Programs of study, both abroad and in this country, targeting both educators and students
- Websites
- Grant opportunities
- Reference materials
- Other

Friedman, Edward H., L. Teresa Valdivieso, and Carmelo Virgillo. *Aproximaciones al estudio de la literatura hispánica: Quinta Edición.*

New York: McGraw-Hill, 2004. Includes Student Workbook by Anita J. Vogely. ISBN 0-07-255846-6.

Making the transition from classes that are primarily language-based to classes that concentrate on literature is a big step for college students, whether they are Spanish majors or not. An excellent text that helps them move to this next level of sophistication is *Aproximaciones al estudio de la literatura hispánica*, now in its fifth edition, by Edward H. Friedman, L. Teresa Valdivieso, and Carmelo Virgillo. For those of us who have used previous editions of this text, the latest version has several promising additions: a greater emphasis on women writers from Spain and Latin America, a revised section of *Panoramas históricos* that gives a broader context for the pieces in the anthology, the reintroduction of popular authors from earlier editions, different selections from some of the canonical authors, and extended notes and glosses.

The text begins with a short but valuable section on literature in general and its role in society and culture. It introduces students to subjects such as "Art for art's sake," "Instructive art," and "Engaged art," and discusses how different historical periods produce distinctive styles. The text then proceeds to deal with four major genres: *La narrativa*, *La poesía*, *El drama*, and *El ensayo*. This carefully organized book follows the same format in each of these four divisions, making it particularly user-friendly.

Each unit begins with an introduction to the genre, including the specific vocabulary necessary for analysis. The "*práctica*" section presents brief frag-

ments from important works, including some in English, which ensure that students understand the concepts discussed and can apply them. For example, in the section on narrative, students must identify "point of view," "reliable or unreliable narrators," "the intended audience," "open, closed or ironic endings," "exposition, development, suspense, turning point, climax and denouement," "language and tone," and "narrative techniques."

After presenting an overview of the genre, the authors give us an extensive section entitled "*Panorama histórico y categorías fundamentales*." It studies the origins of each genre, cites its earliest use in Spanish, and then provides historical examples from different periods, right up to the present. For example, the section on narrative discusses its roots in texts from ancient Egypt, Greece and Rome, and follows the narrative genre through Spanish and then Latin American literary history from its earliest medieval manifestations to works by contemporary women writers and works about political repression or testimonial narrative. An additional "*Práctica*" follows this historical panorama to test students' comprehension of the readings covered, which are sometimes quite challenging.

The section immediately preceding the actual readings provides general guidelines on how to approach the genre. In the section on narrative, there are guides for both the short story and the novel. The guidelines for poetry are even more extensive since poetry presents particular challenges to language learners. Following the "*Lecturas*" the readers will find comprehension questions, identifications, and themes for discussion, all relevant and updated.

The readings are well chosen because of their high interest level and include male and female authors, both canonical and non-canonical, from Spain and Latin America. Each author is given a one-page introduction in the form of a brief biography that mentions major works and discusses the author's place in a broader historical context. I wish the book included a few more pieces by the most contemporary writers; however, as the authors of *Aproximaciones* state in their preface, some of those most frequently requested are "still reluctant to have their works anthologized."

Also worthy of mention is the presentation on poetry. Special care has been taken to introduce students to the elements of Spanish versification and to the unique qualities of Spanish rhyme schemes. The specialized vocabulary for this genre is particularly extensive, and adequate examples are provided to help students understand the complexity of the genre. The drama section, through charts, helps students visualize the relationships among playwright, text, actors, stage, and audience.

Substantive appendices follow the four genre units. Most valuable, in my opinion, is Appendix 3, a glossary of literary and critical terms in Spanish. This glossary is extremely useful for students at all levels of literary studies, from the introductory classes to the most advanced. Also of interest is the timeline of historical events with representative works of narrative, poetry, drama, and essay identified from each epoch.

The *Student Workbook* by Anita J. Vogely is in its fourth edition and is primarily in English with examples from *Aproximaciones*. It is a worthwhile companion text insofar as it asks students to think about their relationship to literature and reading. It also gives general tips on how to approach a literary text, from dealing with its cultural/historical framework to develop-

ing pre-reading, first reading, and second-reading strategies. The author teaches basic literary study skills, for example, how to scan for information, and demonstrates how to use charts, word wheels, diagrams, summaries, graphic organizers, background knowledge, fact sheets, vocabulary charts, brainstorming, and speculation to enhance learning. Although the text is adapted to *Aproximaciones* and occasionally refers to page numbers from the fourth edition, the information would be useful in any introductory literature class and is nonspecific enough to be combined with other anthologies.

Aproximaciones might best be used in combination with a study guide, an English-Spanish dictionary on CD-ROM, and Spanish writing software. For an Introduction to Literature, it is a most valuable text that successfully helps students bridge the gap between skill-building classes and more advanced literature courses.

Marilyn Kiss, Ph.D.
Associate Professor of Spanish
Wagner College
Staten Island, NY

Publisher's Response

McGraw-Hill Higher Education is very pleased to respond to Dr. Kiss's favorable review of the fifth edition of *Aproximaciones al estudio de la literatura hispánica*.

As Dr. Kiss notes, *Aproximaciones* "successfully helps students bridge the gap between skill-building classes and more advanced literature courses." This has indeed long been a goal of *Aproximaciones*, but, in addition to this practical outcome, the authors of *Aproximaciones* have helped many instructors spark in their students that first sense of wonder and delight with the amazing literary heritage of Spain

and Latin America, including this writer, who used the first edition as an undergraduate student.

As Dr. Kiss notes, there is an excellent *Workbook* available for use with *Aproximaciones*. We would like to point out that this *Workbook* has been converted to an electronic format and is available to students free of charge on the Website that accompanies *Aproximaciones* (www.mhhe.com/aproximaciones5). As Dr. Kiss points out, this material provides students with a wide variety of activities that help them further develop their literary study skills. These activities can be completed online and submitted to those instructors who choose to assign them.

Once again, we thank Dr. Kiss for her favorable review of *Aproximaciones*. McGraw-Hill World Languages is committed to publishing high quality foreign language textbooks and multimedia products, and we are proud to include *Aproximaciones al estudio de la literatura hispánica* among our many titles. We are delighted that Dr. Kiss has shared her review *Aproximaciones* with the readership of *The NECTFL Review*.

Christa Harris
Senior Sponsoring Editor, World
Languages
McGraw-Hill

Cotton, Christine E., Elizabeth Ely Tolman, and Julia Cardona Mack. *¡A Su Salud!*

New Haven and London: Yale University Press, 2005. ISBN 0-3000-10363-8. Includes: *Cuaderno* (workbook), multimedia support material in DVD

and CD-ROM format, *Telenovela: La Comunidad*, interactive exercises, and self-corrected tests.

The multimedia components of this attractive program include a workbook (*cuaderno*), a CD-ROM with interactive exercises, automatically graded self-tests, and a two-DVD set presenting a broadcast-quality, 96 minute *telenovela* (*La Comunidad*). The strength of this program is its direct approach to learning a language in a realistic, everyday setting, i.e., an "authentic language" environment. This feature gives the learner increased motivation while providing a solid preparation in basic Spanish needed to work independently and effectively in a health care setting. I have many years of experience working as a translator/interpreter in hospitals with a large Spanish-speaking clientele. Therefore, I can appreciate the strengths of this program. I find it to be particularly suitable to prepare doctors and other medical personnel to act spontaneously and appropriately as situations arise.

In my classroom, I have used the text, selected activities, and the multimedia materials as complements to other instructional activities. Although they are designed for medical personnel, they are engaging for both advanced and beginning language students with no medical background. Real-life situations are presented where the students learn the relevant medical vocabulary. Interspersed throughout are grammar lessons, which reinforce the core components of a specific unit and are adapted to the core curriculum content standards.

The workbook (*cuaderno*) provides a general but succinct grammar overview, which could be used both as a teaching tool and a reference manual. What I find particularly impressive is the efficient integration of technology and multimedia provided by the material contained in the two DVDs and the CD-ROM. In my opinion, this feature makes it superior to other comparable programs. One might even consider the multimedia package as the core of the course with the workbook (*cuaderno*) providing invaluable further reference. In *¡A Su Salud!* the conventional relationship between text and ancillary materials is inverted, creating a revolutionary and unique program of study. In fact, thanks to the short videos, the interactive virtual activities, the practice discussion questions, and the presentation of key terms and phrases with audio pronunciation and written examples used in the specific context, the learner is fully and comfortably immersed in a realistic Spanish-speaking environment. The interactive material not only provides highlights from situations frequently occurring in a health care setting, but also addresses the fundamental problems of communication that might arise from them, providing many opportunities for further discussion. The focus on grammatical and structural concepts that are particularly difficult for English speakers mastering Spanish represents another great strength of the program. In the section *Más allá*, particular attention is given to idiomatic expressions that might confuse the inexperienced speaker who translates them literally into English. Within the specific context analyzed, effective strategies aimed at clarifying the real meaning of those expressions are provided.

The core of the multimedia material is represented by the units' episodes of the *telenovela*: students can see subtitles in Spanish and make a direct link between spoken and written formulations, which are summarized for refer-

ence in the *glosario-vocabolario* (glossary-vocabulary). In the reference vocabulary, the program goes one step further, providing an invaluable, fully interactive tool: the audio pronunciation of key terms and phrases. The emphasis is on creating an effective course to teach the spoken, practical language rather than the written, more academic idiom.

The *repaso lengua* (review) contains exercises focusing on the grammar used in the specific *telenovela* unit, naturally leading into the assessment section of the course. Walking the learner through practical demonstrations of procedures common in a health care environment, the section *en la práctica* provides actual situations, as well as the opportunity to establish a forum for questions and discussion. Answers and feedback are provided in real time in the interactive exercises, while the tests are automatically graded to allow instantaneous assessment of learning.

The potential of the program surpasses the general requirements of a conventional classroom setting. The structure of the program and its versatility allow for its natural application to on-line distance learning, making it a cutting-edge learning tool. In order to make this program fully operational and effective in an online environment, the authors could develop the units in a general Web-based environment and design a fully interactive JAVA-based assessment module allowing students to test their proficiency directly on the Web as they complete the various units. A speech recognition package could be added to complement the multimedia setting and fully utilize all its possibilities.

Overall, I would rate the *¡A Su Salud!* program as superior, innovative,

and extremely versatile. Without hesitation, I would recommend the program as a tool to train health care personnel.

Lisa M. Carlucci,
M.S., M.Ed. Candidate
World Language Teacher - Spanish
East Windsor Regional School
    District
East Windsor, NJ

Petit, Bernard. *Balades en Province. La France Profonde. Laurence Wylie in Roussillon.*

Three separate videos with accompanying study guides. West Melbourne, FL: Bernard Petit Productions, 2002. *Balades en Province*: 44 minutes. Study guide: 17 pp. Price: $50.00. *La France Profonde*: 43 minutes. Study guide: 16 pp. Price: $50.00. *Laurence Wylie in Roussillon*: 25 minutes. Study guide: 10 pp. Price: $40.00. For orders and information, please contact the publisher: Dr. Bernard Petit, 6805 Barbee Road, Durham, NC 27713 U.S.A. Tel: (919) 361-5241. Fax: (919) 361-0077. E-mail: bpetit@nc.rr.com; Website: www. bernardpetit.com.

Once again, Bernard Petit has given French teachers an invaluable resource: films of native speakers on location. The films are not scripted but, rather, show ordinary people in their everyday, natural surroundings, thereby giving students a sense of authentic immersion in another culture. The films are carefully edited for use at the intermediate to advanced levels. With the aid of the accompanying study guides, which provide the complete

transcript of the interviews, instructors are able to select the interviews appropriate for their classes and prepare their lesson plans.

Balades en Province, geared for the intermediate to high-intermediate level, has twenty-two interviews that range in length from thirty-seven seconds to three minutes and twenty-two seconds. The first seventeen interviews take place in the Loire Valley, Brittany, Normandy, the Alps, and Provence. The remaining five interviews focus on different Francophone regions, specifically Africa, Switzerland and Quebec. In *Balades en Province*, students will be able to observe friends meeting at a café in Vieux Tours and tour the fishing port of Guilvinec, as well as an authentic *camembert* factory. Students can learn how to make a *tarte normande*, a *croque-monsieur*, or a *salade niçoise* and thus be inspired to host a French dinner. They can listen to a *gendarme* and a train *contrôleur* talk about their professions so as to draw comparisons to their American counterparts. Students can experience university life in France by visiting a dorm room at the University of Grenoble and hearing what young French people have to say about America. They can also learn about a French passion — the game of *boules* — as well as listen to an Aix-en-Provence artist present her Cézanne-like drawings. For the Francophone regions, students will hear from an African student studying in France, see a French student introduce the port of Geneva, Switzerland, and finish with a *tartinade de sucre* and ride in a *calèche* in Quebec City.

La France Profonde, suited for the high-intermediate to advanced level, comprises seven in-depth interviews. The very famous Lyonnais chef Paul Bocuse, *Chef-cuisinier* (3 minutes, 58 seconds), presents the basics of *haute cuisine*; Paulette Hébert, *Tripière-volaillère* (4 minutes, 39 seconds), explains the intricacies of running a small business in France; Bernard Mailfait, *Préfet* (7 minutes, 36 seconds), details the centralization of his office in the French government; André Heintz, *Ancien résistant* (10 minutes, 15 seconds), describes life under German Occupation in France during World War II; Gilles Lipovetsky, *Philosophe/professeur de lycée* (6 minutes, 5 seconds), relives the days of the *mai '68* demonstrations; Isabelle Chesneau, *Étudiante en droit* (5 minutes, 5 seconds), gives a student perspective of the French university system; and Dominique Boudrand, *Mère de famille* (4 minutes, 21 seconds), provides insight into French family life. The interviews in *La France Profonde* are obviously much longer than those in *Balades en Province* and therefore would be better suited for classes aimed at more detailed discussions of French culture and recent history. This reviewer was particularly pleased with the interview of André Heintz, since the events of World War II and their continuing impact on contemporary French culture are of key importance to her French program's curriculum. Not surprisingly, she received highly positive feedback from her students regarding this interview.

Laurence Wylie in Roussillon, aimed at the advanced student, is a new and improved version of *Laurence Wylie in Peyrane*, Petit's first film, made in 1983. Wylie, author of *Village in the Vaucluse*, is shown revisiting the village he made famous more than thirty years before by living and interacting with the villagers. Wylie's interactions with the villagers of Roussillon (known as Peyrane in his book) highlight how his

innovative exploration of French behavorial patterns and body language had a direct impact on the teaching of French in the United States. This film is a true and endearing tribute to Wylie, and would serve as an inspiration to those students who are planning to major in French or are enrolled in teacher certification programs with the goal of becoming teachers of French.

In all three accompanying study guides, Petit carefully explains his transcription methodology. He writes: "Certain conventions have been adopted in order to balance the richness of the unrehearsed language used by the French speakers against the need to give students a pedagogically sound model of written French:

- Ellipses (…) indicate transitions, change of thought or sentence structure, or verbal irregularities on the part of the speaker. The ellipses enable the tape script to more closely reflect natural speech patterns.

- Repetition of words and expressions (*de*, *de*, *de*) is generally avoided.

- The ubiquitous audible pause *euh* (the equivalent of the English *hem* or *um*) and filler expressions (*enfin*, *bon ben*) and emphasis words (*hein*) are usually not transcribed.

- The *ne* of negative expressions (*ne…pas*) is always added to the text, even though almost every speaker consistently omitted the *ne*, as is common in spoken French.

- Expressions are written correctly, not phonetically or as they were spoken: *il y a* and not *y'a*; *je vais* and not *j'vais*.

- When two people are on camera at the same time, there tends to be a lot of cross-talk, since French speakers often overlap each other's sentences. Viewers should not be concerned about being unable to grasp everything that is being said. The language which is essential to the meaning of the sequence has been transcribed" (inside cover).

Petit's careful transcription methodology and his explanation of how it was done reflect the high quality of work as a foreign language specialist that he has maintained over the years. All three videos contain interviews that can be readily used in the classroom and then easily expanded upon to help students understand more fully French and Francophone culture as a whole.

Eileen M. Angelini, Ph.D.
Chair of Modern Languages
Canisius College
Buffalo, NY

Publisher's Response

The author/publisher would like to thank Professor Angelini for her detailed review of these three titles. Noteworthy in her treatment of *Balades en Province* is her recognition of the geographic variety found in the video. I have always considered the André Heintz interview in *La France Profonde* to be the most important ten minutes of my video production. It is not surprising to me that the reviewer had so much success in her class with the profound reflections of this engaging *ancien résistant*. *Laurence Wylie in Roussillon* stands as a tribute to a scholar I was privileged to know initially as an inspiring yet refreshingly humble mentor and later as a treasured friend. We all owe "Larry" — as he liked to be called — a great deal for his unique cross-cultural insights, for his devotion to teaching and sharing his research, and most of all for his

admirable humanity. Ten years after his death, Laurence Wylie remains an icon in our profession.

Bernard Petit
Bernard Petit Productions
Melbourne, FL

Martikainen-Florath, Ulla (producer) and Marja Jaakola (director). *Carte de Visite: Business French* (a nine-part video series with transcripts).

Finland: YLE Radiodiffusion-télévision finlandaise, 1999. Price: $89.00 plus $10.00 shipping and handling. For orders and information, please contact the U.S. Distributor: EuroTel, Inc. P. O. Box 2031, Corvallis, OR 97339. Tel: (541) 753-0539. Fax: (541) 753-2444. E-mail: eurotel@proaxis.com. When ordering, payment must be remitted in full, unless submitting an official agency/institutional purchase order. No credit cards or phone orders are accepted, but purchase orders are accepted via FAX.

As Chair of the American Association of Teachers of French (AATF)'s National Commission on French for Business and Economic Purposes, I am frequently asked to recommend materials to use in the classroom, especially video programs. Although I have not yet found a self-sufficient video program suitable for teaching Business French, there exist quite a few supplementary programs.

One such program is *Carte de Visite: Business French*, a nine-part video series produced by Ulla Martikainen-Florath, directed by Marja Jaakola, and co-produced by YLE (The Finnish Broadcasting Company) and the French Foreign Ministry, as well as DR, NRK, CT, RTE, and UR.

The nine episodes of *Carte de Visite: Business French* are contained on three VHS videotapes (three episodes per tape) and are accompanied by nine individually-packaged, printed transcripts. Each episode, a collection of vignettes centered on particular themes, is approximately fourteen minutes in length. The episodes were filmed on location with a variety of native and non-native speakers in the Lyon and Vichy regions of France, as well as in Brussels, Belgium, headquarters of the European Union. What this reviewer particularly liked is that the non-native speakers came from countries such as Venezuela and Denmark, thereby providing students with exposure to a rich variety of nationalities and geographic locations.

The nine episode titles are as follows:

1.) *Rencontres* (First Contacts)

2.) *Accueil* (Receiving Visitors)

3.) *Notre entreprise* (Presenting the Company)

4.) *Recrutement* (Applying for a Job)

5.) *Invitations* (Socializing)

6.) *Notre produit* (Discussing the Project)

7.) *Problèmes et solutions* (Dealing with Problems)

8.) *En réunion* (Meetings)

9.) *À mon avis* (Expressing Opinions).

The episode titles are generic enough so as to fit easily within the framework of most textbooks. Also, as is evident from the titles, there is a gradual progression in difficulty from one episode to the next. Therefore, it is important to note that while the distributors of *Carte de Visite: Business French* promote their product as "ideal for intermediate speakers of French who want to polish and refine their language skills for business and professional situations — especially face-to-face contacts with French-speaking people" — portions of the first two episodes, *Rencontres* and *Accueil*, could be used with discretion and adequate student preparation in beginning Business French courses because of their simple and straightforward format. The actors present their lines clearly, and EuroTel has done a good job of keeping background noise in the authentic settings to a minimum, thereby facilitating comprehension.

Each episode begins with a *Séquence d'images*, followed by *Carte du jour*, which shows the key themes of the forthcoming vignettes or dialogues. After the *Carte du jour* come *Clés*, excerpts from the vignettes that focus on one person (sometimes two) using key phrases or expressions. For example, in Episode I: *Rencontres*, the first *Séquence d'images* is of the Gare de Lyon-Perrache. The themes of "*Carte du jour 1*" are: "*Bienvenue*," "*Nous nous présentons*," and "*Je vous en prie*." The *Clés* are:

1.) — *Monsieur Llacer?*
   — *Gérard Llacer. Bonjour.*
   — *Bonjour.*

2.) *Bienvenue en France.*

3.) *Comment allez-vous*, *M. Golden?*

4.) *Vous avez fait bon voyage?*

5.) *Vous êtes déjà venu dans la région?*

Each episode consists of three "*Carte du jours*." Vignettes range in length from twenty seconds to two minutes. The number of *séquences d'images* varies from one episode to the next, but as *Carte de Visite: Business French* was filmed on location in both the Lyon and Vichy regions of France as well as in Brussels, Belgium, instructors should prepare their students ahead of time by telling them exactly where each scene takes place. For example, in Episode 1, the first *séquence d'images* is of the Gare de Lyon-Perrache and is used during Dialogue 1. Then, without a break in the filming, Dialogue 2 takes place in the Gare de Vichy. Incidentally, when there is a significant change in scene location (e.g., from a train station to a hotel lobby), an animated sequence of a white car with *Carte de visite* on its license plate appears. The business vocabulary covered in the vignettes is not just basic situational phrases and expressions; work-related cultural questions and business etiquette are also explored.

Although *Carte de Visite: Business French* may not be a self-sufficient text in its own right, it could be used as a supplementary means of preparing students for study or work abroad while reinforcing their knowledge of Business French vocabulary and enabling them to acquire a visual sense of the workplace in France and Belgium. In addition, individual vignettes could be used as springboards for classroom discussion by students preparing to do a group global simulation project. There is enough variety in the choice of vignettes for there to be something for everyone in this moderately priced program.

Eileen M. Angelini, Ph.D.
Chair of Modern Languages
Canisius College
Buffalo, NY

Garofalo, Piero and Daniela Selisca. *Ciak... si parla italiano: Cinema for Italian Conversation.*

Newburyport: Focus Publishing / R. Pullins Co., 2005. ISBN 1-58510-094-3.

Ciak… si parla italiano is an innovative text aimed at developing conversation skills through the discussion of Italian films. Entirely in Italian, *Ciak* is intended, as stated in the clearly written and informative preface, for students who are capable of understanding, without too much difficulty, the dialogue of an Italian film. Thus, the text is well suited for use in college level- conversation and advanced Italian courses.

