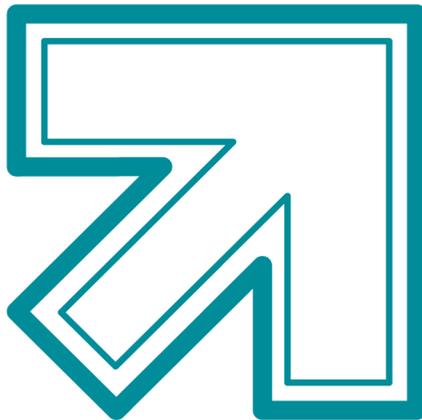


NECTFL *REVIEW*

A Journal for K-16+ Foreign Language Educators



**Northeast Conference
on the Teaching of Foreign Languages**

Number 65

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From the Executive Director

Dear Colleagues,

You are reading the first solely electronic-format issue of the *NECTFL Review* – welcome! The *Review* has been available both online and in hard copy since 2005, so many have become accustomed to enjoying it while on at their computers.

NECTFL is excited to initiate this move which we know you will recognize as fiscally and ecologically responsible. Please rest assured that we were also motivated by a desire to cast off the constraints imposed by hard-copy publication (long timelines, difficulty in rectifying errors, etc.) and also to open the journal to innovative elements more appropriately expressed in digital form,

In addition, we want you to know that we arrived at this decision fully aware of the debate in our own profession and in the academic world more generally. We understand that the most important quality of any journal, regardless of format, is its quality. Quality arises from the rigor of the peer-review and editing processes, all of which will remain exactly the same as before. We are thrilled that both our editors, Robert M. Terry, Articles Editor, and Thomas Conner, Review Editors, have agreed to continue in their positions.

The Board of Directors Publications Committee under Chair Benjamin Rifkin explored carefully the policies and statements of several major universities and also of the Modern Language Association to be sure that our decision conformed to decisions being made in the most respected contexts of academic publication.

In other news, there is still time for you to register for and attend our March 25-27, 2010 conference which will be held at the Marriott Marquis Hotel on Broadway in New York City. The conference theme is “Simply Irresistible: People, Programs, and Practices That Inspire.” World language educators face much evidence that their field or what they do is less than irresistible or somehow fails to inspire. That evidence is false, flawed, and faulty. What we do have never been more important!

At our conference, you will find substantive grounds for believing in our work and practical tools for sharing its strength and impact effectively with others – the decision-makers, the gatekeepers, the skeptics, the uninformed. You will return from the conference inspired. We think you need to be with us, and we think you deserve this exceptional professional experience. All information is available at www.nectfl.org.

Remember that this will be our last conference in New York for at least a few years, so we are especially eager to see all of you there and to show you what we can do for you! Celebrating this special conference, we are delighted to partner with NYS AFLT, holding this year’s event in conjunction with their Spring Colloquium. New Yorkers from around the state are warmly welcomed.

In 2011 and 2012, in response to many comments on your evaluations, we move to Charm City – Baltimore MD! – with a new configuration of days that will allow more of you to attend without taking time from classes and work responsibilities. Mark your calendars now!

Cordially,



Executive Director

Guidelines for the Preparation of Manuscripts

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 the field of teacher recruitment and retention and the originality of that contribution; the soundness of the research or theoretical base, its implications; and finally, organization, focus, and clarity of expression.

As you prepare your manuscript for submission to the NECTFL Review, please keep the following guidelines in mind:

1. We use the most recent APA [American Psychological Association] Guidelines, and not those of the Modern Language Association (MLA) or the *Chicago Manual of Style*. Please use the latest edition (6th ed., 2010) of the *Publication Manual* of the American Psychological Association as your guide. Most journals follow the APA style with minor deviations (and those being 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 web sites, which give you abbreviated versions of the APA guidelines:
 - a. APA Formatting and Style Guide: <http://owl.english.purdue.edu/owl/resource/560/01/>— this excellent site offers guidelines for using the 6th edition of the APA guidelines.
 - b. APA 6th Edition, Wake Forest University: <http://zsr.wfu.edu/research/guides/apa.html>
 - c. APA — <http://www.apastyle.org/>. This is the very source...the APA, with all sorts of help and assistance.
2. Submit your article electronically to rterry@richmond.edu. Please follow these guidelines carefully to expedite the review and publishing process:
 - a. Use a PC- or Mac-compatible word-processing program, preferably Microsoft Word 2003 or a later version.
 - b. Do not use the rich text format.
 - c. Use a font size of 12 points and use only one font throughout — we require Times New Roman.
 - d. Use italics and boldface type when necessary, but do not use underlining.
3. 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 be more academic in nature, 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.
4. We require an abstract of your article.
5. Articles will not be accepted if they appear to endorse or sell software, hardware, books, or any other products.
6. Do not include the names of the author(s) of the article on the first page of the actual text.
 - a. On the first page of the submitted article, authors 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
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- 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 by the abstract, then the text.
 - c. It is essential that there be no direct references to the author(s) in the manuscript to be read by the reviewers. Any “giveaways,” such as references to a particular institution, when it is obvious that the institution is that of the author, should be avoided as well.
 - d. If your article is accepted for publication, you will be able to make the necessary changes in the final manuscript. For the present, however, authors should refer to themselves in the third person and refer to studies or projects at “X Middle School” or “X University.”
 - e. The APA guidelines suggest ways that authors can achieve this necessary degree of anonymity. We do understand, however, that references to certain web sites may necessarily reveal the identity of the authors of certain articles.
7. Include a short biographical paragraph (this will appear at the bottom of the first page of the article). Please include this paragraph on a separate page at the end of your article. This paragraph should include the following information (no longer than 4-5 lines):
 - a. Your name
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 - e. Your credentials.

Example:

Charles Bovary (Ph.D., Duke University) is Professor of French and Foreign Language Pedagogy at the University of Montana. He teaches/coordinates His research He has published

8. Please note that the length of manuscripts averages approximately 20-25 double-spaced pages, including notes, charts, and references. This does not mean that a slightly longer article is out of the question.
9. Authors should read the manuscript very carefully before submitting it, verifying the accuracy of the citations (including the spelling of names, page numbers, and publication dates); the accuracy of the format of the references; punctuation, according to the APA Guidelines; spelling throughout the article.
10. Please consult the Checklist for Manuscript Publication. Promising articles have been rejected because authors did not spend enough time proofreading the manuscript. Proofreading includes not only reading for accuracy but for readability, flow, clarity. Using the Checklist will help ensure accuracy. Authors are encouraged to have several colleagues read the article before it is submitted.

These guidelines and the accompanying checklist are based on similar documents prepared by Maurice Cherry, former Editor, *Dimension*, a SCOLT publication.

A Checklist for Manuscript Preparation — NECTFL Review

Here are a few reminders, most of which are taken directly from the APA Guidelines:

1. Please remember to use the “spell check” and “grammar check” on your computer before you submit your manuscript. Whether you are a native speaker of English or not, please ask a colleague whose native language is English to proofread your article to be sure that the text sounds idiomatic and that punctuation and spelling are standard.
2. Remember that with the APA guidelines, notes (footnotes or endnotes) are discouraged — such information is considered to be either important enough to be included in the article itself or not significant enough to be placed anywhere. If notes are necessary, however, they should be endnotes.
 - a. Do not use automatic footnoting or end noting programs available with your computer. Simply use raised superscripts in the text and superscripts in the notes at the end. Automatic endnote/footnote programs present major problems as we prepare an article for publication.
 - b. Do not use automatic page numbering, since such programs often prove to be impossible to remove from a manuscript.
3. Please double-space everything in your manuscript.
4. Do not use full justification in the article; use left justification only.
5. The required font throughout is Times New Roman 12.
6. There should be only one space after each period, according to APA format.
7. Periods and commas appear within quotation marks. Semi-colons and colons should appear outside of quotation marks. Quotation marks and exclamation points appear inside the quotation marks only when they are part of the actual quoted material. Otherwise, they should appear outside of the quoted material (as, for instance, when the author of the article is asking a question or reacting strongly to something).
8. All numbers above “nine” must appear as Arabic numerals [“nine school districts” vs. “10 textbooks”].
9. Please remember that page number references in parentheses are not part of the actual quotation and must be placed outside of the quotation marks following quoted material.
10. Use standard postal abbreviations for states in all reference items [NC, IL, NY, MS, etc.], but not in the text itself.
11. Please do not set up tabs at the beginning of the article (i.e., automatically); rather you should use the tab key on your computer each time you begin a new paragraph, which is to be indented only ¼ inch.
12. Please note the differences between the use and appearance of hyphens and dashes. Note that dashes (which should be used sparingly) should appear as the correct typographic symbol (—) or as two hyphens (--). If your computer automatically converts two hyphens to a dash, that is fine. APA guidelines, as well as those for other style manuals, suggest that commas, parentheses, and other marks of punctuation are generally more effective than dashes.
13. Please observe APA guidelines with respect to the use of initials instead of the first and middle names of authors cited in your list of References. Also note the use of the ampersand (&) instead of “and” to cover joint ownership in both parenthetical and bibliographical references. Use “and,” however, to refer to joint authorship in the body of your article.
14. Please reflect on the title of the article. Quite often titles do not give readers the most precise idea of what they will be reading.

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16. Do not imbed boxes and other macros in your text. Remember that your manuscript will have to be reformatted to fit the size of the published volume. Therefore, a table with lines and boxes that you set up so carefully in your 8 ½"x11" manuscript page will not necessarily fit on our journal pages.
17. Please makes certain that the components you submit are in the following order:
 - a. First page — with the article title, names and titles of authors, their preferred mailing addresses, home and office phone numbers, FAX numbers, E-mail addresses, and an indication as to which of the joint authors will serve as the primary contact person [also, times in the summer when regular and E-mail addresses may be inactive];
 - b. First page of the manuscript — should have the title of the article and the abstract.
 - c. The text of the article
 - d. Notes; References, Appendices — in this order
 - e. The short, biographical paragraph (no more than 4-5 lines).



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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.

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Our sincere gratitude to the following individuals who have agreed to serve as reviewers of manuscripts submitted for publication in the NECTFL *Review*. We cannot fulfill our mission without you!

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Reflections on Grammar Instruction in the Preparation of TAs and Part-time Instructors

Carolyn Gascoigne, *University of Nebraska at Omaha*

Sarah Jourdain, *Stony Brook University*

Wynne Wong, *The Ohio State University*

Abstract

How to teach grammar remains a difficult issue not only in the L2 classroom but also in the preparation of future language educators. This paper examines the history of language teacher preparation as a starting point to frame a discussion of how to best educate novice and adjunct instructors about grammar instruction in the classroom. Recommendations include the use of input enhancement techniques, inductive grammar, and reflective teaching techniques, such as dialogue journals.

Need for Increased Preparation of TAs and Part-time Language Instructors

Huge increases in the numbers of undergraduate students without an accompanying increase in instructional resources, or in many cases with shrinking resources, have led to a dependence on teaching assistants (TAs) and increased use of part-time, adjunct, or temporary faculty to teach beginning and intermediate language classes (Klapper, 2000) at the post-secondary level. According to the U.S. Department of Education

Carolyn Gascoigne (Ph.D., Florida State University) is Kiewit Professor of French and Chair of Foreign Languages at the University of Nebraska at Omaha. Her research has appeared in such journals as the *French Review*, *Hispania*, and the *Foreign Language Annals*. She is presently co-editor of the CSCTFL Report and Method and Materials Review Editor for the *French Review*.

Sarah Jourdain (Ph.D., Indiana University) is Assistant Professor of French and Director of Foreign Language Pedagogy at Stony Brook University, NY. She teaches undergraduate and graduate courses in French and in Foreign/Second Language Acquisition and Teaching Methodology. Her research has appeared in journals such as *Foreign Language Annals*, the *French Review* and the *Modern Language Journal*.

Wynne Wong (Ph.D., University of Illinois at Urbana-Champaign) is Associate Professor of French and Second Language Acquisition, and Director of French Basic Language Instruction at The Ohio State University where she is in charge of TA training. Her research has appeared in journals such as *Foreign Language Annals*, the *French Review*, and *Studies in Second Language Acquisition*. She is Managing Editor of the *French Review*.

Reflection: On Grammar Instruction

(2005), contingent faculty comprised 30.2% of the teaching faculty at U.S. degree-granting institutions in 1975, 36.4% in 1989, and 48% in 2005, while the full-time tenured faculty has shrunk from 36.5% to 33.1% to 21.8% in respective years.

“The use of part-time instructors and teaching assistants will likely increase as universities are currently looking to cut millions from their budgets.”

The use of part-time instructors and teaching assistants will likely increase as universities are currently looking to cut millions from their budgets. Moreover, according to David Shulenburg of the National Association of State Universities and Land Grant Institutions (2008), universities are going to be reluctant to hire full-time faculty until they are reasonably certain they will have secure funding — something that is not likely in today’s economy. While TAs may be more prevalent at the larger Research I institutions, the use of part-time faculty is essential for the survival of many small or mid-sized universities with limited graduate programs or with no graduate programs.

Some larger Research I institutions may have extensive TA training programs purposely built into their graduate curriculum to enhance students’ professional development. This model, unfortunately, is not always the norm. Sadly, dependence on TAs and part-time or adjunct instructors in higher education, in general, and in foreign languages, in particular, is considered by many to be a problem. In fact, the Modern Language Association (MLA) regularly calls on departments of English and foreign languages to halt their exploitation of the underemployed and drastically reduce their reliance on contingent faculty for course coverage. Indeed, according to the MLA Commission on Professional Employment’s Final Report (2000), the poor working conditions of contingent faculty “can have a serious impact on the quality of classroom instruction and also on crucial institutional responsibilities like advising and mentoring students, committee work, and curriculum development” (p.3).

But why might a dependence on TAs and adjunct faculty for course coverage, especially for beginning and intermediate language courses, be a problem? First, the relatively short duration of TA and adjunct contracts often leads to high turnover, creating a corps of instructional staff that is in a perpetually novice state. Second, consider how decisions regarding the hiring of part-time faculty are generally made. They are often done at the last minute in order to fill unanticipated vacancies. Choices for both part-time faculty and TAs are often based on a curriculum vitae, transcripts, letters of recommendation, and perhaps an interview, but rarely are classroom demonstrations required, especially when decisions are made over the summer months (Robin, 2000). Third, parents and students alike often lament the fact that while they assume expensive university courses will be taught by experienced, well-published, full professors, students are instead often met by TAs with little or no real teaching experience. However, it is important to note that the contingent faculty members themselves are not necessarily the problem. According to the American Federation of Teachers (2008), the problem is that universities fail to provide adequate resources and support to them. For example, some universities with extensive TA training programs may have funding to pay graduate students to arrive on campus early so that they could participate in intensive 1-2 week training programs. Rarely, however, does this kind of funding also extend to adjunct or part-time instructors.¹ Sometimes part-

time instructors are encouraged to sit in on these training sessions with the new TAs, but because they do not have job security and typically also teach courses at other institutions, they may not have the time or the incentive to do so. Therefore, the lack of support may be viewed as twofold: (1) a lack of financial support and (2) an inability to provide incentives for part-time instructors to feel vested in the department's teaching mission.

A Brief History of TA Preparation

Let us look back and consider how TAs and part-time instructors have been prepared for the teaching experience (other than being professional students themselves). As early as 1955, an MLA Conference Report sounded the alarm concerning the minimal amount of teaching experience and training possessed by the majority of master's and doctoral-level candidates, and it recommended increased coursework in methodology, linguistics, and language. In 1963 the MLA polled PhD-granting departments in foreign languages and found that the average department offered no courses in language teaching, made no arrangements for class visitations, and provided no effective TA supervision (MLA, 1964). By 1970, an ADFL (Association of Departments of Foreign Languages) survey conducted by Hagiwara found that only 38% of departments offered pre-service orientations for TAs and a mere 25% required methods training. A 1979 survey by Nerenz, Herron, and Knop found that 91% of foreign language departments offered some form of TA training, which mainly consisted of course observations by a supervisor with follow-up discussions or course observations by a supervisor with follow-up written reports. In 1983, DiPietro, Lantoff, and LaBarca reported that the most commonly found examples of TA training were pre-service orientation, a college methods course, pre-service workshops, demonstration classes taught by a supervisor, weekly-group meetings, peer-teaching demonstrations, visits by a supervisor, supervisor conference with TA, and peer visitations. By 2000, Brandl found that a wide variety of individual and group training options had become common practice in American universities. Popular techniques included one or more of the following: classroom visitations by supervisors, end-of-course evaluations by students, self-evaluations, peer observations, videotapings, log reports, peer-teaching demonstrations, pre-service workshops, methods courses, and mentoring programs.

Current Trends toward a Commodification of Language Instruction

Clearly, great strides have been made, but are they enough? According to Siskin and Davis (2000), even with these advances the "overall impression is one of crisis" (9). Despite the progress made since the 1950s, many TA training programs are just that — training, rather than education. Freed and Bernhard (1992) argue that the training of TAs all too often proceeds in accordance with the "factory model" of education, treating TAs as technicians, rather than providing them with a theoretical grounding and encouraging them to become reflective practitioners.

The factory model characterization calls to mind what Guthrie (2000) refers to as the "commodification of foreign language instruction in the textbook industry, where publishers compete for the sale of integrated foreign language 'packages' that include

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grammar instruction, workbooks, instructor’s manuals, reading texts, writing exercises, culture modules, audio programs, CD-ROMs, websites, etc.” (21). Competition for the multi-section course market is fierce. Often textbook advertisements promote the fact that the program is so complete and well organized that it can be taught by an inexperienced TA (it practically teaches itself). Indeed, according to Tarone (2009), some teachers are proud to announce that they “teach the book,” as if “all you need to do is show up in class on time and do what the book says” (8). According to Guthrie (2000), it is clear that the “attractiveness of the multi-section market encourages the production of formulaic textbooks that, in turn, contribute to the difficulty of innovation at a fundamental level within language programs” (27). And short-term TA training techniques (one-week or even one-day pre-service workshops or the occasional observation or demonstration) make “the formulaic approach to teacher training that supplies TAs with a set repertoire of easily taught and easily applied teaching strategies” (Guthrie 2000, 28) almost necessary, thereby creating a vicious cycle.

A Need to Encourage Reflective Practice among TAs and Part-time Instructors

One way to combat the commodification of language teaching is to promote and encourage the practice of reflective teaching among TAs, part-time faculty, and even junior faculty members. According to Schön (1983) “when someone reflects-in-action, he becomes a researcher in the practice context. He is not dependent on the categories of established theory and technique, but constructs a new theory of the unique case” (68). These principles are consistent with constructivist models of TA preparation and teacher education that stress that teaching professionals should be reflective practitioners (Blythe, 1997; Jourdain, 2009; Kinginger, 1995). Reflective teaching practices provide “skills to examine [one’s] own teaching and to take responsibility for [one’s] own professional development, which needs to be based on a continual process of reflection, reassessment, and renewal” (Klapper, 2000, p. 149).

Promoting Reflection on Grammar

Regardless of the ways in which the various areas of language teaching are specified—reading, writing, listening, and speaking skills; interpersonal, interpretive, presentational modes; communication, cultures, comparisons, connections, and communities goals— each area merits greater attention in novice teacher preparation. However, we will focus our attention here solely on the methods for encouraging a reflective approach to the teaching of grammar. It is often the case in teaching grammar, perhaps more so than in teaching any other aspect of language, that novice teachers look first to their own experiences in learning grammar. Reference to past learning experiences is problematic in that, as Blythe notes, “Many foreign language teachers hold traditional beliefs about explicit grammar instruction that are no longer

supported by current research in linguistics and second language acquisition” (50). Wong and VanPatten (2003) present a clear example of how difficult it is to change grammar teaching practices by documenting the continued use in most textbooks of mechanical drills despite a large body of evidence that such drills are at best unnecessary and at worst an impediment to acquisition.

As part of their preparation and on-going professional development, TAs and adjunct faculty, indeed all language teachers, need to be challenged to examine their presuppositions about grammar teaching and grammar learning. Below we suggest three specific areas of focus to enhance the reflective practice of grammar instruction:

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input enhancement techniques, inductive grammar presentations, and student dialog journals. While these techniques may not be new to those who have gone through rigorous training programs, it is the authors’ experience that they remain unfamiliar to many part-time instructors and certainly to new TAs.

Reflecting on Input Enhancement Techniques

One indisputable point from second language acquisition (SLA) research is that input is crucial for language acquisition. While input may not be a sufficient condition for SLA in many contexts, there is no debate that it is necessary (Gass, 1997). In SLA circles, there is agreement that effective L2 instruction must minimally include the following components: (1) an abundance of L2 input, (2) the means to make form-meaning connections, and (3) opportunities to produce meaningful output (Wong, 2009).

A concept that many novice instructors grapple with is in fact the crucial role that input plays in SLA. Because many TAs’ own language learning experience probably involved a steady diet of rule learning followed by drill practice² (see Wong & VanPatten, 2003, for a detailed discussion on the inefficacy of drills), the idea that language acquisition begins with input is often a foreign and sometimes unsettling concept to the novice instructor. It is important that from the beginning of their training, TAs understand that input, defined as “language that L2 learners are exposed to in a communicative context” (VanPatten & Benati, 2009), is an essential ingredient of SLA and that acquisition will not happen if their students do not have opportunities to receive comprehensible input. (A discussion of the role of input in SLA written for the novice instructor can be found in Lee & VanPatten, 2003; VanPatten, 2003; and Wong, 2005). Furthermore, an appreciation of the importance of input in SLA also helps them understand why it is important that the target language be used as often as possible in the L2 classroom. When instructors understand the role that input plays in SLA, they will also see how even what may seem like trivial comments to students such as “Open your books to page 12” or “Please close the door” in the L2 are helping students along the path of acquisition. Therefore, helping instructors reflect on the role

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that input plays in SLA also helps them reflect on, critique, and make sense of different teaching practices.

Once novice instructors understand that acquisition begins with input, they also need to learn how to work with input and use it in L2 instruction. As pointed out by many, while input is a necessary ingredient of SLA, mere exposure to the target language may not be sufficient in many learning contexts (e.g., Polio, 2007). In some cases, something needs to be done with the input to help learners attend to it so that they can make the necessary form-meaning connections. This position sparked the creation of many techniques to encourage learners to pay attention to input. A term coined by Sharwood Smith (1981, 1991), *input enhancement*, as these techniques are often called, is grounded in the idea that work with formal properties of language for the purposes of acquisition is best done if learner attention is focused on both form and meaning, and the learner is actively processing input (Wong, 2009). Two examples of simple input enhancement techniques include textual enhancement and structured input activities.

Textual enhancement. One of the most basic types of input enhancement techniques that novice instructors can incorporate into their teaching and materials is textual enhancement. Textual enhancement involves manipulating the typographical features of meaningful written input with **bold facing**, underlining, *italicizing*, or color coding so that the perceptual salience of certain grammatical structures is increased. For example, White (1998) found that by typographically enhancing target grammatical structures (third-person possessives) for francophone learners of English, the saliency of the structures was increased “enough to attract attention to the target forms without distracting [learners] as they read” (103) and resulted in higher test scores. Leow (2001) found that the degree of salience and resulting depth of processing are important predictors of subsequent L2 performance, with more robust enhancements having the greatest impact. In many technologically enhanced textbook programs today, textual enhancement of target structures can be done with a few keystrokes, rather than with pens, markers, and photocopy machines. Furthermore, the choice of which grammatical structure to highlight, as well as when, and how, can still be left to the discretion of the instructor.

Structured input activities. A technique that has been documented to be effective in helping learners process grammatical form correctly is the use of *structured input* (SI) activities (Benati & Lee, 2008; VanPatten & Cadierno, 1993). Based on VanPatten’s model of input processing (VanPatten, 2004), which describes the strategies that L2 learners use to process input, SI activities require that learners attend to and process target grammatical structures in order to interpret the meaning of input. For example, because learners have a tendency to rely on lexical items to interpret meaning, if the goal is for ESL students to learn simple past tense forms, an SI activity would structure the input in such a way so that learners must rely solely on the verb forms to interpret temporal reference. Notice in the example below that adverbs of time have been separated from the verbs so that the learner must rely on the verbs to determine the temporal reference of each sentence.

Sample Structured Input Activity

You will hear sentences that describe activities that Claude did yesterday or activities that he will do tomorrow. Listen carefully to the verbs in order to determine whether the action happened yesterday or will happen tomorrow.

1. a. yesterday b. tomorrow
2. a. yesterday b. tomorrow
3. a. yesterday b. tomorrow

Teacher's Script:

Claude...

...**talked** to his mother.

...**walked** his dog in the park.

...**will call** his aunt Freida.

Because SI activities are not part of an approach or method, an instructor may incorporate these activities into any curriculum. If instructors want to enhance the quality and amount of input in the classroom or if they notice that their learners are having difficulty with a particular form (whether the class is a content-based class or one that follows a grammatical syllabus), they could drop SI activities into their lesson to help students process the form better and move on with their lesson. (For detailed information about the creation of SI activities, see Lee & VanPatten, 2003 and Wong, 2005).

Textual enhancement and SI activities are just two examples of input enhancement techniques, but they represent good starting points to show TAs how they can maximize the provision of input and help learners focus on form in their classrooms.³

Reflections on Inductive Grammar Presentations

Part of the difficulty in affecting change in grammar teaching practices stems from a lack of exposure to alternatives. Many of our new TAs, for example, have experienced only explicit, deductive grammar presentations as part of their own language learning experiences. With deductive presentations, the teacher begins first by providing explicit grammatical information, sometimes in the target language, but often in English. Neither language of presentation, however, provides meaningful, target language input.⁴ By contrast, inductive presentations are input rich. In an inductive presentation, learners first receive a flood of input and they then work with that input meaningfully to discover underlying patterns and grammatical rules. For instructors who have known only deductive grammar presentations, we are faced with the challenge of helping them see that a teacher-formulated explanation of rules followed by activities designed to practice the rules is but one way of presenting grammar. By most accounts, deductive presentations also happen to be the least effective method for promoting acquisition (Haight, Herron & Cole, 2007; Herron & Tomasello, 1992; Shaffer, 1989; VanPatten & Cadierno, 1993).

“Part of the difficulty in affecting change in grammar teaching practices stems from a lack of exposure to alternatives.”

Presenting grammar in a novel way — inductively — involves a leap of faith that many instructors find difficult to make. The trouble starts with the terminology itself.

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If we want to expose TAs to differing methods of grammar presentation by having them read some of the relevant research, they must understand the terms “inductive” and “deductive,” yet these terms are not intuitively explanatory. Shaffer (1989) defines the inductive approach as one in which student attention is focused first on the contextualized grammatical structure, often through the use of a story (Adair-Hauck & Donato, 2002) or authentic text (Paesani, 2005); then they are invited (guided) to draw conclusions about the rules that govern the examples. Instructors may subsequently recap and provide meaningful language practice activities using the new forms. “Inductive” is thus used in the sense of “employing logical reasoning skills” in which it is the *students* who must reason out the grammatical rule by examining the specific examples provided. The complication in the terminology is that “to deduce” also means “to determine by logical reasoning,” though in the case of a deductive grammar presentation, it is the *instructor* who is providing the reasoned explanation, first stating the general rule then giving specific examples.