The text is divided into sixteen chapters, each constructed around the viewing of a film, which becomes the basis of all the discussion topics and written exercises in the chapter. It is important to note that *Ciak* does not in any way pretend to be a book about the Italian cinema. The intention of the text is to stimulate conversation. To achieve this goal, film is used as a means of teaching vocabulary and generating discussion. The films chosen by the authors are a representative sampling of modern and contemporary Italian cinema. The text's sixteen chapters span four decades of Italian cinema, beginning with Pietro Germi's *Divorzio all'italiana* (1961) and ending with Pupi Avati's *Il cuore altrove* (2003). In between, the authors

have included such works as Ettore Scola's *C'eravamo tanto amati*, which appeared in 1974; Tornatore's *Nuovo cinema paradiso* and Nichetti's *Ladri di saponette*, representative of the late 1980s; Troisi's *Il postino* and Benigni's *La vita è bella*, products of the 1990s; and Nanni Moretti's 2001 work *La stanza del figlio*, among others. All the films, with the exception of the Taviani brothers' *Fiorile*, are available on DVD, and it is recommended that they be viewed without subtitles so that the students' focus and attention will be on comprehension rather than reading subtitles which, as rightly stated by the authors, corrupts the conversation stimulus of listening intensely to the dialogue of each film without distractions.

The layout of *Ciak* is clear and straightforward. The text opens with a useful lexicon, entitled *Parole del cinema*, which provides a list of words and expressions needed for an in-depth discussion of each film. The chapters are all organized into several sections, beginning with general information about the film that includes the director, cinematographer, characters, actors playing the various roles, and duration. A brief biography and filmography of the director and a synopsis of the plot are also provided. Next, a section entitled *Prima di vedere il film* furnishes important background information concerning the film, as well as pertinent vocabulary that may also include an explanation of idiomatic and regional or dialect expressions crucial to an informed discussion. Before viewing *Divorzio all'italiana*, for example, students are given information concerning divorce laws in Italy and domestic life in Sicily during the period in which the film is set. Once the film has been viewed, there are numerous exercises focused on increasing vocabulary, testing compre-

hension and stimulating conversation. *Ciak* is very rich in vocabulary, which students are encouraged to learn via matching columns, synonyms and antonyms, multiple-choice questions, and fill-ins.

Writing, which eventually leads to conversation, is practiced through imaginative assignments like "Ma ora il regista sei tu … e vuoi cambiare tutto," where the student takes on the role of the director and is asked to write a new ending for the film, expand on a particular scene, or modify the relationship between certain characters. In "Non vorresti saperne di più?" students are given a topic that will guide them to further writing and speaking. They may be asked, for example, to view another film by the same director or to research a topic related to the film. In the *Divorzio all'italiana* chapter, one of the research topics deals with the condition of women in 1960s Sicily. *Ciak* is a well-researched text: culture is explored in each of the films presented. The section called *Piccole note culturali ed altre curiosità* offers a wealth of cultural tidbits related to each film.

Ciak also addresses the need for continued literary exploration by ending each chapter with a poem that ingeniously ties in with the theme, a scene, or even the dialogue of the film studied. Themes are imaginatively linked from one art form to another. The poem *Amicizia* by Vincenzo Cardarelli is presented at the end of *C'eravamo tanto amati*, a film that focuses very strongly on the theme of friendship. After the discussion of *La stanza del figlio*, a film that explores the profound grief of a father whose son has died, the authors chose the poem *Pianto antico* written by Giosuè Carducci upon the death of his own son. Each poem is followed by a series of comprehension and discussion questions. The authors of *Ciak* have also created a book that is robust and substantive enough to deal with a discussion of various art forms, literary as well as cinematographic. Films are presented as literature, as moving novels where the story simply unfolds before the viewer. The concrete links to poetry underline the broad creativity of the authors.

Despite its focus on conversation and writing, the authors of *Ciak* have not neglected to address grammar. Each chapter devotes one section and/or exercises to a grammatical topic that is challenging to advanced language students. Topics include the conditional, direct and indirect discourse, *passato prossimo* and *passato remoto*, use of prepositions, the gender of nouns, the use of articles, comparative and superlative forms, adjectives, the sequence and use of tenses, and the subjunctive.

Ciak… si parla italiano: Cinema for Italian Conversation fills the need for an advanced Italian language text aimed at strengthening communicative skills that will truly engage and motivate the student. The authors of *Ciak* have succeeded in making the viewing of Italian films an enjoyable undertaking in itself, a rich and active learning experience that will result in an increased fluency in the Italian language.

Dr. Sarafina DeGregorio
Director, Language Learning
   Centers
Fordham University
New York, NY

Publisher's Response

This review outlines well the intent of the Focus languages and cinema

series. Edited by Anne Christine Rice, each text in the series combines feature films with instruction in modern languages. Garofalo and Selisca's Italian text join similar texts in French, Spanish, German, Russian and, soon, Portuguese. Film has become an established and important part of modern language instruction, interesting in its own right as an expression of art and culture, while garnering the attention of students. The reviewer here has clearly outlined the many effective tools the texts provide instructors to make this approach a viable one for their classroom.

Ron Pullins
Focus Publishing
www.pullins.com
phone: 978/462-7288

Federici, Carla, Carla Larese Riga, and Chiara Lage. *Ciao!* 5th Edition.

Boston: Thomson Corp., 2003. *Ciao!* Workbook and Lab Manual. Lab Audio CDs. Video on DVD. Multimedia CD-ROM.

The 5th edition of *Ciao!* is an ambitious, energetic, and well-balanced program designed for college and university introductory Italian courses. The text, along with its various components — the student audio CD (packaged with the book), workbook/lab manual, audio CDs, DVD, and multimedia CD-ROM — offers a very complete Italian language learning program that provides enough material to cover three semesters of study.

The instructor will be immediately impressed by the clear, uncomplicated layout of the text, which consists of a preliminary chapter and an introductory chapter, followed by eighteen chapters, four appendices, and a short, but dense, Italian-English/English-Italian dictionary. Chapters one through eighteen are organized around one central theme used throughout the dialogues, vocabulary, readings, and exercises of each chapter. Although many of the usual topics, for example *La città*, *All'università*, *A tavola*, *La famiglia*, etc., are represented, others not normally found in beginning language texts, such as *Mezzi di diffusione*, *La moda*, *Il mondo del lavoro*, *Salute e ecologia*, and *Arte e teatro*, are included as well. The instructor's annotated edition provides a very functional table of contents, a virtual overview of the text that will prove very useful in preparing syllabi and student guides.

Every aspect of *Ciao!* attests to the precise order and meticulous organization of its authors, whose goal it is to develop the four skills of language learning: speaking, listening, reading, and writing. The preliminary chapter concentrates on the sounds of Italian: the alphabet, vowels, diphthongs, consonants, syllabification, stress, and intonation. A brief introduction to cognates as related to nouns, adjectives, and verbs is also provided in the preliminary chapter. *Primo Incontro*, the introductory chapter, is divided into *Punti di vista*, *Studio di parole*, and *Vedute d'Italia*. *Punti di vista* initiates conversation with a simple dialogue consisting of greetings and basic expressions. The *Studio di parole* section lists vocabulary pertaining to classroom situations, greetings, numbers from zero through fifty, and the calendar (an excellent spot for these last two items, whose introduction is often delayed in other texts). *Vedute*

d'Italia, an enlightening cultural component that will become more important in later chapters, offers information on various aspects of the Italian language and life in Italy. In chapters one through eighteen, *Punti di vista* is expanded to include *Studio di parole* and *Ascoltiamo*, which consists of questions related to the dialogues on the audio CD that comes with the text (scripts of these dialogues are provided in the instructor's annotated edition). Along with *Vedute d'Italia*, which offers cultural information in Italian beginning with chapter 2, each chapter now also includes *Punti grammaticali*, a section of grammar explanations and exercises and, *Per finire*, consisting of a dialogue with comprehension questions that serve as a model for the writing exercises (*Adesso scriviamo*) that follow. A subsection called *Attività supplementare*, included in *Per finire*, provides additional activities, which are accessed within the chapter or through the *Ciao!* Website: http://ciao.heinle.com.

The workbook and lab manual, called *Quaderno degli esercizi*, is an important and very functional volume that gives the students many opportunities for aural-oral and written language practice. Each well-organized chapter corresponds to the material in the text, allowing the student to study and reinforce what has been presented in the classroom. There are numerous written exercises, as well as listening comprehension applications identified by a headset icon. The oral component of the *Quaderno degli esercizi* is related to the audio CDs that come with the text and is designed as a self-study tool offering a corrected model for both aural comprehension and speaking exercises. It is noteworthy that the audio CDs are well made by native Italian speakers whose pronunciation of the language is aimed at having the student understand what is being said. The intonation exercises, where words in a series of sentences are broken into syllables and then repeated in a normal conversational pattern, are particularly valuable in improving pronunciation. Students will also appreciate that the lab manual portion of the *Quaderno degli esercizi* is straightforward and easy to follow (not so in many other programs) since the authors have included a CD track list at the beginning of the manual and clear references at the beginning of each listening comprehension and pronunciation exercise.

The 5th edition of *Ciao!* comes with a wide assortment of ancillary materials for both students and instructors. These include the lab tapescript and answer key, the Quia online workbook/lab manual access card (an online version of the *Quaderno degli esercizi*), WebTutor for Blackboard (online activities and exercises), vMentor (an online tutoring program), a testbank on CD-ROM, a multimedia CD-ROM, a video on VHS (also available on DVD), and an online video viewer's manual (contains activities and exercises to accompany the video). A comment concerning the multimedia CD-ROM and video is in order since both components are often purchased with texts and/or used in language laboratory settings. The *Ciao!* CD-ROM is a user-friendly item that follows the same format as the text in a menu setup with selections of various exercises per chapter. Like the audio CDs, the CD-ROM is a self-study tool that enables students to check their responses via the Enter key on the computer. There is a Help tab with clear explanations and an easy-to-use

tab for accessing accented letters. The video, also organized around the chapter topics of the text, is set in Florence and focuses on the daily lives of four Italian university students studying art history. It is an excellent companion to the *Vedute d'Italia* sections of the text, providing information on student life in Italy that will increase aural comprehension, build vocabulary, and lead to conversation and discussion in the language. The video also includes four beautifully filmed culture capsules on the *mercato centrale* in Florence, the *gelateria Vivoli*, a well-known, family-run *gelateria* in the city, the making of Murano glass in Venice, and a visit to an *agriturismo* in the town of Monte Benichi in the Chianti region of Tuscany.

Another feature of the 5th edition, perhaps not as important as its pedagogical attributes, but one that will nonetheless be much appreciated by instructors and students alike, is the visual presentation of the text. From the vibrant cover, depicting an Italian seacoast town, to the bright, clear photographs and interesting cartoons that illustrate many of the pages, it is apparent that the authors have given a great deal of thought to creating a book that is pedagogically sound, visually attractive, and highly marketable. In conclusion, the 5th edition of *Ciao!* is a comprehensive, rigorous, and powerful language learning program that combines the elements of form and function in one very complete package. It will prove an excellent choice as the primary text in any college or university introductory Italian course.

Dr. Sarafina DeGregorio
Director Language Learning
  Centers
Fordham University
New York, NY

Sarris, Jim. *Comic Mnemonics—A Fun, Easy Way to Remember Spanish Verbs.*

Tarrytown, NY: Alacan Publishing. ISBN 0-9749096-3-7. $16.95 Includes: Book and CD-ROM.

Note: A package offering the above materials, plus an audio program, additional grammar exercises, a Tubes and Ladders game, and software program (these items not reviewed) is offered at the author's Website, http://www.comicmnemonics. com, for $39.95.

If you enjoyed using memory aids such as "Please Excuse My Dear Aunt Sally" and "I before E, except after C" during your school years, you will certainly be intrigued by the visuals and phrases presented by Jim Sarris in *Comic Mnemonics*, a book full of memory aids for one hundred of the most commonly used Spanish verbs. Best suited for beginning Spanish students who are learning these verbs for the very first time, *Comic Mnemonics* proves to be a clever way to make the task of memorizing Spanish verbs and their definitions more effective, meaningful, and enjoyable.

Comic Mnemonics begins with an alphabetic list of all of the verbs in the book and ends with a list of these same verbs and their definitions. Other resources found at the end of the book include charts showing the present and preterite tenses of the verbs, explanations of the formation and use of these two tenses, and the answer key for the exercises found in the main section of the book.

The 100 verb mnemonics are, of course, the heart of the book. Each Spanish verb is presented on the front and back of one page and follows an identical format. The first side of the page presents the verb (definition and phonetic pronunciation included), illustration, sentence, and conjugation charts in the present and preterite tenses. The reverse side of the page shows only the Spanish verb, illustration, and fill-in-the-blank verb exercises, serving as a sort of "flash card" that students can use to see if they remember what is on the opposite side of the page.

It is the author's hope that the mnemonic's sentence and illustration, a combination of word play and visuals in a humorous context, will provide the ultimate retention tool for students. After presenting the Spanish verb infinitive, English definition, and phonetic pronunciation at the top of the page, he provides a cue word (consisting of the beginning letters of the Spanish verb), accompanied by an English keyword related to the verb's definition. All of this information is then put together into a catchy, and often silly, mnemonic sentence that is illustrated for the student. The cue words and keywords are highlighted in bold to draw the student's attention. For example, the first verb presented, *abrir* (to open), is accompanied by the mnemonic phrase "**Abr**acadabra, **abr**acaday…**open** the door right away". The cute illustration shows a magician (Alibaba) attempting to open a classroom door for two students where their final exams are supposedly stored. To get a clearer picture of the mnemonic format, you can go to the author's Website to view several sample pages from the book.

An additional feature of this book is the accompanying CD-ROM. Though it does not really present anything new, it does contain some user-friendly features that mimic the book's contents. The Flashcard feature allows printing of an 8½" x 11" page, which can be used for independent study. In addition, the Individual Verbs feature allows the user to quickly locate each verb in the book and easily print the corresponding pages (identical to those in the book), allowing for easy photocopying. The Verb Review section is identical to the last part of the book. Finally, the Thumbnails feature presents each picture in a much smaller format with the verb written directly above it. Printed thumbnails could be used to recreate more personalized flash cards or for teacher-created activities to help students practice recalling the verbs (BINGO, Memory, etc.). By ordering the book through the Website (http://www.comicmnemonics.com), the purchaser gains an additional feature — a software program offering the possibility of creating crossword puzzles, word searches, sentences scrambler, and quiz generator (this product was not reviewed).

The most interesting feature of the text is the author's money-back guarantee. For a limited time, he will offer a full one-year guarantee to any teacher who purchases his product, giving a full refund, plus $25, if s/he is not satisfied with the book. As a teacher, he fully understands the need to try a new tool in the classroom and to see if it works to the teacher's satisfaction. Of course, the author certainly hopes that teachers who use his book will be satisfied with what it offers and will instead write to him with a *Comic Mnemonics* success story, which he expects to add to many others, eventually publishing them all on his Website.

Comic Mnemonics is a very creative tool to help beginning or struggling students to acquire a sizeable number

of many common Spanish verbs. Some of the mnemonics are, quite honestly, downright bizarre, but perhaps their strangeness will enable many students to remember the verbs even more easily. The most effective mnemonics are those that use English and Spanish cognates (*enfermarse* [to get sick] and the English word *infirmary*) or which use brand names (*llevar* [to wear] and Levis®). Attaching the mnemonic to a familiar word or phrase in the student's vocabulary or cultural awareness, accompanied by a silly illustration, works best.

After reading through *Comic Mnemonics*, I found myself trying to create my own mnemonics for both the same verbs in the book and for other Spanish verbs I know, as well as for French verbs. The author hopes that the teacher will do this as well, and he offers to refund the price of the book and give print credit in the book's next edition to any teacher who either invents a better mnemonic than any of the ones published in the book or provides a mnemonic for a Spanish verb not presently included. I hope other teachers who read this book will take up this challenge, and I hope that teachers of French, German, and other languages will try their hands creating their own version of *Comic Mnemonics*.

Denise Hamwey
French/Spanish Teacher
Melrose High School
Melrose, MA

Corral, Wilfrido H. and Leonardo Valencia. *Cuentistas hispano- americanos de entresiglo.*

New York: McGraw-Hill, 2005.

Cuentistas hispanoamericanos de entresiglo is a new anthology of Spanish American short stories geared for upper-level undergraduate Spanish students. Authors Corral and Valencia have based their choice of writers and stories on a desire to present a comprehensive view of the genre — its historical development and current trends — rather than specific authors or particular themes. To this end, they begin the collection with a critical introduction to the Spanish American short story; they include only writers whom they consider canonical; they order the chapters chronologically according to the date of birth of the writers; and they include two stories from each of the chosen writers — one from early in their career and another from their most recent work.

The introduction to the anthology offers an overview of the development of the genre in Spanish America, beginning with its origins in the works of Darío and Quiroga and continuing to the present. This discussion includes the mention of several subgenres and their practitioners, as well as suggestions for further readings by outstanding writers who were not included in the anthology.

The anthology itself is divided into sixteen chapters, one for every writer represented, and each chapter follows the same format: an introduction to the author's life and works, a short bibliography, and two stories. The reading selections are glossed in order to aid student comprehension, but since the collection is intended for advanced language students, the notes are entirely in Spanish.

Each of the stories is preceded by a section entitled "Antes de leer," which

presents several themes for class discussion and a short list of key vocabulary. The chapter on Augusto Monterroso, for example, includes the stories "Míster Taylor" and "Obras completas." The "Antes de leer" section for "Míster Taylor" suggests two possible discussion questions: one that invites students to discern parallels between Mr. Taylor's business (the exportation of shrunken heads to the United States) and contemporary US-Hispanic American trade relations, and another directed at the possible motivations of the protagonist (is he an "ugly American"? or is he merely the product of his culture?). The "Palabras clave" section for "Míster Taylor" lists twelve key words from the story (no definitions are provided).

A "Después de leer" section, which includes comprehension questions, themes for analysis, and suggestions for further activities, follows every selection. For example, the "Después de leer" section after "Míster Taylor" presents several content questions, four questions for further discussion and analysis, and three expansion activities.

Finally, the authors have placed maps of Mexico, Central America and the Caribbean, South America, and Spain (including the Canary Islands and Equatorial Guinea) at the back of the anthology.

As noted by the authors, *Cuentistas hispanoamericanos de entresiglo* is clearly intended for the advanced undergraduate student. The introductions to the authors include critical commentaries, and the stories themselves are often challenging. The language in both the general introduction and the introductions to individual authors is characterized by the use of sophisticated vocabulary and complex structures, and — other than in the Preface — there is no use of English in the anthology. Neither is there a vocabulary section at the end of the anthology.

The authors suggest that *Cuentistas hispanoamericanos de entresiglo* is well suited for a course on twentieth-century Spanish American fiction. While this anthology may be a valuable addition to such a course, short story anthologies are very frequently used as readers in composition and conversation courses. In either case, the best reason to choose this anthology out of the myriad available is Corral and Valencia's often inspired choice of authors and stories. The anthology includes, for example, some wonderful but little-anthologized stories from the giants of the genre ("La herencia de Matilde Arcángel" by Rulfo, for example, and García Márquez's "El verano feliz de la señora Forbes"), as well as terrific narratives by such well-respected but lesser-known (at least in undergraduate classrooms) writers as Juan Villoro ("Yambalalón y sus siete perros") and Andrea Maturana ("Yo a las mujeres me las imaginaba bonitas"). Corral and Valencia's attention to both gender and geographic diversity is also a plus; five of the sixteen writers are women, and the Caribbean is well represented. With such an exciting assortment of narratives, the occasional puzzling choice can be overlooked. (Why, for example, choose two over-anthologized stories by Cortázar? Many students will have read both "La noche boca arriba" and "Casa tomada" several times before they graduate from college.)

Another benefit of this collection is its suitability for advanced undergraduate classes. The use of Spanish throughout the anthology will be refreshing to those teaching upper-level courses.

The downside to the collection is that it accompanies the readings with lackluster questions and activities. The content questions are inconsistent in scope and intent, and the "Análisis" questions are often too broad to be effective. One of the analysis questions for "Míster Taylor," for example, asks students to comment on what this story tells them about society in Hispanic America and in the United States. Some of the best "Expansión" sections suggest comparisons with other texts included in the anthology, but others are only tangentially related to the reading. (After "Míster Taylor," for example, students are asked to think about how they choose their study groups.)

In short, *Cuentistas hispanoamericanos de entresiglo* offers an excellent selection of writers and works and quality introductions, but instructors may need to design their own pre-reading and post-reading activities.

Marcie Paul, Ph.D.
Associate Professor of Spanish
St. Norbert College
De Pere, WI

Publisher's Response

We are delighted to respond to Professor Paul's thoughtful review of *Cuentistas hispanoamericanos de entresiglo*, a new literary anthology published by McGraw-Hill. This exciting new title is written for the advanced student of Spanish, and to that end is entirely in Spanish. This characteristic distinguishes *Cuentistas* from many other anthologies, and as Professor Paul notes, "the use of Spanish throughout the anthology will be refreshing to those teaching upper-level courses."

It is especially gratifying that Professor Paul has commented on the interesting diversity of stories included (two by each of the sixteen writers profiled), as well as on the representation of male and female authors. Considerable attention was given to the selection of works during the review and development of the project. To be sure, everyone has a favorite story that they would like to see included, and it is impossible to satisfy everyone. That said, we are excited about the works chosen for inclusion in *Cuentistas* and are equally pleased by Professor Paul's reaction. We also thank Professor Paul for her comments about the pedagogical apparatus that supports each work, including the biographical information about the writers, the select bibliography of additional readings, and the pre- and post-reading activities. It is still a relatively recent trend that anthologies for upper division courses contain this sort of instructional scaffolding, and we (editors and authors) benefit from this sort of feedback.

We would again like to thank Professor Paul for her review of *Cuentistas hispanoamericanos de entresiglo* and for sharing it with the readership of *The NECTFL Review.*

William R. Glass, Ph.D.
McGraw-Hill

Campbell, Kimberlee. *Échos: Cultural Discussions for Students of French.*

New Haven and London: Yale University Press, 2004.

In *Échos*, Campbell addresses boldly and imaginatively what she perceives to be the need to enhance the overall experience of beginning language students at the university level. Through

her collection of images, background materials, and literary selections, Campbell seeks to break away from the more typical approaches to "supplementary" materials. The text is meant to enhance, as well as to constitute, a foundation for the language student by aligning the goals of cultural relevancy with the basic study of the language. The text plays on both the inductive and deductive registers, is very specifically outcome oriented, and provides a fruitful, enriching pedagogical tool to engender a more fulfilling learning experience.

In her preface, Campbell insists on the need to frame the nature of this collection of Francophone texts. This is not an anthology designed to teach how to read in French through a series of texts from different venues. Rather, it sets out to sustain student interest and curiosity, along with fostering sensitivity to various cultural concepts. Being an admirably well-designed reader, *Échos* achieves both of these goals and serves as a resource and facilitator for "cultural discussions for students of French."

Échos specifically targets students in an introductory French course at the college level and focuses on what is perceived to be a sometimes neglected supplement to their linguistic experience. What often motivates a student to undertake the study of a foreign language is the very notion of the cultural and contextual nature of that language. Students consider apprenticeship to the language as a needed vehicle to reach a reasonable level of appreciation. Unfortunately, the study of language in its early stages can be viewed as an almost discrete discipline, an esoteric exercise, if not carefully connected to some sort of context. We have seen many fine improvements in this respect lately in several language textbooks that provide a range of cultural realia. This important change is not rejected by Campbell. But these materials, however pedagogically sound and effective, do not necessarily fulfill the desire for cultural appreciation that many early language learners have. Too often, the study of complex cultural questions is relegated to a distant future, once the needed linguistic skills are deemed appropriate. Campbell begs to differ and, through *Échos*, aims to offer that level of cultural experience from the very beginning. She offers a range of texts both in English and French, with no specific gradation, to be used at any point in the course as the instructor deems appropriate.

Holistic in its approach, the text integrates texts and images which one would perhaps be more likely to find in other disciplines such as Art and History. This approach does reinforce the broader view that the study of culture integrates many disciplines, instead of resting on the outcome of a single, specific subject. The method suggested is more inductive in its approach, inquiry-based, with the goal of a better appreciation of the commonality of cultural experiences rather than an inventory of cultural differences. The text is not meant to be a systematic overview, a comprehensive study of Francophone culture, but rather a "point of departure for the discussion of questions of cultural definition and interaction in the French speaking context."

Échos further enhances the duality of its function in its design. The text is composed of two parts: The Self (defining cultural identity and collective values) and The Other (exploring cross- cultural interaction and stereotypes). "Text selections include pre and post reading components and activities with the goal of enhancing and refining critical skills." The selections for each portion of the

text are extensive in their appeal, rich in diversity, and thematically exciting. The texts hold various degrees of complexity and can be read in no specific order; they are truly independent of each other. This design offers the instructor a great deal of flexibility and a wide range of pedagogical approaches or methods. The text can be used effectively for independent study, small group work, or class activities and lends itself to interdisciplinary projects. A very valuable component as well is that the success of this venture is not necessarily measured by the amount of material covered in the text but rather by the individual student's particular way of using it.

Inevitably, questions may be raised regarding the practicality of further reducing the already limited time for specific skills acquisition with a text of this nature. Some teachers will claim that the accessibility of a wide range of electronic resources already enhances dramatically the language experience and context. What *Échos* provides, however, is more of a guided approach, as well as a greater predictability of outcome. If true learning is what remains after one has forgotten nearly everything, then *Échos* fosters true learning: it helps students make culturally stimulating realizations that will resonate with them for years to come.

Denis O. Brochu
Phillips Exeter Academy
Exeter, NH

Renaud Dietiker, Simone and Dominique van Hooff. *En bonne forme.* 7th edition.

New York: Houghton Mifflin, 2001. ISBN 0-618-01242-7. An annotated instructor's edition is available. Ancillary materials include an *Instructor's Resource Manual with Tests, a Cahier de travail et de laboratoire*, an audio program, and a Website with on-line resources.

If you are like me and enjoy a reasonable blend of old-fashioned grammar and interesting and thought-provoking readings from a variety of cultural traditions, in different styles and at varying levels of difficulty, you are absolutely going to love the new edition of *En bonne forme*. Of course, chances are that you are already familiar with what has become a classic second-year French program in North America. Why, it is older than I am, or at least my professional (and better) self. Believe it or not, *En bonne forme* is almost thirty years old. I remember using it back in 1985 when I started out as a very green visiting assistant professor in a high-powered, teaching-intensive (for non-tenured faculty) department at a large Midwestern university with a stellar reputation in French. I was *so* thankful for the rigorous and rational organization of this text. I received my degree from an institution with an even more stellar reputation in French where, alas, we spent all our time deconstructing the phallus, leaving precious little time for the finer points of the *passé composé*. Now, here was a book that I could use in an undergraduate classroom, without having to develop new materials and lesson plans from scratch. I could hit the ground running, so to speak, and look like I knew what I was doing. And *En bonne forme* is so much more than a grammar review; actually it compares very favorably to most second-year readers since it includes so many readings and comprehension activities. If past experience is any guide, students will like the organiza-

tion of the text and will even find most of the readings fun and relevant to their lives. However, most instructors probably are going to want to use this book in combination with another text, such as a cultural or literary reader. I continued using subsequent editions of *En bonne forme* for many years but was forced to make a change in the mid-1990s to a more basic text that had the cultural and literary apparatus without the grammatical sophistication. As a result of doing this review, I plan to go back to *En bonne forme*. I am truly thankful for this opportunity to catch up with an old friend and have a chance to see for myself how we have changed since the old days. Who says grammar has to be boring or irrelevant?

My first observation is that the underlying principles and overall organization of the text have not changed much. *En bonne forme* has been, is, and, I hope, always will be organized around the idea that sound grammar matters and that students must know how to correctly choose, for example, tenses, in order to feel comfortable using their French and motivated to continue their study of the language. The danger of ignoring good grammar is that students become discouraged when they realize that they aren't "getting it" and then drop French. The text is still organized around twenty or so basic topics: *le présent et l'impératif, le passé composé, l'imparfait, le plus-que-parfait, le passé simple, le nom et l'adjectif, l'article, le comparatif et le superlatif, la négation, l'interrogation, les pronoms personnels, le verbe pronominal, l'infinitif, le futur, le conditionnel, le subjonctif, le possessif, les pronoms relatifs, les démonstratifs, le discours indirect, le passif, les participes*, and, finally, *la phrase complexe*. However, this does not mean that

grammar is all-important. It should go without saying that grammar is always part of a context and that context is communicative, concerned with expressing some aspect of our human condition. Thus, each grammar topic is illustrated by an appropriate text. For example, Jacques Prévert's well-known poem *Le Déjeuner du matin* exemplifies the *passé composé*, as do selections from Mariama Bâ and Leïla Sebbar. The authors have made every effort to include a broad selection of writers from the four corners of the Francophone world. Furthermore, it is necessary to be able to use the grammar acquired in context, which is why there is such an abundance of communicative activities in each chapter that give students the chance to practice, say, the difference between the *passé composé* and the *imparfait* without intimidating them. Although this text offers a review of basic French grammar, chances are that there are several grammar topics students have not yet been fully exposed to. Chapters follow the approximate order of many first-year language programs, moving from the present tense, the imperative, and the various past tenses to articles, adjectives, and adverbs, from personal pronouns, pronominal verbs, and the infinitive to the future, the conditional, and the subjunctive. *En bonne forme* can easily be built into the second-year curriculum, where many students are still struggling to finish and then digest the totality of first-year texts. My first-year text contains the subjunctive, but I never get to it until the beginning of the third term, which, of course, is the second year.

En bonne forme is an excellent two-semester text for the second year and can be used either as the main text or as a complement, depending on the instructor's needs. No doubt it is better

geared toward college, but I don't see any reason why it cannot also be used in a high school AP program. The introduction is persuasive, to say the least, and should convince anyone searching for a new second-year text to look no further. As the   Introduction makes clear, the seventh edition of *En bonne forme* is a complete intermediate program written entirely in French, specifically designed for students who have completed the first-year sequence at the college level or its equivalent (two to three years of French in high school). Needless to say, it can also serve as a useful reference text for students seeking to review what they have learned. Each grammar topic is introduced by one or more excerpts from French or Francophone literature; these reading selections (*Lectures*) are placed at the beginning of the chapter and serve to illustrate the grammar topic. The core of the chapter is the grammar section (*Grammaire*), which consists of a thorough explanation of the topic with reinforcement exercises after each major step. *Suppléments de grammaire* are a selection of idiomatic expressions that appear in the *Lectures* or are related to the grammar topic. Each one is followed by a reinforcement exercise. The fourth major feature is the *Synthèse* section, containing contextualized activities, communicative activities in pairs and groups, a translation exercise, and topics for written compositions. In *En bonne forme* you are thus given ample opportunity to improve all four skills — reading, writing, listening, and especially speaking. A Workbook/Laboratory Manual rounds out the program.

Additions to the seventh edition include fourteen new readings from contemporary French and Francophone writers, biographical notes on each author, maps situating readings in their geographical context, vocabulary exercises that reiterate recurring words and expressions, a section on everyday vocabulary (including slang), small group exercises, and, in the Instructor's Edition, a series of spot quizzes that help instructors monitor students' progress.

To give readers a flavor of how well the authors manage to integrate grammar, texts, and activities, let me now look at the chapter on the *passé simple*. Most first-year texts cover the *passé composé* and *imparfait* quite well, including how to use these two tenses together, but do not even hint at the difficulties that lie ahead. The past tense in French, as everyone knows, is a minefield, full of difficulties exacerbated by such things as the pluperfect and the subjunctive. But to begin with there is the *passé simple*. Actually we run into it already in the first year but usually dismiss it as just another past tense that is roughly the equivalent of the *passé composé* in a mysterious style known as "literary discourse." We are also told that it is used only rarely in everyday, spoken French. Now how does one persuade second-year students, with varying degrees of preparation, to buy into the *passé simple*? Well, there is no easy answer, and the authors of this text do not provide one, either. To each his own. I tell students about how French slowly evolved from Latin and then appeal to their sense of the aesthetic. The *passé simple* — because its forms are short and succinct — can be so much more elegant than the *passé composé*. But I am not always so sure that students see my point. The trick, of course, is to teach the *passé simple* in context, the way the authors do here, and present it in conjunction with an abundance of different exercises that make students see

the central place of this so-called literary tense in written French.

The chapter on the *passé simple* includes a selection from the novel *La maison de papier*, by the Belgian writer Françoise Mallet-Joris, followed by a series of comprehension and discussion questions. Next, the forms of the *passé simple* are given, i.e., *after* students have already been able to see for themselves how it replaces the *passé composé* in "literary discourse." Since students will probably never have to reproduce the forms of the *passé simple* themselves, grammar examples focus on recognition: the ability to see the verb being used in context. In other exercises students are asked to substitute one tense for another (the *passé simple* for the *passé composé* and vice versa). There is even a translation exercise at the very end.

En bonne forme comes with an *Instructor's Resource Manual with Tests*, a fully integrated *Cahier de travail et de laboratoire*, and an audio program. In addition, there is a Website listing a plethora of useful sites to visit for information on France and the Francophone world. These ancillary materials are superbly prepared, not only because they complement each chapter beautifully but also because they contain so many interactive activities that enhance the classroom experience for students.

All in all, this is a carefully conceived and eminently practical program that second-year instructors are likely to find immensely helpful and easy to use. Bravo!

Tom Conner
Professor of Modern Foreign
    Languages
St. Norbert College
De Pere, WI

Davis, Robert L., H. Jay Siskin, and Alicia Ramos. *Entrevistas: An Introduction to Language and Culture.* 2nd edition.

Boston: McGraw-Hill, 2005. Instructor's Edition. ISBN 0-07-255857-1. Pp. xxvi + 459 + appendices, English-Spanish vocabulary, index. *Manual de práctica que acompaña Entrevistas: An Introduction to Language and Culture.* **Volume 1. ISBN 0-07-255862-8. Pp. viii + 197. Davis, Siskin, Ramos, Rosario Murcia, and Wayne A. Gottshall.** *Manual de práctica que acompaña Entrevistas: An Introduction to Language and Culture.* **Volume 2. ISBN 0-07-255861-x. Pp. viii + 196. Audio CD and video cassette programs, CD-ROM. Instructor's manual and testing program are also available.**

Entrevistas is a beginning-level Spanish textbook now in its second edition. The second edition retains most of the features of the first (see review in *The NECTFL Review*, no. 50, Spring 2002), the most noteworthy of which are the videotaped interviews with native speakers from throughout the Spanish-speaking world and the interweaving of cultural material from each interview throughout the chapter, providing the basis for grammar, vocabulary, and conversation activities. For readers unfamiliar with the first edition of *Entrevistas*, I will summarize its components and organization and then consider the changes in the second edition.

The textbook is divided into 15 chapters and a preliminary lesson on the concept of culture and the importance of avoiding cultural stereotypes. Each chapter organizes particular cultural material around a specific Hispanic country or region (most of the Central American countries, the U.S., Mexico and its border with the U.S., Paraguay, and Uruguay) and contains two interviews, each one with a different native speaker from the target country or region. Each interview forms the core of one of the two parts into which each chapter is divided, so that the vocabulary, grammar, readings, and activity topics for each part all are related to the corresponding interview. Separating the two parts in each chapter is a "Pronunciación y ortografía" lesson.

The first two pages of each chapter introduce the country and chapter theme, listing the chapter title and providing a country map, historical timeline of the country, and either a photo or a painting relating to the chapter theme. For example, for chapter three, focusing on Ecuador and the theme of "La familia," there is a reproduction of a small oil painting of the kind typically sold in markets, which portrays a wedding ceremony and celebration. Following the introductory pages is Part 1 of the vocabulary section, consisting of two vocabulary lists, each with activities for oral practice. For example, the first list in chapter three gives kinship names for members of the family and relatives, and the second list gives numbers and how to talk about age. After the vocabulary section comes the first interview. The textbook provides brief biographical information on the interviewee, a "Vocabulario útil" box, and activities for before, during and after viewing the interview itself. The interviews can be watched on video and interactive CD-ROM or listened to on the Online

Learning Center Website set up by McGraw-Hill. The grammar lessons of Part 1 are next; in chapter three, the two lessons present the use of 'tener' (to have), to express possession, and the possessive adjectives, which are then practiced with activities about family and relatives. Following the grammar lessons comes the "Análisis cultural" section, which provides brief, English-language writings on Hispanic culture. These are meant to encourage students to compare and contrast the ideas presented here with other points of view presented in the interviews or elsewhere. Part 2 begins after the page on pronunciation and orthography referred to previously. The order of material is the same as for Part 1: two lists with additional vocabulary on the chapter theme; interview 2; grammar lessons; and readings on culture. Finally, each chapter ends with the "Léxico activo," containing the principal vocabulary presented and used throughout the chapter. The Part 2 vocabulary lists for chapter three are about "La familia en transición," including, for example, the words for 'divorced' and 'stepbrother,' and words used to describe leisure activities applicable to family life. The activities for interview 2 include an exercise that asks students to compare and contrast the family described in interview 2 with the family described in interview 1. A second step has the student write three sentences describing how his or her own family is similar to or different from the two families in the interviews. The grammar lessons deal with regular ñer and ñir verbs in the present tense and the irregular verbs 'dar,' 'hacer,' 'salir,' and 'ver' in the present tense.

The workbook is in two volumes, which allows students to purchase one or both, according to the course in which they are enrolled; it provides additional practice based on the corre-

sponding topics in the textbook, not only language-related topics, but also culture-related ones. These activities include further work with the interviews, so that as students listen to them several times, they are expanding their interaction with the material. The workbook activities for each chapter end with a composition assignment, which takes students through the process of writing. After this assignment comes a section called "Exploración," which provides several topics that students can research in the library, on the Internet, or through interviews with local informants.

The interviews themselves, all of which are new to this edition and can be viewed on video or interactive CD-ROM (2 discs), alternately show the question asked in written form and the interviewee answering the question. A sound track and graphics separate interviews. The interviewees speak clearly and somewhat more slowly than is typical in real life, though their speech does not seem forced or awkward.

The audio CD package (4 discs) that accompanies the textbook materials contains spoken versions of vocabulary, pronunciation, and other activities from the textbook.

Although the second edition has retained much of the material in the first edition, changes have been made in several areas. Among the most significant of these changes is the entirely new set of 30 interviews noted above, new readings for nine of the fifteen chapters, and the revision and expansion of chapter activities, content, and themes. Among the readings that keep the textbook up to date are ones taken from the Internet. The reading in chapter four is made up of Internet classified ads; chapter seven presents a reading showing different postings of offers on an auction site on the Web; and chapter thirteen presents a reading adapted from a Nicaraguan periodical's Website that reports on a contemporary television show about social problems young Nicaraguans face.

Entrevistas is a very appealing, well-conceived, beginning-level Spanish program. The second edition builds on the strengths already present in the first edition. The structure, one that revolves around the interviews, gives an organic unity to each chapter. The coherent, meaningful context that this structure creates helps foster language learning by giving instructors and students an immediate point of departure for all communication activities in the classroom. Furthermore, the interview format is a powerful and effective means to stimulate students' interest and motivation, because in seeing and hearing real people, they can visualize more easily face-to-face communication with speakers of the target language — a situation in which ever-increasing numbers of today's Spanish learners in the United States will surely find themselves one day. The pedagogy is sound and puts culture at the center of content, rather than at the margins. Also, the numerous, paragraph-length readings that function as exercises for specific grammatical lessons are particularly useful pedagogically, showing students in what contexts they will likely encounter these items. Additionally, there are a number of details that make the textbook more user-friendly. For example, the operative parts of words and sentences in the vocabulary and grammar lessons appear in red ink, against the black ink of the other letters and words. The contrasting colors help make learning that much easier and efficient by drawing learners' attention more quickly to the material being presented. I have only two minor criti-

cisms, both of which pertain to the organization of material: 1) the information on several countries of Central America is crammed into one chapter, and 2) the preterit and direct and indirect object pronouns, both of which are difficult for students, are presented in the same chapter. However, these criticisms do not, by any means, overshadow the numerous strengths of the text. Overall, this second edition has retained and refined the best qualities of the first edition and will function well in a wide range of classroom settings.

Dr. John F. Day
Assistant Professor of Spanish
St. Norbert College
De Pere, WI

Publisher's Response

We are pleased to respond to Dr. Day's favorable review of the second edition of *Entrevistas: An Introduction to Language and Culture*, a complete program of materials for the introductory Spanish course. *Entrevistas* is a unique first-year Spanish program that offers instructors and students an engaging and innovative approach to the development of both linguistic and cultural skills.

Dr. Day quite rightly points out in his review that the structure of *Entrevistas*, which revolves around the interviews with native speakers, provides an "organic unity" to each chapter. This is precisely the goal toward which the authors have worked, and we are very pleased that Dr. Day has noted this. This "organic unity" goes beyond simply keeping vocabulary and activities aligned with chapter themes: the constant, underlying presence of culture and cultural information is one of the main sources of this unity, and the interviews are the wellspring from which this cultural information is drawn.

We would like to thank Dr. Day for his two criticisms of the second edition of *Entrevistas*, one regarding the grammar in one particular chapter, and the other regarding the number of countries on which another chapter focuses. Such feedback is vital to the development of quality materials, and we will consider Dr. Day's points very seriously when the time comes for another edition. We'd also like to thank Dr. Day for noting that these two points "do not [...] overshadow the numerous strengths of the text."

McGraw-Hill World Languages is committed to publishing high quality foreign language textbooks and multimedia products, and we are proud to include *Entrevistas* and its rich package of ancillary materials among our many titles. We are delighted that Dr. Day has shared his review of *Entrevistas* with the readership of *The NECTFL Review.*

Christa Harris
Senior Sponsoring Editor, World
    Languages
McGraw-Hill

Ugarte, Francisco, Miguel Ugarte, and Kathleen McNerney. *España y su civilización.*

5th Edition. New York: McGraw-Hill, 2005. ISBN 0-07-255843-1. Pp 236. $58.00. Accompanied by a video and an online learning center Website.

The rich legacy of Spain's civilization and culture is comprehensively summarized in this well-established text, which has undergone a definite

evolution since it was first written by Francisco Ugarte and published in 1952 by Odyssey Press.

The fifth revised edition of *España y su civilización*, published by McGraw-Hill, is a collaborative effort by Miguel Ugarte, Francisco's son, and Kathleen McNerney. This revised edition makes use of a chronological, rather than a thematic, approach and highlights the contributions of women to Spanish intellectual life. The text updates recent trends in Spain. For example, Chapter 15, titled "La política actual," documents timely events such as the terrorist attacks of March 11, 2004 on Madrid's commuter trains, the election of José Luis Rodríguez Zapatero, and the subsequent removal of Spanish troops from Iraq.

España y su civilización offers the student an overview of the geography of Spain, provides a comprehensive summary of the country's history, and highlights the most important aspects of her literature and culture. The chapters devoted to art and music are especially good.

The introductory chapter on geography explains "Las Españas," that is, the various autonomous communities which make up the new Spain that emerged following the Constitution of 1978. Although the autonomous communities of Cataluña, Euskadi, and Galicia are described very well, the other fourteen communities are not studied at any great length. I would expect Madrid and Andalucía, because of their importance and size, to merit more explanation than they receive. The excellent online Website could serve to inform the students regarding the other autonomous communities.

The excellent treatment of Spain's history is definitely one of the strengths

of *España y su civilización*. All the essentials are summarized in the text. However, the questions and exercises at the end of each chapter are sparse and in need of more development. For example, a very important chapter, such as "La España imperial," which is thirteen pages in length, is followed by only four questions and some "Temas de conversación y investigación."

The treatment of Spanish literature and art is very good, although, once again, the "preguntas" could be expanded to better cover the wealth of material in each chapter.

Another useful feature, titled "Sources and Supplementary Materials," follows each of the five sections of the text. This feature offers both teacher and student many valuable leads for obtaining more information and can be put to good use.

For approximately $42 teachers may purchase a sixty-minute video of authentic footage that can be shown in segments to the class according to the topic studied. This videocassette was originally produced to accompany the fifth edition in 1999.

In addition, there is an excellent online Website at www.mhhe.com/ españa5v2. Students can go to this site and find a wealth of information on all facets of Spain and Spanish life. For example, www.sitiosespaña.com offers a long list of maps of the autonomous communities, provinces, and cities of Spain. There are activities and quizzes to accompany each chapter of the text.

Of special interest on this Website is a section titled "from A to Z," listing innumerable subheadings under each letter of the alphabet and containing countless articles of interest. It should be mentioned that this Website allows

the student to access Google, as well as links to many other useful sites. However, please note the URL for the "Online Learning Center" is www.mhhe.com/españa5v2 and not the one referred to on page XIV of the Preface. This Website, with color and excellent graphics, is without a doubt a great supplement to the text and can be used as an invaluable teaching tool.

On a personal note, I have successfully made use of the previous editions of *España y su civilización* in various "advanced intermediate" and upper-level college courses and have been very satisfied with the text. In the fifth revised edition, the authors have made many improvements in updating and reorganizing the material; they offer a video and have added a Website, in a commendable effort to make the book more timely and attractive. *España y su civilización* accomplishes its aim of defining the essentials of Spain's remarkable civilization and is an excellent text.

Joseph A. Cussen, CFC, M.A.
Assistant Professor of Spanish
Iona College
New Rochelle, NY

Publisher's Response

McGraw-Hill Higher Education is pleased to respond to Prof. Cussen's favorable review of the updated fifth edition of *España y su civilización*.

Since its first edition, the authors of *España y su civilización* have endeavored to share their passion and enthusiasm for the many facets of Spanish civilization and culture with university students across this country, and it is a testament to their success that *España y su civilización* continues to be a favorite among Spanish instructors.

As Prof. Cussen notes, *España y su civilización* has "undergone a definite

evolution since it was first written by Francisco Ugarte," much as has Spain itself. We are particularly pleased that he has pointed out the updated chapters on Spain's recent history and the outstanding Website that accompanies the text, something that the original author, Francisco Ugarte, could hardly have imagined. This Website affords students the opportunity to deepen their understanding of the material presented in the textbook and to further explore topics and themes that are of personal interest.