“Presenting grammar in a novel way — inductively — involves a leap of faith that many instructors find difficult to make.”

A further complication in the literature on inductive and deductive grammar instruction is added by the introduction of the notions of “implicit” and “explicit” grammar explanations, referring to whether or not the grammatical rules are explicitly articulated, typically in metalinguistic terminology. While all deductive grammar presentations are considered explicit (Norris & Ortega, 2000), some researchers equate “inductive” with “implicit” (see for example Erlam, 2003) while others posit that inductive may also be “explicit” (Haight, Herron & Cole, 2007; Herron & Tomasello, 1992). By an “inductive explicit” approach, we mean that learners are given an inductive presentation of grammar (see for example, Paesani, 2005), but at some point during the lesson the grammar explanation or rules are clearly verbalized by the students and reiterated by the instructor if necessary. Lightbown and Spada (2006) as well as others have pointed out that adults like to have information neatly organized and may expect to receive explicit instruction. In fact, they may be unsatisfied if they do not receive some sort of explanation of grammatical rules (Ellis, 1994). For these adults, an inductive implicit method in which they never see explanations articulated may be unsettling. Therefore, we recommend, for TA and adjunct faculty development purposes, focusing primarily on explicit, inductive presentations in which learners are given opportunities to verbalize grammar explanations after they have had the chance to work inductively with the input.

Several examples of explicit, inductive grammar presentations exist in the literature (Adair-Hauck & Donato, 2002; Paesani, 2005), and a classroom demonstration of the technique can be found in the on-line Annenberg Foundation *Teaching Foreign Languages K-12: A Library of Classroom Practices Series* (2003), segment #17 “Comparing Communities,” in which Ghislaine Tulou presents the French conditional tense inductively. These resources may be used by course supervisors to begin a discussion with TAs, adjuncts, lecturers, and other novice instructors on the nature of inductive presentations, how they are created and structured, and thus how they differ from deductive presentations. By initiating this discussion, we are putting into action

principles of constructivist pedagogy as outlined by Fosnot & Perry (2005). We are inviting our teaching colleagues and TAs to reflect on grammar teaching practices. This reflection may cause puzzlement or lead to a state of intellectual disequilibrium, for it requires unlearning, relearning, or reorganization of preconceived notions of grammar instruction.

Dialogue Journals: A Tool for Encouraging Reflective Practice with a Focus on Form

Student dialogue journals serve as another means of cultivating a reflective and flexible practice with a focus on form among TAs and part-time faculty who might otherwise be trapped in a formulaic textbook program. Dialogue journals can be a means to develop interpersonal communication; a way to provide individualized form-focused instruction; a way to assist students in becoming self-directed learners, and a tool for TAs, adjuncts, and novice teachers to engage in open, reflective, and flexible practice. Just as the TA should not be reduced to an automaton who relies blindly and exclusively on the textbook package, nor should the student be a passive recipient of knowledge. According to Bell (2009), by adapting a traditional meaning-focused dialogue journal to include a focus on form and focusing on one specific grammatical feature at a time while simultaneously attending to meaning, teachers can begin to involve learners in taking an active role in language learning as they provide grammar instruction (87-88).

“Student dialogue journals serve as another means of cultivating a reflective and flexible practice with a focus on form among TAs and part-time faculty who might otherwise be trapped in a formulaic textbook program.”

Dialogue journals have traditionally been used as a means of creating a continuous line of communication between teachers and students, all the while encouraging creative writing in the target language. Throughout a course, students dialogue back and forth with the teacher in writing in the target language. The topics of dialogue journals are not determined by the teacher, but rather are selected by the students on the basis of their own interests (Staton, 1988). The language teacher, however, can adjust the dialogue journal so that the open forum for meaningful communication can also be a way of focusing student attention on grammatical forms. For example, while students are composing dialogue journal entries on self-selected writing topics, they can be encouraged to go back over the entry and underline every instance in which a targeted grammatical feature was used, such as subject-verb agreement, a given tense, word order, or adjective agreement. According to Bell (2009), the target feature can be student-selected or suggested by the instructor. The instructor (TA or adjunct) can then provide both written feedback on content as an interested interlocutor as well as feedback on the target structure.

Dialogue journals likewise could be used as part of the TA preparation curriculum in order to provide an open and continuous avenue for communication between course supervisors and TAs. Course supervisors could encourage TAs to write about their teaching experiences on a daily or weekly basis as a further means of promoting reflection. These reflections might be guided by specific, thought-provoking questions such as “Should teachers use materials that expose students to only those language

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structures they have already been taught?" (Lightbown & Spada, 2006), which would prompt discussions on grammar instruction. Even in the case of unstructured reflections, however, the topic of grammar teaching frequently comes to the forefront and could be addressed in feedback to the instructors.

Conclusion

"...although progress has been made in the amount and quality of TA and adjunct faculty preparation, clearly much more is needed."

Looking back at the history of teacher preparation, and the training of university TAs, we see that although progress has been made in the amount and quality of TA and adjunct faculty preparation, clearly much more is needed. Ideally, if we had greater resources and funding, TAs and adjuncts would be encouraged to attend conferences and workshops. It is regrettable that departments rarely have the funds to require or encourage adjunct and TA professional development. Therefore it is important that reflective practices be encouraged and that within departments discussions of teaching practices take place regularly. Some low- or no-cost avenues for facilitating continued pedagogical dialogue can include mentoring (faculty-TA, or senior TA- junior TA), regular brown bag conversation groups, and the use of teaching journals as a means of communication between course supervisors and adjuncts, lecturers, TAs. Because of the difficulties inherent in changing grammar teaching practices in particular, we are proposing a renewed focus on this specific area of teaching.

In this paper we have highlighted three avenues that can encourage the novice educator to reexamine traditional beliefs, or *idées reçues*, about presenting grammar to students: input enhancement techniques, inductive grammar presentations, and dialogue journals. It is our hope that these topics may serve as a point of departure not only for an examination of the treatment of grammar among novice language educators but also as a means of encouraging continued reflection and professional development for all language instructors.

Notes

1. The Ohio State University is such an example. The Foreign Language Center at OSU pays incoming TAs a small salary to participate in an intensive two week workshop before classes start to prepare them for teaching. Faculty members who teach this workshop are also paid an honorarium. Part-time faculty are encouraged to attend this workshop, but they are not paid to do so.
2. This assumption is based on the numerous foreign language textbooks on the market that begin grammar lessons with grammar explanations followed by drills. This finding was most recently echoed by Katz and Blythe (2007): "Equally problematic are the exercises following modern textbook grammar explanations [...]. Mechanical exercises, such as drills or fill-in-the-blank type activities, are not uncommon, despite a general consensus among researchers that such tasks are ineffective [...]" (13).
3. See Wong (2005) for discussion and examples of additional input enhancement techniques.
4. Even grammatical explanations given in the target language are not to be considered "comprehensible input" as it is commonly defined. In Lee and VanPatten (2003), we find the following definition of "input": "Input is *the language learners hear that is meant to convey a message*...input is not explanation about language" (p. 16).

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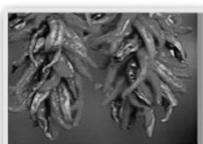
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Preparing Tomorrow's World Language Teacher Today: The Case for Seamless Induction

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Abstract

This essay is a call to action. It offers a comprehensive overview of the challenges facing world language (WL) teacher educators and their employers, the K-12 schools, during the teacher induction period. We propose a new paradigm for WL teacher education based on national accreditation standards, best-practice pedagogy, insights from the professional literature on methods education, and the enhanced role of the

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methods instructor/supervisor. In order to become successful in the classroom, the pre-service educator undergoes a seamless period of induction that is student-centered and college/university-supported beyond the classroom arena.

Introduction

For the foreseeable future, the overall quality of American teacher education will continue to be judged as the mathematical product of two factors. One factor is measurable student achievement. The second is the relationship between the teacher educators and the recipients of their graduates, the K-12 schools that contract the newly-licensed teachers.¹ World language (WL) teacher education is a constituent subset

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of this equation. As such, it must conform to both internal and external critical proofing of its induction results. The disappointing contract between *promised* and *delivered* — the arrival of the novice WL teacher to the classroom who is perceived as under-prepared pedagogically or professionally (García & Petri, 1999, 2000; Schrier, 2008) or attitudinally (Wilkerson, 2008) undermines what in another venue would be termed consumer confidence in the product. Based on such insights and conclusions (Levine, 2006), as well as the surveys and case studies described in the next section, this continuing dilemma poses a significant challenge for teacher education.

We who consider WL studies essential to American K-12 education must ensure that the journey from pre-service apprenticeship (the WL teacher candidate) to in-service professionalism (the WL teacher) becomes a seamless induction. This requires the implementation of appropriate standards of attainment for all components of the process in

order to provide stakeholders — parents, students, and school leaders — with a quality professional, the novice teacher.

Presently, this is not the case. Our discipline's in-house critics suggest that WL teacher induction is not in consonance with our goal that language learning is for everyone (*Standards for Foreign Language Learning in the 21st Century* [SFL, 2006]). Pre-service teachers, we are told, are unprepared to work with students in a variety of areas from language skills to cultural content. As a result, this systemic dissonance manifests itself again and again during and after induction (García, 1998; Schulz, 2000; Tedick, 2009; Tedick & Walker, 1995). Tedick (2009) points out that WL teacher preparation programs continue to maintain the grammar-focused status that is evident in K-12 classrooms. She suggests that current practices divorce learning of teaching from language learning for the pre-service major. Furthermore, she argues that student teaching experiences are isolated from teacher education coursework, and WL and schools of education remain disconnected rather than united in the teacher education enterprise. To create, instead, a focused, harmonious system for induction, we offer in this paper our recommendations for transforming the induction of future WL instructors.

The argument that student achievement is a product of the teacher's subject matter knowledge and pedagogical skills (Tedick, 2009) is irrefutable when our own constituents — both senior and novice teachers — provide detailed testimony that challenges maintaining the *status quo* of induction. These proponents of K-16 WL studies include WL faculty and involved community members; they cite multiple examples of process discordance that they have witnessed in their schools, in their children's schools, and among colleagues. Practitioners and researchers enumerate a breadth of internal discontent with WL teacher education that of course resonates externally among education critics and school leaders. The following serves as a synthesis or distillate of such observations:

- Coursework for the WL education major is considered ineffective and inadequate (García & Petri, 1999).
- Teacher candidates perceive themselves overwhelmed by the obligations of teaching (Schrier, 2008).
- Language and education courses are criticized for their content — or the lack thereof. Their perceived irrelevance to the classroom context is related by both the pre-service major and the novice teacher to listeners, including experienced colleagues, who themselves affirm those negative opinions by commiserating that their own education did not portray the real world of the school day either (Cooper, 2004).
- Insufficient and inappropriate field placement opportunities complicate a pre-service major's apprenticeship experience in the classroom (Cooper, 2004; Raymond, 2002).
- Professors express concern that there are fewer quality mentors than are needed to assist inductees. This results in the methods instructor confirming the absence of appropriate visit sites and models, attested to in students' field reports (García, Davis-Wiley, Hernández, & Petri, 2003).
- Pre-service majors tell of having observed best-practice techniques, but they also report having witnessed a good deal of obsolete and worst-practice pedagogy (García & Long, 1999; García & Petri, 2000; Tedick, 2009).
- Pre-service majors also convey instances of a mentor teacher's poor or awkward second language (L2) skills, the overwhelming use of English in the classroom (Wilkerson, 2008), the desultory rote use of textual materials (García & Petri, 2000). Teacher-fronted discussion is the predominant discourse mode, rather than pair or small-group interactions (Lee & VanPatten, 2003).
- The omnipresent worksheet is the overused staple of seat work, (i.e., code for quiet time).
- Experienced teachers share with the teacher candidate that they themselves were not aware of the multiplicity of perspectives — political, legal, social, technical, and pragmatic issues — they initially encountered.

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- Appropriate target language vocabulary and usage, together with cultural aspects considered necessary for effective instruction, had to be learned on the job, in the trenches, by trial and error, and almost always alone.

This formidable indictment of our WL induction process contradicts the successes that our supporters point to for language studies. This apparent disharmony requires a brief digression.

Proponents of WL studies appropriately speak of efforts to achieve standards-based classroom instruction, technology implementation, extended and articulated sequences, and successful immersion language programs. On its face, the juxtaposition of dismal induction results with apparent progress in schools would naturally cause

“How can we assert that we are successful in school language programs if our teacher training results are inconsistent, or worse, our future teacher corps ill-equipped?”

consternation (Allen, 2002; Cooper, 2004; Lange & Sims, 1990). Some of these successes, when reviewed historically (i.e., standards-based WL education), were the result of such forward-thinking leaders as Zimmer-Loew of the American Association of Teachers of German (AATG) and Scebold of the American Council on the Teaching of Foreign Languages (ACTFL). They caught the wave of American education policy in the 1990s that fostered experimentation and initiatives in classes nationwide, through technology and Foreign Language Assistance Program (FLAP) grants.² Our profession's leaders and many others realized the importance of WLs participating in mainstream educational reform. At

the same time, that intrinsically illogical and third equation — “poor induction equals success” — produces a further question: “How can we assert that we are successful in school language programs if our teacher training results are inconsistent, or worse, our future teacher corps ill-equipped?” We consider immersion programs to be an exemplary case in point.

We know that students in immersion programs on average achieve high academic scores in their schoolwork, despite, or because of, being taught the core content in French or German or Spanish (Bernhardt, 1992; Cummins, 1998; Harley, 1998; Wilburn-Robinson, 1998). Additionally, their L2 proficiency easily outpaces other school-based language programs and is inspirational. The consequent numerical growth of immersion programs over the last 25 years is encouraging [Center for Applied Linguistics (CAL), 2007].³ But at the same time, WL proponents cannot enjoin all communities to adopt immersion as the prevailing mode of language instruction. The fundamental reason is simple. Our immersion teacher cadre is almost entirely not the product of American higher education; the teachers are overwhelmingly foreign imports. Neither their language skills nor their pedagogical training is attributable to a *Made in USA* label. Heritage speakers and non-native teachers are excellent immersion professionals; it is their critical mass in K-12 education that is negligible. Their presence would not sustain even the extant immersion schools if the non-US citizen faculty were to return home, much less provide staff for newly-implemented programs. The success of immersion in language and content for K-12 students is not a direct result of excellence in American WL teacher induction; therefore, induction for French, German, and Spanish immersion, and now Chinese as an L2 or even

immersion language — as was the case with Japanese — remains dependent upon teacher recruitment efforts that take place outside the United States (García, Lorenz, & Robison, 1995). Our colleges do not have a sufficient number of students to replace immersion staff needs or expand programs. The current induction process that we seek to change cannot justifiably claim immersion education as one of its achievements. This explains how the apparently contradictory pattern of successful programming and inadequate teacher induction can coexist.

As much as we recognize the influence of either external or internal factors that discourage change, we must offer an attainable solution to enhance WL teacher preparation. We do so by building upon the experiences and insights of our profession. First, we affirm the absolute need for greater cooperation between stakeholders. This principle would reconnect teacher education to the K-12 sector through structures of continuous mutual support that characterize pre-service through beginning teacher status. Rather than continue a fragmented approach, the new partnership becomes co-mentoring. Such a professional relationship is within the financial reach and faculty capability even of modest-sized colleges and universities, especially those whose historic mission has been to provide their region with teachers, as our project explains below. Changing the sometimes competing pre-service and in-service stages into a purposefully joined unit is how we bring gown (the teacher-educator institution) to town (the teacher employer), in deed and in detail, just as lifelong learning and a self-evolving community are the *sine qua non* for WL education.

The broad framework for our recommendations is a restructured learning continuum based on three key individuals: the university methods professor who also serves as onsite supervisor, the pre-service major, and the cooperating teacher. They are our principal actors and change agents. Although in a sense their roles are not new, it is their collaborative behaviors and contractual responsibilities for promotion and scheduling that undergo and promote change. To operationalize the work of the triad in a general and replicable pattern, we propose the establishment and implementation of a series of demonstration projects over a four or five year period (see Appendix A). Their individual foci would address the varied needs of K-12 WL education: immersion, middle school, early-start, high school. The limited models are purposely differentiated with respect to the specific goals, while the key program components remain the same for the triad. University supervisors with research interests in teacher education are sustained in their quest for promotion or tenure through appropriate research design components. Cooperating teachers learn how their discipline has evolved and continues to do so. The pre-service majors enjoy an appropriate amount of personal attention. Where they exist, district language supervisors participate as full, ex-officio members of the triad. Not to be forgotten of course are the supportive college and school officials who are committed to excellence in K-12 education. A central clearinghouse for the project and its constituents would develop implementation plans, phase-in schedules, and coordinate

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inter-project activities. Costs are more intangible than financial, although reduced teaching duties at both pre-collegiate and post-secondary levels are mandatory; this is a significant issue that must be resolved locally. Evaluation instrumentation to monitor program progress would also be devised by the project administrators.

Our paper first describes three features of the envisioned project: subject-matter preparation for the undergraduate or graduate teacher candidate, the methods course, and the student teaching period. We thereupon examine the connections that need to be made between the first-year teacher and the triad.

Review of the Literature

In her comprehensive review of major developments in WL teacher education, Schulz (2000) identified four persistent challenges: researching and defining teacher behaviors and performance skills; formal assessment of teacher competencies as a prerequisite for certification; extended study abroad experience as a graduation requirement; and collaboration as an essential component of teacher development. In

...study abroad should be a requirement of all WL educators.

a more recent review of the literature, Vélez-Rendón (2002) found five critical aspects: the teacher's previous learning experiences; the teacher education program and related pre-service practices; the teacher's beliefs and instructional decision-making processes; the role of reflection; and collaboration between stakeholders as prerequisite to success.

Other related studies have also evaluated pre-service programs. In order to determine perceptions regarding preparation in the major as well as general and WL pre-service education, and student teaching, Lange and Sims (1990) administered a questionnaire to 95 WL teachers. Results indicated that study abroad should be a requirement of all WL educators. Furthermore, the teacher respondents affirmed the need for more classroom instruction in the development of listening and speaking skills, while, at the same time, commenting that there was too much focus on literature in undergraduate language courses. Teachers recommended that education courses provide more assistance with practical matters such as classroom management.

As with Lange and Sims (1990), Cooper (2004), administered a questionnaire to K-12 WL teachers seeking their perceptions regarding professional preparation. A total of 341 Georgia teachers participated in the survey. The results, consistent with García & Petri (2000), suggested that WL programs should indeed require pre-service teachers to spend more time in supervised and monitored field experiences. Cooper also found that teacher education programs should offer more careful mentoring of student teachers during the student-teaching internship, require teacher candidates to spend more time in a study abroad environment, provide more focused instruction on the development of target language proficiency, and incorporate teaching of effective classroom management strategies.

With specific reference to the implementation of a standards-based approach to WL teaching, Allen (2002) examined the responses of 613 professionals to a nationwide questionnaire designed to measure the extent to which the respondents' beliefs were consistent with the tenets of the national language standards (*SFLL*, 2006). The results indicated that teachers believed that WL instruction should be delivered in the target

language, available to all students, and be consistent with the *weave of curricular elements* found in the standards. Nonetheless, the data also suggested that teachers continued to use the textbook to define course content. Allen argued that both pre-service and in-service teachers — as well as their students — would therefore benefit from opportunities to observe and experiment with standards-driven approaches to language learning.

Researchers have also identified the importance of the mentor to support the pre-service educator's pedagogical content knowledge. At the same time, they highlight the need for greater communication between mentors and the teacher education program itself (García & Petri, 2000; Raymond, 2002). Raymond, for example, investigated how teachers' understanding was shaped by their methods courses and field experiences. She found that pre-service teachers gained knowledge about how to teach in the methods course and how to implement that knowledge in the field. The data also indicated, however, that WL teacher candidates found it difficult to implement their understanding of how to teach while engaged in a field experience that did not support best-practice developments learned in teacher education courses.

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In reviewing related goals of methods courses and best-practice implementation during the internship, Wilbur (2007) investigated the methodological training of pre-service WL teachers. Her examination of course syllabi from 32 participating universities suggested that important features such as action research and reflective practice were not integrated into some coursework. Inconsistencies also existed with regard to determining the appropriate use of the target language in the classroom, how to address the needs of diverse learners with a range of instructional strategies, and how to implement standards-based instruction and assessment. These issues are related to the reality that despite a broad consensus on appropriate topics for consideration in methods courses, there exists no national teacher education curriculum for WLs except by default, or dependence upon professorial interpretation of what is important, or innovation of the aspects of the National Consortium for the Accreditation of Teacher Education (NCATE) that are required for accreditation.

The development of advanced-level speaking proficiency continues to present a challenge for programs and teacher candidates (Cooper, 2004; García & Petri, 2000; Koike & Liskin-Gasparro, 1999; Pearson, Fonseca-Greber, & Foell, 2006; Schulz, 2000). Byrnes (1998) attributed this, in part, to insufficient attention to continued language development after the traditional four-semester language sequence in undergraduate education. To this end, Schulz (2000), Cooper (2004), and Tedick (2009) have argued for greater collaboration between WL departments and schools of education in order to better support the attainment of advanced speaking abilities. In view of the significant insights these researchers offer our field, we believe that it is appropriate to place these recommendations into the contextual framework of one area that is actionable: collaboration. If we are to restructure the preparation of the pre-service teacher and make it the responsive continuum of growth that our teacher candidates need, partnerships must be the framework of our new induction program.

A New Paradigm for World Language Teacher Preparation

The impact of these investigators' findings assists us in situating collaboration as the contextual framework that is prerequisite to transformation. Cooperation is the appropriate dynamic that must prevail between the WL department and other stakeholders, such as NCATE and its policies and benchmarks. NCATE program standards and the states' departments of K-12 education will play a major role in our reconceptualization of WL teacher induction. We must become cognizant, for example, that the demonstration of *knowledge, skills, and dispositions* takes on a new meaning during pre-service. A significant portion of our proposed changes is a focused sequence of acts between partner institutions, just as NCATE has proposed and enacted in its review of specialty programs across the nation.

The *ACTFL/NCATE Program Standards for the Preparation of Foreign Language Teachers* (PS, 2002; see Appendix B) continue to resonate in WL higher education circles. They are a powerful, obligatory change agent, due to their almost-unanimous

The ACTFL/NCATE Program Standards for the Preparation of Foreign Language Teachers continue to resonate in WL higher education circles. They are a powerful, obligatory change agent, due to their almost-unanimous acceptance by the nation's state departments of education. A School of Education attains or maintains national recognition through NCATE; its specialty programs must demonstrate alignment with the appropriate program standards (for WL education, ACTFL/NCATE's PS), and thus its ability to recommend pre-service candidates for state licensure. No discipline is exempt, despite arguments usually raised by subject-matter faculty about academic freedom being limited and the matter of putting forward an alternative view on what defines quality education. Further, and this is key, the responsibility for recognition and eventual state accreditation is now not just the domain of the WL department methods instructor who works with colleagues from the School of Education. Instead, the obligation for accreditation rests squarely upon the entire subject-matter department. Non-induction faculty must become involved. NCATE standards enjoin members of the subject matter or "knowledge" department (mathematics, social sciences, French) to enter into an active partnership in formulating both pre-professional studies and learning through their respective coursework. Those relatively modest and previously indirect cooperative aspects by WL faculty, such as the compilation and subsequent transmission of syllabi and résumés, have been rendered insufficient.

The *PS* require teacher education programs to document what teacher candidates know and are able to do. Performance-based evidence such as portfolios, official ACTFL OPI scores, and samples of unit and assessment plans, for example, directly address the required standards. They must show alignment to reflect the department's unified, purposeful consideration of how to attain specified standards. Traditional topics of concern to the WL faculty, such as the high level of language learning achievement, cultural and linguistic knowledge (*PS* 1, 2), remain central to ACTFL/NCATE standards. Their presence is aligned with pedagogical skills (*PS* 3, 4, 5) as

well as personal and professional dispositions (PS 6), thereby promoting the case for consistent collaboration by all. Having mandated such cooperation for student language achievement, ACTFL/NCATE places that bar at *Advanced-Low (AL)* on the ACTFL Oral Proficiency Interview (OPI) scale for the commonly taught languages. Students must attain at least an AL rating prior to graduation or before applying for state licensure. WL faculty cannot simply suggest that a study-abroad experience be the single recommendation offered for developing speaking proficiency. Instead, the ACTFL/NCATE standards envision a broad, concerted effort for attainment that is the responsibility of the entire WL faculty. The pre-service teacher therefore must rely upon the abilities and creativity of all the WL professors (PS 1, 2) to provide them with curricular, co-curricular, and extramural opportunities to attain the desired level of proficiency — or even higher.⁴

The extensive field experiences for the pre-service major required by NCATE promote language proficiency and its application in the K-12 classroom (PS 1, 3, 4). School visits and observations also begin to assess the teacher candidate's subject-matter knowledge in teaching situations. Skills-getting is combined with meaningful academic skills-using activities. WL students understandably expect guidance and support from WL faculty through course content and more. Recommendations of exemplary K-12 program sites and teachers should be a high priority, because the knowledge of whom to see or where to go cannot be the proprietary duty of one individual in either the WL department or School of Education. We are again mindful of NCATE insistence on a collaborative framework. Together, the language development and skills-using aspects begin early for the future WL teacher. The new induction program emphasizes the commitment to first-hand reflection throughout the undergraduate continuum, which we have characterized in three necessarily overlapping stages: the upper-division or initial period of induction consisting of pedagogy and language classes, the methods sequence, and the period of student teaching. As teacher educators, we need to use that initial declaration by the student who enrolls as a WL education major as the onset of a continual period of in-processing. We do this through creating and implementing activities, procedures, and parallel program offerings that are beyond course registration and a mild generation of paperwork by a new advisor, thus producing the personalized nurturing process that we are describing.

When students make the decision to become language teachers, they have at best a nascent, unrefined idea of what it means to become a teacher. Merely presenting them with a list of desiderata such is not what we recommend — although, to be sure, such a daunting itemization as presented in García (2009) would assist the students' teachers to realize the tasks that await them. The civil polity that characterizes enculturation into the induction program supports a macro-level of involvement. The subject matter department has to develop the steps that empower faculty and students in areas that are prudently planned and executed. We do not offer a proscriptive listing of the requisite features of the induction program because the envisioned demonstration projects will

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have special areas of emphasis, such as immersion in K-5/6, or high school beginning language teaching. Such characteristics of each project that we consider appropriate would be course content and course offerings: “Do we have a course on traditional children’s literature and games and songs and fables?” “Is there a course that helps students to understand second language acquisition theories?” “Have we revised our course curricula to assist students in the development of advanced language abilities, as recommended by Donato and Brooks, 2004, García, Hernández and Davis-Wiley (2008), Pearson et al. (2006), and Thompson (2005)?”