We are also grateful to Professor Cussen for pointing out ways that we might improve *España y su civilización* in future editions; as he has stated, this text has evolved over time, and it will continue to evolve, so that it may address the changing needs of instructors and students.

McGraw-Hill World Languages is committed to publishing high-quality foreign language textbooks and multi-media products, and we are proud to include *España y su civilización* among our many titles. We are delighted that Professor Cussen has shared his review of *España y su civilización* with the readership of *The NECTFL Review*.

Christa Harris
Senior Sponsoring Editor, World
   Languages
McGraw-Hill

Piñar, Pilar. *Español en Vivo: Conversations with Native Speakers.*

DVD and Workbook. New Haven and London: Yale University Press, 2005. DVD: 47 interview segments. ISBN: 0-300-11538-5. Price: $150.00 (includes lan-

guage laboratory permission to duplicate DVD for student use). Workbook: 144 pp. ISBN: 0-300-10444-8. Price: $39.95. For orders and information please contact the publisher: Yale University Press, Attention: TJS, P.O. Box 209040, New Haven, CT 06520-9040 U.S.A. Tel: (203) 432-0920. Fax: (203) 432-5455. www.yalebooks.com.

Español en Vivo, part of the Yale University Press *Conversations with Native Speakers* series edited by Ceil Lucas, is an exceedingly well executed and organized collection of forty-seven interviews of twenty-three native speakers of Spanish from seven different countries and regions (Spain, Central America, and Latin America). Samples of national, regional, and sociologically based varieties of Spanish are presented through unrehearsed, non-scripted interviews. Topics include housing, family, the immigrant experience (in Spain versus in the United States), politics, and cultural traditions. The speakers range from a deaf teacher from Madrid, Spain, who communicates in *lengua de signos (señas) española* (LSE), with his interpreter, to a Gypsy from Granada, Spain; from an indigenous Mexican and two Mexican university students to a doctor from La Paz, Bolivia, and a professional businesswoman from Buenos Aires, Argentina.

What sets this collection distinctly apart from other series of interviews done with native speakers of Spanish is that each interview is categorized according to a specific topic and, most importantly, focuses on a clearly indicated grammatical concept. The twenty chapters are as follows:

Capítulo 1: La casa (2 segments)

Capítulo 2: La familia (2 segments)

Capítulo 3: El trabajo y la rutina (3 segments)

Capítulo 4: Los recuerdos (2 segments)

Capítulo 5: La comida (2 segments)

Capítulo 6: La mujer (2 segments)

Capítulo 7: La educación (3 segments)

Capítulo 8: El emigrante, I (2 segments)

Capítulo 9: El emigrante, II (2 segments)

Capítulo 10: Los problemas sociales (3 segments)

Capítulo 11: El futuro (3 segments)

Capítulo 12: Diversidad lingüística, I (2 segments)

Capítulo 13: Diversidad lingüística, II (2 segments)

Capítulo 14: Diferencias dialectales (4 segments)

Capítulo 15: Diversidad étnica y cultural (3 segments)

Capítulo 16: Identidad (3 segments)

Capítulo 17: Música (2 segments)

Capítulo 18: Arte y cultura (2 segments)

Capítulo 19: La religion en la cultura (1 segment)

Capítulo 20: Tradiciones y fiestas (2 segments).

Thus, an instructor is able to select an interview according to its cultural topic and its grammatical emphasis. Piñar states: "The wide range of linguistic structures elicited makes the video and workbook suitable for use as early

as the second semester of elementary Spanish through the intermediate and intermediate-advanced levels. They can serve as the main tools for a Spanish grammar or conversation course or as complements to a civilization course. The contents include some controversial issues — for example, the causes of certain social problems and the topic of language correctness — which can lead to increased social awareness and stimulating class discussions" (XVI). This reviewer was particularly delighted with Segment 1 of Capítulo 1: La casa — "Una hacienda moderna: present indicative, preterit, ser/estar" in anticipation of using it with students who are majoring in architecture and interior design. The woman interviewed in this segment speaks about her hacienda-style house, which she designed and decorated herself. Shots of some of the features she describes are provided. Especially noteworthy in *Español en Vivo* is Segment 3 of Capítulo 3: El trabajo y la rutina — "La trayectoria de un professor sordo: present indicative, preterit, imperfect" and its follow-up interview, Segment 1 of Capítulo 13: Diversidad lingüística, II — "La lengua de señas, otra lengua minoritaria española: conditional, present indicative, present subjunctive." The interviewee is a deaf teacher. Students are thus exposed to the man's use of LSE and hear the voice of his interpreter. Cultural notes are provided in the workbook about LSE, showing how it is completely different from American Sign Language (ASL) and discussing the debate surrounding LSE, which is not officially recognized by the Spanish Constitution. Students will thus learn that while this problem occurs in many countries, it is painfully ironic in Spain because all other Spanish minority languages (e.g., Catalan) are granted official recognition by the Spanish Constitution.

The Workbook provides the entire transcript of each interview, some notes on vocabulary, pronunciation, idiomatic expressions, and cultural issues, as well as discussion questions. The instructor should choose to use the interviews in accordance with the grammar presentation of the classroom textbook. The interviews are brief. Most last only thirty seconds. Therefore, the instructor is able to use them as a stimulus for a cultural discussion or as a method for understanding grammar in context at the level appropriate to the ability of the students. Piñar explains: "Although all the segments portray the normal variety of grammatical structures used in natural speech, different topics are more likely to elicit certain elements than others. For example, the chapter on memories naturally elicits the use of the preterit and the imperfect, whereas the segment on daily routine elicits the use of reflexive verbs. The questions are also guided toward making the students practice the grammatical structures featured in the segments. Students can be asked to elaborate on their answers by writing short compositions. Therefore, the program can be used to practice oral and listening comprehension skills as well as reading and writing skills" (XVI).

The transcripts are faithful to the spoken word with no correction of hesitations, speech errors, and nonstandard uses of the language, whereby the students are presented with Spanish as it is spoken in everyday life. Due to the wide cross-section of interviewees, students hear a variety of accents and at a variety of speeds. Although students may initially be overwhelmed by the speed at which the interviewees speak, the interviews are purposefully short enough that they can be effectively watched a second and third time. Moreover, the

interviews are not just talking heads; as the camera pans to what the interviewee is speaking about, students always have clear visual clues to support their listening comprehension. In her introduction, Piñar provides a sample lesson plan for a typical week with three class sessions. She also provides suggestions for additional follow-up activities, which, for example, draw upon comparisons of interviews and role-playing, where one student would be the interviewer asking additional questions and the second student would be the interviewee responding to the new questions, all leading to the ability of students to conduct their own interviews with native speakers of Spanish.

In addition to *Español en Vivo*, this reviewer is familiar with *La France et la Francophonie*, by Mary Anne O'Neil, also part of the Yale University Press *Conversations with Native Speakers* series. Both programs are truly exceptional supplemental tools for the foreign language classroom. Therefore, teachers of Italian will be delighted to know that in this same series, Yale University Press has produced *Italia Contemporanea*; Japanese and Arabic versions will soon be published, too.

Eileen M. Angelini, Ph.D.
Chair of Modern Languages
Canisius College
Buffalo, NY

Publisher's Response

Yale University Press wishes to thank Professor Angelini for her insightful and extremely positive review of *Español en Vivo: Conversations with Native Speakers*. We are very proud of this title, as well as of the other titles in the series for French, Italian, Japanese, and Arabic (the last two titles will be published in the very near future). To request free examination copies, please email Jennifer.Matty@yale.edu.

Mary Jane Peluso
Publisher, Languages
Yale University Press
yalebooks.com/languages

Humbach, Nancy, Sylvia Madrigal Velasco, Ana Beatriz Chiquito, Stuart Smith, and John McMinn. *Holt Spanish 1 ¡Exprésate!*

Austin, TX: Holt, Rinehart and Winston, 2006. For orders and information, please contact Holt, Rinehart and Winston, A Harcourt Education Company, www.hrw.com.

Holt Spanish 1 ¡Exprésate! by Nancy Humbach, Sylvia Madrigal Velasco, Ann Beatriz Chiquito, Stuart Smith, and John McMinn is the latest in the introductory middle school Spanish language and culture programs offered by Holt, Rinehart and Winston. *¡Exprésate!* is extremely comprehensive. The entire package includes not only the exquisitely colorful main textbook (teacher and student editions), the *cuaderno de vocabulario y gramática* (teacher and student editions), the *cuaderno de actividades* (teacher and student editions), and the lab book for media and online activities, but the following multimedia items as well:

1.) Eleven audio compact discs (ten of which correspond to the main textbook's ten chapters, with the eleventh offering a collection of twenty-eight songs).

2.) A DVD Tutor two-disc set containing *GeoVisión* (video tours of the Spanish-speaking world), *Expresa-Visión* (contextualized vocabulary presentations), *GramaVisión* (animated grammar presentations with master teacher introductions and modeling in context); *VideoCultura* (interviews with native speakers), *VideoNovela* (an ongoing story); and *Variedades* (additional video realia from music videos, commercials, and documentaries). This reviewer was pleased that the *¡Exprésate!* program incorporated not only carefully scripted dialogues but also interviews with native speakers and non-scripted video realia. Through including these three different types of video presentations, students are exposed to a much richer variety of spoken Spanish.

3.) An interactive tutor on CD-ROM (two-disc set) with "Before You Know It" flash cards.

4.) Hot PuzzlePro CD-ROM for use with all levels.

5.) Student Edition CD-ROM to supplement the *cuaderno de vocabulario y gramática* and the *cuaderno de actividades.*

6.) One-Stop Planner CD-ROM four-disc set with Exam View Pro Test Generator, which in addition to the powerful test generator provides teachers with access to printable teaching resources (such as those found in the teacher transparencies binder) and song lyrics as well as customizable lesson plans, a calendar planner, and a clip art library.

7.) Teacher Transparencies Binder that includes pre-labeled and pre-punched section dividers for over 400 transparencies, specifically:

a.) Situation transparencies (one transparency for each of the textbook's ten chapters).

b.) Vocabulary transparencies with overlays (four transparencies for each of the textbook's ten chapters).

c.) Map transparencies with overlays (six total, including La Península Ibérica, Europa y las Américas, América del Sur, América Central y las Antillas, México, and Estados Unidos de América).

d.) Teaching transparency masters.

e.) Planning guide with teaching suggestions and a directory of all the transparencies.

f.) Answer transparencies for *Cuaderno de vocabulario y gramática.*

g.) Fine art transparencies in rich detail (one masterpiece for each chapter for a total of ten transparencies).

h.) Picture sequences (one transparency for each of the textbook's ten chapters).

i.) Bell work transparencies with red colored overlays.

j.) Middle School bridge chapter transparencies for bell work, vocabulary, and workbook answers.

Important to note for potential adopters of *¡Exprésate!* are the system requirements for the CD-ROMs: minimum system requirements for Macintosh are operating system 9.2 or 10.1 and for Windows are operating system Windows 95, 98, 2000, ME, NT, or XP with latest updates. Moreover,

the publisher, Holt, Rinehart and Winston, provides hardcopy versions of the *¡Exprésate!* lesson planner with differentiated instruction, assessment program, standardized assessment tutor, video guide, TPR storytelling book, reading strategies and skills handbook, independent study guide, grammar tutor for students of Spanish (for use with levels 1, 2, and 3), and *cuaderno para hispanohablantes* (teacher and student editions).

What this reviewer particularly likes about *¡Exprésate!*, beyond the impressive array of teacher and student interactive resource materials, is the sequencing of each textbook chapter as well as each chapter's focus on a different geographic area of the Spanish-speaking world. Every chapter has a *Geocultura* section that is very carefully integrated with the DVD Tutor's *GeoVisión*. Furthermore, even though the One-Stop Planner CD-ROM four-disc set with Exam View Pro Test Generator makes it possible for the individual teacher to create his/her own transparencies, the possibility of having the Teacher Transparencies Binder provided by the publisher is a true gold mine, for the color and quality of the transparencies are exceptional.

Each chapter sequence is as follows:

1.) *Vocabulario en acción 1*

2.) *Gramática en acción 1*

3.) *Cultura*

4.) *Vocabulario en acción 2*

5.) *Gramática en acción 2*

6.) *Novela*

7.) *Leamos y escribamos*

8.) *Repaso*

Each chapter has a consistent balance of activities that emphasizes the four key skill areas of reading, speaking, writing, and listening. Potential users of *¡Exprésate!* should bear in mind that in addition to the *Repaso* section of each chapter, students are also able to do a chapter self-test on line at www.hrw.com. Moreover, at the end of each chapter is a cumulative review (for example, the chapter three cumulative review covers material from chapters one, two, and three). For those instructors who want to encourage their students to read more, at the end of each chapter are references to supplementary readings, which are located at the end of the book.

What is truly distinctive about *Holt Spanish 1 ¡Exprésate!* is that every chapter includes a section preparing students for the Advanced Placement Language Examination. Thus, AP preparation is no longer relegated to the fourth year of language study but is encouraged from the very beginning.

The regions that provide the overarching theme for each chapter, in order, are: España, Puerto Rico, Texas, Costa Rica, Chile, México, Argentina, Florida, La República Dominicana, and Perú. It is refreshing to see a textbook that includes Texas and Florida as part of the Spanish-speaking world, especially as in the twenty-first century, the Hispanic population is the fastest growing minority population in the United States. These two chapters on U.S. states could serve as springboards for student investigation of other states with fast-growing Hispanic populations, such as California and New York. One would also hope that the chapter on Puerto Rico would encourage students to inquire how this island is part of the United States and how important the Puerto Rican Pride Day Parade

is in New York City. Finally, all of the chapters should foster a discussion among students about classmates, teachers, neighbors, and friends who are of Hispanic origin, so as to bring the learning of Spanish language and culture out of the classroom and into the real world.

Although this is the first middle school introductory Spanish language and culture program that this reviewer has examined carefully, *¡Exprésate!* appears to be genuinely solid program. This reviewer thus wholeheartedly encourages prospective adopters of the textbook package to visit www.hrw.com to explore for themselves the rich possibilities of *¡Exprésate!*

Eileen M. Angelini, Ph.D.
Chair of Modern Languages
Canisius College
Buffalo, NY

VanPatten, Bill.
From Input to Output: A Teacher's Guide to Second Language Acquisition.

New York: McGraw Hill, 2003. ISBN 0-07-282561-8. Pp. iv+127.

In *From Input to Output: A Teacher's Guide to Second Language Acquisition*, Bill VanPatten provides the non-specialist with a clear, concise introduction to second language acquisition (SLA) research. The text is intended for teachers, administrators, and students interested in learning about SLA. As VanPatten notes, the text can be used as part of a graduate teaching assistant orientation, as a supplement to a foreign language methods course, or as the main text in a professional development course for pre-K-12 foreign language teachers.

The text consists of an introduction, five chapters, and an epilogue. It is organized around three fundamental components of SLA and their processes: input, the developing system, and output. The introduction provides the reader with basic information about the scope and background of SLA research. The author describes his approach to SLA as psycholinguistic, stating that his main objective is to explain the processes and internal factors involved in the development of a linguistic system.

VanPatten reviews five statements or "givens" about SLA in his first chapter: (1) SLA involves the creation of an implicit (unconscious) linguistic system; (2) SLA is complex and consists of different processes; (3) SLA is dynamic but slow; (4) most second language learners fall short of native-like competence; and (5) skill acquisition is different from the creation of an implicit system.

In Chapter Two, the author examines the concept of input and how a language learner makes use of it to create a linguistic system. Because input is a critical ingredient for successful SLA, he identifies its two key features:

- it is directed to the learner or is language that the learner hears in the speech around him or her; it is not language the learner produces;

- it is language with a communicative intent; the learner's communicative job is to capture the message or meaning contained in the utterance or sentence, that is, the learner's primary focus is on meaning (26-27).

VanPatten also reviews the nature of input processing. He describes the

concept of input processing as the way in which language learners make sense of the language directed to them and how they obtain "linguistic data" from it. The chapter concludes with an informative discussion of how to facilitate the comprehension of input.

In Chapter 3, VanPatten goes on to describe how a language learner develops an implicit linguistic system consisting of a network of connections between words and grammatical forms. Two key terms are defined: accommodation and restructuring. Accommodation involves the incorporation of form into the linguistic system. Restructuring refers to how syntax and other structures may change when the system obtains certain kinds of data. VanPatten explains that the linguistic system undergoes transformation as it interacts with new, comprehensible input. In Chapter Four, he describes how a language learner develops the ability to produce output. Output is defined as language that a learner produces to express meaning. The author identifies two important sets of procedures that must be developed in order for a learner to be able to produce output: access and production strategies. Access is defined as the activation of lexical items and grammatical forms necessary to express particular meanings (63). Production strategies refer to the procedures a learner uses to create sentences. VanPatten also discusses the role of output in the development of the linguistic system, adopting the position that interaction with other speakers can encourage learners to process the input better.

In the final chapter, VanPatten addresses several questions that classroom instructors often ask. The questions concern topics ranging from the role of drills in classroom instruction to a discussion on feedback and error correction. This chapter provides the author with the opportunity to highlight the major points of the text.

VanPatten concludes with an epilogue, in which he skillfully charts five implications of SLA research for the acquisition-oriented classroom. He also demonstrates several sample activities to illustrate how an instructor might develop second language curricula that encourage meaning-based communication. The five implications are:

1. the more input, the better (the more meaning-based the class, the better);

2. the more interaction, the better;

3. all learner production should be meaning-based or communicative;

4. focus on form (or grammar instruction) should be meaning-based and tied to input or communication;

5. we should watch out for what we expect of learners.

In *From Input to Output: A Teacher's Guide to Second Language Acquisition*, VanPatten provides a clear overview of SLA. The text certainly can be used as part of a methods course or professional development workshop. The text has several special features as well, such as the "Pause to Consider…" boxes, which invite the reader to reflect on issues related to SLA and classroom instruction. In a methods course, the issues presented in these sections can also be treated as discussion questions or topics for class presentations. Key concepts are printed in boldface, and are also defined in the glossary. The "Read More about It" sections provide the reader with additional readings on chapter topics. In summary, this is a most valuable text for the instructor training future teachers.

Todd Hernández, Ph.D.
Assistant Professor of Spanish
Marquette University
Milwaukee, WI

Publisher's Response

We are delighted to respond to Professor Hernández's complimentary review of *From Input to Output: A Teacher's Guide to Second Language Acquisition*, a recent title in the McGraw-Hill Second Language Professional Series. As Professor Hernández accurately notes, this book provides a concise and accessible introduction to issues and research from the field of second language acquisition, and is particularly ideal for the non-specialist or uninitiated reader.

In his review, Professor Hernández has provided a useful overview of the chapters and content of *From Input to Output*, touching upon many of the objectives and features that characterize this text. These include how the author approaches second language acquisition and defines certain terms, and also the inclusion of special features such as "Pause to Consider..." boxes that promote reflection and prompt discussion. In addition, in his summary, Professor Hernández comments on the chapter that addresses numerous "frequently asked questions" as well as the Epilogue that offers pedagogical implications. These two sections of the book are especially informative to language instructors.

We would like to thank Professor Hernández for taking the time to provide such a thoughtful review of *From Input to Output: A Teacher's Guide to Second Language Acquisition* and for sharing it with the readership of *The NECTFL Review*. McGraw-Hill World Languages is delighted to publish the Second Language Professional Series,

and we are proud to include this title in that Series.

William R. Glass, Ph.D.
McGraw-Hill

Morris, Matthew W., Carol Herron, and Colette-Rebecca Estin. *Identité, Modernité, Texte.*

New Haven and London: Yale University Press, 2004. ISBN 0-300-09804-9. Pp. xviii + 401.

Identité, Modernité, Texte is a new intermediate-level textbook designed for college and university students interested in literature. It is cleverly centered on the question of identity: How do we define identity, and how can humanistic values be retained in the modern world? It presents a large selection of challenging modern texts framed by a biography of each author included and a look at the cultural context of the text chosen. In addition, there are numerous grammar exercises and language activities, specifically designed to teach language through literature.

In order to achieve the ambitious goal of using literature to teach language, the book is structured around five types of literary texts: *L'autobiographie* (two chapters), *la poésie* (one chapter), *le récit imaginaire* (four chapters), *le théâtre* (four chapters), and *l'essai* (three chapters). At the end of the text, students also will find a short presentation of a song by Charles Trenet. The *Annexes* include additional information on the most difficult grammar points, a short French-to-English *Lexique*, and chronological information about authors and texts studied. The textbook

also provides additional resources to supplement every lesson, as well as a very useful index of the many themes that it deals with.

Each of the fourteen chapters is organized into six components: *1) Pour mieux lire le texte; 2) Points de départ pour la lecture; 3) Texte; 4) Vivre le texte; 5) Aux alentours; 6) Recherche sur internet.* In *1) Pour mieux lire le texte*, students start by developing strategies to improve their reading skills. A short, easier text gives the students a chance to practice before beginning the longer text and helps them prepare the vocabulary and the grammar of the chapter. The vocabulary and the grammar are presented in a literary context. A formal grammar explanation and exercises follow. The activities in this part of the chapter are well presented and engaging. However, the grammar explanations at times are challenging, and an instructor using this method may want to include other exercises or even use an easier grammar text.

2) Point de départ pour la lecture provides, in French, the tools to understand the historical context of the literary text under study. In this section, one finds a short biography of the author and an overview of the larger political and social climate, as well as a discussion of the specific circumstances in which the text was written. It ends with questions that will allow students to express their opinions about a political or social problem of interest to them. This section is probably the most attractive, since it helps students not only learn about Francophone culture, but also react personally to the topic presented. At this point, students are ready to fully understand the short but challenging literary text [*3) Texte*] that follows. To assist them, explanations, generally in English, of the most difficult words or sentences appear in the margins.

4) Vivre le texte is truly the section where students are asked to read closely and understand the text. It presents a variety of questions, from the very specific to the very general. This configuration ensures that students understand the basic meaning of the text at the same time they begin discussing its context. These discussions, as well as the writing assignments, reach far beyond literature and should appeal to a broad student public with diverse interests.

5) Aux alentours is probably the most thought-provoking and openly structured section. It includes citations from various well-known individuals (Aragon, Diderot, Duby, Ferré, Rimbaud…) and research activities on philosophy, politics, and literature, as well as dialogues, riddles, and writing activities. The loose structure of this part of the chapter gives the instructor the freedom either to continue a conversation about the text or to have the students write on a related topic. The questions linked to the text offer a large variety of attractive topics that will engage students in a discussion of literature, culture, and society.

The one weak spot of this text is probably the section entitled *6) Recherche sur internet.* It asks students to research various topics of the chapter on the Internet but does not provide enough structure to guide them in their work. Lacking the support of a CD-ROM or a Website specifically designed for this text, I would have favored aural activities such as oral comprehension or phonetic activities, even on CD, instead of general searches on the Internet.

As it claims, this textbook truly bridges the gap between American and Francophone cultures and offers the possibility of presenting in-depth analysis, as well as entertaining linguistic and cultural activities drawing on literary texts. *Identité, Modernité, Texte* truly is an impressive text for advanced intermediate students.

Denis D. Grélé, Ph.D.
Assistant Professor of French
Wellesley College
Wellesley, MA

Publisher's Response

Professor Grélé does an excellent job explaining the merits of each section of *Identité, Modernité, Texte*. However, I would like professors to know that there is a companion Website for the book at yalebooks.com/identite. There you will find numerous exercises for each chapter, a 145-page Teacher's Manual in PDF, and more. We are very proud of this text and agree with Professor Grélé that it is an extremely useful book for intermediate to advanced students. To request free examination copies, please email Jennifer.Matty@yale.edu.

Mary Jane Peluso
Publisher, Languages
Yale University Press
yalebooks.com/languages

Kline, Michael B. and Nancy C. Mellerski. *Issues in the French-Speaking World.*

Westport, CT and London: Greenwood Press, 2004. ISBN 0-13-32154-X.

No doubt this is one of the single most significant and useful books on French and Francophone civilization and culture to be published in recent years. Its value lies not only in the scope of the topics covered but also, and perhaps foremost, in its pedagogical and eminently practical approach. I would not be at all surprised if it soon becomes a favorite text with instructors who teach that diffuse but *incontournable* subject in the French curriculum identified in course catalogs as "French Civilization." It could also be assigned as outside reading in language courses at just about every level of the curriculum. Given the complexity of the topics covered, it is not written in French, because, as the authors are quick to point out, even students in advanced French courses often lack "the linguistic capacity… required to deal meaningfully with the topics in the original French" (xiv). Moreover, each chapter contains an invaluable bibliography listing resources available in both English and French, which can be assigned as needed. For example, students in an advanced-level civilization class would do readings in French, while their linguistically challenged brothers and sisters would have to make do with available resources in English — not that this would adversely affect their work since, as every seasoned college professor knows, some of the most sophisticated analysis of the French-speaking world is currently being done by Anglo-Saxon researchers who write, well, in English. The authors aim to "make students better readers of French-speaking cultures" (ix) and to help them make connections with their own culture whenever possible, developing cross-cultural competence. Such an aim is in keeping with the goals of the Standards movement with its five interlocking Cs — communication, cultures, connections, comparisons, and communities — and it is obvious that

Kline and Mellerski have gone to a great deal of trouble to make their selections as useful and appealing as possible to American undergraduates. My dean has threatened that I must teach a so-called General Studies course next semester in English; if so, I will almost certainly adopt this book as my *texte magistral*. There is nothing in the English language that comes even close to accomplishing what this book does naturally and almost effortlessly: provide the uninitiated but sympathetic reader with an in-depth overview of the main issues at stake in the Francophone world today. What are French speakers around the world talking about today? Well, look no further. Read this book and you will find the answer.

Issues in the French-Speaking World, as its title suggests, is multifaceted. The book is divided into four parts, each consisting of two to four chapters, exploring mostly contemporary and sometimes quite contentious topics. Part I, entitled "History and Memory," explores the issue of memory and takes the lessons of Pierre Nora's much celebrated, monumental multi-volume masterpiece *Lieux de mémoire* (available in English translation from the University of Chicago Press). To Nora, history is an ideological construct with a dynamic of its own that evolves over time. To study history, therefore, is not so much to look at historical objects (which gradually become fossilized fetishes) as to look at their reception by the French people over time. The first essay, on Jeanne d'Arc, fulfills this criterion very nicely and shows how this historical personage became a mythological figure used for the most varying and sometimes apparently contradictory purposes by groups on the Left and Right. The next two pieces, dealing with the French collaboration during World War II and the Algerian Civil War, take a similar approach, since actual historical events in both cases have, as it were, been *bearbeitet* in the Freudian sense of the term, i.e., manipulated this way and that for ideological reasons, in accord with the absurd but ever so human (and historical) logic of "today a hero, tomorrow a villain." Yet the authors do not leave us in a moral vacuum: it is clear that there is a teleology at work throughout the course of French history, which seems to suggest that the truth ultimately will prevail. Maurice Papon was convicted and sentenced to a lengthy prison term; similarly, the Aussaresses revelations about French war crimes committed in Algeria seem to suggest that the French nation perhaps is ready to consider its colonial past and, for lack of a better word, *atone* for its sins in Algeria.

The second section of the book contains no fewer than four articles that deal with national identity, looking at the long and tortured history of regional languages, the recent controversy surrounding the ban of the Islamic veil in public schools, the power of language and culture in Quebec, and the ghost of France in its former African colonies. Contrary to what many people think, France has never (or at least not for very long) been a unified nation with one language. In the year 1900, a majority of people living in France still had a language other than French as their mother tongue. The French hegemon grew out of the nineteenth century when French became the national language, as well as a world language, spoken by the elites (as in the seventeenth and eighteenth centuries) but also by a growing number of the middling classes.

Part Three of the book examines the notion of equality and looks at the thorny issue of the parity law of 2000, which seems to run counter to the republican notion of absolute equality before the law, and the introduction of a modest affirmative action program at the elitist Institut des Sciences Politiques (aka "Sciences po"). As France struggles to accept the fact that it is a diverse society in an ever more rapidly changing world, it must make certain adjustments, which, while they may encroach upon the sacrosanct principle of the "indivisibilité" of the republic, so often invoked by the powers that be to halt or at least stall change, will benefit the country as a whole in the long run.

The fourth and last section of essays looks at two issues that have attracted widespread attention: French cinema and the so-called cultural exception, and José Bové's Big Mac Attack on the American fast food giant. As everyone knows, the French supposedly hate Americans, yet they are huge consumers of American cultural goods such as music and cinema. A higher percentage of French people than Americans saw the Hollywood blockbuster *Titanic*. However, the number of French speakers in the world is not exactly… rising. Small wonder that the French are taking measures to protect the integrity of their language and culture, which includes the set of now infamous restrictions known as the "exception culturelle," making it possible for the French government to impose seemingly arbitrary restrictions on the unrestrained consumption of those forbidden but oh so attractive American cultural goodies. Look at the front cover of virtually any issue of *Pariscope* (a weekly guide to entertainment and culture in the metropolis that is Paris) and you will be staring Brad Pitt or one of his clones

right in the eye. Even the most gallophobic visitor to the City of Light cannot help but be struck by the omnipresence of American cultural icons. This is not the only reason that José Bové (a felicitous name considering his perceived attachment to the soil) decided to bulldoze that famous "McDo" in Millau, in the Massif Central region, many years ago; but the frustration of a growing number of French in the face of the anonymous and never-ending onslaught of globalization or its much more identifiable enemy, Americanization, must be put into context. If the U.S. were a small nation with a long and distinguished history, it would not appreciate being swallowed up by a potbellied foreign behemoth, either.

The approach taken by Kline and Mellerski is consistent in each part and consists of a lengthy article discussing the topic at hand, followed by a discussion summarizing arguments for and against controversial aspects of this topic, a vocabulary list, a bibliography, and a list of discussion questions and class activities. The chapter on Jeanne d'Arc will serve as an example to give the readers of *The NECTFL Review* a flavor of how each unit is organized. A substantive historical piece starts us out, summarizing not just the facts but also the ways the story of Jeanne d'Arc was passed down through the ages and used by various factions to suit their particular ideological agendas. Next, the reader will find a discussion of the pros and cons of a certain position (e.g., "Jeanne's claim of divine inspiration should be respected"). Clearly, topics of this order could be covered in a class debate between two teams who take opposing views and research the position they are supposed to defend. The next section features a series of "Questions and activities," designed to make students think critically about

the subject at hand and maybe work together on a project to be presented orally in class or in written form. A bilingual list of useful vocabulary follows. Lastly, the authors provide a comprehensive and eminently accessible bibliography (there is no shortage of Websites here).

The only significant issue in France not covered in this book is the PACS debate regarding same-sex unions. Nor is there much material dealing with what Chirac, in the 1995 presidential campaign, called *l'exclusion* or *la fracture sociale*, which involves everything from unemployment to homelessness. Perhaps, in retrospect, given the outcome of the war in Iraq, it might also have been desirable to address the relevance of France in the world. But these are minor criticisms. I do not think that it was ever the authors' intention to provide an exhaustive discussion of the French-speaking world, nor do I think that such a goal is necessarily either practical or, for that matter, educational. Besides, publishers' deadlines are such that any work lies in limbo for a long period of time, during which anything can and frequently does happen. A book about French civilization hardly gets any more up-to-date than this tome. As the father says to his son in that American Express commercial on television, "Trust me on this one." As I was preparing this review, I became more convinced than ever that this book marks a significant milestone in the publication of French civilization texts. We have seen books in French that accomplish some of the objectives one would associate with a course of this type, but, to the best of my knowledge, this is the first time that we teachers are presented with a well-organized, pedagogical text that moves beyond the stereotypes perpetuating

the myth of "nos ancêtres les Gaulois" of yesteryear. Granted, this book is in English, but the trade-off is worth it. I don't know of a text in the French language that is as accessible to American undergraduates; the chapters in this volume are exemplary in their clarity and practicality. I expect that I will adopt this text already next semester in my French and Francophone Civilization class. I can use 3/5 of the chapters to complement my current syllabus. In combination with the textbook I currently use (*La civilisation française en évolution* by Steele and St. Onge), the course I will teach next spring ought to be pretty darned appealing, if I may say so. I will handle the first millennium or so myself, thank you very much (under the auspices of Steele and St. Onge), and then I will give the floor to Kline and Mellerski, whose critical acumen and up-to-date knowledge are bound to appeal to anyone interested in the dynamics of the French-speaking world today.

Tom Conner
Professor of Modern Foreign
    Languages
St. Norbert College
De Pere, WI

Publisher's Response

The review is on target re the many merits of the reference for students studying French and French-speaking countries. Professors Kline and Mellerski had a word limit and deadline, so the number of issues covered was necessarily limited for this publication. Hopefully, the widespread use of this reference will lead to further such volumes that continue to keep current with developing events in the Francophone world.

James Lingle
Greenwood Press

O'Neil, Mary Anne. *La France et la Francophonie.*

New Haven and London: Yale University Press, 2005. ISBN 0-300-10367-0. Pp. 172.

In *La France et la Francophonie*, part of the *Conversations with Native Speakers* series produced by Yale University Press, Mary Anne O'Neil offers an intriguing approach to promoting listening, reading, speaking and grammatical skills, and increasing cultural fluency. The program consists of a DVD that presents spontaneous interviews with a cross section of French-speaking people from European, African, North American, and Caribbean countries talking about contemporary French and Francophone culture. The accompanying Workbook offers a picture of each interviewee, brief introductions in English to the interviews, transcripts of the conversations (with important vocabulary, expressions, and grammar highlighted), and brief explanatory notes on the highlighted items. One or two discussion questions follow the notes on each interview. The interviewees range from adolescents to the elderly, and represent a wide spectrum of professions. According to the author, the materials are geared toward advanced high school students, college students at every level of instruction, and adult learners.

La France et la Francophonie contains twenty chapters on a wide range of topics: La Ville; La Banlieue; La Province; La Francophonie; La Maison; Le Travail; Les Loisirs; Le Sport; Le Cinéma; La Lecture; La Mode; La Cuisine et Le Vin; L'Éducation Nationale; La Technologie; La Famille; La Situation de la Femme; La Vie Politique; Des Problèmes Sociaux Actuels; Les Différences Linguistiques; Les Souvenirs; and L'Avenir. Each chapter contains between three and six short interviews (30 to 80 seconds long), which totals a little less than 90 minutes of material. Also included is one interview in French sign language. The "conversations," in fact, are responses of the interviewees to questions from the interviewer, whom we rarely hear and do not see. Some interviewees appear repeatedly throughout the DVD.

The author suggests viewing the segment to be used once or twice before reading the corresponding transcript in the Workbook. The instructor should go over the Notes and explain or have the students look up difficult vocabulary in a dictionary. The class should then listen to the interview while reading the transcript to associate the spoken and written words. Students should watch the interview a final time to reinforce understanding, and then discuss the topics suggested at the end of the segment with classmates. The author further suggests that students write about one of the discussion topics as homework, although no guidelines for such written work are given.

The diversity in age and geographical location of the interviewees provides the student with a broad range of accents and styles of speaking. The interviews are unrehearsed and spontaneous, and offer fine examples of contemporary French spoken naturally and freely. As such, the speakers often use exclamations or filler words, hesitate, repeat, search for a word, or change linguistic direction while speaking. There is the occasional use of non-standard vocabulary or grammar, which is usually explained in the notes, but not corrected in the transcripts. The overall effect is to expose the student to exam-

ples of natural cadence and intonation and authentic sentence structure, as well as to various communication strategies likely to be encountered in conversation with a French speaker. This is everyday French at its best, but beginning students might be intimidated by the rapidity of the spoken French. It seems that motivated students in an advanced high school class or college students or adults at the intermediate level or higher would benefit the most from this program.

La France et la Francophonie has many strengths. The cultural component of the interviews and DVD images is very strong. The topics cover important cultural and societal issues, and a surprising amount of cultural information is provided in the conversations. The camera concentrates mostly on the interviewees: you see them inside and outside their homes and workplaces, which conveys additional information to the alert viewer. Frequently, images that illustrate the cultural topic under discussion are cleverly interwoven with the interviews. The overall result is to effectively convey and reinforce important cultural information.

Some of the interviews are quite compelling in my opinion, especially those on the family, professions, education, and contemporary social problems. The chapter on the French educational system, for example, succinctly shows how the French system differs from its American counterpart. The chapter on contemporary social problems contains important discussions on the European Union and subsidies of farmers, large-scale vs. small-scale farming, integration of ethnic minorities, strikes, and discipline problems in schools. The fact that some interviewees appear repeatedly in different chapters is also a strength.

Students grow familiar with these interviewees, which helps create a personal bond between viewers and interviewees. This connection is further strengthened by the sincere and authentic, sometimes passionate demeanor of the interviewees.

The Notes in general are very good at illustrating some of the intricacies of spoken French, including comments on accent, style, vocabulary, expressions and oral vs. written grammar rules. The notes are not extensive, but explanations are interesting and helpful. Even though the author makes a disclaimer that the notes are not meant to be comprehensive, I was left wanting more of this useful information for my students.

Certain modifications could be made to make the materials even stronger. The conversations themselves are one-sided, in that the viewer neither sees nor hears the interviewer. It would have been helpful to either hear what question is asked of the interviewee or to see it spelled out in the Workbook. This would help contextualize the responses better for students and personalize interactions.

Moreover, the DVD contains no introductory information about each interviewee; it just flows from one segment to the next. In the Workbook, however, there is a picture of the interviewee and a short (one- or two-sentence) introduction in English to either the interviewee (age or profession, for example) or the content of the interview. Students would therefore prepare for each interview by opening their Workbooks and looking at the picture and the introduction. Because the transcript of the interview immediately follows, students might be tempted to jump ahead before first watching the interview. Perhaps the

introductory information could be given or repeated in the DVD to facilitate the logistics of viewing.

Also, I would have liked to see more conversation and comprehension questions follow each interview. Such questions would encourage students to listen more closely and fully to each interview. In addition, it would be helpful to have an exercise on the grammar explained, simply to reinforce retention. Finally, since the author suggests a follow-up written assignment as homework, I would have appreciated some guidelines for the instructor.

All things considered, however, *La France et la Francophonie* is a helpful tool for students to increase their listening comprehension skills, as well as their speaking and reading skills, vocabulary, pronunciation and knowledge of grammar. Instructors are able to customize the topics they select, to obtain just the right mix of culture and grammar, and I don't see any reason why *La France et la Francophonie* could not be used in virtually any French course after the first year.

Linda Beane Katner, Ph.D.
Associate Professor of French
St. Norbert College
De Pere, WI

Thompson, Chantal P. and Elaine M. Phillips. *Mais Oui!* 3rd edition.

Boston and New York: Houghton Mifflin Company, 2004. Includes an audio CD. IBSN 0-618-33820-9.

Mais Oui! is a college-level text for the beginning French student and calls upon higher-level thinking skills, enabling students to figure out the language as they go, instead of just learning it through rote memorization (especially evident in the sections entitled "Observez et déduisez"). *Mais Oui!* also claims to "open a window onto the cultural landscapes of *la Francophonie* where everything is not as it first appears, where the distinction between representation and reality can sometimes be blurred by one's own cultural framework."

The text is carefully laid out and each section labeled. The sections where students are supposed to complete a listening activity are marked with a headphones icon. The images are up to date and represent the four corners of the Francophone world. The layout of the text, however, does appear somewhat cluttered. Each page has too many activities and not a lot of empty space. Directions for activities can be hard to locate, and it is not always clear where one section ends and another begins, despite the red lines that are supposed to help set sections apart. Although this presentation can be a good idea in terms of saving paper and limiting the length of the text, it does make it difficult for certain students, especially those with special needs, to follow along when the eye just has too many places to go on the same page.

Mais Oui! attempts to allow students to deduce structures and placement patterns in French. Often this is achieved through a listening or reading section. Afterwards students are asked if they noticed certain details or patterns. For example, in the section on the pronoun en in chapter 12, students read a short dialogue and then are asked the following questions: "The pronoun *en* is used several times in the preceding conversation. To what does it refer in each case? What can you infer about the placement of this pronoun in relation to

the verbs in the sentence?" Although these questions are helpful and a competent teacher could use them as a launching point for a discussion, the text immediately goes on to explain the pronoun *en* with a traditional grammar discussion. Students are not given the opportunity to test the theories they have developed before they see the "answers". This is the case throughout the text. In order to remain true to the methodology initially proposed, it would have been nice to provide a "see if you are right section" before any grammar explanation is given. Although this approach might have been difficult to implement, it would have been very worthwhile for students, who would have had the opportunity to test their own theories.

Despite such weaknesses, the text does cover a wide range of structures and vocabulary for beginning students. By chapter 12, the final chapter, students have seen a wide variety of verb forms and tenses and are experimenting with the conditional mood. The grammar lessons often build on prior knowledge in a logical sequence. A noteworthy feature of the text is the pronunciation section in each chapter, where certain difficulties peculiar to French are highlighted and worked on.

The readings are an important aspect of the text. They are impressive both in scope and level of difficulty. Many famous authors are represented, such as Prévert, Pagnol, Dadié and others, and the texts come from all over the Francophone world. By chapter 10, students have been confronted with readings that are of considerable length and complexity, in terms of vocabulary and structures. The reading in chapter 11, by Mariama Bâ, an author from Senegal, is both touching and of significant cultural value. Also, the texts include short stories, poems, letters, and excerpts from plays, exposing students to a wide variety of genres.

The audio CD is an important part of the text and is well executed. The native speakers on the CD are easy to understand and speak at a realistic pace. The exercises are oriented toward real-life types of activities, for example, following directions to get to a particular street in Aix-en-Provence in Chapter 3 or listening to a conversation about a shopping trip in Chapter 5. Students are encouraged to listen to the same audio selection several times, focusing on different aspects of grammar or structures each time. The pronunciation exercises also are quite good and are not overwhelming, since they focus on specifics and are limited in length.

Overall, this text is a challenging one with a unique approach to learning language. Although it does not fully achieve its goals, I believe that it is very helpful to the beginning French student. Its strengths are the reading sections, the cultural diversity represented, and a solid coverage of the basics of the French language, as well as the strong audio CD component. Although students are not given a chance to test their own theories, this text goes farther than most others in this respect and is unusual insofar as it attempts to implement this methodology, which closely resembles how we learn our first language. The cluttered pages, though, are a distraction for students, even at the college level, and some thought should be given to basic organization if *Mais Oui!* goes to another edition.

Sharon Grélé
French Teacher
Westwood High School
Westwood, MA

Lazda-Cazers, Rasma and Helga Thorson. *Neuer Wein und Zwiebelkuchen. An Online Cultural Reader.*

New York: McGraw-Hill, 2005. Online package. Minimum system requirements: Microsoft Windows 98SE/NT/2000/ME/XP. Internet Explorer 5.x, 6.x. Netscape 4.x. Macintosh OS 8/9/X. Internet Explorer 5.1. Modem with minimum connection speed of 56K. Macromedia Flash Player 7. Sound card and speakers. ISBN 0-07-301252-1. $16.25.

Neuer Wein und Zwiebelkuchen is an online cultural reader with a range of ancillary materials and grammar exercises that encourage reading for pleasure at a very early stage of foreign language acquisition. Aimed at advanced beginner and intermediate learners, the program serves as a supplement to a standard textbook or a distance-learning program. The readings consist of an introduction and twelve chapters, which become incrementally more difficult but still remain accessible. Each chapter is accompanied by a series of structured exercises, all online, to prepare the student for the reading; each is followed by a series of exercises and games to enhance and reinforce the student's understanding of individual chapter content, and then to situate that material in a larger cultural context.

The readings narrate the story of Jessica Mittelstadt as she spends a year abroad in Freiburg, Germany. The user meets the protagonist Jessica, a student from Texas, and the program begins with a description of her life, her family, and her plans to study abroad. Subsequent chapters follow Jessica as she arrives in Freiburg, gets oriented at the University, finds a place to live in a *Wohngemeinschaft*, furnishes her room, copes with her homesickness, meets a man, visits her roommate's family, welcomes her family for the Christmas holidays, and winds down her year of study abroad with a full range of experiences, both positive and negative. Along the way, Jessica must deal with some confusion stemming from German sayings and idiomatic expressions; she also causes some problems for her German friends with her American ideas about dating and Valentine's Day. The readings highlight some of the subtle cultural differences that may surprise an American student studying and living in Germany. The readings address these differences with an admirable degree of humor, while acknowledging the potential seriousness of getting caught between cultures.

Neuer Wein und Zwiebelkuchen helps prepare a student who is planning to spend a year studying at a German university for life beyond academics. (I reviewed the student edition.) The chapters progress through the calendar year, noting cultural differences such as holidays. It is something of a surprise to be served French fries with mayonnaise, or to realize that the German word for "date" is in fact "date." The text focuses on points of difference in holiday celebrations. For example, Jessica gets sweets on Nikolaustag, encourages an unplanned romantic date for her roommate on Valentine's Day, celebrates her birthday with champagne at midnight and a co-hosted party the next day. She picks up her family at the Frankfurt airport and visits Weimar and

Buchenwald with them. The coexistence of so much culture and horror is discussed. Jessica also travels to Berlin to visit a new friend, and this trip is the occasion to discuss recent German history. Meanwhile, Jessica falls in love with Martin, writes about her experiences in her diary, and learns to live with her German roommates, who are the primary figures in her social life.

The content of the stories does not gloss over potential problems students may face. Jessica meets her roommate's grandmother on her 75th birthday, and this family gathering provides a forum for discussing issues of World War II, the Holocaust, and the historical burden still felt by many young Germans today. Two friends of the WG represent other aspects of contemporary German society. Petra, an Afro-German, raises issues of racism, and Ayse, a Turkish-German friend, recounts a run-in with stereotypical thinking toward the end of the program. In short, the readings make every attempt to portray everyday life in Germany in an authentic way. There is also increasing melodrama in the circle of friends associated with the WG, which initiates a conversation about differing views toward relationships and marriage.