Additionally, there are the topics of initial and subsequent benchmarking of the students’ speaking proficiency by a faculty knowledgeable in the *ACTFL Proficiency Guidelines — Speaking* (1999) and the National Association of District Supervisors of Foreign Languages (NADSFL) *Characteristics of Effective Instruction* (1999); a description of national and local language standards; the local, state, and NCATE standards required for teacher certification; and the role of faculty advisors as well as the development of language programming in co-curricular or extra-curricular formats. Study-abroad offerings are publicized; dormitory language floors, culture evenings, literary readings, dramatic offerings, folk and modern dance events, language tutors or native-speaker informants, Skype and e-mail exchange partners, visits to school sites, lectures and presentations by area language school administrators, parents, supervisors and teachers — former graduates now employed at local K-12 schools — are worthy constituents of restructured induction. Finally, it is conceivable that the college or university will grant the WL department a special studies course component so that the student might obtain additional independent-study credits for participating in the various program events that extend and improve his or her cultural and linguistic knowledge. The micro-level of discourse is the personal contribution that the inductee brings to the above features, together with the well-conceptualized mentorship program that serves as a major feature of induction. While we do not proscribe its specific content and character, we stress the importance of ensuring that all pre-service WL teachers have someone in their corner who has *been there*, and can offer advice relating to the journey that the inductee has undertaken. That the mentorship program and other offerings continue through the next stages of pre-service education is essential.

The New Methods Program

The WL methods sequence we propose is (at minimum) a two-semester course experience, one that is part of the inductee’s upper-division or graduate-level coursework. It offers multiple opportunities for hands-on learning from many areas, and combines general pedagogy with language-specific challenges. We argue that this information-rich component deserves reconsideration in order to address the needs of future educators and their students successfully. Our reason is that the WL classroom of tomorrow has already begun its metamorphosis to a *place* of learning whose walls and traditional modes literally are disappearing. Future induction, we believe, acknowledges a continuous change process produced by the pedagogical, societal,

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and technological relationships that define our times. These experiences obligate us to be mindful that future K-12 language students will, aside from technology infusion (Witherspoon, 2006), share few historical or societal frames of reference with their own teachers — our present-day methods students. Two examples, one that is driven by technology and the other societal, illustrate this point.

Classroom materials that we now use for learning activities are determined by a different technology than previously was the case. In 1975, we prized foreign telephone directories or *Yellow Pages*. They assisted our students in deriving visual and authentic, meaningful linguistic contexts about the target language country and its culture. We had no clue that such treasured tomes would become pedagogically obsolete, and discarded, to be replaced by the Internet. Students now bring to the K-12 classroom memory sticks replete with realia and photos or movies to share; they present information, real-time commercials, or documents that relate to classroom activities. For earlier generations of WL teachers, methods instructors declared the printed textbook and its ancillaries to be the principal language influence for students. That is no longer the norm. As teacher-educators, we must prepare our inductees for a scenario where students and their computers will be continual co-constructors of learning, by dint of their instantaneous access to authentic language sources.

As teacher-educators, we must prepare our inductees for a scenario where students and their computers will be continual co-constructors of learning, by dint of their instantaneous access to authentic language sources.

If this first example is not sufficient to convince us to incorporate the dynamics of change in our education of tomorrow's teachers, then this second illustration demonstrates how American society has transformed traditional practice activities for learners. We know that language learning is non-linear, although many textual materials attempt to present information differently. This is true for acquisition order (VanPatten, 1987) and for vocabulary that students need to communicate as they learn. This is precisely where our textbooks, for a variety of pragmatic or political reasons, may not offer pedagogical leadership for a society — or profession — in change. Our texts present to the learner a set of lexical items having to do with the “traditional family.” Words for mother, father, sister, and brother are given so as to assist the teacher in framing the pictorial/oral unit that we know as “My Family.” Students in the first level who tackle this assignment ask their instructors for non-traditional vocabulary that they could not find in the texts. Words such as half-brother or stepsister frequently occur in presentational activities, because that is the students' reality. Students talk — willingly and proudly, about their own families. They do so irrespective of the normed family grouping they may see in the textbook. The beginning speakers go beyond what editors are willing to acknowledge: traditional family groups co-exist with non-traditional home situations — the standard American reality for quite some time. Over the last 15 years, one of the authors has watched and listened as his students drew and presented blended family trees with affection; they were eager to demonstrate their incipient language skills while describing the atypical relationships that the tree displayed. He has observed how his adolescent students update their lexicon to explain

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that they live with a biological parent who is gay or lesbian. No one batted an eye when they heard, *Vivo con mi mamá. Se llama Sandi. Su pareja se llama Carol* (“I live with my mom. Her name is Sandi. Her partner’s name is Carol.”), or when they observed a photo series of *Mein Vater heißt Dan. Ich wohne bei Dan und sein [sic] Partner Bob* (“My father’s name is Dan. I live with Dan and his partner Bob.”). The dynamic aspect of the L2 needed for tomorrow’s students expands what publishers have offered.⁵

As teacher educators, we affirm that our discipline’s future representatives work within a social construct that has been under-represented in the past. Our two examples admonish us that we must prepare our inductees to know how to support students’

As teacher educators, we affirm that our discipline’s future representatives work within a social construct that has been under-represented in the past.

cultural realities and lexical curiosities as these manifest themselves. They must recognize that WL learning in the United States includes social circumstances that textbook editors will presumably continue to avoid or downplay for some time to come. Our examples demonstrate the need to structure the methods experience as a continuous process of collaboration and contemplation of the “What ifs?” of course *content* and course *intent* as we bridge two cultures. Pre-service teachers must question what we do, what we use, and why and how we go about our teaching tasks. The purpose of methods courses, that is, cannot be but an introduction to the observations and experiences that the teacher candidates and their students bring to the classroom. We have already disabused ourselves of the notion that the only way to teach and learn is the way we ourselves were once taught and learned (and, sooner or later, we shall do the same for our future teachers). Now, we insist, we would do well to teach inductees that the same materials we used are technologically and/or socioculturally inadequate without modification. Their future students require no less a commitment from their teachers’ educators.

We return to the conclusion that we have known for decades: there are simply too many facets of language teacher education for their informational weight to be shoehorned into a modest time frame, the single three-credit methods course. We recall that the structural change of expanding the learning experience for the future WL teacher is not simply the delimitation of content or temporal possibilities. It is not a lengthy, reasoned appeal for merely adding to the number of credit hours — however much we so desire that quantifiable increase. The argument for “more methods time” is certainly appropriate and necessary, but its resolution will come from those who manage the new induction structure. That group includes methods instructors whose leadership duties are undeniably transforming and transformational to students and colleagues, and to the project itself.⁶

These philosophical and supervisory aspects of our paradigm must be in place before we devise the course content or topics to be covered during methods instruction. Having demonstrated the interconnected nature of teacher commitment with systemic intent, we employ that principle to determine the extent of theory and application activities that the pre-service educator requires. We consider this listing in tandem with a brief categorization of the knowledge base gained by the pre-service teacher in

other education courses. After completion of a course in general teaching methods, the teacher candidate knows how to:

- Construct a lesson plan and a unit plan for language students.
- Manage an online grade book.
- Keep anecdotal records.
- Conduct parent-teacher conferences.
- Integrate basic technology into lessons.
- Assess student progress.
- The WL methods activities may focus therefore on the following language and culture-specific and theoretical areas (*PS 1, 3, 4, 5*):
- Theories of second language acquisition;
- Current approaches to teaching languages;
- Language standards and the ACTFL Performance Guidelines for K-12 Learners (1998).

These in turn are augmented by four key components: peer-teaching, structured class visitations, information accessing regarding techniques and classroom activities (from professional journals and online sources), and technology integration.

Any listing of course content, we know, falls far short of attaining completeness and unanimity of agreement. That being noted, we offer these as potential components of the formal methods sequence structure and emphasize that these topics are directly related to *PS 2, 3, 4, 5, and 6*:

- The history of WL teaching;
- Program types, K-12, including immersion and exploratory WL programs;
- Currently adopted textbooks and their evaluation;
- Teaching listening and reading comprehension as well as technology-driven viewing skills (van Olphen, 2009);
- Assessment of student learning;
- Thematic unit creation;
- Incorporating the three modes of communication;
- The role of culture in the classroom — Products, Practices, and Perspectives (*SFLL*, 2006) — as well as the what, when, and how;
- The use of the target language in class by teacher and students;
- Teaching Levels I and beyond; teaching multiple levels in a single period;
- Co-curricular activities and advocacy for WL studies;
- Content-based instruction;
- Classroom management in a WL setting;
- Observing WL teachers and what to look for;
- Professional growth opportunities;
- Implementing culturally authentic activities (songs, games, etc.), thus further emphasizing the role of technology in daily classroom practices.

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Together with student time devoted to the earlier-noted co-curricular activities, their field implementation by the pre-service teacher begins in earnest on the first day of the student teaching experience, which is our next stage of the induction journey.

The New Student Teaching Experience

We know that the challenges of this most critical period of induction to our triad present them with the reality of continuous, permanent change. “School” is a complex and evolving set of multiple realities. Their relative importance is magnified by the decision-making of the individual participants, teachers and students, as well as by group dynamics that make the dual goals of the classroom day, teaching and learning, elusive, if not at times perhaps even illusory.

“School” is a complex and evolving set of multiple realities.

To gain admission into the internship, and experience teaching on a sustained basis, our relatively inexperienced but nonetheless appropriately prepared inductee will have demonstrated the requisite skills in language and culture, pedagogical techniques, and personal and professional dispositions by having achieved clearly defined benchmarks such as an Advanced-Low or higher rating on an official ACTFL OPI. The apprenticeship period, typically of 12-15 weeks in duration, is one of learning through teaching and teaching through learning. Such duties as the student teacher assumes under the guidance of the triad’s senior members are incrementally taken and carefully paced: no “sink or swim” immersion assignment is even considered. The coordination of class presentations rests with the cooperating teacher and the supervisor. The supervisor’s increased presence at the school site effectively serves as more than a symbol of the restructured induction.⁷ He or she is the inter-connective component or catalyst for student teaching progress by measured steps embedded with continual support. The supervisor must bring to the project successful personal K-12 experience, the knowledge of what it’s like to teach all day, every day, and be capable of offering sound advice and pedagogical strategies. In the past, instances have occurred where methods instructors or supervisors are notably inexperienced in pre-collegiate education, or are from another culture, and thus do not engage the American K-12 student with first-hand or personal experience nor understand the sub-culture network of relationships and contractual obligations which the WL K-12 classroom teacher encounters, other than perhaps through second-hand observations or readings. That is not to say that future supervisors must be omniscient; they do need to have undergone relevant and sustained K-12 teaching as part of their professional obligation to teacher education.

Further, we argue that the partnership between the triad members cannot be forged during a supervisor’s infrequent observational visits. Nor can the scope of responsibilities that the cooperating teacher has, despite already being overburdened by many contractual, professional, or personal obligations, be a default condition. It is not the obligation of the cooperating teacher (especially the one who receives only inconsistent support from a university supervisor), we argue, to assist the intern as he or she meets state-mandated classroom contact hours of actual practice teaching while simultaneously maintaining the K-12 students’ academic progress in the subject matter.

As the field manager for the inductee's growth, the supervisor is not only a monitor of progress. In our restructured environment, the monitor becomes a mentor. This guide is frequently present, meeting with the cooperating teacher and the student to offer recommendations and even help to prepare materials. The mentor's role, in other words, is neither passive nor simply evaluative. Instead, it establishes an atmosphere of shared responsibilities that permit the successful internship to develop in a manner consistent with NCATE's vision.

The opportunity to share in the creation of his or her practicum, however, does not compel the pre-service candidate to rely on the triad for every act or decision. The inductees must be cognizant of their responsibility for their own success as they attend to the known as well as to the novel, immediate obligations of working daily with students to accomplish specific curricular objectives. Learning about teaching is important; implementing a lesson or unit plan reinforces the advice given for the future, when the frequency of immediate support in that first teaching position is severely reduced. The student teacher must be mindful of so much as he or she develops a unique set of skills. Despite that neophyte's self-confidence and in the face of one's apprehensions, the student must reflect on what has taken place. No summary descriptor of these possibilities, no prescribed list of *do's and don'ts* adequately explores the dynamic, energetic interplay experienced by the student teacher, either at those moments of exhilaration ("Hey, they really got it! They understood direct object pronouns!"), those depths of disillusionment ("Everyone hates me! They don't get my teaching style — they don't know anything about object pronouns. They don't remember yesterday's work. I'm a poor teacher.")

As a result of the unflagging and fatiguing evolution that learning to teach is, our future language instructor must have the correct balance of continually refining skills-based knowledge combined with the fortitude to understand classroom dynamics.⁸ Such a perspective might also erroneously permit some to conclude that beyond that of the classroom cooperating teacher, any other mentor role that is close would be inappropriate and less than useful. It is not. The university supervisor's work is essential for providing the reinforcing, focused pattern of collaborative behaviors that we seek. In sharing leadership responsibilities with the cooperating teacher, the university supervisor must be assigned a significant amount of officially sanctioned

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and credited workload time to address teacher candidates' needs. The obligation of working with interns cannot be placed solely in the hands of even the most willing and accomplished cooperating teacher by default. Our principle recommendation for the supervisor is that mentorship becomes a deepened level of involvement. The triad would meet at least once weekly for a detailed, extensive review including both live and videotaped observations. Feedback sessions would focus on the intern's work and progress in learning to teach with the same force of presence and scrutiny that the scientist brings to an experiment. By eliminating the traditional practice of occasional intervention and thereby broadening the supervisor's responsibilities and time in the

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field, we will have created a symbiotic relationship where planning, implementation, and critical examination are a triadic and not dyadic event. By reformatting the time allowed for the commitment of talents and close cooperation involved, we give the period of student teaching the appropriate critical mass that is consonant with its importance to teacher education overall. We believe that such a procedure successfully recalibrates the respect due our mission of setting the course for the pre-service teacher's rite of passage from the student's desk to the teacher's.

Our recommendation for strengthening the university supervisor's charge in no way diminishes the role and responsibilities of the cooperating teacher. Rather, our new paradigm enhances the cooperating teacher's duties on behalf of the intern. The restructuring succeeds because all triad members regularly experience the challenges of the day-to-day classroom and resolve issues of planning and implementation. Neither the supervisor nor the classroom cooperating teacher vies for primacy in the triadic relationship. While their individual efforts will intersect, each understands the synergy created by their act of collaboration to assist the student teacher actively. Just as the cooperating teacher provides the intern entrée into the K-12 culture and its practices, the supervisor provides support for pedagogical endeavors and practice. Managerial and modeling aspects, that is, are not the fiefdom of one, but of three. Their collaboration is founded upon the notion that the internship period process is gradual. The knowledge learned ensures that the pre-service candidate has not merely seen or observed school but has lived it. Furthermore, the development of lessons, their implementation, and the subsequent debriefing are too vital for creating a teacher *persona* to be reflected upon only infrequently. Student teaching is too dense a forest of tasks and decision-making for the cooperating teacher alone to lead or show the path. Transformative internship, we argue, is interactive and establishes itself as precursory to a pattern of professional collaboration that clearly demonstrates that teaching is manifestly the act of lifelong learning. As the teacher candidate's place within the triad, and in the classroom, moves from a witnessed mode to the experienced reality and responsibility of active teaching, the required insights, trial lessons and retrials shift the focus from L2 knowledge to L2 pedagogy. The *what*, that is, becomes secondary to the *how* and *why*. Activity patterns fall into these three categories:

1. The intern's L2 confidence level becomes a quest for developing the sustained use of the L2 in front of and with students whose interests range from being positively disposed to L2 studies to being less so.
2. How to teach effectively becomes the consciously emergent goal. The pedagogical repertoire accompanies maintenance or even improvement of L2 skills; the attainment of subject matter knowledge (L2) is understood as a relatively easier task at this stage.
3. Directly related to strategic practice is the issue of disposition, the development of the dynamic relationships between the student teacher and the students. This must be an ongoing discussion topic. A conscientious, ethical framework must be constructed for and with the student teacher. It includes attitudes of pedagogy, legality, and morality. Its growth is prerequisite so that potentially negative matters of generational identification are averted. The use of *Facebook*,

for example, as a networking site used by both the teacher candidate and the teenaged students presents concerns to parents and others.

Emotional and/or physiological and sociocultural proximity may not necessarily produce the desired optimum teaching and learning environment, despite fictionalized portraits of the novice teacher as iconoclastic buddy whom mass media made an indelible cultural product of post-World War II American film and television. Stellar examples of this genre range from the 1948 film *Good News* through *Our Miss Brooks* and *Room 222* to *Dead Poets' Society* (Raimo, Delvin-Scherer, & Zinicola, 2002). Their expected growth, no matter how formulated or abbreviated through references to popular culture, provides teacher candidates with quantifiably increased support and reflective rehearsal. The collaborative behaviors mandate the realization that learning to teach and teaching are not stand-up acts. They are not to be conflated with the act of working in a stand-alone classroom setting that has been characterized as one adult surrounded by many children.

At this time of pre-service or even before, during methods course work, the question of the intern's L2 knowledge has undergone a substantive mode shift. The paramount task is no longer maintaining or improving the target language. Instead, the challenge becomes the modes of L2 usage. Ease, fluidity, and fluency — certainly appropriate aspects of an exceptional level of speaking skills such as the OPI Advanced-Low status and higher delineate — are also hallmarks of the classroom ambiance that define and frame contemporary communicative language teaching praxis. Admittedly, some textual materials may obligate the student teacher to acquire new domains of L2 knowledge. Rather, it is the perceived unforced, straightforward, unconscious production of the L2 that predetermines the necessary modeled usage that promotes students' L2 achievement. The uncertain or apprehensive use of the L2 by the student teacher will, we maintain, lead students, especially those in secondary settings, to draw two conclusions; each is unfavorable to a successful internship:

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1. The teacher candidate cannot practice what he or she preaches, i.e., mastery of the L2; the students will think, "If he or she can't speak well, how am I expected to — and why!"
2. The candidate's language breakdowns will invariably lead to English becoming the language of real communication for the class, with only an occasional set of bursts in the target language that must be endured until the teacher returns to English.

Thus, the objective of communication, real-language achievement, is left by the wayside.

Encyclopedic language proficiency of the teacher candidate is not our desideratum at this point. The visible, audible demonstration that his or her knowledge base is

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expanding is an acceptable condition, so long as the audience — the students and their parents — perceives a conversational skills set on the student teacher's part that is commensurate with the role of teacher, and not that of student. A sample of L2 knowledge expectations summarizes the challenge of conveying confidence in L2 use:

- Classroom language expressions, from saying “locker” in German to “Well, let's continue” in French, etc., are mandatory aspects of the teacher candidate's language;
- Discourse behaviors, of appropriate extended length, such as those employed in the modeling of activities or presentational parts of a lesson, are well-formulated, and require no (or very few) false starts or re-statements in English. Connectives and repetitive, routinized L2 language (Fillmore, 1985) are present;
- Textbook chapter vocabulary does not present linguistic stumbling blocks to communication. The student teacher demonstrates a solid grasp of the new lexical items.
- Age- and learner-appropriate topics, be they Hip-Hop music in German or the local Spanish language radio station scene are or become a field of professional growth. Possibilities include film, video, youth culture, advertising, content-related topics in geography, governments, sports, games and songs, for example, complement cultural products, practices, and perspectives (Peterson, 2004) found in traditional formats. In other words, the student teacher as lifelong learner yields right of way to the student teacher as lifelong teacher (*PS 6*).

The interplay between language knowledge and language usage as above described brings with it the welcome interaction of L2 and pedagogical knowledge. The student teacher filters the language and its usage in class through pedagogy, and vice-versa. Those transitional moments, for example, between a series of classroom activities, sometimes considered by observers as a dead-air zone in a classroom, become soaked up by that set of previously created and easily accessible sponge activities (Hernández & García, 2006). Thematic teaching units, to offer another example, are well-created series of student-driven, sustained activities that reinforce and even reformat known language for the student while affording the teacher candidate opportunities to demonstrate an expanded knowledge base-beyond that of the textbook-that enhances teacher-student language usage (Beane, 1997; Curtain & Haas, 1995). Additionally, interactive student-to-student learning activities such as information gap exercises (García & Hernández, 2007; Lee & VanPatten, 2003) produce scaffolded L2 achievement.

We have omitted specific details of the student teaching or internship period in order to emphasize those fundamental requirements that our conceptualized triad and its collaborative responsibilities have to the teacher-candidate for his or her professional growth. As a component of the continuum that we envision for producing highly competent and fully prepared beginning WL teachers, the triad model purposefully initiates a learning process beyond graduation. In this way, we afford greater emphasis to be given to the development of both pedagogical skills and class-

related dispositions than customarily may be found in other induction models. By no means, however, should the teacher-candidate's intensive time of experimentation and reflection be considered a final step to *independent* classroom teaching. Supervisory roles and mentoring/support roles do not end with graduation and state licensure, as we now explain.

Post-Graduation Induction

The post-graduation phase of the beginning WL teacher's induction into the profession rests on the close collaboration between the school district, the university and the novice teacher that has been cultivated during pre-graduation or pre-service work. As such, it continues the evolving integration we have described. The already established triadic partnership continues beyond the pre-service time, into at least the first academic year, and assumes a new configuration. We next provide a condensed version of the proposed process; a more comprehensive study by the authors is being prepared for the near future.

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Research documents the need for on-going support (Wong, Sterling, & Rowland, 1999; Yopp & Young, 1999), and, consequently, thoroughly grounds ACTFL/NCATE mandates for the integration and full engagement of classroom WL teachers in teacher training efforts (PS 6a). Further, our rationale is founded on well-executed research studies that conclude that novice teachers often struggle as they make the transition from the role of pre-service candidate to that of actual classroom instructor (Fry, 2007). Due to the challenges they encounter, a substantial number consequently leave the profession after a few brief years in the classroom (Ingersoll & Smith, 2003). These researchers note that "between 40 and 50 percent" resign after just five years, with 29% of these teachers expressing "dissatisfaction with teaching as a career or with their specific job" (p. 32).

There are of course proven approaches to curtail the mass exodus of new educators. Darling-Hammond (2003) urges teacher educators to begin adequate initial teacher preparation early, so as to indeed keep beginning teachers in the profession immediately following their first few years and beyond. Through her research, she has also found that those novice teachers who remain in education report a high level of satisfaction with their knowledge of curriculum materials, student assessment, lesson planning, technological ability, content area knowledge, pedagogical skills, and classroom management skills. And so it is through the articulated induction period from pre-service to first-year teacher, which we favor, that the attrition rate for the novice WL teacher can be reduced. Blair-Larsen and Bercik (1990) offer a plan the framework of which presages and parallels our suggestions for post-graduation activities. They proposed that this "period of transition from student to professional when beginning teachers are offered supervision and support as they adjust to their new roles" (p. 3) should consist of two parts. Part One is a summer in-service program consisting of 2 weeks; the second component, Part Two, is a system of mentoring,

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coaching, and visitations. The second period would include follow-up graduate-level coursework, collaborative teaching efforts, in-field supervision, online support activities and workshops throughout the first teaching year. This two-part continuation of our induction model follows.

Part One: The Summer In-Service Program

The teacher training institution, in concert with the cooperating school district, formulates and executes this vital new teacher workshop. It will examine, but not be limited to, those aspects of the district's operational activities and educational goals: the school culture, classroom organization, and the local WL program. A sample workshop series is detailed next.⁹

The School Culture

Each individual school has its own particular culture, or hidden curriculum, consisting of a set of unwritten rules and expectations of behavior (Bieber, 1994).

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Therein lies a common or universal knowledge base that all new instructors need to have, regardless of their school assignments, and prior to assuming initial, first-days-of-school duties. During this two-week staff development time, facilitated by the two senior members of the triad, the WL methods professor at the university and the WL mentor teacher (joined also by the district WL supervisor, should one exist), the following essential questions are addressed:

- Where do I teach, in one room or in several? Where do I park? Where do I have lunch? Do I have an office-type workspace?
- What is the discipline protocol, the expectations for student/teacher interactions, and parental involvement in this matter? What governance policies apply to the role and scope of homework? Is there a grading policy?
- What technologies and equipment will I have available in my classroom(s)? What is their expected role in classroom instruction? How do I find technical support in the building? Do I need special training on the technologies available?
- Who can help me at my building with the many details and advisories found in the New Teacher Handbook that I just received? Who can help me with specific issues not addressed in the handbook?
- What is the expected professional attire for the classroom?
- Does the principal require me to submit lesson plans? Do I need to use a specific format?
- What is the policy for sick days, personal and professional leave? What is the paperwork associated with requesting leave? Do I need to call the principal when I am ill, or do I tell my department chair or a secretary? Do I need to have a week's worth of contingency plans for my students? Who gets a substitute for me?

- What tools are in place for parent/teacher communication? How often and what protocol should be followed?
- Am I expected to sponsor or participate in extra-curricular activities? If so, what are the school's expectations for me in terms of time, travel, and finances? If there is no budget, what procedures must I follow to have a Language Club candy sale?
- How do I keep anecdotal records/documentation of my contact with students and their parents/guardians?
- How do I conduct a parent-teacher conference, and who can help me prepare for such a meeting? What about the "Meet the Teacher Night?" When? Who? How?
- How do I seek assistance for a student with special needs? To what extent is there support for helping this student with my subject area?
- What is the school policy on field trips? Do they frown on or even deny trips to the ethnic restaurant, for example, but approve of museum visits? What are the policies for inviting outside speakers? Do I get them approved? By whom?

Classroom Organization

- Which textbooks will I use? When do I distribute them to my students? What about ancillary materials, online or in hard copy format? Do I give these out, or do I have simply one class set for each level I teach? What about copyright issues and copies of some pages? What can I do with the texts and what may I not do?
- Do students pay an additional fee for WL classes? Am I allowed to ask students to purchase special materials for my class? What do the library holdings look like for my language?
- Is there a language lab that my students can use? How do I use it? What software and materials are available for our use? How often? How do I schedule it? If there is no lab, how do I access laptops on a cart?
- If there is a budget for them, how do I order special non-print teaching peripherals or materials to use in my classes? How often can I use them? Do I need permission to do so?
- Do I have a special departmental lesson plan format that I must follow? Do I submit my lesson plans to my department head?