The readings themselves are accompanied by an audio component. The student can read the chapter while listening to the text, which reinforces and enhances comprehension. The Website itself is easy to navigate. Vivid images accompany the text, including wonderful views of Freiburg (I admit I was taken aback by the rattlesnake in the section on Texas!). Words are glossed, so that the student can click on certain words for meaning without skipping a beat. I have two minor criticisms to make about the content. The entire story is told from the perspective of a young woman and is thus grounded in her intellectual and emotional life. This may, depending on student culture, gear the readings slightly toward a female audience. One other minor point: students who, in fact, plan to study abroad tend to get excited about the specific place where they are going live. This may not necessarily limit the audience for this program because it does provide information about a range of cities, though it centers on Freiburg.

The supporting exercises represent the best possible use of the Internet as a resource. The interactive exercises prepare the students for the reading by eliciting information from their realm of experience. These "Lesestrategien" put the student into the situation so that s/he can anticipate the reading, which is a very effective method. The answers can be checked and also submitted to a teacher by e-mail for correction. The section "Mit dem Text arbeiten" challenges the student's reading and listening comprehension with well-selected questions regarding content. I enjoyed the section "Spaß mit Sprache," which has a rhyme or saying to read, listen to, and repeat. The section "Meiner Meinung nach" invites students to think about the impact of what they are reading and compare cultural practices in Germany to those in the United States (students may write in English). I especially appreciated the "Im Internet" exercises, which link the student to Web sources in a meaningful way. The grammar exercises cover the conjugation of verbs, the present, preterite, present perfect, and future tenses as well as the subjunctive II, dative case, prepositions (particularly all the ways to say "to" in German), two-way prepositions, the *als-wenn-wann* differences, relative pronouns, those pesky adjective endings, reflexive pronouns, relative pronouns (this section combined grammar and

reading comprehension, which was fabulous), and the passive voice. The grammar is reviewed and reinforced in context, an effective way to strengthen language skills.

In conclusion, *Neuer Wein und Zwiebelkuchen* is a complete program that could serve as an excellent supplement to an advanced beginning or intermediate course or distance learning program; it also could be used for independent study. Its various components appeal to a variety of learning styles and encourage students to deepen their cultural awareness while enhancing their language skills.

Patricia Anne Simpson, Ph.D.
Assistant Professor of German
Montana State University-Bozeman
Bozeman, MT

Publisher's Response

McGraw-Hill is very pleased to respond to Dr. Simpson's favorable review of our new online cultural reader for German, *Neuer Wein und Zwiebelkuchen*.

We are particularly pleased that Dr. Simpson has concluded her review with the appraisal that the "components [of *Neuer Wein und Zwiebelkuchen*] appeal to a variety of learning styles and encourage students to deepen their cultural awareness while enhancing their language skills," as this is precisely what the authors of this online cultural reader for lower-level German classes wished to achieve, and they have done so admirably.

As Dr. Simpson notes, the story of *Neuer Wein und Zwiebelkuchen* revolves around the experiences of Jessica Mittelstadt, who is spending a year abroad in Germany. As Jessica tells her story, readers are exposed to a variety of cultural experiences that focus on topics both positive and negative. Aside from improving language skills, the underlying goal of the readings is to provide students with the opportunity to think critically about both their own culture as well as contemporary German culture, to draw their own conclusions, and to deepen their appreciation of diversity and tolerance among cultures.

Dr. Simpson also points out the wide variety of interactive features of the *Neuer Wein und Zwiebelkuchen* reader. We are pleased to be able to provide German instructors with this innovative new product, which takes full advantage of the interactive capabilities of the Internet: each chapter is also available as an audio recording; interactive cultural activities further deepen students' understanding of the topics covered in the readings; the point-of-use glossing facilitates the reading process; and other interactive activities support both vocabulary acquisition and the development of grammatical accuracy.

McGraw-Hill World Languages is committed to publishing high quality foreign language textbooks and multimedia products, and we are proud to include *Neuer Wein und Zwiebelkuchen* among our many titles. We are delighted that Prof. Simpson has shared her review of *Neuer Wein und Zwiebelkuchen* with the readership of *The NECTFL Review.*

Christa Harris
Senior Sponsoring Editor, World
    Languages
McGraw-Hill

Lomba, Ana and Marcela Summerville. *Play and Learn Spanish.*

In an increasingly interconnected global society the knowledge of a world language is vital for success. Although most schools provide language instruction at some point in the curriculum, far too few offer language classes at the elementary level, a crucial time in a child's life when language acquisition is easiest. However, many parents are looking out for their children's best interests and want meaningful methods of providing world language instruction. An effective product that will teach children a plethora of useful vocabulary and phrases is *Play and Learn Spanish* by Ana Lomba and Marcela Summerville.

Consisting of an introduction and 27 thematic chapters, *Play and Learn Spanish* provides bilingual language instruction through pictures, key words, culture references, and song. The accompanying audio CD includes an introduction directed specifically to parents, informing them of the best way to use the book and telling them what they can expect to find in each chapter. The audio CD is clear and allows a parent with no background in a foreign language to use it effectively in conjunction with the book.

Because the chapters are organized thematically, the textbook does not have to be read from cover to cover. For example, based on the child's interest, chapter 20 (*Los animales*) might be studied before chapter 15 (*Haciendo deporte*). As stated in the introduction, as a parent you must "follow your own child's learning rhythm."

An interesting component of the textbook is the "*Did You Know?*" section, which can be found in each chapter. Ranging from cultural connections to suggestions on how best to communicate in a world language, the "*Did You Know?*" sections provide parents with the background information and tips essential to effectively teach a world language to their children.

In accordance with the authors' theory of language acquisition, *Play and Learn Spanish* is presented in a way that allows for immersion as opposed to the exclusive study of grammar and translation activities. The text is written in such a way that children will be interested in learning the phrases and will absorb the vocabulary through immersion.

As the authors state in their introduction, "this program is designed for children aged eighteen months to eight years." What is interesting is that while the themes and activities are directed to young children, anyone who uses the CD and the text will learn Spanish! As a teacher of Spanish at the middle school level, I found that I could use the chapter entitled *¡Vamos afuera!* (Let's Go Outside!), as a way to present vocabulary dealing with clothing and weather. Even though my students are 13 and 14 years old, they loved the song *It's Cold! It's Hot!*

In conclusion, it is my opinion that the book *Play and Learn Spanish* is effectively written to appeal to young learners. While children are learning Spanish through the immersion technique, parents can learn right along with them! The CD and textbook go hand in hand and provide language instruction at a level appropriate for young learners. *Play and Learn Spanish* is a well-designed book/CD program that provides a communicative introduction to the Spanish language.

Michael W. Donnelly, MS
    Educational Leadership
Spanish Teacher
Tohickon Middle School
Doylestown, PA

Harvey, Brian K. *Roman Lives: Ancient Roman Life as Illustrated by Latin Inscriptions.*

Newburyport, MA: Focus Publishing, R. Pullins & Co., Inc., 2004. Pp. ix + 188. ISBN 1-58510-114-1.

Harvey has divided the inscriptions with which he has worked into categories: aristocracy, religion, military, slaves and freedmen, imperial household, families, women, children, games, and men's occupations. His generally well-written and sound approach provides a clear copy of each inscription with transcript and translation, career information on the individual(s) discussed, and footnotes that are helpful for the most part. Overall, Harvey has compiled a very good selection of inscriptions to illustrate the everyday lives of working men and women, slaves and freedpersons, entertainers and athletes, with especially touching family portraits and glimpses of the emotional world of Rome. There is plenty of background material provided to contextualize each inscription. Harvey has also compiled a good bibliography with the most useful sources and scholarship on the inscriptions and on the various topics of interest touched upon within the book. For this reviewer, the most interesting sections were those on the Roman military, which provides insight into an array of personnel, postings, life events and relationships with loved ones, and the section on religion, which features minor officiants often ignored in the study of Roman religion in college courses.

For very careful readers, though, the book does contain a number of typos, even in the inscriptions themselves — a minor, but annoying, problem repeated through to the very end of the book. More importantly, the major flaws of this work in this reviewer's mind are: 1) no glossary or paginated index; 2) not much exact cross-referencing of inscriptions; 3) great photos of inscriptions but not referenced within the text and usually not even placed near the discussion of the pertinent inscription; and 4) an unexpected overemphasis on the senatorial elite. Though Harvey claims at the outset that he will provide a better cross section of Roman society than do other texts of this sort, that is, that he will not focus too much attention on the Roman upper-crust, he does, in fact, fall into the trap of making overly detailed presentations of senatorial careers when similar summaries are not provided for the careers of non-senatorial Romans. For a book supposedly focused on the everyday people of the Empire, the section on senatorial careers contains far too much background material as well.

The audience for this book is not crystal clear to this reviewer, unless it is meant as an introduction for students of Latin to the process of deciphering and understanding ancient inscriptions and especially the formulas they consist of. This reviewer found himself asking the question: in what course could this text best be used? Since Harvey's work is not exhaustive in its treatment of Roman inscriptions, one should not regard it as a comprehensive reference work, but instead as a potential sourcebook. An instructor would probably find it most

useful as a supplement in an advanced Roman civilization class or in an advanced Latin class, and perhaps in an introductory Latin course where it would provide students with quick confidence in picking up certain aspects of the Roman language (names, dates, formulaic expressions, and so on).

Michael Lovano, Ph.D.
Associate Professor of Ancient
   History
St. Norbert College
De Pere, WI

Publisher's Response

We appreciate the review and its comments and cautions. To answer the question regarding the appropriate course for this text: Harvey's unique text is designed to be used in any of several undergraduate courses: a course on Roman civilization, where instructors are interested in original sources and where they want to show students Roman daily life, as well as the difficulty of inferring daily life from non-literary sources, or even in a Latin language course after the first or second semester, where the instructor wishes to introduce Latin culture and daily life. This is a singular new book at this level, but we suspect students will appreciate its modern emphasis on culture as opposed to literature.

Ron Pullins
Focus Publishing
Phone: 978/462-7288

Langran, John and Natalya Veshnyeva. *Ruslan Russian 1.*

Birmingham, U.K.: Ruslan Ltd. 3rd Edition, 2001. Includes: Text (2001), Workbook, CD,

CD-ROM 4.0 (2004). ISBN 1-899785-20-5.

This series introduces the student to a basic conversational first-year course in Russian, suitable mainly for adults because of the emphasis on the business world, but the text also could be used in a college classroom. Topics include: arriving at the airport, meeting a typical family, checking into a hotel, going to a restaurant, visiting someone's home, and going to the theater. The text is compact, with ten lessons in only 139 pages, but it contains a great deal of information. The situations in the dialogues are true to life, contemporary, and witty. The hotel room where the British businessman stays has all the conveniences, but the clerk cannot guarantee that any of them works! There are also allusions to Russian literature, such as Pushkin's *Ruslan and Lyudmila* (the latter being the name of one of the main characters), numerous references to Russian sites, and authentic texts from songs and the press.

Illustrations in black and white accompany the text. Some are photographs; others are amusing cartoons. The "типичный англичанин," the typical English tourist, recurs throughout. The cartoons are designed to supplement the specific material in the chapter and to generate conversation. Cultural notes often clarify the illustrations, which are a study in culture themselves.

Ruslan Russian 1 introduces the student to basic grammar, including the cases, as well as verbs in the present and past tenses. Although the perfective aspect is mentioned, it is not formally presented, nor is the imperfective or perfective future. The lessons contain a number of common irregular verbs,

including *идти*, without differentiating it from *ходить*, except in context. Common pronouns, numbers, languages, countries, possessives, and adjective forms are treated in appropriate detail for a first-year text. The grammar is adequate for the level, and explanations are always available in English.

The textbook includes exercises, with a key and a Russian-English glossary at the end. The exercises are contextual and communicative. They often form part of a dialogue or an anecdote. Many can be done in small groups, such as repeating what the other people order in a restaurant. Some are intended for individual work, such as filling out a registration form in a hotel. There are also paired exercises for role-play, such as a dialogue between a hotel clerk and a guest. A number of exercises are merely fill-in-the-blank, which does not give sufficient practice in writing. However, an audio CD accompanies the text. It contains the dialogues and additional aural comprehension materials, usually with questions in English from the text, and can be adapted for written work.

A workbook contains supplementary exercises. It refers to the grammatical and cultural material in the text. The directions are in English, but the rest of the workbook is basically in Russian. It also contains illustrations and authentic materials. The readings are followed by questions in English, for example, about an ad for a new hotel; the student must then determine if the hotel will be satisfactory for a conference. While the workbook gives more practice in writing than the text, it tends to concentrate on words or simple sentences rather than on paragraphs. This is probably because the series is designed for self-study. An audiocassette accompanies the work-book, where there are questions in English, as in the primary text. There is an answer key at the end of the book for self-correction.

Finally, an animated, interactive CD-ROM accompanies the series, or rather constitutes a multimedia version of the text. It allows the student to hear all the dialogues and the vocabulary, and engage in interactive drills. A left click provides sound, a right click the English translation. Over 280 exercises provide additional reinforcement. There is an index to all items covered in the CD. Grammar explanations are available in English, with examples in Russian. The sound is clear, with recordings done by native speakers (with the exception of Peter, a Londoner). The speed is moderate and easily comprehensible. Most exercises are multiple-choice. Where it is necessary to spell a word, the student must drag the correct letter to the proper spot, since a Russian keyboard is not provided. There is no opportunity for writing sentences, since the exercises are automatically corrected. Some exercises are written in cursive script, but most are printed. Pictures — both photographs and cartoons — accompany many of them.

The whole program is lively, amusing, and user-friendly. With its subtle references to inefficiency, inflation, and romance, it allows students to combine entertainment with learning. The characters Peter, Vadim, Ivan, and Lyudmila are true to life. The author engages in conversation with the learners, such as asking if they can identify Peter's English accent, or warning them to avoid trying to put perfective verbs in the present tense, which is actually the Russian future. The program also includes helpful cultural items for anyone visiting Russia, such as information

on how telephones work (or do not work!) and how to address a Russian.

Although the text may lack practice in composition, the teacher can easily remedy this shortcoming by assigning paragraphs based on the materials, especially the cartoons. There are clear grammatical and cultural explanations. These are in English, thus enabling the student to work individually with confidence. Teachers who contemplate adopting this series would do well to have their students purchase the text, the workbook, and the CDs, especially the CD-ROM. The text alone is minimal, but with all the audio and visual aids, it has good potential.

Mary Helen Kashuba
Professor of French and Russian
Chestnut Hill College
Philadelphia, PA

Publisher's Response

As both author and publisher of the Ruslan Russian course, I am delighted to receive such a positive review in a respected American journal. Thank you to Mary Helen Kashuba.

Ruslan is now a leading text in the U.K., both, as Professor Kashuba suggests, with adult learners, and also with school and college students from age 16 upwards. There have been some sales in the USA, it has been adopted by universities in Australia and New Zealand, and in Europe it has been translated for learners of Russian in France, Germany, Sweden, and Holland. It occurs to me that the French versions of the course may be useful for any NECTFL members in Canada.

I would add just a few points to the review. First, *Ruslan 1* is the first in a three-part series, from beginners through intermediate to a very advanced level. Levels 2 and 3 (2005) continue the same engaging story line. In the new full-color *Ruslan 3* the action takes place in Siberia and involves characters from all over Russia and the FSU, which gives me an opportunity to introduce wider historical, economic and cultural issues. Will you be able to find texts on the Orange Revolution and Roman Abramovich in any other advanced Russian course?

The story line itself is an attraction and assists motivation. In one UK college, students returned after their end of year tests to learn which of her male admirers Lyudmila chooses at the end of *Ruslan 2*. They didn't get an answer. They will have to continue with *Ruslan 3*!

Ruslan 2 includes the grammatical items that Mary Helen Kashuba notes as missing in *Ruslan 1*. A careful attempt has been made not to overload learners in the early stages.

Ruslan 1 has now been reprinted (2005), with slightly amplified grammar explanations. Also there are free tests for teachers to use on the Ruslan Website www.ruslan.nu. Teachers need to email me for a password and details on the site.

Professor Kashuba rightly comments that the textbook is small. UK students find this a major advantage. They usually have so much to carry around with them for different subjects that they are pleased to have a concise volume that they can access easily, knowing that additional backup is available when they need it on the interactive CD-ROM. And of course, being small, it is relatively inexpensive.

John Langran
john@ruslan.nu

SCOLA Educational Television.

Daily news and a variety of other programming available on cable or through the Internet. Contact information: 270th Street, McClelland, IA 51548. Phone: 712/566-2202; Fax: 712/566-2502. Website: www.scola.org; e-mail: scola@scola.org

By now, foreign language educators everywhere ought to be familiar with SCOLA. In its almost twenty-year existence, SCOLA has blossomed into a major educational television network that offers programming in all the major languages taught in mainstream American academe and a slew of less commonly taught languages spoken in faraway exotic (and sometimes quite dangerous!) places such as Afghanistan, Belarus, Kyrgyzstan, Somalia, and Sudan. Although the usefulness of, say, Pashto, Urdu, or Amharic is not obvious to the average FL educator fighting in the trenches on the home front in New Jersey or Pennsylvania, the news broadcasts in Spanish and LOTS ("languages other than Spanish," a humorous acronym that made the rounds at an ACTFL conference some years ago and now has become a part of "academese" "cooltalk") are a gold mine for teachers looking to serve their students a slice of real life. In addition to the daily news (depending on the language), SCOLA also offers talk shows, game shows, documentaries, regional features, dramas, and some children's programs.

The problem today is that not all FL instructors avail themselves of the opportunities offered by SCOLA. This situation is bound to change, though, as a result of the increased awareness after 9/11 that the knowledge of a foreign language is necessary not only to understand what your enemies are saying but also to be able talk to your *friends* on the same wavelength, i.e., to understand their language and culture. Recent legislation, such as The International and Foreign Language Studies Act of 2005, recommends "the need for a larger and sustained commitment to international education" and proposes to expand "support for language and world area studies" at all educational levels. The day may come soon when bureaucrats in D.C. do more than just talk and actually dole out some big $$$$ to teach foreign languages at the grassroots. Why, the U.S. must be the only civilized country in the Western world where it is possible to earn a Ph.D. from a respectable university without ever having taken a foreign language, not in graduate school, not in college, not in junior and senior high school, not in grade school. How many members of Congress speak a foreign language? How many have traveled abroad? How many even hold a valid passport? Politicians are constantly demanding accountability on the part of teachers; the time has come to turn the tables and ask politicians to give us the funds we need to do our jobs properly.

Another recent development in higher education that is bound to affect FL teaching is the assessment movement. Departments of Public Instruction everywhere, in conjunction with accreditation agencies like North Central (I live in their jurisdiction, in Wisconsin), are demanding that schools assess not only students' linguistic abilities but also their ability to understand a *foreign culture*. This is where SCOLA can play a role, as a resource to promote linguistic compe-

tency *and* cultural awareness. ACTFL proficiency guidelines help instructors assess language competency; however, SCOLA could carve out a niche for itself in the assessment of cultural awareness, provided it developed the proper resources in terms of authentic programming and intelligently devised evaluative follow-up activities.

In this review of SCOLA foreign language programming I would like to address three topics: 1. SCOLA's mission. What exactly is SCOLA? What is it trying to accomplish and why? 2. SCOLA's programming. What does SCOLA offer, and how is it made available not only to the educational community but also to viewers around the country? Several of their services are relatively new (e.g., Webstreaming) and deserve the attention of the educational community. 3. Practical advice on how to use SCOLA in the classroom and kill two birds with one stone: teach a foreign language and culture and, at the same time, use SCOLA as a tool to assess cultural competency (and keep the local inquisitors in the DPI off our backs until we can all retire to Florida or somewhere warm and live happily ever after, or at least until Social Security goes broke).

1. SCOLA (and believe it or not this is *not* an acronym!) offers authentic language broadcasts from more than 80 countries around the world. According to SCOLA's Website, its mission is "to help the people of the world learn about one another; their cultures, their languages and their ideologies. SCOLA emphasizes the importance and effectiveness of modern information technology as a tool in overcoming barriers to global understanding and will remain at the forefront of its application." This nonprofit broadcasting company was founded in the mid-1980s by some par-

ticularly prescient souls at Creighton University who deserve recognition for their open minds and the wherewithal to correctly anticipate the nation's needs in foreign language education. Situated on an old farm outside McClelland, on the border between Iowa and Nebraska, SCOLA HQ, at first glance, rather reminds one of the farm in *The Invasion of the Bodysnatchers*, the famous sci-fi film from the early 1960s that helped define a new genre and put a spell on an entire generation of moviegoers. But, instead of innocuous pods growing in the Great Plains, out in the middle of nowhere, spawning human clones, the intrepid visitor to "the farm," as it is known to the locals, can admire row after row of neatly manicured satellite dishes pointing toward the wide-open but hardly lifeless expanse of the Iowa sky. Anyone who would like to visit "the farm" and learn more about SCOLA should think about joining them for their annual conference, held each April in nearby Omaha, NE. This two-day event is well worth attending: in addition to a site visit and a chance to "milk" the satellites and engage in hands-on training, *an Ort und Stelle*, so to speak, it is an excellent way of making your needs as an FL educator heard by the SCOLA brass. Hey, they are all there, from the geek squad to the board, accompanied by a bevy of government officials and military, who use SCOLA in some capacity or other. The government has been a strong supporter of SCOLA from its inception and uses SCOLA broadcasts at all the various foreign language institutes around the country, from the Defense Language Institute in Monterey, California, to the Defense Language Institute in Washington, D.C. I have attended the annual SCOLA conference on two occasions and found it a worthwhile experience. Not only did I have a chance to

express my concerns about the kinds of products that SCOLA could and, in my opinion, should produce in the near future, I could talk to a lot of people, face-to-face, who seemed to care about what I, as a small-time foreign language educator from northeast Wisconsin, had to say. The good folks at SCOLA want to hear from people like you and will make every effort to accommodate your needs. For the past two years SCOLA has also participated in NECTFL's annual extravaganza in April, where they staff an information desk in the main exhibit hall. Please be sure to pay them a visit next year, if you have not already done so.

2. SCOLA offers four channels of authentic language programming from 80 countries. Channel 1 airs news broadcasts in some of the more commonly taught languages, such as French, German, and Spanish; channel 2 gives the viewer game shows and talk shows, among other programs, in a small number of languages; channel 3 is all Chinese programming from the People's Republic of China; channel 4, finally, offers more evening news but mainly from so-called emerging nations. To preserve authenticity, programs are not edited, but English subtitles are added to facilitate comprehension. This formula works well with news broadcasts; the French TV news from *Antenne 2* is a case in point: it is exactly 25 minutes long and does not need editing (the case would be different, however, with other forms of programming that is either longer or more complex in content or format). SCOLA also has an active partnership with China Yellow River television and delivers an extensive array of programming (as mentioned above, channel 3 is devoted to news, documentaries, dramas, entertainment, cartoons, etc.) exclusively in Mandarin. SCOLA is car-

ried on the private cable systems of 200 colleges and universities nationwide, as well as to 1,200 K-12 schools through 60 participating service areas of Adelphia, Cox, Comcast, Time Warner, and other commercial cable operators. SCOLA is also available via satellite, through local cable providers, and on the Internet. Subscription fees are very modest and well within reach of any budget. Reception could be better in most parts of the country, but the frequently grainy picture has a lot more to do with the good will of local cable companies than with SCOLA itself. If the reception is not completely clear, go see the customer service representative at your local cable TV outlet.

3. How does one use SCOLA with the best educational results? Any teacher is an improviser by definition, so my suggestions here only hint at the multiple uses of SCOLA broadcasting. The mainstream FL educational community in the U.S. is K-16 and, no doubt, is limited to Spanish and LOTS; its needs by definition are different from the DoD's but are still very diverse. Personally I have been using SCOLA ever since I came to Wisconsin in 1987, and I find more and more uses at every level of the curriculum. I still have students watch the news at the time it comes on, or have a video made that they can use at their leisure in the language lab or that I can show in class. However, with the new videostreaming technology, most programs are available through the Internet, on SCOLA's Website.

Here is what I have been doing with SCOLA, which I consider as raw material of a sort, like crude oil that needs to be refined before it can be offered to mainstream consumers. In 100- and 200-level language classes I use the French news as a means to foster international awareness. Students watch the

news once every two weeks and keep a journal. Typically I will suggest a topic and require students to keep a lookout for any mention of it. Last spring, for example, it was the pending French vote on the European constitution. In my French Civilization class, we now have a *cultural awareness* requirement to fulfill one of the North Central Association's mandates for FL programs. Again, I ask for a journal based on the evening news and track how students respond to the theme assigned, but I also am interested in seeing how students mature in their evaluation of the story they watch evolve over the course of the semester. In addition to the journal, they do a short questionnaire that requires them to engage in cross-cultural comparisons. For example, how would American media present a similar topic? How are American media different? What kinds of stories make the news in the U.S.? Why do CNN and FOX spend so much time on small talk, horseplay, and their stars' wardrobes instead of just presenting the news? Why is American news usually preoccupied with "pervert of the day"-type stories rather than with what is happening in the world?

Initially, I was apprehensive about how to assess "cultural awareness;" however, SCOLA offers educators many possibilities, and I predict that it could provide a valuable service to the educational community nationally by supplying extensive portfolio-type activities useful for assessment. Teachers would be thrilled and bureaucrats in North Central for once properly impressed. SCOLA already offers INSTA-Class packets (currently available in 18 languages) based on their news broadcasts and including a pedagogical apparatus with a small but useful array of vocabulary lists, comprehension exercises, activities, and, last but not least, complete tran-

scripts in the target language, as well as in English translation. INSTA-Class programs appear on-line once a week and currently feature only a five-minute top story from the past week's news; however, this resource is constantly being upgraded and improved, as is the Webstreaming technology that allows viewers to watch programs on their computers and also to access archives. The interface is attractive and the site easy to navigate. The only improvement I can think of offhand is the creation of an *index* that would help users identify interesting stories. Say you are looking for news about the vote on the European constitution; an index would provide an instant set of references to all programs that dealt with this topic. The most attractive feature of Webstreaming, of course, is that students can use this resource in lab or in their campus residence. One no longer has to get up early in the morning to watch news from the old country, or rely on someone else to videotape. To obtain a free password to visit the SCOLA Videostream Service, please contact lparker@scola.org. Again, subscription rates are very reasonable, especially considering the educational potential of the services provided. By building on Website technology, it seems to me that SCOLA has done nothing less than revolutionize the way international awareness is fostered in U.S. schools. What is needed now is for SCOLA to increase programming in the *commonly* taught languages like French, German, and Spanish, and offer more variety. News broadcasts are fine for a news junkie like myself who spends his last waking hours every day surfing among C-SPAN, Deutsche Welle, and SCOLA, but they have their obvious limitations; a greater variety of programming in, for example, French would be nice and would possibly entice more students to begin learning it.

In 2005 ACTFL celebrated the "Year of Languages," so this is as good a time as any to join the *fiesta* and celebrate international awareness with SCOLA. In the 2005-2006 academic year, SCOLA is asking faculty and students to submit news items, announcements, and video snippets of their classes, which amounts to carte blanche for self-promotion. Segments will be selected and carried on SCOLA television worldwide. SCOLA also has a Teacher Recognition Program, providing the nominee five minutes of air time to give his/her spin on the importance of knowing a foreign language in the ever-growing (or ever-shrinking, depending on how you see things) global village.

SCOLA's motto is "languages are the key to everything." No one could agree more than FL educators, and SCOLA provides them with the opportunity to take their teaching to the next level and give their students the kind of exposure to world events that they deserve and that will help America retain a leadership role in the world in the decades to come. It's up to us educators now to do our part and make the most of this opportunity.

Tom Conner
Professor of Modern Foreign
    Languages
St. Norbert College
De Pere, WI

Publisher's Response

Your article is an accurate, insightful and humorous depiction of SCOLA's mission to emphasize the increasing need of cultural awareness and language learning at all education levels.

Currently SCOLA Foreign Language Network is expanding internationally via our new Internet Videostream Service offering a choice of 4 channels

of programming, with a 5th channel to be added during 2006. SCOLA will continue to invest in developing the SCOLA Videostream Service, including search engines, page design, navigation, program labeling, and INSTA-Class Service. In particular, we intend to enhance the INSTA-Class offering with the addition of video clips to the weekly posting of transcriptions and translations. The unlimited accessibility of the Videostream Service is proving beneficial to faculty and students, who in today's fast-paced society, need the ability to access coursework from more locations.

During 2005, SCOLA participated in more language conferences and worked towards reacquainting the language world with the pressing need for Intercultural studies. We are also looking forward to welcoming new programming from Indonesia, Ivory Coast and Albania, to name a few of many new countries, that have been joining SCOLA with the united vision of helping people of the world learn more about one another.

Leslie Parker Bryant
Lparker@scola.org
Marketing and Business
    Development Specialist
SCILA Television
www.scola.org
Phone: 712 566 2202
Fax: 712 566 2502

The Symtalk Series: Hebrew.

St. Louis, MO: Symtalk Language Systems. Includes: Student Book ($22.80), Teacher's Manual ($44.85), Flash cards Level 1 ($159.00), Game Boards, Starter

Set (Teacher's Manual, cards, 5 student books, $262.60). ISBN: 1-933209-70-4.

The Symtalk Series approach to teaching a foreign language uses visuals or symbols to prompt language development through the association of words and pictures. The program facilitates the development of language proficiency by building on three main elements for short- and long -term memory: encoding, storage, and retrieval. There are three main components for use in instruction: flash cards; student books; and a teacher's manual with instructions on how to introduce and use the flash cards, primarily through dialogue games.

The beginning language learner is trained to make connections between the pictures (and the vocabulary words), and then to put these words into comprehensible sentences in order to build fluency. From the beginning, students "speak" in full sentences when the picture cards are organized and joined together. Resting on the theory that language acquisition is facilitated through repetition, this use of the flash cards to fashion sentences allows the vocabulary and concepts to be stored in students' long term memory.

Flash Cards

The flash cards are colorful and sturdy. They form the basis of the program's methodology: to introduce vocabulary; to correctly sequence words in order to create sentences; to teach grammar; and to serve as "manipulables" for students to interact with images of things.

Student Books

Ivrit b'tmunot *(Hebrew in/through Pictures)*

The student books provide a review of basic vocabulary. The visuals are combined into sentences for students to 'read' via the picture sequence.

- These visuals include pictures of children students would be likely to associate with.

- The scenario pictures are of interest to students, especially boys playing soccer and basketball, and also show students eating and drinking.

- The format of the student books contains sentences that build on one another: Character+verb+item, e.g., '*Rachel ochelet shokolad*' (Rachel eats chocolate), '*Eitan ohev soda*' (Etan likes soda), progressing to more complex sentences by adding prepositional phrases to combine characters, for example, '*Rachel ochelet shokolad eem Eitan*' (Rachel eats chocolate with Etan), and by varying subjects and adding locations, as in '*Anee ochel shokolad eem David b'park*' (I eat chocolate with David in the park), and time frames. Like other effective programs, the materials present similar words together, such as '*ohev*' (like) '*ochel*' (eat), facilitating immediate connections, comparisons, and contrasts.

Game boards

Mis-chak dialog *(dialog game) — Levels 1 and 2*

The game boards are designed to be used in a variety of hands-on activities to reinforce students' oral and listening skills. Many of them can be used with minimal teacher direction. The games encourage students to ask questions requiring answers based on the 'learned' sequence of visuals to form sentences.

Teacher's Manual

The teacher's manual includes directions for each unit. Cultural comments are included.

General Comments

- The flash cards provide effective "manipulables" for introducing vocabulary words and creating a visual connection to them.

- In regards to the teaching of reading, this reviewer suggests that the program be supplemented since decoding is not its target goal. However, through the use of the cards, students can develop a repertoire of sight words so that decoding will be accomplished in a more meaningful manner than the traditional 'boo-boo-baa-baa' of nonsensical utterances that often occurs in the teaching of reading in the Hebrew language.

- Writing begins in the second grade.

- Although the foundation of the program emphasizes that students gain proficiency by learning to speak in sentences from the outset, these sentences are presented in isolation, without meaningful context or story form. These specific word-by-word associations result in hesitant or stilted speech. To achieve proficiency, it is preferable to create 'chunks' of meaningful language segments in context.

- What is termed 'dialogues' seems to be two sentences lumped together, expressing what one "does and does not do," or a scenario showing two characters, with balloons of scenarios for prompts to create two sentences.

- The activity entitled "use the most logical words for each sentence" requires students to create a complete sentence. The prompt comprises a few pictures, along with circles with question marks, indicating missing words. It seems it would take a sophisticated thinker to be able to draw on learned words to create a comprehensible sentence with minimal or no context.

- Language-specific commentary: The days of the week in Hebrew are based on the 'first day', 'second day' concept, e.g. '*Yom rishon*' (the first day) is Sunday, '*Yom Shaynee*' (second day) is Monday, etc. The visuals for the days of the week are represented by a calendar-like block, with a number on it, which does not seem to be a natural association.

- Of critical importance is that the contemporary philosophy of language instruction encourages '*ivreet b'ivreet*', i.e., using only Hebrew in the classroom. However, several of the scenario pictures include English balloon dialogues, and some of the pictures have transliteration, detracting from the program's commitment to keep Hebrew the main focus.

Overall, the visuals provide prompts for a wide variety of vocabulary words. By the end of Book 1 (the level presented for review), approximately 120 word cards have been used. By combining these, students produce sentence-like speech. This review was of the Hebrew booklet. Programs also are available for Spanish, French, German, Italian, Chinese, Japanese, and ESL. *Symtalk* is designed for K-8 instruction-FLES, middle school, independent study, and as a supplement to high school programs. A scope and sequence curriculum is provided, indicating the progression of competencies along the levels (Pre-K-8).

Gilda Oran, Ed.D.
Clinical Associate Professor of
   Education
The George Washington University
Washington, D.C.

Wang, Jianqi.
Tell It Like It Is! Natural Chinese for Advanced Learners.

New Haven and London: Yale University Press, 2005. Includes: 2 DVDs and 3 audio CDs. ISBN 0-300-10470-7.

Tell It Like It Is! certainly will catch the attention of very advanced Chinese language learners who want to hone their listening skills in a "non-sterilized," sophisticated Mandarin-speaking setting. It not only is a great program for learning common colloquial Mandarin (including different accents and local expressions) but also provides excellent insight into how Chinese people today think. This program adopts video from the popular talk show *Shihua Shishuo* (Tell It Like It Is) from China Central Television (CCTV) and uses it to teach Chinese. The 2 DVDs, 3 audio CDs, and textbook cover five episodes dealing with controversial issues related to the experience of growing up in China. The topics covered include: "Is Child Spanking Necessary?," "Should Children Play Games More?," "Fighting Fake Products for Profits," "Is Smoking Terrible?," and "Asking for Compensation for Returning Lost Articles." These are cultural issues that are often debated and therefore are bound to stir up interest in Chinese language students. Different from conventional texts, this textbook will teach students how to react or express themselves in a natural linguistic situation.

The textbook contains a faithful word-for-word transcription of the speakers' utterances in Chinese, a vocabulary list, a transcription in *pinyin*, and English equivalents, as well as grammar and cultural notes. It has the Chinese transcription text on one page and its English translation on the other. Each page also provides columns of new words, with *pinyin* and English equivalents juxtaposed. According to my students, this presentation is helpful when one needs to find out the *pinyin* or English equivalents in a hurry. Toward the end of each episode, the text provides questions for in-class discussion and a short summary of the episode, which can be used for a written assignment. Finally, the author also provides a "tidied-up" or grammatically correct version of the transcript.

Each episode opens with an essay. The introductory essays are found only in the textbook, which gives learners a chance to practice their reading comprehension. The introductions to the episodes are appropriately related to the topics covered, except for Episode V. From the title of Episode V, "Asking for Compensation for Returning Lost Articles," the learner gets the impression that this is a debate on whether or not to ask for compensation for returning a lost article. However, the introduction at the beginning of the episode, entitled "An Injustice to Chinese Merchants," discusses the historically low social status of the merchant class and does not seem to directly relate to the topic of the debate.

According to the author, the DVDs play the most important role in context-based learning. In order to avoid study as a mere "confirmation of reading comprehension," the author gives clear instructions on how to use the DVDs. First of all, a learner should

watch the DVD at least three times before listening to the audio CD to focus on the utterances. Then the student may turn to the textbook for assistance, if needed. This pedagogy, in my opinion, is for very advanced students. If I were to use this textbook, I would take a slightly different approach. First, I would introduce the topic of the episode. I would have students read the introductory essay, so that they would understand the background of the debate. Then I would introduce the main speakers' names and the chapter vocabulary. There are some key words students need to know but are not necessarily familiar with (e.g., "Dajia" in Episode III). Then I would ask students to first go over the English translation so as to get the gist of the conversation. This approach helps students follow the conversation without too much frustration. The students I identify here are those who are not heritage learners and have not studied abroad.

The goal and pedagogy of the product are to create a natural setting for advanced learners in which a complex language phenomenon such as the use of local expressions and local accents can be included as often as possible. This approach accounts for the book's charm but, at the same time, constitutes a challenge for users. On the one hand, I appreciate the fact that the author wants to do more than provide just one standard version of Mandarin and therefore incorporates the more natural talk show format; on the other hand, some of the individuals in the shows have local accents that even native speakers would have difficulty understanding, so students in a formal language class setting are likely to get frustrated. The other problem students might experience concerns the explanations of idiomatic expressions. These should be

in English, or, if in Chinese, should be much simpler. Therefore, I suggest that the text should be used as a supplement, not as a core textbook for improving students' listening comprehension.

Talk shows provide a rich source of language and convey real-time speech with up-to-date, colloquial expressions. Therefore, to watch talk shows is an excellent way to learn Mandarin and to understand contemporary Chinese culture. Also, the layout of the textbook is beneficial to learners. Overall, I think this is a unique textbook for very advanced learners who seek to deepen their listening comprehension skills. By "very advanced learners," I mean those college students who have taken four years of Chinese and have studied abroad for at least one year. For students returning from a Chinese-speaking country, I recommend it be used in one-on-one tutoring, in a small class, or for independent study.

Chia-ju Chang, Ph.D.
Visiting Assistant Professor of
    Chinese
Trinity University
San Antonio, TX

Publisher's Response

Yale University Press is very proud of this text and DVD program for advanced students of Chinese. *Tell It Like It Is! Natural Chinese for Advanced Learners* is an important addition to our growing list of Chinese textbooks, which includes the recent acquisition of Far Eastern Publications. We agree with Professor Chang that this text and DVD program is an excellent tool for advanced students to learn colloquial Mandarin and gain insights into contemporary Chinese culture. To request free examination copies, please email Jennifer.matty@yale.edu.

The Three Little Pigs.

Bilingual book/CD program. Available in: English/Arabic (ISBN 1-933444-02-9); English/ Chinese (ISBN 1-933444-03-7); English/Czech (ISBN 1-933444- 04-5); English/Dutch (ISBN 1- 933444-05-3); English/French (ISBN 1-933444-06-1); English/ German (ISBN 1-933444-07-X); English/Japanese (ISBN 1- 933444-08-8); English/Korean (ISBN 1-933444-09-6); English/ Polish (ISBN 1-933444-10-X); English/Russian (ISBN 1- 933444-00-2); English/Spanish (ISBN 1-933444-01-0); English/ Ukrainian (ISBN 1-933444-11- 8). Elita Press, 2005. Bilingual book/CD package. Price: $12.95. Orders of 25+ for classroom use, $8.95 each. To order, call 877/477-9313 or go to www. elitapress.com.

The Three Little Pigs bilingual package consists of a book and audio CD. The foreword of the book is a short story introducing the idea of another language to young children. It gives teachers and parents the exact words they can use to introduce this activity. While testing the book/CD package in our pre-K - elementary classrooms, we found that a good explanation like this one alleviates any possible anxiety and apprehension some students may have towards the concept of using a new language.

The book is divided into three small chapters. A mini picture dictionary introducing the vocabulary of the following part of the story precedes each chapter. Most of the space of each page in this book is taken up by beautiful watercolor illustrations.

The book has a coloring page, which can be easily reproduced. This coloring activity can easily set the stage for an informal test of the student's comprehension and retention level.

The accompanying audio CD has all the vocabulary introduced in the mini picture dictionaries and all the parts of the story on separate tracks and in both languages, which makes it very easy to navigate. The whole story is also read in the target language only. Slow and very clear native speaker pronunciation adds to the value of this CD for beginning learners. The CD features multiple repeats of all new words and phrases. There is also a bonus track with the numbers 1 – 20 in both languages.

Even though this book/CD packet is mostly aimed at educators and parents of young children age 18 months old through elementary school, I believe that it can find a wider application. In the upper grades it can be used for student self-study time in class or as a part of their homework, as well as in a reward system (for extra points and the like). My students were quite motivated because *The Three Little Pigs* was for them, and they demonstrated great improvement in vocabulary- building skills along with faster progress in building correct syntactic structures independently.

The packet lends itself ideally to covering the language aspect of social studies units on countries and cultures; since the educator does not need to know a foreign language in order to use it, you can recommend it to your social studies colleagues with confidence.

This book/CD packet was tested in my classrooms, and my students loved it. I greatly enjoyed positive comments from parents who said that they were learning the language together with their children, as a family pastime. It is hard to come up with higher praise, isn't it?

Dr. Svetlana V. Nuss
Foreign Languages Consultant and
    Program Development Specialist
International Academy
Fairbanks, AL

Publisher's Response

The Three Little Pigs bilingual book/CD package is the first in the series we have designed for beginning language learners. Scheduled for publication in the near future are some other all-time favorites of children and adults alike: *Goldilocks and The Three Bears* and *Little Red Riding Hood.*

Please send us an e-mail with "*Keep me posted*" in the subject line to stay informed of the new titles in this series: updates@elitapress.com.

We would like to thank Dr. Nuss for working with us on the extensive classroom testing of this educational series and, most importantly, for pointing out that this publication truly turned out to be what it was intended to become: a tool for beginning language learners that is easy to comprehend, easy to learn from, and easy to work with for teachers and students alike.

Again, we thank Dr. Nuss for sharing her review of *The Three Little Pigs* bilingual book/CD package with the audience of *The NECTFL Review*.

Elita Press
Phone: 907-378-7189
Fax: 907-458-9315
E-mail: www.elitapress.com

Heyck, Denis Lynn, Pagali Daly, and Maria Victoria Gonzalez. *Tradición y cambio: Lecturas sobre la cultura latinoamericana contemporanea.*

New York: McGraw-Hill, 2005. ISBN 0-07-249643-6.

This book is designed for the intermediate to advanced Spanish class or for the student working independently. Divided into eight units, each with a different theme, the text covers geography, as well as cultural and historical influences (both past and present) relating to contemporary literature. The geographical section, with its excellent maps, offers the student a visual reference to each unit. Offering these maps at the beginning of the text allows students easy reference.

The historical background not only provides students with information on how the literature of a given period developed, but also allows students to draw their own conclusions about the impact history has had on literature.

Each unit begins with a brief but thorough introduction to the chapter theme and guides the reader through the various aspects of the lesson. The comprehension and review activities at the end of each chapter are very useful for both teacher and student. These exercises are "user friendly," and students can refer to them as a guide. They are also an excellent summary of topics covered in each section. The activities lend themselves to additional research. The "Resumen" is particularly helpful as a lesson review and study guide for any evaluation that

the instructor may require. The "Lecturas recomendadas" give the student as well as the instructor the opportunity to extend or expand on the information contained in each unit.

This text could easily serve as the only book for a course or as a supplementary book for an intermediate or advanced Spanish class. Also, it would be an excellent book for an Advanced Placement Language Course. It covers all of the ACTFL language standards in themes and in activities. The format lends itself to thorough discussion of language, literature, history, geography, and culture. Its review activities are appropriate for grammar instruction and review, essay writing, and additional research.

Christine Feldman
Spanish Teacher
Immaculate Heart of Mary School
Wilmington, DE

Publisher's Response

It is with pleasure that we respond to Professor Feldman's favorable review of the third edition of *Tradición y cambio: Lecturas sobre la cultura latinoamericana contemporanea.* As Professor Feldman notes, this book — organized into eight broad themes, such as Religion, Education, and Family, among others — introduces students to the cultural richness and diversity of Latin America.

In her review, Professor Feldman has appropriately noted the inclusion of literary selections among the readings in *Tradición y cambio*. Indeed, literary works provide a powerful avenue to examine and investigate the themes covered. In addition, it should be noted that other types of readings, including interviews and essays, also are included, offering many different perspectives.

Professor Feldman also indicates that this textbook could be used successfully in an Advanced Placement course. We thank her for making that observation and suggesting an even larger audience for *Tradición y cambio*.

We very much appreciate Professor Feldman's comments and thank her for taking the time to provide such a complimentary review of *Tradición y cambio*. McGraw-Hill World Languages is delighted to publish the Third Edition of this exemplary textbook and include it among our many titles.

William R. Glass, Ph.D.
McGraw-Hill

Nydell, Margaret K. (Omar). *Understanding Arabs: A Guide For Westerners.* 3rd edition.

Yarmouth, Maine: Intercultural Press, Inc., 2002. Pp. 242. ISBN 1-877864-15-3.

Understanding Arabs provides an objective examination of Arab values, beliefs, and perceptions and compares and contrasts them with those of Westerners. Crisp, lucid, and on the mark, Margaret Nydell highlights the dynamic patterns of change that have influenced the Arab world in recent times and offers illuminating insights into the minds and hearts of Arabs, while avoiding the political quicksands that complicate Arab-Western relationships. Written in simple, straightforward prose, it sheds light on those aspects of culture and thought that most critically affect cross-cultural interaction, and it suggests ways in which Westerners can be more effective in dealing with Arab people they encounter. It is a rich

resource for those who wish to better comprehend what they read and hear in the media and an invaluable guide for people who interact directly with Arabs and wish to do so with greater skill and understanding.