The School District World Language Program

- What is the district's WL curriculum? What part does culture and the four linguistic skills have in it? How are the national standards integrated into the curriculum? Where is the curriculum, and how do I access it?
- Is there a midterm or end-of-the-term test for each language? How and when is it given and assessed? Am I responsible to conduct an item analysis for summative assessments?
- What languages are offered? How are they articulated in the district?
- Is there a program supervisor for WLs? Does the supervisor evaluate me? How often? Which evaluation framework is used?
- What type of support is there for teacher professional development?

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In summary, these topics take place in an interactive workshop format at the K-12 site. Depending on the degree of technological support available, parts of these sessions can also occur in a virtual environment. Ideally, the host classroom would belong to a teacher who had been a graduate of the project. Thus, the mentorship cycle continues, and utilizes the triadic nature of collaboration that we promote. Part Two of the post-graduation induction process evolves over the period of the new school year.

Part Two: The Mentoring/Visitation Component of Post-Graduation Induction

The authors anticipate that the second part of the novice WL teacher's mentorship would commence on the first day of the school's regular or general in-service program, which is distinct from the special two-week WL summer in-service. Some strands or topics that had been touched upon during the earlier two weeks will of course be considered during this time, and, indeed, may reoccur throughout the entire year. The first-year teacher would have already met and worked with his or her in-school WL mentor teacher, who in an ideal scenario would be a recognized veteran WL teacher. In some cases, as one would expect, it might happen that the field-based mentor teacher also will have undergone a similar induction process from years earlier. In situations such as these, that is, the former mentee now becomes the mentor, and thus the support cycle continues. The school district's mentor teacher would have participated in the two-week in-service as a co-presenter with the university's teacher educator, and already be familiar with his/her novice colleague mentee. This WL classroom teacher mentor might even receive professional development credit hours from his/her school district for participating in summer in-service session. Members of the triad would work together throughout this first year, and possibly longer, as they deepen and broaden the necessary compatibility and trust levels. The novice teacher would be coached and nurtured, and thus would feel free to seek guidance on any school-related issues that might arise. Being part of the mentoring/coaching team and a WL language teacher, the mentor teacher would be comfortable seeking guidance from the teacher education program's liaison — the methods professor, who attends regularly-scheduled meetings in the schools and conducts observations on a sustained basis — even accompanied by his/her new pre-service students, when (of course) agreed to ahead of time by the host teachers. Informal observations and conversations with the new colleague would occur during each visit. The theme or topic of a specific get-together would focus on a particular skill or concern expressed by the new teacher in the course of this first year. In addition to the face-to-face encounters of the triad members, virtual meetings and conversations (via an Intranet environment, teleconferencing webcam session and/or controlled blogs) could also transpire.

It is possible that the university could establish a for-credit situation that would assist the novice teacher in achieving two other goals, securing an advanced degree and/or moving closer to the next increment on the school district's established step or salary scale. If the new teacher is not terribly overwhelmed with establishing himself/herself during the first semester, it is possible that the second or spring semester of the school year would be an appropriate time to enroll in a university course whose topic or theme would support the teacher's K-12 activities. Such courses as Advanced

Conversation or Francophone or Hispanic Literature could be useful and rewarding, just as would be a course or two in the Education Department that firmly aligns itself with the interests or challenges that the beginning teacher has encountered in the reality of the K-12 classroom.

Given the reality of both fiscal and personnel resources available to sustain professional support for the novice WL teacher, the triad model that we have presented here could certainly become more comprehensive, and be expanded from including a single new teacher mentee from one school to a cohort of WL mentees from either the same school or from different schools within the same school district. Thus, a small group of beginning teachers could be mentored, nurtured and supported by the same cadre of mentor teachers and university personnel. Such an arrangement, given adequate resources, would bridge the concept of a single triadic activity to the widely-accepted Professional Development School (PDS) model of teacher support. Our proposed triad model, however, is indeed different from the PDS triad model, wherein there is an already-established support triad consisting of a university mentor assigned to the PDS to work with novice teachers from a variety of content areas, and their content-specific classroom mentor teachers. Our model is discipline-specific (WL study), its context or pedagogical thrust directly related to language acquisition.

Summer travel and language/culture activities to enhance both the language proficiency and cultural awareness levels of the beginning WL teachers are but the next step for the latter, and can be part of a set of recommendations or goals that the triad's members help to create.

The above are but a few of the possibilities for the post-graduation induction period. Any variation or additional component derives from our belief that the potential for successful induction is directly related to the quantity and quality of support that the novice teacher receives from the methods and university program officials and the local mentors.

In eulogizing his recently assassinated brother Robert F. Kennedy in June of 1968, the late Senator Ted Kennedy set forth their mutual belief that humankind is responsible for charting a course to a better tomorrow, saying, "Our future may be beyond our vision, but it is not completely beyond our control."¹⁰ The amalgam of reality and hope that we hear in this eloquent but simple declarative statement is especially apt in the context of our discussion on language teachers and teacher educators. We cannot predict the future, to be sure. Nor can our profession leave the mapping of that time and place to a governing entity, however, without ensuring first that we veterans formulate, espouse, and endorse well-considered means that propose an improved end, or reform of teacher education — and that our voices be heard, attentively and with the respect due our experience and research findings. At the beginning of this paper, we reminded the reader that American teacher education is based on the perception of a direct relationship between student achievement and teacher preparation, and will continue to be thus evaluated. The sometimes verifiable disconnected or, in some instances,

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coincidental preparation of WL teachers that occurs, will not serve our nation's children well as members of our inevitably increasing bilingual, multicultural society and world. The seamless induction process that we have proposed in these pages may seem revolutionary to some, prosaic and a well-trod pathway to others; the notion of a fixed triad of players as basic to change and its concomitant time and expense to produce success may seem to yet others as simply idealistic and unrealistic. Nevertheless, reform and change are, ironically, stable components of teacher preparation. How we address them for WL teacher-candidates begins with us.

Notes

1. From among the many scholars and organizations that have wrestled with the topic of teacher education and offered solutions, we cite Levine (2006): "The nation's teacher education programs are inadequately preparing their graduates to meet the realities of today's standards-based, accountability-driven classrooms, in which the primary measure of success is student achievement. (The study) ... concludes that a majority of teacher education graduates are prepared in university-based programs that suffer from low admission and graduation standards. Their faculties, curriculums and research are disconnected from school practice and practitioners" (p. 1).
2. See Richey (2007) regarding the history of FLAP grants, and Falsgraf (2007) for technology in the WL classroom. Regarding Scebold's and Zimmer-Loew's many contributions to the profession, from the oral proficiency movement to the collaborative that created our national standards and after, the reader is referred to these essays for a representative sample: Scebold & Wallinger (2000), Wallinger & Scebold (2000), and Zimmer-Loew (2000). Kline (2001), on behalf of the Northeast Conference, wrote a memorial tribute to Scebold, in which she discusses his contributions, at: <http://www2.dickinson.edu/prog/nectfl/armemoriom3.html>. Other tributes to Scebold may be found in the November/December issue of *Foreign Language Annals*, 34, 6 (2001), and *The Modern Language Journal*, 85, 4 (2001), 644.
3. The listing of US immersion programs from 1971-2006 is available online at: <http://www.cal.org/resources/immersion/Doc/GrowthofTotalandPartialImmersionProgramsinUS.pdf>
4. By no means do we suggest that study abroad is not an important WL induction component. It is critical; its investigation assists us in understanding the role of study abroad for second language acquisition. Indeed, one co-author recently published a research study on the efficacy of study abroad for language proficiency (Hernández, in press). Just as the NCATE standards call for an integrated study-abroad presence, we emphasize here the concept that second language acquisition be viewed as a totality of several types of experiences. Several language-using components, such as service learning, for instance, will assist students in achieving the language benchmark as complementary to study abroad programs. Study abroad should not of course be considered to be the only means to develop oral proficiency.

Its absence, on the other hand, cannot be given as “the reason” why a department’s WL teacher candidates cannot attain Advanced ratings on the ACTFL OPI.

5. We understand the economics involved; selling textbooks that feature alternative family situations in locales such as Florida (and its Proposition 2 of 2008), or California (and its Proposition 8), are important business-related factors when deciding on the expensive funding allocation for developing book projects. It is left to the teacher whose WL learning environment is situated in an American social experience to address the students’ reality. See Dorwick and Glass (2003) for a cogent discussion on the (at times) significant disparities between WL education policies and actual textbook materials and classroom practices.
6. Their contributions also mandate change in another structural sector, the system of rewards under which they work. From the departmental perspective, the methods professors have assumed a differentiated dimension that is critical for program stability and success. It is imperative that they be contracted under promotion or tenure standards that are distinct from those of faculty who possess traditional language and cultural specializations.
7. We acknowledge that changing the job responsibility of the supervisor is a cost-related issue that this model must take into consideration.
8. Again, it is important that the university supervisor not rely upon infrequent monitoring visits to the intern, to offer some words of encouragement or make a suggestion between classes, or during a formal, after-school debriefing. Such meetings have played out in many schools for many decades, as the authors personally can attest to from their own pre-service preparation in different parts of the country — in three different decades (the 1960s to the 1990s). We have already argued that to continue previous practice in this regard is dysfunctional. It appeals, first, as a *de facto* condition to those who erroneously assume that teaching is but a matter of *practice*, a *sink-or-swim* journey until, finally, one *gets it right*. Second, the infrequency of consultation is disingenuous: it masks the requisite demand for attention to detail that must occur for the future teacher’s success *and* student learning.
9. The Blue Valley, Kansas, School District has instituted a 2-week, pre-service teacher workshop for beginning WL teachers. The authors acknowledge the work and achievements of their colleague, Diane DeNoon, District Coordinating Teacher, for her participation and presentation in the workshop we jointly offered at the ACTFL Annual Convention in 2007.
10. Senator Edward M. Kennedy. (1968) Tribute to Senator Robert F. Kennedy, June 8, 1968, St. Patrick’s Cathedral, New York City. Retrieved August 28, 2009 from <http://www.jfklibrary.org/Historical+Resources/Archives/Reference+Desk/Speeches/EMK/>

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Appendix A

The Pilot Project for Teacher Induction

The pilot project referred to forms the basis of a grant proposal being prepared for submission in 2010. It is formulated upon many aspects of teacher induction that are discussed in this paper. We offer here a substantive summary of the activities and framework that is envisioned. Extensive detail has been purposely omitted for grant-related reasons.

The project envisions four differentiated Centers for Language Teacher Education for pre-service candidates in world languages. This will be a collaborative entity between NCATE-recognized teacher education institutions and local K-12 districts

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that have an established record of WL study commitment and working relationships with their universities (IHEs). The enterprise will have an individual or regionally-based, specialized focus on the development of accomplished beginning teachers for K-6 FLES, immersion, or middle and high school levels. In addition to regular managerial responsibilities (i.e., financial, clerical, grant-related), the IHEs involved will commit to offering an appropriate number of credit hours of structured methods programming and support activities for the undergraduate or graduate WL education major, including the employment of additional full-time faculty (both tenure-earning as well as adjunct instructors/supervisors as needed to work in triads with the teacher-candidates). The school districts will provide staff, classroom facilities, and time for direct mentoring programs, summer in-service periods, release time and supervision, as well as a commitment to continue the WL project through the pilot period (4-6 years). The cycle of the project's activities involves a planning year as well as formative and summative evaluation periods. Appropriate benchmark-related measurement of progress activities are included, thus providing the WL profession at large with a significant research base that will lead to the transformation of pre-service education activities that are currently employed.

Direct oversight of the project will rest in the hands of a project director at each university site working in cooperation and collaboration with appropriate stakeholders and representatives of national language organizations serving as an advisory body under the general direction of an executive project director.

Appendix B

ACTFL/NCATE Program Standards for the Preparation of Foreign Language Teachers

- Standard 1: Language, Linguistics, Comparisons
- Standard 2: Cultures, Literatures, Cross-Disciplinary Concepts
- Standard 3: Language Acquisition Theories and Instructional Practices
- Standard 4: Integration of Standards into Curriculum and Instruction
- Standard 5: Assessment of Languages and Cultures
- Standard 6: Professionalism ACTFL/NCATE (2002)

Organizing Principles for New Language Teacher Educators: The Methods Course

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Abstract

For those new language teacher educators who find themselves daunted by the challenge of what to do with their language methods courses, this article provides an overview of research-based instructional choices and practices that will orient the new professional. The organizing principles offer language teacher educators a thoughtful, experience-based approach as well as sets of technique and activity resources for use in their first methods course and beyond.

Introduction

In Schulz's review of the nearly century-long body of literature on foreign language teacher preparation, she is disappointed to find little significant advancement in the area of language teacher education and this leads her to conclude that, "[w]e are still discussing many of the same issues that were discussed more than 80 years ago, and we still have not found solutions to many of the problems that plague the development of FL teachers" (2000, p. 516). Effective teaching practice, one of the problems Schulz highlights, is a challenge for language teacher educators (LTEs) and is particularly critical during the first year(s) of teaching language methods courses.

Initial challenges to a new language teacher educator may include a lack of specific guidelines for language teacher preparation (Freeman, 1989; Freeman &

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Johnson, 1998; Vélez-Rendón, 2002; Wilbur, 2007) and a lack of curricular resources (Bernhardt & Hammadou, 1987). Planning and teaching a methods course can be very intimidating as there are few (if any) courses on “How to teach a methods course”

Planning and teaching a methods course can be very intimidating as there are few (if any) courses on “How to teach a methods course” available in graduate programs.

available in graduate programs. Accredited institutions adhere to established program criteria (such as the NCATE standards) but these criteria are not a blueprint for designing a methods course start to finish. The LTE, then, is responsible for synthesizing previous coursework, experience, required accreditation criteria, and the current literature in order to create a methods course without the benefit of an overarching model.

The task of preparing future language teachers may be further complicated because many new LTEs have no secondary classroom experience while others have not been in a secondary classroom for some time (Wilbur, 2007). According to Wilbur’s investigation of foreign language methods classrooms, her respondents “underscored the connection between secondary classroom experience and successful methods instruction” (2007, p. 82). The disconnect between the methods course and the context of the current secondary classroom is a second challenge to many new LTEs.

We faced these challenges during our first years teaching methods courses in a thriving language teacher education program. The sense of being adrift in the sea of language teaching methods, practices, and techniques without an overarching framework is precisely what led us to this conversation. Through our dialogues, we found we were not alone and that others were having similar discussions.

We therefore pose the following question, “Without clear guidelines, how do we, instructors of varying backgrounds and experience levels, come to a general consensus to plan and implement a language methods course?” Our hope is that this article promotes further dialogue among novice and experienced LTEs and that the resources provided establish a basis for reflection and argument. The principles are not intended to be prescriptions about how to teach a methods course, but rather a point of departure for further discussion among language educators regarding methods courses.

Our Instructional Context

Our programs prepare undergraduate students for elementary, middle level, and high school classrooms in French, German, Spanish, the Teaching of English to Speakers of other Languages (TESOL), and Teaching English as a Foreign Language (TEFL). The TESOL/TEFL and foreign language (FL) students are required to take a second language acquisition theory course and a middle/high school methods course (TESOL/TEFL or FL). Depending on the student’s major/minor, the student may also be required to take an elementary methods FL course, a content-based TESOL course, a language assessment course, or an ESL/EFL practicum. Most of this coursework must be completed prior to the student’s official student teaching. The cycle of coursework is designed to emphasize reflection and decision making in teaching so that students develop essential knowledge and skills before entering the student teaching semester.

Constructivist roots are the foundation of our methods courses which to us means that students will co-construct their knowledge in conjunction with their class peers, the texts' authors, and the instructor. We strive to create a classroom environment that mirrors the approaches, activities, techniques, and practices of an interactive and engaging language classroom (i.e., ESL, EFL or FL). Therefore, an observer in these classes would notice small group work, interaction among learners, open-ended questioning, critical analysis, and various types of assessments (e.g., mock job interviews or online portfolios). The syllabi, course textbooks, and assessments vary among our FL and TESOL/TEFL methods courses, however, the courses share a common vision of organizing principles. These core principles inform our direction in methods courses from planning to instruction.

Planning and Resources

We begin planning a methods course by asking ourselves essential questions that every language teacher should be able to answer: “What does it mean to be proficient in a language?” “Why should languages be studied?” “How do we assess language?” These questions (among others) are a good starting point and they potentially form a centerpiece for the course as the preservice teachers (PSTs) address them throughout the semester. PSTs can also participate by brainstorming their own essential questions about the field the first day of class. Wiggins & McTighe (2005) argue that essential questions help the teacher and students focus on those ideas of greater importance and relevance throughout the course.

We also refer to the INTASC Standards for Foreign Language Teachers (2002) and the ACTFL/NCATE Program Standards for the Preparation of Foreign Language Teachers (2002) in the development of our methods course. The INTASC Standards outline what foreign language teachers should know and be able to do in the first years of their language career, while the ACTFL/ NCATE Standards provide a guide for L2 teacher preparation programs. In addition, PSTs will need to be familiar with the *Standards for Foreign Language Learning in the 21st Century* (2006) to create their future curriculum and lessons to help K-12 students achieve greater proficiency in the target language. All of these sets of standards inform content selection in a methods course.

Methods textbooks are another resource for class planning. Common themes through many of the popular methods texts (e.g., Brown, 2007; Hall, 2002; Lightbown & Spada, 2003; Omaggio Hadley, 2001; Shrum & Glisan, 2005) include the *Standards for Foreign Language Learning in the 21st Century* (2006), ACTFL proficiency guidelines in speaking (2000) and writing (2001), teaching and integrating the “four skills,” among other essential ideas. State foreign language standards (e.g., Wisconsin’s Planning Curriculum for World Language, 2002), as well as professional development opportunities at regional and national conferences, provide additional input.

We begin planning a methods course by asking ourselves essential questions that every language teacher should be able to answer: “What does it mean to be proficient in a language?” “Why should languages be studied?” “How do we assess language?”

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Further resources for planning methods courses include a database of methods syllabi available on the FLTEACH website (<http://www.cortland.edu/FLTEACH/flteach-anc.html>) and some limited research on methods syllabi. Wilbur (2007) analyzed 32 methods course syllabi for common course objectives, assignments, and evaluation systems, building on earlier FL syllabi research by Über Grosse (1993). In a different light, Byrd (2007) examined twenty different methods syllabi for elements related to the teaching of culture. His dissertation details specific cultural assignments, evaluations, and objectives defined in language course syllabi. This research provides a glimpse into shared requirements and evaluations related to cultural learning by analyzing commonalities among methods syllabi.

A language teacher education course, informed by the aforementioned resources, provides a framework in which LTEs can determine what content they will include. The next question, then, is how to effectively prepare the PSTs during the methods course. The following six organizing principles may provide a basis for consideration in planning and teaching methods courses.

One: Focus on integrating constructivist foundations with guided instruction.

During our first year of teaching methods, we worked to find the balance between giving too much information or providing too little. With a more transmission-oriented instructional approach, learners may find it challenging to make long-term cognitive connections with the information being taught and to transfer this knowledge from theory to practice (Hedgcock, 2002; Musumeci, 1997). A constructivist learning environment may allow students the freedom to construct their own knowledge, however, without simultaneous teacher guidance, students may not yet have the depth of understanding necessary to fully grasp the concepts or practical applications (Kirschner, Sweller, Clark, 2006; O'Dwyer, 2006). We found that the appropriate insertion of examples tied to prior knowledge is the key to effectively maintaining the balance between teacher-centeredness and the pure constructivist classroom (see Table 1 for more ideas).

For example, in one of our teaching methods courses, there is a lesson designed to better understand the concept of performance assessment. The lesson uses an inductive approach in which the learners construct knowledge rather than being directly told the characteristics of performance assessment and the differences from traditional testing. During the lesson, we ask the students to brainstorm examples of performance assessments outside of the language classroom. If the class struggles with this task, we guide them by providing an example of a performance assessment—the road test for obtaining a driver's license.

The driver's license example activates background knowledge and connects to our PSTs' experiences. When we structure learning activities to activate prior knowledge, this allows learners to use what they already know in new contexts (Committee on Developments in the Science of Learning, 2000). According to Freeman and Johnson (1998), "we as teacher educators now acknowledge that prior knowledge is a powerful factor in teacher learning in its own right..." (p. 401). PSTs' experiences and voices are an integral component to teacher development (Kumaravadivelu, 2001; Freeman,

2002). The insertion of examples tied to prior knowledge facilitates students' construction of knowledge, one goal of our constructivist-grounded classrooms.

Table 1: Focus on integrating constructivist foundations with guided instruction

Quick tips for implementation

- Use various cooperative grouping strategies to foster student collaboration. For example, random groups may be formed based on students' favorite colors, preferred travel destinations, or common clothing.
- Allow longer pauses after questions giving students more opportunity to respond or ask them to free write on a topic prior to discussing it as a whole class.
- If students struggle to respond during class discussion, do not resort to transmission instruction. Instead, break them into small groups, restate the question, and have them formulate possible answers and refer to the texts to assist in idea generation or to support their ideas.
- Use various techniques for activating prior knowledge such as word associations, free recall, recognition, and gestures.

Two: Model effective practice.

When we present activities and techniques in our methods courses, we not only explain the how and the why but we also demonstrate these techniques ourselves.

As Wing admonishes us, "In our methodology courses, teacher educators must practice what we preach" (1993, p. 172). What we did not fully appreciate in our first years was that modeling includes both the explicit teaching of instructional strategies as well as the unspoken choices made by the teacher.

We learned quickly that developing preservice teachers' understanding of practice requires modeling in part because of their influences of previous instructional experiences (Johnson, 1994; Vélez-Rendón, 2002). As observers in the classroom, "students are shown a lot about what teachers do but almost nothing about why they do it" (Schrier, 2008, p. 290). The learner needs to be made aware of teacher choices (Freeman, 1989; Woodward, 2003). While teaching, we can temporarily halt the class to help students notice particular choices we are making at that moment. For example, when we present a long list of characteristics of the "good" language learner, we ask the students to rank their top three choices. After the task, we stop the class and share with them why a ranking activity was selected for a long list of information. As an extension, we sometimes ask the PSTs to generate ideas on how a long list activity could be designed to be engaging and meaningful to their future language students. For example, we might share with our PSTs that when learning long lists of vocabulary, such as food items, a language teacher could ask students to rank their top five favorite and least favorite

We learned quickly that developing preservice teachers' understanding of practice requires modeling in part because of their influences of previous instructional experiences

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foods to compare with a partner (see Table 2 on for more ideas). Woodward (2003) discusses the importance of including PSTs “in a detailed and very useful discussion of the steps, materials, content, and participant experience from the inside out” (p. 303). When we share our conversation, we recognize students as equal participants in the instructional dialogue.

In summary, the decision to share a rationale is more than a fleeting statement. It is an instructional conversation between the educator and the learners about teaching and learning (Vygotsky, 1979). Raising learner awareness about the thoughts that influence instructional choices is a component of the language teacher knowledge base (Freeman and Johnson, 1998). Communicating the reasoning behind our actions is important for both PSTs and LTEs.

Table 2: Model effective practice

Quick tips for implementation

- Create awareness about modeled activities by generating discussion about the preparation and procedures of the activities shortly after they occur in the classroom. Mention to the class when the activity worked as anticipated and when it was more or less effective than expected. Allow time for students to provide feedback and react to the activities.
- Place an agenda on the board as an advance organizer.
- Provide rubrics ahead of time.
- Engage in the types of activities students may one day teach (information gap, think-pair-share, chants, think alouds, picture walks, surveys) and make connections to their use in the language classroom.
- Model giving effective directions.

“Over decades, programs that prepare teachers for foreign language and ESL settings have concentrated on the ‘how’ without questioning the ‘why, what, or who’ of second language instruction.”

Three: Provide opportunities for students to make informed choices.

Tedick and Walker (1995) note “Over decades, programs that prepare teachers for foreign language and ESL settings have concentrated on the ‘how’ without questioning the ‘why, what, or who’ of second language instruction” (p. 502). Students need discerning analytical skills to aid their evaluations and interpretations of the practices so they are prepared for new information that develops within the field throughout their careers.

We believe that teaching students how to make informed choices requires a breadth of knowledge of the field as well as real-life examples. For example, in our methods class we discuss several types of Audiolingual Method drills (Richards & Rodgers, 2001) and how and when to conduct them in communicative-based classes. For example, repetition drills may be useful when introducing new expressions to acquaint students with pronunciation and intonation. It is important

for PSTs to see the various activity types in terms of the roles they play in the layout of a lesson and also the potential benefits of activity types considered obsolete. When presented with a range of practices, PSTs see the value in instructional variety as one means of reaching a classroom of diverse learners (see Table 3 for ideas).

An effective way to engage students in this evaluative practice is by assisting them to analyze and ask questions. Students are encouraged to discuss methodological and assessment choices and theories from a critical vantage point; it behooves PSTs to see the strengths and weaknesses of various theoretical and practical constructs. One tool that has helped us to engage in taking a critical stance and asking *good* questions is the brief introductory reading in Larsen-Freeman’s *Techniques and Principles in Language Teaching*, 2nd edition (2000). As an introduction to the various methodologies detailed in the book, Larsen-Freeman tells readers (from her reading of Elbow’s 1973 article of the same title) to engage in the process of doubting and believing the methods presented. Larsen-Freeman encourages the readers of her text to be discerning, to judge and to doubt new ideas, but also to withhold doubt when necessary, in order to see the method from the perspective of its originator.

Table 3: Provide opportunities for students to make informed choices

Quick tips for implementation

- Encourage students to read pertinent journal articles in the field and critique them.
- Present multiple types of SLA models and require students to build their own version.
- Provide examples of textbooks and allow students to complete a guided textbook review (e.g., examine all the writing activities, analyze applicability).
- Provide examples of assessments and allow students to analyze them for strengths and weaknesses. Ask students to create their own assessment instrument.

Four: Provide in-class opportunities for practice.

Part of the process of becoming an experienced teacher in the field is practice and so it was important for us to build time into the course to develop this skill. Students may appreciate this opportunity as Johnson (1996) notes, they “complain that they get too much theory and too little practice” in their teacher education coursework (p. 765). Practice serves a vital role allowing preservice teachers to internalize and negotiate the key concepts needed to succeed in their initial teaching experiences. In fact, Celce-Murcia (1983), Coste (1983), and Vélez-Rendón (2002) among others, call for more active learning and less lecture.

[Students] “complain that they get too much theory and too little practice” in their teacher education coursework

Clearly preservice preparation cannot teach students everything they need for their future teaching careers, however, we can provide a foundation to start new teachers on solid footing. New teachers need, among other things, practice with providing instructions, designing activities, planning lessons, developing syllabi, designing

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and obtaining visuals and materials, designing assessment tools, grading, doing real comprehension checks, and using technology appropriately.