Understanding Arabs is a perfect introduction to contemporary Arab-Western relations for both students of American Middle East policies and the non-specialist general reader with an interest in understanding the background of today's national headlines and issues.

This book is essentially two books in one. The first book examines how to get along in Arab countries. The second book deals with geopolitics. When the author writes about Arab social customs and misunderstanding between Arabs and Westerners, she leaves no room for ambiguity. The two populations are obviously very different in their overall behavior and approach to many aspects of life. In a sense this difference is an extrapolation of the North/South behavioral axis you find in many countries. If you meet a Northern Frenchman or Italian, he typically will be more reserved, more serious, and somewhat more introverted than his Southern counterpart, who will be more joyful, louder, and more extroverted. The North/South behavioral axis is not so pronounced in the U.S. as it is in many European countries (although there may be some debate on this issue). In any case, take this North/South axis and compound it several times, and you get an idea of the gulf between typical Western and Arab behavior. Margaret Nydell does an excellent job explaining the differences between these two cultures, and the information she imparts on this subject is truly useful for anyone traveling, working, or living in Arab countries.

The section that describes current socio-economic conditions is perhaps the most informative. Many Arab nations suffer from severe poverty. The richest countries (Saudi Arabia and Iraq) tend to be the most authoritarian. Surprisingly, the author found Iraq to be the most progressive, until recently, that is. However, nothing is made of some of the regimes in many of the Middle Eastern countries, and there is no mention of the generous aid the U.S. provides to these countries.

There are many authors who can shed much light on the subjects of Arabs, Islam, and their relationship to the Western World. Some of the luminaries in this field include conservatives such as Bernard Lewis, Samuel Huntington, Thomas Friedman, and Robert Kaplan. Margaret Nydell should be included in this group. This book is sure to leave the reader with a positive view of the Arab world. Margaret Nydell has recast this cross-cultural guide to getting along with Arabs in a new light in the midst of the war on terror. In so doing, she navigates sensitive territory, a no-man's land stuck between understanding another culture and becoming an apologist for its negative behaviors. Properly executed, cross-cultural guides enhance one's awareness of the vast cultural gap between social norms and customs. Occasionally this volume lapses into cultural generalities, but that's inevitable when you're trying to explain norms of some 20 very diverse Arab countries. Although this book may not shed much light on the current conflict in Iraq, it still is very timely. The very insightful impression of the peoples of the Middle East provided by Margaret Nydell should inspire others to read a more in-depth study and perhaps learn more about Arabic-speaking people.

Mark A. English, Ph.D.
Headmaster
The Ross Global Academy
New York, NY

Paredes Méndez, Francisca, Mark Harpring, and José Ballesteros. *Voces de España: Antología literaria.*

Boston: Thomson Heinle, 2005. Includes Text and Book Companion Website. ISBN 0-7593-9666-3.

Voces de España is a new literary anthology designed for use in a fifth semester or higher college-level survey of Spanish literature. It is modeled on the highly successful anthology *Voces de Hispanoamérica* by Raquel Chang-Rodríguez and Malva E. Filer, currently in its third edition. If you, or a colleague, have enjoyed using *Voces de Hispanoamérica*, as I have, you are sure to like *Voces de España*.

The text is divided into three parts: 1. *Inicios históricos y la España imperial*; 2. *Los siglos XVIII y XIX: El progreso hacia la modernidad*; and 3. *El siglo XX en España: El largo camino hacia la libertad y la democracia*. The reading selections for each time period are mostly canonical and include authors such as Juan Ruiz, Arcipreste de Hita, Jorge Manrique, Garcilaso de la Vega, Lope de Vega, Miguel de Cervantes, Leandro Fernández de Moratín, Gustavo Aldolfo Bécquer, Emila Pardo Bazán, Miguel de Unamuno, Federico García Lorca, Camilo José Cela, and Ana María Matute, among many others.

As is often the case with literary anthologies, questions regarding membership in the literary canon mainly concern contemporary authors. The writers selected for the last chapter: *1975-actualidad* — Antonio Muñoz Molina, Ana Rossetti, Lourdes Ortiz, and Manuel Rivas — appear appropriate, although some instructors might have preferred that other authors be included in their place.

The text suggests that it can be used in a single-semester course, or in a two-semester sequence; however, in order to cover all the readings, an instructor certainly would need two semesters. Yet, since each reading selection is structured independently from the others, an experienced instructor could easily choose appropriate works for a one-semester course. As long as readings are selected in a balanced way from each of the three sections, the book will maintain its sense of unity and completion even if not all selections are covered.

The three sections, presented in chronological order, total seven chapters. Each chapter is introduced by an overview of the historical period to be covered, as well as the literary movements, principal themes of the era, etc. These sections are well done and help to create a context for the works included. Given the wealth of literary readings that an instructor will want to assign throughout a semester, these introductory sections might best be covered by the instructor as an in-class historical overview, instead of being assigned for homework. Unlike the literary selections, they are not glossed and contain no pre- or post-reading questions.

Following the historical introduction, each author receives a brief biographical introduction. Although these readings are not glossed and contain no comprehension activities, they are brief and might well be assigned together with the literary selection.

A happy addition to *Voces de España*, which the authors of *Voces de*

Hispanoamérica might do well to consider, is the *Preguntas de pre-lectura*, questions that precede each reading. These advanced organizers are nicely done and well suited for in-class discussion prior to students completing the reading at home.

Each reading in *Voces de España* is followed by a *Preguntas de comprensión* section, which is appropriate to assign as a comprehension exercise to be completed and presented in class. There is also a *Preguntas de análisis* section that asks more probing interpretive questions. A typical question on the *Cantar de mío Cid is: "¿De qué manera participa la mujer en la acción de la obra? Si la epopeya muestra la actitud ideal de un héroe nacional o regional, ¿qué actitud o papel promueve para la mujer?"*

Each reading selection concludes with a section titled "*Temas para informes escritos.*" Although they are not intended to be completed for each reading, the suggested themes might well be helpful to generate ideas for a term paper.

The Preface states: "Not only do literary works reflect the changing ideas and attitudes toward Spanish identity, they have also played a pivotal role in the creation and transformation of this identity. Thus, the role of literature in shaping the nation is at the center of *Voces de España.*" The questions in the *Preguntas de pre-lectura*, as well as the *Preguntas de análisis*, fulfill this goal. In addition to exploring the literary text, they provide ample opportunity to discuss cultural and historical themes that are of primary importance in defining Spanish national identity.

In a future edition, the authors of *Voces de España* might consider glossing more than vocabulary in the literary selections. Although the existing glosses are ample and provide Spanish-Spanish vocabulary help, there are many fewer glosses for oblique historical, literary, or cultural references than the authors of *Voces de Hispanoamérica* include. I have always found these content-based glosses to be very helpful to students when using *Voces de Hispanoamérica*.

Although *Voces de España* succeeds in its stated goal of connecting the literary texts to the larger question of Spanish national identity, it does not do such a good job encouraging students to relate these beautiful works of art to their own lives. For example, the question cited above explores the role of women in the *Cantar de mío Cid* and that can easily lead to a discussion of the role of women in medieval society and in Spanish culture. However, there is no follow-up question in that section or any other that asks students about the role of women in their own historic period, culture, university, or family. *Voces de Hispanoamérica* is similarly weak, and through the years I have had to supplement the text with questions of this nature in order to bring the works alive for my students. Ultimately, what makes these works of literature special is that in addition to reflecting and shaping the national cultures from which they emerge, they speak to human experience in general. Students need to be helped to make these connections with their own identities and their own life experiences.

Finally, *Voces de España* provides a Book Companion Website with additional online links to information on authors, works, and time periods. Although this resource might prove very helpful for student research, it also provides temptations for violations of academic integrity for more interpretive personal essays. For this

reason alone, instructors without access to resources such as Turnitin.com, might be wary of this ancillary.

Having taught from all three editions of *Voces de Hispanoamérica*, I am very excited to see *Voces de España* on the market. It is well designed and well executed. Any college-level instructor would do well to incorporate it into a survey of Spanish literature.

Brian N. Stiegler, Ph.D.
Associate Professor of Modern
      Languages
Salisbury University
Salisbury, MD

Publisher's Response

On behalf of the authors and the entire publishing team at Heinle we would like to thank Professor Stiegler for his insightful review. Interested professors may also choose the selections à la carte at http://voices.thomsoncustom.com.

Helen Alejandra Richardson
      Jaramillo
Senior Acquisitions Editor, Spanish
Thomson Heinle
Boston, MA 02210
Phone: 800/237-0053, ext. 7725;
      Fax: 617/289-7851

REVIEWERS WANTED

NEWS FROM NORTHEAST

A Message from the 2007 Conference Chair

Marjorie Hall Haley

Dear Colleagues:

How exciting it is to chair the 2007 Northeast Conference! Now that we are firmly settled in the 21st century, one thing is certain: changing demographics will continue to shape and focus language teaching and learning. It has become abundantly clear that One Size DOESN'T Fit All, and therefore, we must commit ourselves to reexamining differing epistemologies. It is with this background we have chosen the theme, "The Many Views of Diversity: Understanding Multiple Realities." We hope to examine current U.S. and global demographics and the realities of what takes place in foreign language teaching and learning. This exploration will be framed by the importance of bilingualism and multilingualism in our new century. The goal is to investigate and understand the many aspects of diversities among both students and teachers: cultural, linguistic, and cognitive diversities. Sessions and workshops will address instructional practices and assessments in accommodating the wide range of teachers and learners.

One of the most rewarding aspects of this conference will be that each participant will receive a DVD that will include (1) WGBH's video, "Valuing Diversity in Learners"; (2) successfully-used activities and strategies for working with culturally, linguistically, and cognitively diverse learners; and (3) papers that address a bi-directional flow, teaching to research and research to teaching, to direct/instruct future research initiatives with the goal of creating life-long language learners and informed, culturally literate world citizens.

Plans are already well underway and we are working hard on your behalf to make the 2007 Northeast Conference the best ever! We look forward to seeing you there. Begin making plans now to be with us in New York City at the Marriott Marquis on Broadway, April 12-14, 2007.

Marjorie Hall Haley

Marjorie Hall Haley, PhD
Tenured Associate Professor
Director, FL Teacher Licensure
Graduate School of Education
George Mason University

YOUR FELLOW TEACHERS, FACULTY MEMBERS, AND EXHIBITORS THINK <u>YOU</u> SHOULD ATTEND THE 2007 NORTHEAST CONFERENCE!

What do people say about the Northeast Conference?
Here are some comments from our 2006 evaluations:

- "I think that this conference _must_ be attended by all Foreign Language teachers!"
- "The variety of the workshops and sessions was the most valuable aspect to me."
- "It was great to see all the New York City teachers in the exhibit hall!"
- "Great networking!"
- "The event was well-organized; location was great: It was a total success!"
- "They have great material in the exhibit hall."
- "I got new ideas that I can implement right away."
- "As an exhibitor, I wanted to tell you how nice it was for you to bring the yummy snack mix!"
- "Complimentary coffee was nice!"
- "The 'Give Turkish a Try' session was my favorite."
- "Easy check-in for the conference — everything seemed well-organized."
- "Continue the great work! — I enjoyed it so much!"
- "We're adopting new books, so the exhibit hall displays were helpful."
- "The workshops and sessions with creative ideas were the best part."
- "Booth traffic was great this year!"
- "The Marriott is a wonderful place — the people are so nice!"
- "As always, it's an opportunity to re-energize: review the old 'tricks' and learn some new ones!"
- "The 'Best of State' sessions were valuable — I love 'stealing' good ideas!"
- "Two sessions by exhibitors are causing me to consider radical changes in my approach."
- "This is an amazing conference!"
- "I feel so recharged!"
- "The theme was timely."
- "The 'Learn a New Language' sessions are a great idea."
- "The best part for me was bringing a colleague so we could look at books together."
- "Thank you for offering FLES sessions at different times so I could attend many!"
- "I like talking with publishers."
- "The sessions I attended specifically for post-secondary educators were very good — interactive exchange of ideas and methodology."
- "I like attending both K-12 and higher ed sessions to maintain an overview."
- "Love the 'Out on the Town' feature of Thursday night."
- "Conference is easy to navigate."
- "This conference offers a lot of special touches for exhibitors."

If you want to feel this good about a professional experience next spring, plan now to attend NECTFL 2007, April 12-14, at the Marriott Marquis Hotel on Broadway in New York City!

OUR THANKS
TO THE 2006 NORTHEAST
CONFERENCE SPONSORS:

The following companies are loyal supporters of our Conference.
We encourage you to contact them and add your thanks to ours!

Amsco School Publications, Inc.

The College Board

**Consulate General of Italy
Italian Cultural Institute/IACE**

Dickinson College

Eduespaña

Embassy of Spain

ENFOREX

FilmArobics, Inc.

French Embassy Cultural Services

Glencoe/McGraw-Hill

Goethe-Institut

Heinle, Thomson

Holt, Rinehart and Winston

**ISE (Intercultural Student
Experiences)**

Italian Trade Commission

Madrid Chamber of Commerce

McDougal Littell

McGraw-Hill Higher Education

**NETC (National Educational
Travel Council)**

**Pearson Prentice Hall —
School Division**

Proficiency Press

Sanako, Inc.

SANS, Inc.

School Theater Ticket Program

VISTA Higher Learning

World of Reading, Ltd.

**Wright Group /
McGraw-Hill**

NECTFL MAILING LIST AVAILABLE TO FOREIGN LANGUAGE EDUCATORS

Our mailing list of 11,000 names throughout the region and the country represents the most active, dynamic, and professional educators in the field. These are the individuals who seek out opportunities for continued growth in their teaching, administration, research, and personal knowledge. The mailing list is available for purchase to those with a demonstrated interest in and commitment to foreign language education. It will not be sold to anyone outside the field. If you wish to present information about your program, district or materials, please contact us at 717-245-1977 or at nectfl@dickinson.edu for further information.

CHECK OUT THE NORTHEAST CONFERENCE WEB SITE AT: WWW.NECTFL.ORG
LOTS OF LINKS, INFORMATION, AND MORE!
BOOKMARK US AND VISIT THE SITE OFTEN!

FUTURE CONFERENCE DATES AND LOCATIONS

2007: **APRIL 12-14, NEW YORK MARRIOTT MARQUIS**

2008: **MARCH 27-29, NEW YORK MARRIOTT MARQUIS**

IMPORTANT!

HOW TO CONTACT THE NORTHEAST CONFERENCE

PLEASE KEEP THIS INFORMATION HANDY

Mailing Address:
The Northeast Conference
at Dickinson College
P.O. Box 1773
[for non-U.S. Postal Service deliveries:
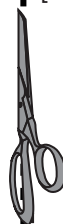College Street]
Carlisle PA 17013-2896

Telephone: 717-245-1977

Fax: 717-245-1976

E-mail:
nectfl@dickinson.edu

Web Page:
http://www.nectfl.org

We answer our own phones—
No Mail Jail!

2006 Northeast Conference Advisory Council

AATF/ Southern Illinois University
Carbondale IL
Jayne Abrate

AATG Representative
Cherry Hill NJ
Anne Green

ACTFL, Executive Director
Alexandria VA
Bret Lovejoy

Amherst College
Amherst MA
Hilda Otano-Benitez

Ardsley Public Schools
Ardsley NY
Francesco Fratto

Ascanius: The Youth Classics Institute
Waynesboro VA
Doug Bunch

Attleboro High School
Attleboro MA
Peter Pereira

Bacon Academy
Colchester CT
Barbara Fox

Bennington College
Bennington VT
Carol Meyer

Bermuda Department of Education
Hamilton, Bermuda HMEX
Lydia Perinchief

Boston Public Schools
Boston MA
Yu-Lan Lin

Brigham Young University
Provo UT
Ray Clifford

Bristol Warren RSD
Bristol RI
Margaret Vendituoli-Ferreira

Brookline HS
Brookline MA
Agnes Alberola

Bucknell University
Lewisburg PA
Angele Kingue

Camden County College
Blackwood NJ
Martine Howard

Carnegie Mellon University
Pittsburgh PA
Bonnie Youngs

Center for Applied Linguistics
Washington DC
Nancy Rhodes

Central Bucks Schools/ Tohickon Middle School
Doylestown PA
Michael Donnelly

Central States Conference
Milwaukee WI
Patrick Raven

Chesterfield County PS
Richmond VA
Scott Birmingham

Chestnut Hill College
Philadelphia PA
Sister Mary Helen Kashuba SSJ

Classical Association of New England
Brookline MA
Madelyn Gonnerman

College of Mount Saint Vincent
Bronx, New York NY
Leticia Zervas-Gaytan

CT COLT/University of Connecticut
Storrs CT
Barbara Lindsey

CUNY Council on FL Study
New York NY
Debra Popkin

DECTFL/Central MS
Dover DE
Diana Robbins

Defense Language Institute
Arlington VA
Scott McGinnis

Defense Language Institute
Monterey CA
Michael Vetman

Dickinson College
Carlisle PA
Nancy Mellerski

Dresden School District
Hanover NH
Laraine Waters

Dynalrn, Inc./GWU
Silver Spring MD
Gilda Oran

East Williston UFSD
Old Westbury NY
Jerilyn Cowen

Eastern Connecticut State University
Willimantic CT
Sonia Cintron-Marrero

Edison Public Schools
Edison NJ
Martin Smith

Epping High School/ NHAWLT
Epping NH
Faith Day

Evanston Township High School
Evanston IL
Kathleen Pino

Fairfax County Public Schools
Falls Church VA
Paula Patrick

Farmingdale UFSD
Farmingdale NY
Rita Padden

FLAME/Foxcroft Academy
Dover-Foxcroft ME
Teresa Farrar

FLAVA
King George VA
Sheila Cockey

FLENJ/Toms River Regional
Toms River NJ
Cheri Quinlan

Fordham University
Bronx NY
Myrna Delson-Karan

Gallaudet University
Washington DC
Rachel Hartig

George Mason University
Fairfax VA
Rebecca Fox

George Mason University
Fairfax VA
Marjorie Hall Haley

Germantown Academy
Fort Washington PA
Maryanne Boettjer

GGP Publishing Inc.
Larchmont NY
Generosa Gina Protano

Glastonbury Public Schools
Glastonbury CT
Rita Oleksak

Greenfield Community
College
Greenfield MA
Charlotte Gifford

GWATFL
Merrifield VA
Karen Peterson

Hunter College HS
New York NY
Jose Diaz

InterPrep, Inc.
Marietta GA
Gregory Duncan

Jewish Academy
West Bloomfield MI
Mindy Roberts

JNCL-NCLIS
Washington DC
J David Edwards

Lafayette College
Easton PA
Richard Shupp

Locust Valley School
District
Locust Valley NY
Lori Austin

MaFLA
Oxford MA
Cheryl Baggs

MaFLA, President
Medford MA
Katherine Lopez-Natale

MaFLA/Rogers HS
Newport RI
Janel Lafond-Paquin

McDaniel College and
MFLA
Westminster MD
Mohamed Esa

Midland Park H S
Midland Park NJ
Bonnie Platter

Millcreek School District
Erie PA
Phyllis Rzodkiewicz

Millcreek Township SD
Erie PA
Mary Carole Haibach

Millersville University
Millersville PA
Christine Gaudry-Hudson

MLA
New York NY
Rosemary Feal

Mount Saint Mary College
Newburgh NY
Karen Eberle-McCarthy

National FLES* Institute
Kensington MD
Gladys Lipton

Needham Public Schools
Needham MA
Michael Cave

New Jersey City University
Jersey City NJ
Grisel Lopez-Diaz

Northeast Conference
Alexandria VA
Mark English

Northern Valley Regional HS
Demarest NJ
James Buoye

Northern Virginia Comm.
College
Alexandria VA
Laura Franklin

Norwalk Public Schools
Norwalk CT
Ivette Matias

NYSAFLT/New Hartford
Central Schools
New Hartford NY
Louis Baskinger

Pacific Northwest Council
for Languages
Eugene OR
Greg Hopper-Moore

Pennsbury School District
Fairless Hills PA
Nancy Sheehy

Perry High School
Perry NY
Bill Heller

Pittsburgh Public Schools
Pittsburgh PA
Thekla Fall

Pittsford Mendon HS
Pittsford NY
Andrew Balch

Portland Expeditionary
Learning H.S.
Portland ME
Francis Troyan

Princeton University
Princeton NJ
John Webb

PSMLA/Wissahickon High
School
Ambler PA
Ellen Irish

Quinnipiac University
Hamden CT
Aileen Dever

RIFLA
Narragansett RI
Eleanor Morisseau

Ross School
East Hampton NY
Claudia Travers

2006 Northeast Conference Advisory Council *(Continued)*

Salesianum School
Wilmington DE
Patrizia Clerico

Salisbury University
Salisbury MD
Arlene White

SCOLT
Roswell GA
Lynne McClendon

Shippensburg University
Shippensburg PA
Agnes Ragone

South Middleton SD
Boiling Springs PA
Alberta Norton

Southwest Conference
(SWCOLT)
Edmond OK
Jody Klopp

Springfield Public Schools
Springfield MA
Carmen Felix-Fournier

Springfield, MA Public
Schools
Springfield MA
Nancy Gadbois

St. Joseph's University
Philadelphia PA
Thomas Donahue

Stony Brook University
Stony Brook NY
Mikle Ledgerwood

Susquehanna University
Selinsgrove PA
Wanda Cordero-Ponce

The Catholic University
Washington DC
Kerstin Gaddy

Tower Hill School
Wilmington DE
Megan Cover

U-32 Jr/Sr High School
Montpelier VT
Sarah Volinsky

University of Delaware
Newark DE
Jorge Cubillos

University of Mary
Washington
Fredericksburg VA
Jose Sainz

University of Maryland
College Park MD
Roberta Lavine

University of Rhode Island
Providence RI
JoAnn Hammadou Sullivan

University of Richmond
Richmond VA
Robert Terry

University of Rochester
Rochester NY
Anne Lutkus

University of Southern
California
Los Angeles CA
Dan Bayer

Vermont Foreign Lang.
Assoc.
Essex VT
Ruth Ann Dunn

Vernon Public Schools
Vernon CT
Jaya Vijayasekar

Victor Central Schools
Victor NY
Dawn Santiago-Marullo

Virginia Beach City PS
Virginia Beach VA
Maria Still

West Virginia University
Morgantown WV
Sharon Wilkinson

Learning Languages in a Digital World

2007 Central States Conference
A joint conference of the Central States Conference on the Teaching of
Foreign Languages and the Foreign Language Association of Missouri

March 8 – 10
Hyatt Regency Crown Center
Kansas City, MO

For more information, contact:

Patrick T. Raven, Executive Director
Central States Conference on the Teaching of Foreign Languages
P.O. Box 251
Milwaukee, WI 53201-0251
Phone: 414-405-4645
FAX: 414-276-4650
E-mail: CSCTFL@aol.com
Web: *www.centralstates.cc*

CONFERENCE ON THE TEACHING OF FOREIGN LANGUAGES
THE
FRIENDLY
CONFERENCE!