These needs are addressed by offering a variety of opportunities for students during the methods courses. For example, in our FL methods course students are asked to create rubrics throughout the semester. First, the class collaborates to create a rubric used to assess the mini-teaching lessons that students present throughout the semester. Then, after the shared experience of designing a rubric together, students also create rubrics to evaluate the performance assessments included in their thematic units (i.e., interpretive, interpersonal, and presentational assessments). This repeated practice provides a base for skill development in an authentic context (see Table 4 for ideas).

These practice opportunities vary in that they may be conducted in small or large groups and that they may focus on analysis or skill development. For example, in our second language acquisition course, students are given the opportunity to facilitate class discussion in a large group setting. The class is divided in half and the instructor assigns the groups a position for or against a particular topic (e.g., Critical Period Hypothesis- whether or not an ideal window of time exists to acquire language) and

We do not just define practice as teaching a specific methodology but rather as the daily instructional tasks of a language teacher.

gives them time to develop their case from class readings, discussion, and notes. Two judges are selected after group discussion and they facilitate the class conversation, allowing each group to present its case, eliciting additional information, and evaluating the most convincing arguments. In these types of debate activities, the judges have the opportunity to work with the class as a whole, facilitating but not directing the debate process, and they maintain their impartiality just as a practicing teacher does.

We do not just define practice as teaching a specific methodology but rather as the daily instructional tasks of a language teacher. This view is supported by Johnson (1994) who maintains that, “preservice teachers need procedural knowledge about the day-to-day operations of managing and teaching in second language classrooms...” (p. 451). A methods course can provide a supportive environment to practice these valuable day-to-day skills.

Table 4: Provide in-class opportunities for practice

Quick tips for implementation

- Co-construct class rubrics to evaluate in-class microteachings.
- Practice working with technology for example, creating a lesson using a podcast.
- Give students practice providing feedback.
- Allow students to develop teacher-made materials for their future classrooms.
- Conduct mock job interviews.
- Organize a tutoring project in conjunction with local K-12 district.

Five: Provide opportunities for reflection and active problem solving.

Many of the preservice teachers we encounter are students who have done well in school. They often have had a teacher or two who have been profoundly influential in their lives and these positive educational experiences have likely led them to choose teaching as a career path. A number of our students come equipped only with the “apprenticeship of observation” (Lortie, 1975), that is, what teaching looks like from a student’s seat; they may not realize the number of simultaneous thoughts and choices being processed by a teacher during a lesson nor how to identify and effectively solve a classroom problem.

How does the experienced teacher know how to efficiently solve the problem? The teacher uses prior teaching experiences as a reference point and reflects on past lessons or moments within a lesson to generate a list of possible solutions. In order to convey the depth of the reflective problem solving process to preservice teachers, we engage in direct instruction of the concept, but we also use indirect intervention by asking questions, sharing our experiences, critiquing, and making observations (Freeman, 1989). Further, through this process, students are taught to develop solutions to their own problems or challenges (Tedick & Walker, 1995). These active problem solving techniques lay the groundwork for action research or “the process of studying a real school or classroom situation to understand and improve the quality of actions or instruction” (Johnson, 2002, p. 13). The focus on real scenarios through action research encourages the meaningful application of problem solving skills.

We encourage action research in our teacher education courses as supported by Brumfit (1983), Nunan (1990), and Tucker (1983). The rationale for the inclusion of action research in methods courses is to encourage students to discuss educational research, the process of action research, and to view their own role in the development of the educational community’s body of knowledge (see Table 5 for ideas). For example, in our Foreign Language in the Elementary Schools (FLES) methods course, after PSTs have taught local children in French, German, and Spanish for eight weeks, we ask them to generate a list of challenges, observations, or areas for improvement. With this list, we brainstorm how to further investigate these areas as an initial step in action research.

This process alone does not guarantee that PSTs will venture forth and be involved as teacher researchers, but it is one step closer to helping them visualize their own role in the developing body of knowledge within the field. Based on her literature review of reflective practice (including Mok, 1994; Kwo, 1996), Velez- Rendón (2002) suggests that action research in language education can lead to arming PSTs “with skills for reflection” and the ability to integrate “these skills into their teaching routines in a structured and systematic way.” (p. 461). We help our PSTs develop an internal

The rationale for the inclusion of action research in methods courses is to encourage students to discuss educational research, the process of action research, and to view their own role in the development of the educational community’s body of knowledge

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monitoring system that allows them to understand how theories, practice, assessment, and reflection work together to inform their classroom instruction.

Table 5: Provide opportunities for reflection and active problem solving

Quick tips for implementation

- Require students to complete an action research project.
- Guide the class through think-aloud activities (or protocols).
- Require students to post their reactions to class readings on a discussion board or listserv.
- Ask PSTs to evaluate theories, methods, practices, techniques for various contexts and age groups by having them identify strengths and weaknesses.
- Keep a dialogue journal or blog between professors and PSTs.

Six: Encourage professional development.

To help our PSTs prepare for the real experiences that they will face in teaching, in hopes of increasing their success and retention in the field, we have found it encouraging to include professional development opportunities in our methods courses. Professional development is supported by ACTFL/NCATE's program standards (2002) that state "candidates understand the importance and benefits of belonging to a professional community. They are aware that there are different communities that support them in different ways at various points in their careers. More importantly, they understand that professional development is a life-long endeavor and an indispensable asset to becoming a contributing member of the profession" (p. 35).

In our program, we engage our preservice teachers in professional development early on through activities, such as conference attendance, memberships, and writing for newsletters.

To us, this means that PSTs acquire career development skills as well and begin to build a network of professionals who can serve as mentors, colleagues, and collaborators.

A professional network offers significant resources to PSTs that enable them to find answers to questions like: What are the real problems in the field and how will I cope with them? What are the resources available to teachers? How can I get a job? If PSTs participate in professional development opportunities, perhaps as a required part of their teacher education courses, then they may have some of their questions answered and feel more supported by the profession (see Table 6 for ideas).

In our program, we engage our preservice teachers in professional development early on through activities, such as conference attendance, memberships, and writing for newsletters. For example, after attending a conference, students share their experiences by contributing an article to the program newsletter. Not only do the students double up on their professional development (conference and article) but their newsletter articles may encourage other students to seize the opportunity to participate more deeply in the field.

In addition to going out to conferences, inviting members of the professional community into the methods courses is a great way to build the local network and experience “the voices—beliefs—of the already practicing teacher” (Ruiz-Funes, 2002, p. 3). In many of the methods courses, guest K-12 speakers are invited to share their advice about surviving the student teaching semester, finding a job, and teaching in the current educational climate. Appearances by the local K-12 network create a sense of unity and demonstrate articulation across the K-12 and university levels. Students may also feel more comfortable approaching an individual who is not assessing them or giving them a grade as they work toward their certification.

We strive to treat our PSTs as professionals while in their formation to support them fulfilling that role in future practice. Investing in professional development early helps create a network that goes beyond the time frame of the teacher education courses (Peyton, 1997) and benefits the teacher and the profession for years to come.

Table 6: Encourage professional development

Quick tips for implementation

- Require attendance at a conference or workshop.
- Suggest a subscription to a professional listserv (e.g. FLTEACH or TESOL-L).
- Collaborate with students in research and presentations.
- Encourage students to develop their own professional library.
- Collaborate with your campus’s Career Services office for resume and professional skill development.

Conclusion

In this article, we have identified some of the main challenges facing new language teacher educators since most are by and large left to their own devices and choices on two important instructional domains: (1) how to prepare teachers in their discipline, and (2) what content to include in the course. We have striven to share useful, constructive resources and principles informed by our experiences and a review of current research. Our impetus for this article—Without an overarching model of language teacher education, how do we, instructors of varying backgrounds and experience levels, come to a general consensus to plan and implement a methods course? —is a daunting question and we do not intend to imply that this article fully addresses the matter. Instead, it is our goal to establish a starting point for a greater discussion of effective teaching strategies, models, and techniques as we move toward including more voices, experiences, and research regarding language teaching methods courses.

Our more immediate goal of this article was to help new LTEs hear colleagues’ voices of experience and research on the instruction of language methods courses while helping them synthesize their own wisdom, experiences, backgrounds, and coursework to create the most successful methods course possible in their first years. Further, we hoped to share with the language teacher educator community

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our philosophy and choices in order to encourage reflection and discussion about interactive and meaningful language methods courses.

Meeting the challenges of teaching language method courses is a task that we each encounter as beginning TESOL/TEFL and FL language educators and it is not easily faced alone. In the spirit of partnership, foreign language and second language teacher educators may benefit from discussing the methodological preparation of their preservice teachers. We hope that this article will continue to promote FL and SL collaboration and dialogue among language teacher educators and lead to a shared understanding of the future of language teacher education.

Acknowledgements

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Reviews

Edited by Thomas S. Conner, St. Norbert College

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 are by respondents (publishers, tour operators, webmasters, association leaders, etc.) are their own and in no way reflect approval or disapproval by the Northeast Conference.

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 - Websites
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 - Programs of study, both abroad and in this country, targeting both educators and students
 - Reference materials
 - Other
-

Al-Tonsi, A., M. Al-Batal, and K. Brustad. *Alif Baa with DVDs: Introduction to Arabic Letters and Sounds.* Washington, D.C.: Georgetown University Press, 2007. ISBN: 1-58907-102-3.

Alif Baa with DVD: Introduction to Arabic Letters and Sounds is a textbook designed for beginning students of Arabic. It consists of 10 units, each of which is divided into three sections: the first introduces new letters or a grammatical feature, the second, new vocabulary, and the third, aspects of culture and dialect. The book utilizes an integrated skills approach with which individual learners can acquire the basic Arabic reading, writing, and listening skills on their own (however, speaking still requires the help of a teacher).

At the beginning of the book, the author suggests that learners first try to “guess” the meaning of unknown words, rather than immediately asking the teacher or consulting a dictionary. Each unit offers practice through various drills, hones writing, listening, and reading skills, and also recycles information from previous units. Most of the materials are authentic, which serves to enhance student learning as well as provide opportunities for supplementary teacher-initiated activities.

Some of these drills could be converted to more meaningful exercises, such as in Unit 7, drill 2, where the instructions are: “Read aloud these names of countries and cities.” Here we could make the activity more interactive (and meaningful) by providing students with a map and asking them, first of all, to locate these countries. This would link the correct spelling and pronunciation of the country’s name with its location. (The book does introduce more meaningful activities, starting with chapter 8.)

As mentioned earlier, the teacher needs to supplement speaking activities to promote the usage of the “culture dialogue” in each unit. I believe that a good textbook should provide the teacher with activities, such as a student-teacher role play at the end

of each dialogue section, especially for learning about social situations, for example, introductions and greetings.

This textbook uses a combined deductive and inductive approach to present new concepts and grammatical rules. When the textbook utilizes the inductive approach, it should provide the students with the correct answer at the end of the exercise, rather than leaving this task to the teacher.

The textbook also introduces the standard handwriting styles to the students, but I believe it is much too early for these students to learn them.

Although the DVDs support the book, allowing students to learn on their own, I have concerns that the instructions for writing are in Arabic. If the student decides to use the DVDs, s/he may not yet have the ability to understand the instructions. My other concern is that the textbook ought to provide either an answer key or (for interactive activities) instant feedback (e.g., “Correct answer” or “Sorry, try again”).

In general, this is a great book for teaching the Arabic alphabet. It has a lot of writing and reading drills. However, teachers should be prepared to design their own tasks to evaluate students’ performance and check that the unit’s learning objectives have been met. Activities are designed for the individual learner, rather than for pair or group work; however, the teacher might ask students to check their answers with classmates. In general, the textbook provides the teacher with all the supporting materials to achieve the learning objectives, but the teacher must design pair work scenarios to practice working with the culture concepts in each unit, and also design methods to evaluate students’ performance.

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All views expressed in this paper are the author’s and not those of the United States Department of Defense or the Defense Language Institute, where he serves as Assistant Professor in the Faculty Development Division.

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Auralog. TELL ME MORE Campus Online (French, Intermediate and Intermediate Plus Levels). Phoenix, AZ: Auralog, 2008. Contact information: 3710 E. University Drive, suite #1, Phoenix, AZ 85034; phone: 888/338-3535 ext. 617. www.tellmemore.com. ISBN: 978-2-74-90-1303-9.

TELL ME MORE is a Web-based learning program providing students with a personalized method to develop French language proficiency. It is available for PCs only and requires the use of Internet Explorer as a browser. Students can use the product on their own or with a tutor (teacher-guided training), and they have the choice between learning French for everyday use and learning it for business situations. There are five levels available, ranging from beginner to expert.

Students can choose a level of their choice or take a 20- to 45-minute placement test. The placement test is composed of 64 multiple-choice questions. Once the test is completed, the student receives a recommendation for the most appropriate level at which to begin. At that point, students are asked to choose the skills they would like to improve. They can choose among reading and writing (1), speaking and listening (2), vocabulary (3), grammar (4), or all skills (5). Students then are provided with a summary of a tailor-made program of study. The program of study provides the total number of units included in this personalized program, the total duration of the program, time already spent, the proportion of the program completed, and the proportion of correct answers. Units are topic-based and, depending on the options selected, a unit can contain as many as 15 activities. There are several types of activities meant to help students practice speaking, writing, listening, and reading skills, as well as vocabulary and grammar. There are dialogues to complete, mystery phrases, picture-word associations, scrambled sentences, dictation, crossword puzzles, short essays, and fill-in-the-blank and grammar exercises with tutorials. The activities are self-corrected and are based on texts, video clips, and short dialogues. Students click on any word at any time to get a grammar explanation or a translation and sample pronunciation. In addition, students can check the progress they have made in their program of study at any time. Students can also adjust the level of difficulty of certain activities, as well as settings such as sound effects and music. A student can use the program individually or with a tutor who can assign specific activities and deadlines. Also, there is an embedded e-mail system to communicate with a tutor.

The software mainly follows a tutorial approach to foreign-language instruction. Students are assigned a customized program of study and are provided with ample opportunities for drill and practice. They receive regular and immediate feedback on their performance and on the progress they are making throughout the program of study. The program fully supports and structures the instructional experience by providing clear guidelines, review lessons, and help as needed. Students can work with the program on their own without struggling with usability issues or technical difficulties. While provided with training essential to communication (speaking, reading, listening, etc.), students have very few options to practice the language in a communicative context, and several activities provide drill-based exercises where forms (conjugations, for example) are presented in isolation from meaningful sentences.

TELL ME MORE is a user-friendly application that is easy to install and run. It provides a system check to ensure that all components are properly installed and offers clear and simple instruction on how to install the various components and get started. In addition, the program is visually consistent and easy to navigate. Throughout the interface, there are “light bulb” icons that provide help and tips on how to use the various components of the program. Some elements only appear when “moused over,” which keeps the interface uncluttered. Each unit provides a thorough coverage of the relevant vocabulary and grammar as well as a variety of instructional activities.

However, the program raises a number of pedagogical concerns. Some activities contain language inaccuracies. The multiple-choice questions provide a list of possible answers that are too divergent from the correct answer; students can easily apply a

simple elimination technique to come up with the correct answer. The voice recognition tool underperforms, as it does not reward perfect pronunciation with a 100% score and gives passing scores for incorrect pronunciation. Some activities are time-consuming while having limited instructional value (mystery phrase or scrambled sentences). Being case-sensitive, the system counts an answer as wrong based on whether the first letter of the first word should be capitalized or not. There are few communicative activities except for the essay, on which students do not receive any feedback. Finally, from a strictly visual standpoint, the images are pixilated and look outdated.

TELL ME MORE can be useful for a very wide range of audiences, including high school students, college students, and adult learners. Language teachers can use the tutoring tool to assign specific review or remedial activities based on their students' specific needs. *TELL ME MORE* is a good program for students wishing to review grammar and vocabulary over the summer. It addresses levels from beginners to advanced learners and can be a useful tool in all high school grades and for first-, second-, and possibly third-year college students.

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Publisher's Response

Auralog thanks you for the thorough review and your observations are most appreciated. In an effort to constantly improve our solutions we are in the process of updating the imagery throughout the solution with new, authentically based photography. With our upcoming version 10 (mid 2010) we are anticipating compatibility with the Mac.

Additionally, *TELL ME MORE* also offers Cultural Texts (not mentioned in the review) these texts are a great way to incorporate authentic materials and information into a course.

Alain De Coninck
Auralog

Burke, David. *SLANGMAN KIDS. Learn JAPANESE Through Fairy Tales.* Studio City, CA: Slangman Publishing. Level 1 - *Cinderella*. ISBN-13: 97891888-786; Level 2 - *Goldilocks*. ISBN-13: 9781891888-847; and Level 3 - *Beauty and the Beast*. ISBN-13: 9781891888-908. \$14.95 each. For more information contact the publisher at info.@.slangman.com (or by phone: 818-752-6462 or fax: 413-647-1589) or see the publisher's Website at www.slangman.com.

For young children, first- and second language acquisition occurs most naturally when it is presented in a playful way in the context of their daily lives. Children between the ages of 3 and 6 acquire language ability so fast that by the time they reach the age of 6, they have learned basic linguistic rules and patterns and are able to compose sentences and communicate in their first language. It is amazing to see how quickly preschool children learn a language simply by listening attentively, imitating, and

repeating. This suggests that early childhood is a critical age for acquiring language. Beverly A. Clark, among many other researchers, notes that there is little variation in the pattern of development between languages... children acquire different languages by the same age. Further, she mentions that young children will become bilingual when there is really a need to communicate in two languages and that learning must be meaningful (Clark, "First- and Second-Language Acquisition in Early Childhood," 181-182).

The author of *SLANGMAN KIDS* recognizes the importance of language acquisition for preschool children and has developed his own method for teaching a second language to children. For the *SLANGMAN KIDS* series, David Burke adopted three popular and widely known fairy tales: *Cinderella* (for Level 1), *Goldilocks* (Level 2), and *Beauty and the Beast* (Level 3). In his own words: "This series teaches everyday words that occur in your child's life as well as terms having to do with politeness, greetings, family and friendship" (*Cinderella*: i).

Let's examine how second-language acquisition is introduced in these fairy tales. In *Cinderella*, the first Japanese word introduced is the English word for "girl," which is circled in the first sentence. The story begins thus: "Once upon a time, there lived a girl named Cinderella who was very pretty." The Japanese translation appears in *Romaji* (Romanized letters) as *onnanoko*; the Japanese word transcribed in Hiragana (using the Japanese alphabet), おんなのこ, appears in a side column. The next word taught is "pretty," *kawa-ee* in *Romaji* and かわい in Hiragana. Once the Japanese word has been introduced, its Romanized translation will replace the word "girl" throughout the story, so that students will learn the word and remember it naturally. Twenty new Japanese words appear in *Cinderella* and are introduced in the same fashion. By the end of the story, the child will know all twenty and, at least in theory, understand how to use them in context. Children who go on to complete the next two volumes thus will learn an additional forty words, for a grand total of sixty words (20 per volume).

As the author writes: "It's fun! It's fast! It's really easy!" Learners also have access to the accompanying CDs. Here it is suggested that teachers or parents strongly encourage their wards by having them listen to the CDs many times and that they themselves read the stories aloud for additional reinforcement. It is unclear how many times the average child will have to listen to the story in order to master the vocabulary taught and whether or not the story is sufficiently interesting to hold a child's attention in this day and age when Gameboys and other digital distractions have emerged as powerful rivals to traditional forms of entertainment such as reading fairy tales. In principle, the child must learn the twenty words of Level 1 before moving on to Level 2; however, I think it fair to say that perhaps the teacher or parent can mix things up a bit. No doubt the child will already be familiar with the new story and therefore can still follow along even without knowing every single word from the previous level; besides, a new set of mostly unrelated words is introduced at each level. Actually, some words introduced already at Level 1 appear to be a bit difficult for a child to learn, so maybe it would be better to move on to the next level so as not to bore the child; one can always return to the first story for review.

My big concern is that some words introduced at Level 1, such as *mahyonaka* (midnight), *chott-no-aida* (moment), and *okusan* (wife [actually it only refers to

someone else's wife!]), must appear quite unusual to the average 3- to 6-year-old. Otherwise, the words selected strike me as quite natural and even useful in everyday conversation. Level 2 - *Goldilocks* has a far better selection of words (e.g., bed, bowl, little, one, two, three, table), which children are going to know from their own home environment. *Beauty and the Beast*, at Level 3, is a very cute story that introduces short sentences, such as "I love you" (*Suki desu*); which also means "I like you." If learners remember all the words from Levels 1 and 2, they can easily follow along and enjoy the story, picking up another set of twenty words; however, the level of difficulty steadily increases.

Of course, students will only learn a set of isolated words detached from all context. But at least it is a beginning and maybe will give them a head start on confidence. Of equal concern to me is linguistic accuracy. Of course it is difficult to teach grammar at this level, but maybe some turns of phrase could be avoided so as not to teach a child an error that could be difficult to undo later on, in the event that the child chooses to study Japanese in a more formal way in a regular class. The usage of numbers in Japanese, for example, is inherently treacherous, since Japanese has something known as "counters": the inflection of each number varies according to the type of item counted (drinks, sheets of paper, etc.) Talking about days, as in the sentence "six days Ö" (*Beauty and the Beast*: 10) one would say *muika* and not *roku* (which is a cardinal number and not a counter). Furthermore, for days one would say *muika*; for desserts, on the other hand, one would say *muttsu*. Finally, the adverb *totemo* in the sentence: "He loved them very much. - He loved them *totemoi*" isn't quite accurate, (since in Japanese, adverbs like *totemo* are placed before the adjectives or adverbs they modify, and *suki desu* is a so-called "na- adjective."

To conclude, this reviewer was impressed by the creativity behind this novel method of using fairy tales to teach Japanese to young learners and feels that many children will not only enjoy listening to familiar stories with a Japanese twist (as well as appreciate the music that accompanies the narrator's voice) but also feel motivated to enroll in a regular Japanese language class at the earliest possible opportunity.

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Caycedo, Lucía G., Debbie Rusch, and Marcela Domínguez. *¡Claro que sí!* New York: Houghton Mifflin, 2007. ISBN-13: 978-0-618-80297-5.

¡Claro que sí! is an integrated textbook for college-level Spanish. The complete package includes an audio CD, a Student Activities Manual (SAM), which consists of a workbook and a lab manual, access to E-SAM powered by Quia, and the electronic version of the book. Students also receive access to the video, online study center, and Blackboard/WebCT Online courses. (Although we requested the ancillaries, we were not able to obtain them for this review). The electronic version of the textbook contains all the audio and video from the student CD, grammar lessons taught in English, as well as extra activities, and minitests based on the material covered.

The sixth edition of *¡Claro que sí!* is organized thematically and based on ACTFL 5 C's of Communication, Connection, Comparison, Cultures, and Communities. Circle icons in the teacher's addition indicate which Standard is being met for each lesson. The activities throughout the text involve interpretive and interpersonal communication and target different kinds of intelligence (such as mathematical, visual, musical, and naturalistic).

The textbook is divided into 17 main chapters plus a preliminary chapter and a final chapter that reviews the major lessons covered in the book. The preliminary chapter consists of introductions, greetings, requests for basic information, and classroom expressions; it also introduces students to eight animated characters that accompany them throughout their learning experience. The first six chapters deal with topics such as the most common regular and irregular verbs used in the language and their present, present progressive, and preterit forms. Also, the authors offer an ample range of vocabulary related to nationality, occupations, household objects, destinations, parts of the body, weather, dates, time, colors, clothes, family relationships, asking for and giving prices, adjectives, and prepositions. The remaining eleven chapters introduce the imperfect, subjunctive, imperative, past participle, future, and conditional tenses. Furthermore, vocabulary related to transportation, sports, food, household goods, animals, and art is offered in the text. Although each chapter focuses on a specific list of vocabulary and grammar, concepts learned in previous chapters are reviewed throughout the textbook, helping students to retain the material.

Each chapter begins with a bright, colorful photograph and a few questions that familiarize the student with Hispanic culture, life, and history. On this first page, the objectives are also listed in a clear and concise manner. Each chapter begins with a listening portion called *Para escuchar*, followed by two activities based on the audio. Then, the first of two sets of vocabulary for the chapter are introduced. The authors avoid using too much English and use many different images from which students have to decipher the meaning of the vocabulary introduced. In many instances when an image is not provided, students are encouraged to infer the meaning from the whole text. After the vocabulary sections, there are practice activities for students to converse with classmates and practice newly learned vocabulary. Furthermore, each chapter has two or three sections of grammar lessons. The grammar sections are presented in English, and there is also an online grammar component which provides extra coaching for the written lesson, as well as recordings of native Spanish speakers. Following the grammar lesson, there are numerous activities for students to practice the grammar and recycle the vocabulary learned in the current and previous chapters.

Before introducing the second vocabulary section of each chapter, the authors provide a reading activity. Here, students are asked to read authentic materials that have cultural, historical or artistic value, and students must complete meaningful activities pertinent to the reading. Finally, throughout the chapters, there are many pictures depicting Hispanics in real-life situations, allowing students to see people and activities from different countries and to learn about their culture while also learning Spanish. The *Lo Sabían* sections throughout the text offer tidbits of interesting information pertaining to Hispanic culture.

At the end of every second chapter, students will find a section titled *Videomágenes*. Here, students are presented with pre-video activities that prepare them to watch a video. In order to maintain student engagement, there are also activities for the student to complete while watching the video. Finally, extension activities are offered, giving students the opportunity to apply what they have learned in the chapter and extend the knowledge obtained in the video. Additionally, the authors offer a good number of listening activities within each chapter, which are supplemented by the activities in the lab manual that give students the opportunity to listen to native speakers.

In our opinion, the textbook needs more examples of authentic conversations. Additionally, more speaking activities would be beneficial to improve students' oral skills.

From a cultural perspective, the text deals with more "big C" culture than "little c." Again, teachers would be advised to add more "little c" cultural information. Overall, the authors present the material in a clear and organized but rather intense manner that would require serious study and dedication on the part of the student. This textbook is based on the national standards and provides students the opportunity to learn and use the Spanish language in real-life situations. We recommend this textbook for intensive college-level introductory Spanish classes.

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Clay, Gudrun. *1000 Jahre deutsche Literatur. Von den Anfängen bis zur Aufklärung*. 2nd Edition. Newburyport, MA: Focus Publishing, 2008. ISBN: 978-1-58510-287-1.

Now in its second edition, *1000 Jahre deutsche Literatur* is intended to help third- and fourth-year college students appreciate literature in its historical and cultural contexts. Seminal texts, excerpts, and retellings from Germanic times through the Enlightenment are intertwined with relevant historical information and insights into the development of the German language. The book contains seven chapters, each devoted to a specific era in German history: Germanic life and the fall of the Roman Empire, the early Middle Ages, the age of the Crusades and courtly epics, the rise of the middle class in the late Middle Ages, the Reformation, the Thirty Years War and its aftermath, and the Age of Enlightenment. Each chapter is subdivided into four segments, which situate history in its cultural context (*Geschichte und Kultur*), trace the development of the German language (*Sprache*), introduce canonical literary works (*Literatur*), and provide a time line (*Zeittafel*). A few maps, representative examples of architecture

and art, illustrations, and reproductions of manuscripts enhance and complement the readings, whereas contextualized pedagogical exercises provide access to content and some structural practice. The breadth of information contained in this book makes it a very useful text for any upper-level survey course on pre-Goethe cultural periods in German-speaking Europe. Occasionally, students have the opportunity to explore links to modern German and American culture, and learn, for example, that Hamburg's license plate illustrates the city's formerly dominant role in the Hanseatic League (97) and that the connections between pietism in Europe and the United States were significant (214). The variety of information in the timeline also provides invaluable points of discussion and, furthermore, reflects the reality of today's college classes, in which most students are double majors who appreciate having an opportunity to discuss their second major in the target language. Thus, as students learn about Jacques Cartier's expedition to Canada in the context of European artistic and literary production during the Reformation (166), the Salem witch hunts in conjunction with French Absolutism, the emergence of Newtonian physics, or the opening of Berlin's first botanical garden (202), they acquire a broad socio-historical background for their readings. The combination of historical information provided in both the *Geschichte und Kultur* and *Zeittafel* segments also allows for the development of interesting student research projects such as comparison between the events in Massachusetts and the earlier European witch hunts.

Three of four sections in each chapter are followed by activities, ranging from questions about the readings (*Fragen*), language practice exercises (*Übungen zur Sprache*), general discussion points about the topic (*Zur Diskussion*), and opportunities for further reflection (*Etwas zum Nachdenken*, sometimes titled *Etwas zum Überlegen*). In later chapters, students are occasionally asked to think back and make connections between their previous and present readings (*Rückblick*). The various exercises allow students to move from straightforward content questions to accessing their own knowledge base about a given subject and thinking independently. In the first chapter, for example, students are asked to relate a closer reading of the Merseburg incantations (*Merseburger Zaubersprüche*) to their own understanding of the nature and use of magic spells. They are also guided to reflect independently on reasons why the texts in the *Edda*, although written in the thirteenth century, are not Christian in origin. The language practice segments, on the other hand, run the gamut from substituting words with synonyms and finding similarities between Old High German and modern German words, to translation. *1000 Jahre deutsche Literatur* does a superb job of providing rudimentary information about the history of German in language that is accessible to learners at the intermediate-high proficiency level. Students have the opportunity to learn where German is situated within the Indo-European family of languages. They come to understand the significance of the first and second sound shifts, analyze French and Dutch influences on Middle High German, reflect on the absorption of Arabic vocabulary, and learn about the development of Yiddish in the late Middle Ages. Through closer readings of excerpts from his translations and essays, students gain first-hand insight into Martin Luther's influence on Modern High German, while their study of Baroque language purification movements enables them to make comparisons with other, more contemporary

attempts at language standardization. Students also have occasion to discuss the work of eminent grammarians like Johann Christoph Gottsched and the gradual displacement of Latin as the preeminent language of science during the Enlightenment. Throughout the *Übungen zur Sprache* sections, the book provides copious opportunities for structural work and analysis without becoming too technical. As such, it offers a solid introduction, even to those students who are less inclined towards linguistics. In the literary and cultural segments, the book is a little less user-friendly. Although it provides several facts about past events and their significance in contemporary German culture, it lacks varied activities that would allow students to connect history meaningfully to contemporary (popular) culture and make somewhat dry historical readings more enticing. Third- and fourth-year students, who are still acquiring the language, require greater variation in the post-reading activities, yet the majority of exercises are based on teacher-centered W (What/When/Where/Who?) questions. They guide students' reading for content but do not necessarily help them develop more advanced-level reading skills. They are also not designed to instigate sustained oral communication. Alternating straightforward content questions with other post-reading activities, such as graphing, organizing, calculating, and matching while integrating the book's images more comprehensively would help visual or analytic learners interact more effectively with the material. The following two examples illustrate how all of the valuable information provided in the book could be integrated more comprehensively and enable students to make meaningful connections. One pertains to the significance of (oak) trees for German culture in Chapter 1, the other to the rise of guilds and the Hanseatic League in Chapter 4. The segment on pre-Christian Germanic peoples shows a random image of a forest path (3), describes the Germanic view of the world as a large tree as well as Thor's sacred oak (7), and mentions St. Boniface's felling of Thor's oak (34) but fails to connect these bits of information and make them culturally relevant to students. A simple post-reading activity that tied all of these elements together would enable students to appreciate the continued significance of the oak in modern German culture. The oak leaf does, after all, still appear on German currency, 1,500 years after Germanic Christianization. In Chapter 4, the equally random illustration of a Hanseatic ship is not purposefully connected to the short text segments on guilds (94) and the Hanseatic League (97). Asking students to analyze comparative statistics on Hanseatic and non-Hanseatic ships' travel time, crew sizes, and cargo space, for example, would engage them and aid the retention of the material. Such assignments also would guide class discussion more meaningfully than content questions, as students would present their conclusions about the rise of the Hanseatic League and make comparisons to other international trade unions. Since the time line briefly mentions opposition to the Hanseatic League (124), incorporating additional information on piracy and Klaus Störtebecker, who is indelibly rooted in Hamburg's popular imagination and immortalized in a popular folksong, would greatly enhance what students already know about Hamburg. Whereas the combination of expository texts, poetry, excerpts from plays, and folklore is very accessible, and discussions of women's roles are encouraged in some of the post-reading activities, it is somewhat disconcerting that one can still publish a textbook about the first 1000 years of German literature that does not contain a single

text by a female author. Second wave feminism may now be a distant memory, but feminist German scholars have unearthed a wealth of literary contributions by women from all time periods. Although Hildegard von Bingen, Elisabeth von Schönau, and Mechthild von Magdeburg are mentioned as important mystics in Chapter 3, Meister Eckhart's is the only work (81-82) chosen to illustrate this literary period. Why not include a short poem by Mechthild as well? Similarly, highlighting Maria Theresia's political acumen (207-208), referring to the beginnings of women's rights (213), and mentioning Johann Christoph Gottsched's fiancée and the Pietists (219) could have set the stage for introducing students to work by poet laureate Christiane Marianne von Ziegler or to a short scene from one of Luise Adelgunde Gottsched's popular plays.

On the whole, however, the second edition of *1000 Jahre deutsche Literatur* is a valuable addition to any undergraduate program offering a pre-Goethe-era culture class at the third- or fourth-year level. It provides a multi-faceted approach to cultural history through literature and focuses on content while not losing sight of language acquisition. Students who are deciding whether or not to branch out further into linguistics, literature, or cultural studies can engage a variety of canonical material. The book's solid conception allows innovative instructors the flexibility to integrate a variety of audiovisual materials and thus create a multi-dimensional curriculum while ensuring that students cover the basics of German cultural history and philology.

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Publisher's Response

Thank you for this opportunity to respond to Professor Hoecherl-Alden's fair and insightful review. She clearly sees that this book aims at providing a cultural context for literature and that it is not intended to be a comprehensive anthology. Rather, *1000 Jahre deutsche Literatur* is a starting point, short enough that a third- or fourth-year student can get through it in a semester and also use it as a springboard to read other classical works of German literature. We hope that the various shortcomings noted by the reviewer, such as the absence of women writers and a narrow range of exercises, will be corrected in future editions. We are pleased to announce that *1000 Jahre deutsche Literatur* now has a "cousin," *Deutsche Literatur im Kontext 1750-2000*, by Waltraud Maierhofer and Astrid Klocke, which covers German literature from 1750 to the present.

Ron Pullins
Focus Publishing

Davies, Mark. *A Frequency Dictionary of Spanish: Core Vocabulary for Learners*. New York and London: Routledge, 2006. ISBN-10: 978-0-415-33429-2.

What distinguishes a standard Spanish-English dictionary from a Spanish-language frequency dictionary? Conventional wisdom suggests that a standard Spanish-English dictionary will provide varied translations of the word, including examples

and idiomatic expressions. By contrast, a frequency dictionary will emphasize which words occur most frequently in spoken and written language.

A Frequency Dictionary of Spanish: Core Vocabulary for Learners, by Mark Davies, presents a list of the 5,000 most frequently used words in Spanish. Furthermore, the words are presented in three different formats: a frequency index, an alphabetical index, and a part of speech index. However, Davies does not simply focus on ranking the words according to their usage but includes information that is equally helpful to students and instructors. As he explains in his introduction: “Each entry also shows the part of speech (noun, verb, etc.), a simple definition of the word in English, and an actual example of the word in context, taken from the 100 million word *Corpus del Español* (www.corpusdelespanol.org). Finally, the entries show whether the word is more common in spoken language, fiction, or non-fiction texts, so that the learner acquires greater precision in knowing exactly when and where to use the word” (1). Thus, students preparing an oral presentation or writing a composition will be able to determine if a specific word is appropriate. Moreover, an instructor preparing a course syllabus will be able to identify in advance which words will be particularly useful for class discussions or geared toward a specific topic, such as literature of a particular historical period or a contemporary issue, such as global warming.

Anthony McEnery and Paul Rayson, General Editors for the Routledge Frequency Dictionaries, put forth a solid research argument for the use of frequency dictionaries by students and instructors: “Why should one do this? Nation (1990) has shown that the 4,000 – 5,000 most frequent words account for up to 95 percent of a written text and the 1,000 most frequent words account for 85 percent of speech. While Nation’s results concerned English, they do at least present the possibility that, by allowing frequency to be a general guide to vocabulary learning, one task facing learners – to acquire a lexicon which will serve them well on most occasions most of the time – could be achieved quite easily. While frequency alone may never constitute the only guide for learners, it is a good guide, and one that produces quick results. In short, it seems rational to prioritize learning the words one is likely to hear and use most often” (vii). Nevertheless, the series editors wisely warn against becoming a slave to a frequency dictionary since learning vocabulary involves more than simply memorizing lists of words. Words need to be used in context and used repeatedly in real life situations in order to become part of a learner’s active vocabulary.

The layout of *A Frequency Dictionary of Spanish: Core Vocabulary for Learners* is crisply presented in black and white with special indications in gray boxes. Two examples of gray boxes are “Creating nouns” and “Use of the ‘reflexive marker’ *se*.” In the “Creating nouns” box, Davies explains: “The main suffixes that Spanish uses to form nouns (especially abstract nouns) are similar to those in English. The following lists show the most common words for each suffix. We provide the ten most frequent cognates with English, followed (when available) by words whose meaning is less obvious, with their English equivalent” (75). For the “Use of the ‘reflexive marker’ *se*,” he states: “Spanish (*se*) has a wide range of uses, including the true reflexive (*Juan se mató* ‘John killed himself’), replacing other objects (*Juan se levantó* ‘John got up’ vs. *Juan lo levantó* ‘John picked him up’), use with verbs of movement (*Juan se cayó* ‘John fell down’), lexicalized *se* (*Juan se jactaba* ‘John was boasting’), impersonal

(*se vive bien en México* ‘one lives well in Mexico’), passive (*se vendieron tres coches* ‘three cars were sold’), and other suppression of subjects (*se hundió el barco* ‘the boat sank’ vs. *los piratas hundieron el barco* ‘the pirates sank the boat’), among others. In nearly all cases, *se* focuses on a particular participant, to the suppression or exclusion of others. Mastering the range of uses of *se* often presents a real problem for language learners” (131). Indeed, for those instructors faced with students who are not at the same level as the other students in their classes in terms of accuracy of use of core vocabulary, work with specifically identified sections of this frequency dictionary could prove useful.

A Frequency Dictionary of Spanish: Core Vocabulary for Learners is a practical resource for students and teachers. As a companion to a course textbook, it will assist learners in identifying and acquiring words most likely to occur in actual conversation or in published texts.

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Dawson, Laila M. and María Concepción Lucas Murillo. *¡Con brío!* 1st Edition. New Jersey: Wiley, 2008. Includes: Student’s edition and audio CDs. ISBN: 978-0-471-76360-4.

The first edition of *¡Con brío!* is intended for introductory Spanish at the college level. In the preface, Dawson and Lucas Murillo express their commitment to follow ACTFL’s standards. The five Cs stress the importance of communication and the context in which it takes place. *¡Con brío!*’s teaching approach seems to follow, for the most part, these important aspects. *¡Con brío!* includes an array of ancillaries that are equally appropriate for instructors and students. These supplements include: an Instructor’s annotated edition; WileyPLUS, an integrated suite of teaching and learning resources; an Activities Manual that includes both workbook exercises and lab exercises (both also available online using Quia software that comes with a gradebook for instructors); a DVD featuring real-life interactions and situations; audio CDs; a companion Website with a testing program and PowerPoint slides; and, finally, a CourseSmart (eBook) to review and compare textbooks.

This review will examine the student textbook and audio CDs. The textbook consists of 12 chapters, each of which is divided into five sections: *Vocabulario*, *¡A escuchar!*, *Gramática ¡Manos a la obra!*, *¡Tu mundo cultural!*, and *Para concluir*. There are two pages at the beginning of the book introducing important phrases to be used for classroom communication. This helpful information encourages students to speak Spanish from the beginning of the semester. The format is very student-friendly with vocabulary lists and cultural side notes. The icons in the text are easy to recognize and understand. Each of these icons helps students do the exercises. Instructions are clear and easy to follow. The first few chapters have instructions in

English, whereas Chapters 5-12 are written entirely in Spanish. Each chapter begins with a colorful, authentic photo that illustrates the chapter theme and can be used as an oral assessment task. The pictures selected for chapters 5, 7, and 10 are the most culturally expressive.

Throughout each chapter, there are tidbits of cultural information, as well as suggestions about where to go for extra practice. Observable connections with other disciplines are illustrated with maps of Spanish-speaking countries; historic events in Latin American history are mentioned and briefly explained; numbers are also taught for telling time, counting, shopping, etc. One of the most impressive sections of *¡Con brío!* is titled *¡Tu mundo cultural!* Each chapter contains authentic photos and information about a specific country in Latin America, followed by a comprehension section, a cultural activity that goes beyond the classroom setting, and a cultural contrast activity for comparisons between what students are learning and what they already know. Another very impressive feature of *¡Con brío!* is the powerful online tool WileyPLUS. It is designed to provide instructors and students with an integrated suite of teaching and learning resources in one easy-to-use Website. Appealing to today's media-savvy learners, this technology accommodates multiple intelligences and provides immediate feedback on student assignments, and offers supporting materials. In each chapter, the authors suggest Internet activities to encourage students to go beyond the classroom by using the WileyPLUS tool with a password and username provided by the teacher.

¡Con brío! offers a well-integrated and comprehensive approach to teaching Spanish at the introductory college level. However, there are minor flaws which, if properly addressed, could make this book one of the best currently available on the market. For starters, the picture on the book needs to better reflect the culture and the language. The layout of the vocabulary sections (first page of each chapter) seems somewhat overwhelming at first glance because of the arrangement of the words and the font selected. Nevertheless, the vocabulary lists are neatly organized, which creates a balanced source of information. Finally, Chapter 1, "*Primeros pasos,*" covering greetings, is the only chapter in the book that fails to provide a single listening comprehension activity for the vocabulary section. Even though this book contains ample opportunities for speaking through group and paired work, as well as multiple opportunities for reading and writing, it badly needs a listening comprehension exercise in Chapter 1. The rest of the book's ancillaries were explored through samples but unfortunately not available to this reviewer for in-depth consideration.

Overall, instructors considering adopting this text for their Spanish classes will enjoy *¡Con brío!*'s useful and valuable standards-based approach.

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Domínguez, Marcela, Debbie Rusch, and Lucia Caycedo Garner. *Animate: Integrated Skills for Spanish. An Accelerated Introduction*. Boston, MA: Houghton Mifflin Company, 2009. ISBN-13: 978-0-547-00513-3. Includes: Student Textbook with Text Audio CD, Multimedia eBook powered by Eduspace, Student Activities Manual (SAM), Audio CD, eSAM powered by Quia, SMARTTHINKING Online Tutoring for Spanish, Animate DVD program, HM SpanishSPACE Instructor / Student Websites.

Inspired by ambitious goals, *Animate* offers an intensive review of basic Spanish, which the authors assume has been previously covered in the high school curriculum, and features speaking activities on a wide range of themes. The authors trust that the student already will have partially mastered these themes and provide activities to fill in any gaps the student may still have. The chapters are fast-paced and move from one subject to another without following any strict thematic sequence.

Animate is directed to a very specific audience, “High Beginners,” and this focus rather limits its classroom use. The text strives to serve as a springboard into postsecondary Spanish courses. The opinions expressed in this review are based on the *Animate* textbook, the multimedia eBook, and their ancillary materials, including the Student Activities Manual (SAM), eSAM online manual, DVD, Testing Audio CD, and Testing CD. Access to the HM SpanishSPACE Websites, containing the audio for listening segments at the beginning of each chapter, was not available for this review. However, audio text appears in the Appendix and will serve as material for this review.

There are eight chapters in the book, preceded by a Preliminary section intended to activate the student’s background knowledge. Each even-numbered section closes with a DVD episode adapted to a chapter theme. There is an emphasis placed on distinguishing the cultures and accents among Spanish-speaking people, such as the use of “vos” and “che” in Argentina. However, generalizations such as “singing” in Mexican intonation and the “ceceo” in Spain warrant clarification. The chapters that follow, however, not only lengthen the learning process, but also attempt to provide so much new information that there is overlap in some areas.

Chapter 1 includes an overview of greetings, the verbs *tener*, *ser* and *estar*, and vocabulary for nationalities and countries. Chapter 2 presents the expressions for gender and number, as well as likes and dislikes, and the definite and indefinite articles. This chapter also reviews vocabulary for the months, seasons, dates, and the weather, as well as regular and irregular verbs, including *hacer*, *saber*, *conocer*, and *ir*. At the end of the chapter, fourteen students introduce themselves in the DVD program, showing a diverse variety of Hispanic accents.

Demonstrative adjectives, prepositions, prepositional pronouns, and expressions for describing features, people, and the body are all included in Chapter 3. In an already full chapter the authors also present reflexive verbs, the personal *a*, *acabar* + infinitive, indirect object pronouns, and various affirmative and negative expressions. The preterit and imperfect tenses are simultaneously introduced in Chapter 4, along with direct object pronouns, instructions for making phone calls, time expressions, and reflexive verbs. Visuals in this chapter’s video segment are authentic, describing real events

in Mexico during the “Día de los Muertos” celebration, but the dialogue is simpler than in other segments and more suitable for an earlier chapter. A wedding in Buenos Aires is shown using a noticeably dated ceremony, which may cause some students to lose interest. In Chapter 5, the textbook recycles the imperfect tense, relating the grammar activity to the initial listening activity as in each chapter. This chapter injects conversational Spanish by introducing idiomatic expressions with “Dios” in the “Lo sabían” section.

Words for expressing time, medicine, and illness are presented in Chapter 6, along with another lesson contrasting the imperfect with the preterit. The topic of cuisine is presented in the DVD and the dialogue, initially set in Mexico, is at moderate speed. However, it quickly progresses to a swift, native-like speed, in a Spanish dialect. Captions abound, but are flashed too quickly for most users to comprehend. This is disconcerting since the corresponding activities in the textbook (p. 205) begin with comprehension questions.

By introducing the subjunctive, Chapters 7 and 8 resemble a premature Spanish II course. Learning the subjunctive at this stage is challenging, appearing first in Chapter 7, along with expressions for making recommendations using the subjunctive. Vocabulary in this chapter includes ordinal numbers, phrases used for renting an apartment, and words typically used to describe the various parts of a home. Chapter 8 continues with the subjunctive, and compares *por* and *para*, while presenting the imperative for the first time, along with stem-changing verbs and even more reflexive verbs, which all appear to be a glimpse into advanced Spanish coursework. Conversely, the DVD content for Chapter 8 is great, and the varied speed of speech allows for a more level presentation and a better chance for comprehension. Nonetheless, it seems that Chapter 6 should have been placed at the end, since the language in Chapter 8 is moderate and clearer compared to the natural, swift speech of chapter 6.

On a more positive note, the textbook has a practical application since it promotes the development of the four language-learning skills – speaking, writing, reading, and listening – through multiple tasks that promote learning by doing. Most of the classroom activities are intended for practice. The book addresses a variety of learning styles, as each chapter provides an integrated skills approach to listening, writing, culture, grammar, writing, and video segments. This format gives the book a degree of balance. *Animate* challenges students to express themselves freely on current events, which can be empowering to a student. Sections like “Qué Saben” and “Lo sabían” are good springboards for discussion and language practice. There is an abundance of idioms, and the lessons all teach conversational expressions that are actually used in everyday Spanish.

Another very positive aspect of the textbook is that it provides activities that can be done before, during, and after each task assigned, activities that enhance the four language-learning skills in order to develop comprehension skills through student-centered learning. This practical approach, moreover, is supported by activities intended to teach Hispanic and Latin American culture. A “Para Escuchar” section opens each chapter with audio dialogues that incorporate the concepts to be covered in the lessons. A “Vocabulario Funcional” section appears at the end of each chapter, as a quick vocabulary reference section. The text also addresses the National Standards

for Foreign Language Learning by encouraging students to engage in communication, to learn about culture and to make comparisons with their own, and to review what they learn in and out of the classroom. Technology helps to reinforce what has been taught. An impressive DVD program accompanies the “Videoimágenes” sections at the end of even-numbered chapters and is full of dialogues for comprehension practice. Captions are available and help students to follow the dialogue, although the instructor may sometimes have to explain it for students to fully understand. The eBook and SAM/eSAM tools allow students to practice at any time and get instant feedback or even compare their work with peers. Students also have the option to utilize SMARTTHINKING for access to a live online tutor.

Approximately 80% of the 40+ assignments and activities in each chapter are to be done in pairs or small groups. In order to follow this regimen, the instructor would have to shift the students around to keep groups interested and balanced, or possibly even skip the activities because of limited time. Unfortunately, this leaves little room for use in practical situations outside of the classroom.

Fortunately, audio recordings and readings abound throughout the textbook, as do engaging DVD segments. The Testing CD provides questions that cover vocabulary, grammar, and listening comprehension – all in multiple-choice format. Moreover, the accompanying Audio CD tests students’ listening ability at an appropriate level.

Overall, the material is excellent and varied, but students may be overwhelmed by the amount of information presented, which at times goes well beyond the introductory, single-semester course. The annotated instructor’s version suggests that one chapter can be completed each week in as little as three and one-half days. Using this time frame would make the pace too hurried, not allowing enough time to activate background knowledge and supplement the input. This would cause a severe imbalance of input and hamper the opportunity for output.

The textbook and its ancillaries, albeit highly attractive for an accelerated, comprehensive Spanish course, are far more extensive than an accelerated introduction warrants. *Animate* is most definitely a challenging program that at times may intimidate many average students, though well-prepared students who are willing to work hard will be duly rewarded.

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Fenton, Sue. *The World's Wackiest French Joke Book. 500 Puns Guaranteed to Give You Déjà-Eww.* New York: McGraw-Hill, 2007. ISBN-13: 978-0-07-147900-4.

As the good doctor Freud observed in his groundbreaking study *Jokes and Their Relation to the Unconscious* (1903), one of his major contributions to aesthetics and perhaps the most significant of his non-medical contributions to psychoanalysis, “jokes have not received nearly as much philosophical consideration as they deserve in view of the part they play in our mental life.” Ever attentive to the pedagogical implications of what I review for the educational benefit and pleasure of the readers of *The NECTFL Review*, I hasten to add (and I mean no disrespect, “Sigi”) that jokes also make their mark on the academy. I will always remember a particularly witty set of graffiti I happened upon in my freshman year of college. The first entry read: “God is dead” and was signed “Nietzsche”; the second stated rather matter-of-factly, “Nietzsche is dead” and was signed “God.” Jokes *and* cognates too, for that matter, especially in the foreign language classroom, sometimes are hilarious and give the overworked and underpaid instructor a good laugh at the end of the day (mind you, you may have to bite your tongue in class so that you don’t get nabbed by the PC police!). I mean, there are only so many sounds that a human being can produce (with his mouth) and make himself understood (at least in polite society), and rootless cosmopolitan polyglots like myself are constantly reminded that what is perfectly kosher in one language more often than one likes to imagine possible constitutes a perfect obscenity in another. There is nothing quite like a good laugh at someone else’s expense, though few would admit it. But I guess that’s what jokes are all about in the first place. Even Swedish jokes are not all that kind, really, at least not if you happen to be an otherwise well-integrated *bona fide* proto-Swede like this reviewer.

Now, *The World's Wackiest Joke Book* does not rival the inimitable and long defunct – and, I regret to say, increasingly irrelevant – Dr. F. (though I still hail him as the greatest comedian of the twentieth century because he was able to elucidate the main contradictions in human nature and, like the great Molière, used humor to help us better understand ourselves; too bad, really, that so many of his case studies today read like three act plays). What author Sue Fenton does is to offer us a potpourri of basically pretty lame and inoffensive but occasionally very witty puns that might provoke some laughter in the classroom, or at least a knowing smile. The jokes are not “jokes” proper, since they involve little or no narrative; rather they are bilingual puns. This book is a celebration of the language of Racine, and we are all invited to join the “franco-fun” (a pun on “franco-phone”). The first two years of foreign language instruction can be exceedingly boring. However, the secret is to work these “jokes” into your daily routine in a natural way. Perhaps the subversive instructor could make a note in the margins of his or her text and hope for the right moment. Maybe when teaching front-rounded vowels or the “rolling r” in French 101? In teaching, as in sports, timing is everything. I mean, one cannot very well declare Friday “funny” day or set aside five minutes every now and then for “jokes.” The last time I tried that, I got not the proverbial barrel of laughs but instead a barrage of racist jokes about my Jewish ancestors. Humor is not equally funny to all people, which is why Fenton is

most prudent in her selection of jokes. Only the French could be even mildly offended by anything in this slim volume, but then they are a prickly lot!

Sue Fenton's "500 Puns Guaranteed to Give You Déjà-Eww" ("Groan voyage!") are arranged according to fourteen topics creating a *de facto* gourmet menu of puns: "Animals, Art, Birds, Body, Calendar and Celebrations, Crazy, Family, Fashion, France, Fruits and Vegetables, House, Music, Numbers, Restaurant" (vii). Here is how she describes what she sets out to accomplish: "The jokes are asked in English and the answers playfully fracture French and warp pronunciations. There is also a big dose of 'franglais' – words that mix French and English. ... Some of the jokes are based on America's general awareness of French and France. Others require some knowledge of French, but if you get stumped there are vocabulary notes to help you. While your mind is being challenged and teased, you can dust off your French or learn some more French, and find out some trivia about France at the same time. Get yourself some French fries, chocolate éclairs, or crêpes Suzette. Then relax and let yourself get a little crazy. Be prepared for some entertaining 'haute quizzing' and expect the unexpected. May you chuckle with a French accent and have many 'oh là laughs'" (iii).

Basically you need to have some previous exposure to French in order to appreciate the humor in this book, or an SAT score higher than 500; but no need to worry, be happy; this is all a piece of cheese (my joke – very lame, I admit). An abridged pronunciation guide to French titled "Say What?" enables Anglo-Saxon neophytes to make out and recognize the garbled sounds of French, helping them connect the dots and "get it." As Fenton reminds us by way of introduction, the obvious reason why even the average person on our shores so readily can be made to laugh is that French was "the official language of England for three hundred years" and "is responsible for up to 50 percent of the English vocabulary" (iv). Why, our dear neighbor Bubba already speaks proto-French and doesn't even realize it.

I have saved the best for last. Without further ado, here, then, is a sampling of the kinds of puns an indefatigable prankster like myself might find entertaining and be tempted to test on his students.

Animals:

(p. 1) "Why do French turkeys use Head and Shoulders? Because they have **dinde**-druff. A "Fun Fact" annotation follows: "A male turkey in French is 'un dindon.' A baby turkey is a *dindonneau*." Actually, the author might have gone on to expound on the etymology of the word *dinde*. Americans say "turkey" because they believe the bird originally came from Turkey. The French believed it came from India (*d'Inde*). Both are right because it turns out there are really two very similar species, one from each country. (p. 2) What is the favorite perfume of a French cat? **Chat**-nel 5 (*chat* is French for cat) (p. 3) What make of car does a French goat drive? A **chèvre**-olet (*chèvre* is French for goat).

Crazy:

(p. 50) Where does Garfield stay when he visits France? In a hotel **cat**-étoiles. (Why not include a cultural note here on Michelin's system of ratings for hotels and restaurants?) (p. 57) What is a French comedian's Internet journal full of jokes called? A **blague** (=

“joke” in French). (p. 57) Why couldn’t the confused French carpenter hammer? He didn’t have a **clou** (*clou* is French for “nail”).

You get the idea. None of these jokes is likely to make you “laugh yourself to death” (as we say in Swedish – and more than one human being, Swedish or otherwise, has gone out howling with laughter; just think of the unfortunate joke writer in that hilarious Monty Python skit who choked to death before he could commit his joke to paper). But many of the entries in this delightful little book are likely to make you at least chuckle and want to go back for more. And if you speak more than one foreign language, you are in luck because *The World’s Wackiest French Joke Book* has a load of sibling titles mining all the languages commonly taught in the American academy.

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Publisher’s Response

McGraw-Hill is very pleased to respond to Professor Conner’s excellent and humorous review of *The World’s Wackiest French Joke Book*. We appreciate his insightful look at the challenges of using humor in the classroom without either offending the audience or falling flat on one’s face. We are grateful for his assertion that Sue Fenton’s collection of puns can indeed liven up the language classroom – particularly with first- and second-year students. His suggestion that instructors integrate the jokes into the class in a subtle way by identifying opportunities in the classroom text – rather than making Friday a “funny day” for “jokes” – is an excellent one and is in keeping with the spirit of the book.

Karen Young
Acquisitions Editor
McGraw-Hill Professional

Furry, Nina M. and Hannelore Jarausch. *Bonne continuation. Approfondissement à l’écrit et à l’oral*. 2nd Edition. Upper Saddle River, NJ: Prentice Hall, 2007. ISBN-13: 9780131597204.

As is the case when it comes to choosing textbooks for just about any class, finding the appropriate materials for a third-year college-level composition course turns out to be a question of balance. How much grammar, reading, and stylistic advice do students need, and in what proportions? Will the grammar and readings be at the students’ level of ability? And what about the listening and speaking skills students are still honing? These are important questions and suggest varied needs, but publishers have responded in kind by offering up a stimulating potpourri of exciting new products. Yet, in spite of the plethora of offerings, year in and year out I somehow end the semester feeling a bit too much like Goldilocks before she gets to the perfect pot of porridge. Inevitably, the balance always lacked rhythm, harmony, or accessibility. One book seemed too “second-year,” while another left me scratching my head and saying, “Hmm. That

didn't go so well. I don't think my students quite understood how to write a pastiche of Flaubert." Finally, though, I think I may have found in *Bonne continuation* a book that is "just right."

Bonne continuation is divided into four main *unités*: *Les Beaux-arts, Héritages collectifs, Amitiés et amours*, and *Le Passé dans le présent*. Each one of these sections contains vocabulary sections, 4-6 separate but thematically overlapping readings, and brief grammar overviews and stylistic notes under the rubric of *formes et structures utiles*. Happily, *Bonne continuation* takes care to surround its readings with appropriate pre- and post-reading activities, and a particularly nice aspect of the book is that these activities are themselves highly varied. For example, each reading has a pre-reading discussion and an introductory contextualizing paragraph or two. Following the readings, a multitude of very flexible and useful post-reading activities allows teachers to combine comprehension questions, small group discussions, writing topics, situations (*Jouez la scène*), and presentation topics. *Bonne continuation* thus allows me to follow my muse into oral, written, or critical thinking activities, and often some combination thereof.

Bonne continuation focuses above all on stimulating communication, and its charm (not unlike Jarausch's second-year book *Sur le vif*) is that it so successfully marries speaking, writing, grammar, and culture. While some books I have used in the past have been too focused on developing style and perfecting advanced grammar, *Bonne continuation* meets my students where they are and then provides them with the appropriate challenges. The book's twenty-two *lectures/activités* span a wide range of moods and modes, with offerings from many well-known authors, songwriters, and poets, and an assortment of journal articles and texts related to history and culture. A glance at the table of contents from *Unité 4* provides a good sample of the text's format and "feel":

Unité 4: Le Passé dans le présent

Introduction

Champs lexical

Parlons un peu

Lectures et activités

Le patrimoine (Extraits d'un livret Autrement)

La langue de chez nous (Chanson d'Yves Duteil)

Jeanne d'Arc (Texte historique de Collette Dubois Brichant)

La fuite de la main habile (Nouvelle d'Henri Lopès)

Le dénuement des enfants sans papiers (Appel du collectif Éducation sans frontières)

La Marseillaise (Hymne national)

Formes et structures utiles

Les pronoms relatifs

Faire causatif

Les adjectifs démonstratifs

Les pronoms démonstratifs

Le style ou le discours indirect

I particularly like the introduction of critical thinking into the readings. In the chapter outlined above, the textbook asks students to put nationalistic history (Jeanne d'Arc) side by side with readings on race and class. It asks them to consider the cultural ramifications of *La Marseillaise* in post-colonial France and to talk about immigration, exclusion, and poverty. These are obvious questions, of course, and the authors of *Bonne continuation* are far from the first to explore them in a textbook. But in a world where many textbooks still remain akin to tour guides, Furry and Jarausch offer something more real and more interesting.

The companion CD materials include several types of materials of mixed usefulness. Some recordings are dynamic, unscripted conversations, while others – and this is the only less-than-positive comment I would have about the book or its materials – are far less engaging audio recordings that simply repeat readings. Examples of the latter are found in *Unité I*, where Van Gogh's letter and a poem by Prévert are simply read aloud. Such recordings, though not without pedagogical potential, remain of limited practicality, especially when contrasted with the unscripted conversations and anecdotes that otherwise make up the CD. Indeed, prompted by the excellent companion exercises in the activity manual, my students truly enjoyed the conversations and stories on the CD, while the Prévert and Van Gogh recordings, conversely, fell flat. In spite of these weaker audio portions, *Bonne continuation* merits praise for integrating audio materials that complement the various themes and interest students while pushing them to acquire new vocabulary and build their listening skills.

Aimed at the intermediate to intermediate-high student, *Bonne continuation* provides a well-rounded platform for building a composition or conversation/composition course. On the whole, the readings and recordings hit the mark while providing enough variety to engage students consistently throughout a course. The book is rich enough that it could be easily used in the fourth semester or the sixth. A fourth-semester course might focus more on vocabulary and reading skills, while sixth-semester students could take a more literary and stylistic approach to the materials. While Furry and Jarausch's text does not come with a plethora of ancillary materials such as extensive software or online activities, these are hardly missed or necessary. For the teacher there exists an ample reserve of testing and quizzing materials, a sample syllabus, and a well-designed lesson plan covering the first five or six classes. For the student, the textbook, student activity manual, and audio CD form a well-rounded package with plenty of supplementary exercises.

Overall, I highly recommend *Bonne continuation* as an easily adoptable and highly adaptable book. If you are a professor looking for hybrid materials that blend reading, writing, grammar review, and conversation for students at the nexus of second- and third-year college French, you will not be disappointed.

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Publisher's Response

Pearson Prentice Hall appreciates Andrew Wallis's wonderful review of *Bonne continuation: Approfondissement à l'écrit et à l'oral*, 2nd edition. This text is intended for the intermediate and advanced levels of French and thus provides instructors with the flexibility of courses where this text can be used; as Wallis compares this text to the story of Goldilocks, "Finally, though, I think I may have found in *Bonne continuation* a book that is 'just right'...*Bonne continuation* provides a well-rounded platform for building a composition or conversation/composition course." The texts and activities emphasize the National Standards for Foreign Language Learning of *Communication, Cultures, Connections, Comparisons, and Communities*.

Bonne continuation provides authentic texts from around the French-speaking world, representing a variety of genres. Depending on the students' ability, instructors can choose from different types of activities, all the while promoting critical thinking on pertinent and interesting topics. "*Bonne continuation* focuses above all on stimulating communication, and its charm is that it so successfully marries speaking, writing, grammar, and culture," Wallis writes.

Instructors are provided with supporting material to facilitate using *Bonne continuation*, including suggestions for integrating films and resources available on the WWW, via our Companion Website.

Pearson Prentice Hall is proud to provide such rich curriculum materials as *Bonne continuation* and we are grateful to Andrew Wallis for his thoughtful review and for sharing it with the readership of *The NECTFL Review*.

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Senior Acquisitions Editor
Pearson Prentice Hall World Languages

Gill, Mary McVey, Deana Smalley, and María-Paz Haro. *Cinema for Spanish Conversation*. 2nd Edition. Newburyport, MA: Focus Publishing, 2006. Includes: Instructor's Manual, Website. ISBN-10: 1-58510-231-8.

Cinema for Spanish Conversation is a conversation course based on the premise that film appeals to all sorts of students and can be a source of both authentic language and cultural context. Eighteen films, one per chapter, portray a different topic and cultural experience. The textbook has activities that allow the films to be a springboard for class discussion. There is an instructor's manual available that provides answer keys for all non open-ended exercises, as well as suggestions for further activities; also, a Website supplies links to companies that sell or rent the films studied. Although the textbook is aimed at upper-intermediate and advanced students, the fact that over half of the intended films are unrated or rated R restricts the audience to college-level students.

The selection of films represents a variety of regions, but countries with a larger cinematic production (Spain, Mexico, Argentina, Cuba) dominate the selection. However, there is an effort to present recent productions: with the exception of *El norte*, *La historia oficial*, and *Mujeres al borde de un ataque de nervios*, the movies

were all produced in the 90s and in the first decade of this century. Yet it seems that in selecting films, quality has taken a back seat to production dates and ease of availability in the U.S. Movies like *El norte* have a place here based on their didactic potential, but Arau's *A Day Without a Mexican* (2004) would provide a more up-to-date debate on immigration issues. In spite of the popularity of Dominican film *Nueva Yol*, it might be beneficial to replace it with *Nuyorican Dream* (2000), since it exposes students to the documentary genre. Another excellent documentary reflecting New York's Latino culture is *Piñero* (2001) by Cuban director Ichaso; it is a good alternative to the film by Gutiérrez Alea presented in the text.

Each chapter begins with some information about the director and cast, awards received, and a brief synopsis with questions to familiarize students with the plot themes. The vocabulary section that follows includes the most common words and key concepts to help students better understand the movie. Next, there is a series of activities designed to make the student work with the new lexicon, and it can easily be assigned as homework. These fill-in-the-blank, association and multiple choice activities are not communicative in nature, nor focused on pairs/group conversation. The conversational aspect of the book follows the communicative approach and starts with a series of pre-viewing questions aiming to relate ideas in the movie to the student's experience. The authors suggest that this task can be performed in a general class discussion, but it might be more effective to assign it to small groups (or learning communities), thus avoiding a teacher-centered class. The pre-viewing activities end with more group activities that prompt students to research the film's themes. To help students keep track of the characters, there is always an exercise meant to be read before the viewing but completed after watching the film; it can be done individually in class or as homework. The section called *Exploración* should also be prepared prior to the viewing because it is a good task for beginning a discussion of the film. Most of these activities are communicative and group-oriented.

The post-viewing activities also start with reviewing vocabulary specific to the film. To the credit of the authors, this section includes regionalisms that help showcase the dialectal variety of Spanish. There are cultural tidbits as well about the areas where the movie takes place. This is most useful for advanced students and allows for cultural insight, repetitive though it may seem. Some of the activities are of the "drill" type and not very communicative. But there is also much room for class conversation: the activities are all designed to provide discussion topics that analyze the movie plot and themes. There are a good number of guided questions and varied proposed topics. Some of these can be used as the basis for short compositions, thus bringing together the four language skills. Still, the text is intended for a conversation class, and this goal is reflected by its design: in many instances the authors ask for the student's opinion and ask students to relate the films to their own experience and culture(s). The next two activities focus on specific items in the film. Although they serve the purpose of listening (and viewing) for detail and allow opening the class to discuss film techniques and theories pertaining to the specific filmmaker, the average student might consider them repetitive after the first few chapters. The subsequent activity opens the discussion to the cultural context that is portrayed or alluded to in the movie, often requiring the student to compare it to U.S. mainstream culture. Whereas in the pre-

viewing activities students are asked to reflect on their own experience and culture(s), here the discussion leaves the realm of the individual to make students reflect on the broad, less concrete facets of culture.

The chapters end with two optional sections that present movie reviews and interviews with directors. These are valuable tools for discussing the reception and level of success of the director's intentions. The last activity in each chapter is a reading comprehension exercise that can be an in-class assignment or a homework follow-up task. The authors also provide ideas for additional activities, depending on the specific goals set for the course.

On the whole, *Cinema for Spanish Conversation* needs to address the question of quality in the selection of movies and present students with more varied activities in order to avoid wearisome repetition. On the other hand, the fixed, structured format helps the cognitive process of the student and provides the tools for thinking critically about the films and about Hispanic cultures in general. *Cinema for Spanish Conversation* is a useful text for advanced college students of Spanish, and the authors should think about including the most recent films in the next edition.

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Publisher's Response

Thank you for this insightful and fair review. Discussions are underway for a new edition of this work, and we will take into consideration the thoughtful suggestions made by the reviewer. I should mention, though, that I believe that wide availability of DVDs is very important in our choice of films. True, most instructors and educational institutions can obtain copies of videos and DVDs that might otherwise be hard to obtain, but it is my opinion – as a publisher – that one of the essential benefits of using DVDs as a central feature of this course is that students can view a film at their convenience, as many times as they wish. If students can obtain the DVD and make a habit of watching it, then they just might acquire an excellent command of the target language. Viewing videos in the target language does not replace living or working in a Spanish speaking environment, but for most of us it is a way of keeping our language skills alive when our college days are over. Even so, it is naturally difficult to control the availability of foreign language DVDs. And, yes, it is hard to find interesting films that are not rated PG-13 or higher and still retain the interest of students. This volume is successful in this regard but caters primarily to the college level. We have developed a similar text specifically for the high school market which will be published later this year: *¡De Película!* Finally, rest assured that we are hoping that our texts will continue to reflect the educational potential of film.

Ron Pullins
Publisher

Guédé, Alain. *Le chevalier de Saint-George*. Achères, France: Dagan Jeunesse; and, Toulouse, France: MAT Éditions (Collection Nouveaux Héros), 2008. Pp. 48. 48 color illustrations. Hardbound 8 ¼" X 9 ½". Price: \$24.00. ISBN: 978-2-9542829-0-7 (Dagan Jeunesse: www.daganjeunesse.com) and ISBN: 978-2-9531209-1-2 (MAT Éditions: www.mat-editions.com). Distributed in the United States by Carole D. Fredericks Foundation (www.carolefredericksfoundation.org), a non-profit educational organization, with \$5.50 for shipping and handling for the first book and \$3.00 for each additional book.

Le chevalier de Saint-George, authored by Alain Guédé and exquisitely illustrated by Serge Hochain, recounts the life and times of the highly celebrated violin virtuoso and composer who was a “métis,” born to a white father, a nobleman, the Comte Guillaume-Pierre Tavernier de Boulogne, and to a slave mother, Nanon, in the French Antilles. Using first-person narration to address the reader in the “tu” form, this delightful book traces Saint-George’s life from his youth in the French Antilles, wedged between slaves and the white world of his father, to his life in France, where he was forced to put on three layers of make-up so as to not stick out and his struggles to live up to his father’s expectations that he had to be the best at everything. The book is made up of twenty chapters (all with a title specific to the events and times of Saint-George’s life, the majority consisting of a page of text and a page of illustrations) and four pages of instructional support.

Particularly meaningful in the book are the people whom Saint-George met in France and who influenced his life and who in turn were influenced by him. For example, one of Saint-George’s greatest admirers was John Adams, second president of the United States. At the time that Saint-George and Adams met, Adams was the U.S. ambassador to France. Adams, wanting to see a demonstration of Saint-George’s shooting expertise, was duly impressed when Saint-George expertly blasted a wine cork that a valet had thrown into the air. Never forgetting this event, Adams would go on to become a great defender of people of different races.

As a contemporary of Voltaire, Rousseau, Robespierre, and Marat, Saint-George enjoyed a social life at the court of Louis XVI and Marie-Antoinette that is intriguing, to say the least. After his father lost his fortune trying to please the king, it was his mother who made sure that he had a proper education and could support himself. No doubt as a result of Nanon’s experience as a slave in the French Antilles where she saw first-hand that musicians often escaped harm, she encouraged her son to develop his musical talents. In the book, he says, “Bientôt les critiques sacrèrent mon orchestre comme le meilleur d’Europe. Mes musiciens étaient fiers de jouer sous mes ordres. Pour eux, comme pour tous mes amis, je n’étais plus ‘le nègre,’ comme les envieux m’appelaient. Ils me surnommaient gentiment ‘l’Américain’ car je venais des Antilles. Je devins vite l’une des stars de Paris. Les journaux ne me désignaient plus que comme ‘le fameux Saint-George,’ au grand désespoir des jaloux” (20). Saint-George was in such high demand that Marie-Antoinette insisted that the second performance of his opera “La Chasse” take place at Versailles. However, disappointment set in as Marie-Antoinette created a stir by showing favoritism toward a “nègre” and was soon forced to turn her back on her protégé. As a result, Saint-George found comfort in becoming a member of the Freemasons. He soon found favor in England with the Prince of Wales

and met Louise, a married white woman, who would become his true love. Later, returning to France after the start of the French Revolution, Saint-George became a colonel in the French army (he was the first person of color to achieve this rank in France) but would eventually be accused of trying to restore the royal family to the throne. Later, Saint-George spent time in Haïti with General Toussaint Louverture and witnessed the establishment of the first black republic. He died in Paris with his beloved Louise at his side, most likely of a disease that he had contracted while in Haïti.

The main story ends with a call for the readers to finish Saint-George's important work of living in tolerance and accepting cultural differences. Also included at the end of the book are suggestions by author Alain Guédé for further research on the music and life of Saint-George, a page dedicated to understanding why slavery is a crime against humanity, and information on Senegal, Guadeloupe, and "Le code noir" ["C'est un ensemble de textes de lois qui régissaient dès 1685 la vie des esclaves dans les colonies françaises des Antilles. Il a servi à déshumaniser les esclaves en les déclarant 'biens meubles.' 'Le Code noir' interdisait entre autres les mariages entre Blancs et Noirs" (46)]. If an instructor wishes to combine the lessons taught in the book with Saint-George's music, it is advisable to investigate recordings of his compositions by European orchestras available online.

Truly, *Le chevalier de Saint-George* is a beautiful and gentle yet highly effective tool for introducing intermediate to advanced students of French to the life and times of Saint-George. Rich in detail yet written in understandable prose, it will serve to engage students in an active discussion of slavery, discrimination, and respect for each other's talents. Indeed, this unique book deserves the honor it received by becoming part of the "2008: Année européenne du dialogue interculturel" collection.

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Publisher's Response

During my visit to France and Belgium in 2008 I had the good fortune to meet **Dieudonné Gnamankou**, historian and linguist, founder and director of Dagan Jeunesse /DGP. Dagan Jeunesse /DGP, a publishing house that specializes in books for children and young French-language readers from all continents, was preparing to release Alain Guédé's new biography about *Le Chevalier de Saint-George* written especially for young people. I was thrilled. I had read about Saint-George many years ago and had collected Guédé's biographies about him for adults in both French and English. Until speaking with **Dieudonné** and discovering Dagan Jeunesse /DGP, I had no idea that a novel about '*le fameux Saint-George*' was available for young people. Here was the perfect opportunity to broaden a product line offered at the Carole D. Fredericks Foundation website and the chance to share Saint-George, a highly celebrated violin virtuoso and composer who was a 'métis,' with American teachers and students of French. I am pleased beyond words to write this Publisher's Response

to the review of *Le Chevalier de Saint-George* by Dr. Eileen Angelini in *The NECTFL Review*.

The issue of race in the Francophone world is a reality and a subject that even most veteran teachers understandably will shy away from. One cannot discuss Saint-George without addressing the struggle against slavery and biases during his lifetime. Saint-George was born to a white father, a nobleman, the Comte Guillaume-Pierre Tavernier de Boulogne, and to a slave mother, Nanon, in the French Antilles. He is a real person. In her review of the Guédé's biography about Saint-George, Eileen Angelini focuses on the thoughtful text, exquisite illustrations by Serge Hochain, and positive themes that make this book an effective teaching tool. Angelini points to the teaching opportunities offered by the book such as the use of first-person narration to address the reader in the "tu" form, the book's twenty chapters (all with a title specific to the events and times of Saint-George's life...), and four pages of instructional support at the end. She also highlights the people whom Saint-George met in France and who influenced his life and who in turn were influenced by him. For example, one of Saint-George's greatest admirers was John Adams, second president of the United States. These aspects of Saint-George's life, a biracial man, a contemporary of Voltaire, Rousseau, Robespierre, and Marat, and his social life at the court of Louis XVI and Marie-Antoinette, present an intriguing personality to say the least.

Guédé is unflinching in his portrayal of Saint-George's personal life, his challenges, triumphs, loves and adventures in the the *Ancien Régime*. Angelini in turn, uncovers the positive themes and points educators and students towards the teachable aspects of the book such as the call for readers to finish Saint-George's important work of living in tolerance, accepting cultural differences. She highlights the suggestions by author Alain Guédé for further research on the music and life of Saint-George. In closing Dr. Angelini states, "Truly, *Le chevalier de Saint-George* is a beautiful and gentle yet highly effective tool for introducing intermediate to advanced students of French to the life and times of Saint-George. Rich in detail yet written in understandable prose, it will serve to engage students in an active discussion of slavery, discrimination, and respect for each other's talents. Indeed, this unique book deserves the honor it received by becoming part of the '2008: Année européenne du dialogue interculturel' collection."

I could not agree more with this inspired review of *Le Chevalier de Saint-George*. On behalf of the Carole D. Fredericks Foundation I extend our sincere appreciation to Eileen Angelini and *The NECTFL Review* for bringing this resource to French educators.

Connie Fredericks-Malone
 Director
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Idrac, Armand. *Ma Normandie à Moi: un jeune homme vit la Deuxième Guerre Mondiale*. Wayne, PA: Beach Lloyd Publishers LLC, 2006. ISBN: 0-9743158-0-X.

This short book, designed for both the general reader and advanced students of French, is an abridged version of Armand Idrac's *Drôle de Mémoires en Normandie*. He wrote his World War II recollections for his family and close friends, without any thought of publication. Much to his surprise, they were published both in English and in French in the United States, a country that he came to love and that he frequently visited. In this work, he immortalizes the great moments of the Occupation and the Liberation in Normandy. He writes with charm and humor, without, however, glossing over the terror and violence of the times.

Emmanuel Le Roy Ladurie has written an introduction also describing the landing of the Allies in Normandy from his own and his sister's recollections. He notes the close link between his family and the Idracs. When the Idrac home in Caen was under siege, the Le Roy Ladurie family offered them and many others generous hospitality at their château of Villeray. Here the Idrac family experienced all the aspects of the aristocratic lifestyle despite the War, as well as heroic efforts for the less fortunate and wounded.

Idrac begins his memoirs with a delightful description of his childhood. Born in 1928, he spent the 1930s peacefully with his family and friends in Caen, enjoying summer vacations at Douvres. He writes with humor and wit, noting, for example, his curly hair in contrast to his newborn sister's bald head, which made people confuse their gender. He also speaks fondly of his school days. His witty descriptions of school include such incidents as the *Distribution des Prix*, where he took almost every one and returned home with a dull little book devoid of any interest. He admired the Christian Brothers and their principal, whom the boys named "Frère Alcide." He credits these men with excellent teaching, all the boyish pranks notwithstanding.

Chapters Three and Four recount the Occupation and the landing of the Allies in Normandy on D-Day. Without losing his wit, Idrac perfectly renders the gravity of the situation, recounting the first bombs of May 1940 and the presence of German soldiers in French cities. His anecdotes, for example, about the piece of fruit his sister threw away because it came from a German but which he had no problem devouring, show the humanity and resourcefulness of those who lived through those difficult times.

Idrac's memories of the period between June 6, 1944 and the Liberation of Paris are exceptionally vivid. During this time, he and his mother and sister (his father had died in 1942) evacuated to Villeray. With a comparison worthy of Baudelaire, he associates the odor of decaying autumn leaves with "la poudre des combats, la sueur des hommes épuisés, traqués, couverts de la poussière ocrée des chemins creux" (39). He describes the bombings as an apocalyptic light in the sky. He relives dodging bombs and artillery fire. At the same time, he sees the humanity of the German soldiers, many of whom were victims of their leaders. June, July, and August were grim with hunger, death, and injuries everywhere. Then, on August 25, 1944, Idrac dramatically evokes a cryptic message written by British soldiers. "Paris is delivered."

As an appendix to this edition of his memoirs, Idrac has added a chapter titled "Mon Amérique à moi," a tribute to the Americans who participated in liberating Normandy.

He has also chosen to include an earlier short story, “Amo Josiam,” characterized by a similar wit and ease of style. The edition concludes with study questions for students prepared by the editor.

This book joins a host valuable of World War II memoirs soon to cease as the last veterans of the war pass. It is manageable and affordable for advanced-level French students. It should also be a part of the personal library of anyone interested in this traumatic period of time. It is a vivid portrayal of unforgettable moments in history.

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Katz, Stacey L. and Carl S. Blyth. *Teaching French Grammar in Context: Theory and Practice*. New Haven and London: Yale University Press, 2007. ISBN: 978-0-300-10951-1. For ordering information, contact Yale University Press: phone: (800) 405-1619; fax: (800) 406-9145; e-mail: language.yalepress@yale.edu; or Website: www.yalebooks.com/languages.

As TA trainers and applied linguists, Stacey L. Katz and Carl S. Blyth offer *Teaching French Grammar in Context: Theory and Practice* as a resource for those instructors and teacher trainers wanting to move beyond traditional grammar rules to truly understand the finer points about the “usage” of French grammar and discourse. In their own words: “This book also makes no attempt to provide a comprehensive guide to all aspects of French grammatical usage. Only those areas that have been recognized as being the most problematic for learners to acquire and for instructors to explain have been included. It is important to point out that our goal is not to advocate a return to traditional methods for teaching grammar. On the contrary, we aim to demonstrate how grammar can be taught using methods that are currently showing great promise in the foreign and second language classroom” (4).

Teaching French Grammar in Context is divided into main sections: two background chapters and four grammar chapters. The two background chapters (Chapter 2: “What is Grammar?” and Chapter 3: “Methods for Teaching Grammar”) define discourse grammar and the reasons behind the conception of grammar as connected discourse. Specifically, Chapter 2 addresses the influence of the attitudes of linguists, students, and instructors on how one teaches and acquires grammar. Chapter 3 provides analyses of different methodologies along with perspectives on which ones work best for individual grammar points.

The grammar chapters all follow an identical format: Overview/Key Considerations; Difficulties for the Learner; Basic Forms and Meanings; Meanings in Context; Going Beyond: For the Advanced Learner; Classroom Applications; Consolidation Exercises; Typical Student Errors; Discussion Topics/Projects; and, Further Reading. This reviewer particularly enjoyed the “Typical Student Errors” section in each chapter since a practical list is provided of common student errors in the context in which they are made for the instructor to correct. An answer key is provided. Also noteworthy

are the “Consolidation Exercises,” which help readers check their own mastery of the grammar topic presented in the chapter. This section also includes samples of French discourse to be analyzed following pragmatic principles.

“Articles” in Chapter 4 focuses on the noun phrase and its components, with special attention to determiners. “Narrative Past Tenses” in Chapter 5 highlight the linguistic terms of “tense” and “aspect.” “Word-Order Constructions in the Spoken and Written Languages” in Chapter 6 and “Interrogative Constructions” in Chapter 7 pinpoint the need to differentiate between the subtleties of spoken and written French so as to communicate effectively and in a sociolinguistically appropriate manner.

The concluding chapter, Chapter 8, provides common sense suggestions for integrating the study of grammar into the communicative classroom via lesson plans where grammar is not relegated to the outer fringe of a content- or task-based language program. The concluding chapter is followed by a section of Notes, a Bibliography, and an Index.

In writing *Teaching French Grammar in Context*, Katz and Blyth have achieved their six goals for helping instructors “acquire a metalanguage for explaining discourse–conditioned grammar; distinguish when a grammar item requires a sentential vs. a discourse frame and consequently develop different types of treatments in the classroom for each; become aware of the importance of pragmatic and sociolinguistic factors that influence the use of grammatical forms in discourse; develop their own discourse activities as needed; adapt sentential textbook activities in textbooks to focus on discourse; and guide students to discover discourse patterns and properties on their own” (4). Instructors can now be better equipped in the classroom when faced with questions of why one grammar point works the way it does and thereby assist students to become better learners.

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Publisher’s Response

Yale University Press would like to thank Professor Angelini for her astute assessment of *Teaching French Grammar in Context: Theory and Practice* by Stacey L. Katz and Carl S. Blyth. We agree that it is an invaluable resource for instructors who want to apply cutting-edge research to their presentation of grammar in the classroom. This book is an important addition to our French language list, which includes two new offerings this year: *Héritages francophones: Enquêtes culturelles* by Jean-Claude Redonnet, Ronald St. Onge, Susan St. Onge, and Julianna Nielsen, and *Victor Hugo on Things that Matter: A Reader*, edited by Marva A. Barnett.

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

Kershul, Kristine. *Japanese in 10 Minutes a Day*® with CD-ROM. Seattle, WA: Bilingual Books, Inc., 2008. ISBN: 978-1-931873-07-9. Includes a CD-ROM.

Japanese in 10 Minutes a Day is both fun and educational and will empower absolute beginners to become proficient in conversational Japanese in very little time. It will enable you to begin from scratch and go to where no *gaijko ku jin* (a term to be preferred to *gai jin*, immortalized by James Michener's blockbuster novel subsequently adapted to the screen) and arrive there ahead of the competition. I like this book immensely for a number of reasons, ranging from its non-threatening, easy-to-handle design to its wide array of topics from everyday life. The novice learner will learn how to get around in Japan, communicate in real-life Japanese, making his or her stay in the land of the rising sun that much more enjoyable. Perhaps you are a business person about to be posted to Japan, or just an ambitious world traveler who revels in the thrill of being able to say more than just a perfunctory "hello" and "thank you" to the natives in their own tongue. Either way, *Japanese in 10 Minutes a Day* is a winner and will provide you with a set of basic skills that the author hopes will motivate you enough to want go on and learn real Japanese, including all those funny characters you otherwise only would see on the proverbial neon-lit billboards in Shinjuku. In other words, *Japanese in 10 Minutes a Day* is an excellent beginning. According to the author: "The purpose of this book is to give you an immediate speaking ability in Japanese" (2). It therefore goes without saying that all Japanese is transcribed in *Romaji*, though a handful of *kana* are included, most of them of a practical nature, usually indicating direction (north, south; left, right; push, pull; etc.)

Ever faithful to its communicative goal of empowering the first-time visitor to Japan to pick up enough basic, everyday Japanese to survive (but just barely!) an encounter with the local folks, the text opens with the universal interrogative words "where," "what," "who," "why," "when," "how," "how much," and "how many" (5). Each word is transcribed into *Romaji* with its phonetic pronunciation provided in parentheses. Now, if only you could understand the reception you were likely to elicit, you would be in fine shape and could plan a clever response.

The text follows an eminently practical and obvious, almost "phenomenological" kind of order, moving from the objects you might find surrounding you (at home or in town) to your attempt to somehow respond to them rationally (by naming, counting, inquiring about them in some way). Thus, to begin with, we learn how to name the different parts of a house and how to get around town (not to worry, Japanese drivers are exceedingly polite and no one will intentionally try to run you down, unlike in China or other parts of Southeast Asia, or, God forbid, France). Next, we look at colors, money, the calendar (days of the week, months, seasons, temperatures), the family, the clock, the post office, traveling, eating out. Topics are not always listed in any logical order, but some are deemed important enough to require further study (e.g., the home and food) and appear in follow-up sections throughout the book. About the only obvious topic not covered is introductions: "Hello, my name is Tom Conner; I am from Green Bay, Wisconsin. I am a teacher. I am married and live in a big house with my wife and all my pet pandas."

The program teaches an abundance of useful vocabulary and phrases and does so in such a way that learners (at least those who have already studied a foreign language

and know what to look for when they start up another) can teach themselves through trial and error, thanks to the pattern-practice type of structures used by the author. For example, on page 73, we learn how to say “we travel *by train*,” simply exchange the words in italics for another mode of transportation and you will quickly memorize other common forms of travel (by car, by boat, etc). To reinforce vocabulary and structures there are numerous fill-in-the blanks exercises along the way: an expression is given; then, the learner repeats it in a different context. For example, *nomimasu* (50) means “to drink.” OK, let’s go. *Nomimasu* ____; I drink *milk, wine*, etc. *Watashi wa miruko* (milk) o *nomimasu*. What could be easier? Japanese, it turns out, is a piece of sushi!

The book also comes with detachable vocabulary sticky tags you can plaster your own home with to help you find your way around in Japanese and a CD-ROM for reinforcement. It is easy to install thanks to the Setup Wizard (but does require Adobe Flashplayer 9) and gives the user a chance to work on pronunciation and spontaneity. The main menu lists a set of four different exercises focusing on pronouns and verbs, colors, numbers, and objects of daily life (house, office, city, outdoors). Most are multiple-choice or click-and-drag. Words are clearly pronounced several times by a native speaker, which is immensely useful to the novice learner. The author deserves kudos for organizing so much material into just a handful of easy-to-do review exercises.

As I started out by saying, I really like the way this program is set up: it has no intellectual pretensions and clearly wants nothing more than to teach the first-time visitor or recent expat how to survive in an all-Japanese environment (and you will need some Japanese to live in Japan). However, I am disappointed to say that I found an inordinate number of errors, both linguistic and cultural. Just to list a few examples: Counters (13) are a curse to foreign learners because they are mutually exclusive and their usage and pronunciation appear arbitrary; thus the correct pronunciation of the *b* in *bai* in the sentence *biru o yon bai kudasai* would be *h* and not *b*. *Shinkyoto* is not Protestant; moreover, the cultural note that “those who observe Shinto go to the *jinja* and those who observe *Bukkyo* go to the *otera*” (37) is misleading at best. Most Japanese I know see no problem visiting both, often in completely different contexts. Thus, marriages are performed in Shinto shrines, funerals in Buddhist temples. The expression *chumon shimasu* (43) is not used in restaurants to order food or drinks, and, besides, the word order is wrong here. The correct meaning of *kimasu* (44) is unclear; only in the past tense can it mean “to come (from)” as in “to arrive from”: *watashi wa America kara kimashita*. If you want to say “I am from America” it is enough, in fact, to respond to the question *dochira kara?* by saying *America kara*. The expression *irimasu* on the same page (44) and the examples given also are awkward at best (who would say “I need wine?”). On page 76, for example (and throughout the book), the honorific form *san* as in *Tanaka san, Kazuko san*, etc. should always be used for the sake of consistency. A check in a restaurant (69) is a *kanjo* and never a *denpyo* (which is a drab reminder of reality afflicting us all once a month or so, appearing magically in the mail in the form of an electricity or phone bill). The subway map on page 97 is inaccurate, to say the least (why pretend that this is Tokyo?); it would have been easy enough to include an abbreviated Tokyo subway map.

A thorough proofreading by an Anglo-Japanese team of two experienced bilingual teachers with near-native ability in the other's mother tongue should result in a second edition of this very useful and user-friendly book free from the most egregious errors. That said, my overall impression of *Japanese in 10 Minutes a Day* is extremely positive, and I remain convinced that anyone who begins reading this book will not only finish it but also learn a lot from it. And that goes for regular first-semester students looking for review and reinforcement as well as adult learners curious about Japanese who enroll in a weekly evening class offered at a local college or community college. *Gambaru!*

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Publisher's Response

Thank you Professor Conner for your astute review of *JAPANESE in 10 minutes a day*® with CD-ROM. As you noted in your review, this program is designed to provide learners with a set of basic skills so they may be polite, ask questions in Japanese and get around easily on their travels.

This text is part of the 10 minutes a day® Series, which has been a favorite among teachers, students, homeschoolers, travelers and business executives for over three decades. The book is intended as the first step in the process of learning a language and the new CD-ROM brings the 10 minutes a day® program to life on the computer screen with interactive games and reviews.

At Bilingual Books, we're passionate about languages and committed to bringing the magic of learning a new language to everyone. We appreciate the comments on *JAPANESE in 10 minutes a day*® with CD-ROM and we're dedicated to continually re-fresh and fine-tune our products to maintain the high standard of quality that has earned our customers' confidence and loyalty.

Kristine Kershul
Bilingual Books, Inc.

Manley, Joan H., Stuart Smith, John T. McMinn, and Marc A. Prévost. *Horizons*. 4th edition. Boston: Heinle Cengage Learning, 2009. ISBN-13: 978-1-4130-3307-6. Accompanied by an Instructor's Annotated Edition, Text Audio CDs, and *Horizons* Companion Website.

Horizons is an extremely engaging and user-friendly introduction to the French language and Francophone culture around the world. It is intended to be used in the first two semesters of French at the college level. For students, there are myriad language learning resources beyond the usual textbook and student workbook with accompanying audio CDs. The integration of technology into the learning experience is truly incredible. Learners can log onto <http://iLrn.heinle.com> (Heinle Learning Center) and for each chapter find games, practice quizzes, video clips from *YouTube*, cultural Web quests with links to authentic French sites, downloadable *iTunes* from the

French-speaking country being studied, and much more. While looking over all the activities on the Heinle Learning Center Website, I could not help but compare the rich experiential possibilities for language learners in this textbook with my own language learning in college. I wish all this material had been available to me.

I was not able to obtain a complete set of ancillary materials from the publisher, so I will not attest to the quality of the transparencies, but I was pleased with the variety of supplementary activities suggested in the margins of the instructor's edition. There is an audio and video enhanced e-book, integrated textbook activities, and partnered voice recording activities. In addition, there are videos with suggested pre- and post-viewing activities.

The textbook is divided into ten chapters, plus an introductory chapter. I recommend having students and teachers alike read the preface together to set the tone for classes that use this text. It is very well written and merits discussion prior to embarking upon language learning. Each chapter focuses on a particular Francophone area of the world. The area might be discussed over the course of one or two chapters or even several chapters, as in the case of France in general and Paris in particular. The chapters begin with a visually stimulating photographic depiction of the area being presented and a list of the learning objectives. Next, there are more color photographs and a series of questions to establish the student's level of prior knowledge about the region. A glossary of unfamiliar words is included to facilitate comprehension and class discussion. The students can also log on to the companion Website and find a link to *Google Earth*, in order to visit the region via satellite!

The chapters are divided into four language objectives or *compétences*. I particularly like the way new vocabulary, language structures, and practice activities are organized. New material is introduced on the left page, while the suggested language activities are on the right. It is easy for the student to find explanations quickly, and illustrated examples put new language into an understandable context, thus accessing the student's prior knowledge and making immediate use of the language feasible. In the early chapters, grammar explanations and activity directions are given in English. As students build vocabulary, English directions for practice activities are replaced with directions in French. I applaud the publisher's decision to ease the learner into the language rather than using a sink or swim approach, a serious contrast in terms of impact on the learner's affective filter. Teachers and students alike will appreciate this gradual immersion into the language. Because the students have a resource to clarify their understanding of how the language being presented is used, teachers can spend 100% of class time in the target language, and students can experience less frustration and anxiety.

Beginning with Chapter 1, there is a good balance of the three Modes of Communication. The audio CDs, Heinle *iRadio*, and links to *YouTube* provide plenty of aural opportunities. There are numerous oral activities using picture prompts and open-ended scenarios, which allow learners to personalize the activity, to use their imagination, and to become emotionally engaged, thereby increasing the likelihood of retention. Each chapter includes a reading comprehension exercise and a writing assignment, along with much needed strategies on how to improve reading and writing skills.

Among the most delightful aspects of the textbook are the cultural comparisons found in each chapter. They are presented in ways that not only provide learners with insight into how another culture behaves, but really encourage students to examine their own culture in a new light as well. The end-of-chapter summaries are concise, well organized, and easy to read. There is a list at the end of each chapter of the new vocabulary introduced. First-year students will find these lists infinitely useful.

The chapters are organized around thematic units. The order of presentation of the themes does not differ dramatically from other textbooks I have used to teach French. What sets *Horizons* apart for me is the wealth of supplemental resources. Novice teachers, who struggle the most at times, will find the suggested supplemental activities in the margins extremely helpful. Both novice and veteran teachers will welcome the impressive array of integrated online activities. This is a very good choice as a first-year college textbook. It allows students to immerse themselves in the French language and culture as deeply as they wish to go.

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Publisher's Response

We are very pleased to respond to Candace Edgeworth's favorable review of Heinle Cengage Learning's introductory French program *Horizons*, 4th edition. It is apparent that Ms. Edgeworth carefully examined all aspects of the program and we are most appreciative of her attention to detail.

As Ms. Edgeworth mentioned, *Horizons* is a complete elementary French program that makes learning French easier through its step-by-step skill-building methodology and flexible, accessible approach to grammar and new vocabulary, and creative yet sophisticated coverage of Francophone culture. Through varied interactive activities and clear grammar explanations, *Horizons* helps students communicate effectively in French while culturally connecting them to the Francophone world.

We appreciate Ms. Edgeworth's acknowledgment of the robust print and media supplements available with *Horizons*. I should note that the *Horizons* program also includes a printed Workbook/Lab Manual & Lab Audio Program, Quia (an Online Workbook/Lab Manual), Video on DVD, and comprehensive Instructor Support materials. Heinle Cengage Learning is committed to publishing high-quality foreign language textbooks and multimedia products, and we are proud to include *Horizons* among our French language publications.

Nicole Morinon
Acquisitions Editor
Heinle Cengage Learning

Megharbi, Nora, Stéphanie Pellet, Carl Blyth, and Sharon W. Foerster. *Pause-café: French in Review. Moving Towards Fluency*. New York: McGraw-Hill, 2009. ISBN: 978-0-07-240784-6. Includes: Textbook, print and online versions of Workbook (*Le Cahier d'activités*), Audio CDs.

Pause-café is an intermediate-level college textbook inspired by McGraw-Hill's Spanish textbook *Punto y aparte*. Two of *Pause-café*'s authors were involved with the development of the extremely creative and user-friendly online reference grammar, *Tex's French Grammar*, from the University of Texas at Austin, with which many instructors of French are no doubt familiar. The organizing principle of *Pause-café* is the review of grammar and vocabulary through the repetition of seven communicative functions (marked throughout the textbooks by colorful icons): description, comparison, narration, expression of opinion, asking questions, hypothesis, and talking about the future.

The preliminary chapter presents personality profiles of six main characters (friends who meet regularly in a café to talk) from France, Quebec, Martinique, and Senegal. Each of the seven communicative functions is then presented, adding more information about the main characters through descriptions, comparisons, narratives, etc. The six main chapters focus on several countries or regions and a specific theme (appearances and perceptions; feelings and passions; family and roots; travel and leisure; the future; current events). Each chapter opens with an introductory photo and conversation between two or more of the main characters. The conversation is followed by vocabulary presented in thematic groupings, a cultural note written by the textbook authors, a list of key grammar points (*points clés*) needed to carry out the communicative function featured in the chapter, a *Coin-culture* section (again, written by the textbook authors) with color photos, discussion questions, and Internet activities. Next is an original, appealing section titled *La vie des artistes*, which features short bios on various artists, including filmmakers (like Jean-Pierre Jeunet, French director of *Amélie*; Denys Arcand, Quebecois director of *Invasions Barbares*; or celebrated Senegalese writer and director Ousmane Sembène); musicians (Kassav from Guadeloupe); and painters (Belgian surrealist René Magritte). At the end of the chapter are literary excerpts by writers from France, Cameroon, Senegal, Belgium, and Quebec. These readings are followed by writing activities and suggested topics for further speaking practice in class.

Importantly, the organization of *Pause-café* is unconventional insofar as all grammar explanations are grouped together in a separate 90-page section (*Pages bleues*) towards the end of the book. With respect to the explanations themselves, there is nothing unusual apart from the inclusion of the *passé simple*. The *Pages bleues* are followed by an answer key to textbook exercises, verb charts, and a French-English glossary.

Each of the corresponding six chapters of the workbook has a *partie écrite* and *partie orale*. The written workbook component offers a generous and varied selection of exercises on vocabulary and grammar, literary excerpts from authors such as Gisèle Pineau, Andrée Chedid, Marcel Pagnol, Charles Baudelaire, and Arthur Rimbaud, and composition topics on French and Francophone films of the student's choice. In addition to the many contextualized grammar exercises are grids for the practice of

verb forms, and simple translation exercises of various tenses. Exercises of this kind represent an excellent usage of translation for discrete forms and provide the kind of straightforward practice that is often lacking in today's textbooks. The lab component contains short exercises on pronunciation (tongue-twisting sentences), listening for meaning, vocabulary, and grammar, dictation, and audio *reportages* on topics such as Paris cafés, the French presence in the Caribbean, the French Riviera, the Paris-Dakar automobile race, and ecological tourism. A review section in the middle of the workbook provides supplementary exercises, organized according to communicative function.

As mentioned earlier, *Pause-café* emphasizes the recycling of grammar and vocabulary and language as communication. All communicative functions are represented in every chapter, and there is a clear effort to eschew a linear, one-grammar-point-at-a-time approach. The placing of the *pages bleues* in the latter part of the book, separated from the context- and activity-focused chapter material, clearly underscores the principle of grammar in the service of communication. Students are encouraged to identify communicative functions in the texts and exercises they read. In the preface, the authors articulate a focus on three factors said to characterize intermediate-level proficiency: vocabulary, grammatical accuracy, paragraph-length discourse. An appreciation of French and Francophone cultures is also given as an important objective. The most immediately noticeable and winning feature of the textbook is its manageable size and contents. Other strengths are its readability and clear commitment to communication. Vocabulary lists are not overwhelming and provide English equivalents (“*C’est génial!*”= “Awesome!”). The lists also include word families (e.g., *raison/raisonner/raisonnable*), accompanied by short exercises. The main characters are consistently part of the exercises as well as the dialogues, providing interesting, ongoing contextualization. In terms of visual features, the book contains color photos, cartoons, and clear textual presentation. The workbook is extremely practical, and will be appreciated for its variety and comprehensiveness.

Drawbacks of the textbook include the length of several dialogues (two single-spaced pages in Chapters 5 and 6) and the lack of authentic texts for cultural readings. The expository *Note culturelle* sections are long, dense, uninterrupted paragraphs. The *Coin-culture* sections are visually more interesting, but also expository and neutral in tone. More voiced texts (interviews, for example) and a greater variety of text genres (ads, movie reviews, etc.) would be welcome. Finally, I am not sure how useful the omnipresent icons denoting communicative functions actually are for student users; their value probably depends upon the instructor's reinforcement.

Pause-café is perfectly suited for the entire year of intermediate-level instruction. However, there is enough room for instructors to add films, readings, and other materials. This flexibility is extremely appealing. The textbook can provide a real structure for the course, but the instructor and students are never left gasping for breath to “get through” or “cover” an overloaded agenda of material.

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Publisher's Response

McGraw-Hill Higher Education is very pleased to respond to Dr. Knutson's favorable review of *Pause-café: French in Review. Moving Toward Fluency*, our latest text for the Intermediate French course.

As Dr. Knutson noted, *Pause-café* was inspired by our intermediate Spanish textbook, *Punto y aparte*, and, like its counterpart, espouses a unique approach to the second-year course. As Dr. Knutson aptly notes, "*Pause-café* emphasizes the recycling of grammar and vocabulary and language as communication. All communicative functions are represented in every chapter, and there is a clear effort to eschew a linear, one-grammar-point-at-a-time approach." Rather than have students march through a review of first-year grammar once again, they focus on one particular communicative function and its underlying grammatical structures in each chapter, as they review topics covered in the first year. This approach, which has proved highly effective for the Spanish course, enables students to continually reuse what they have learned, moving them toward proficiency. As Dr. Knutson points out, the book's structure "clearly underscores the principle of *grammar in the service of communication*" by placing the grammar explanations (*les pages bleues*) and exercises after the last chapter for students to use at home, thus reserving precious class time for communicative activities, discussion, and meaningful interaction.

Besides its excellent focus on communication, *Pause-café* offers readings in both the main textbook and the workbook that provide an excellent overview of both French and Francophone authors and artists, as well as a variety of interesting cultural topics. In regard to the *Coin-culture* readings, it has been the authors' experience with their own students that these readings, and the related web-based activities provided on the McGraw-Hill Website (www.mhhe.com/pausecafe), serve as an excellent point of departure for students' personal research and in-class presentations. Dr. Pellet's students, for example, wrote a blog on French and francophone culture, which allowed them, based on the chapter theme and region of focus, to explore a cultural aspect of their choice.

The *Notes culturelles* were intentionally written in their current format to foster reading comprehension, which is greatly eased by the massive presence of cognates. It has also been the authors' experience that these texts promote class discussion and make for great practice and preparation for the content of upper-division courses and immersion study abroad programs. The *Cahier d'exercices*, available in both print and online versions, also offers audio lectures that support these same goals.

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

Susan Blatty
Director of Development, World Languages
McGraw-Hill Higher Education

Mentkowski, Sharon. *Spanish Especially For You: Favorites CD; Color and Learn Book; and Spanish Starters Magnets*. Buffalo, NY: LANGUAGE Especially For You, LLC, 2007. CD: 8 tracks. Price: \$14.99. ISBN: 9-2863124-7-2. Personalized CD with a choice of six additional tracks from a listing of twenty-one tracks: \$17.99. Personalized Extra-Long CD with a choice of twelve additional tracks from a listing of twenty-one tracks: \$26.99. Softcover Book: 20 pp. Price: \$9.99 (home use) and \$19.99 (in-class use). ISBN: 0-9774742-3-2. Magnet 3-pack: \$9.99. Teacher's Supplement: Adaptable to six categories selected for CD. Price: \$74.99. For ordering information, contact: Sharon Mentkowi, President, LANGUAGE Especially For You, P.O. Box 23, Buffalo, NY 14201; telephone: (716) 867-6585; e-mail: sharon@StartSpanishNow.com, www.StartSpanishNow.com.

Spanish Especially For You: Favorites CD; Color and Learn Book; and Spanish Starters Magnets is a delightful and easy-to-use product set for parents who want to give their child an early start in learning Spanish or for the very young FLES classroom (for example, first and second grades). The CD is available with a standard eight tracks or two individually personalized versions of 14 tracks or 20 tracks. Each category available on the SPANISH Especially For You™ CD introduces words and/or phrases in Spanish in an appealing, child-friendly narrative. Each Spanish word or phrase is repeated three times during the narrative and twice during the review. The following are excerpts from some of the available categories:

Birthday Party

“Now it’s time for cake. (Sound effect of children cheering.) Here’s how you say *the cake* in Spanish. *El pastel*. (Pause for children to respond.) *El pastel*. (Pause for children to respond.) Say it with me. *El pastel*.”

Colors

“What’s the color of a road-construction sign? (Sound effect of a jackhammer.) Orange. Here’s how you say *orange* in Spanish. *Anaranjado*. (Pause for children to respond.) *Anaranjado*. (Pause for children to respond.) Say it with me. *Anaranjado*.”

Fairy Tale Fun

“Who leaves her glass slipper at the ball in another story? (Sound effect of glass slipper clinking.) Cinderella. Here’s how you say *Cinderella* in Spanish. *Cenicienta*. (Pause for children to respond.) *Cenicienta*. (Pause for children to respond.) Say it with me. *Cenicienta*.”

Farm Animals

“Now I hear a hen clucking. (Sound effect of hen clucking.) Here’s how you say *the hen* in Spanish. *La gallina*. (Pause for children to respond.) *La gallina*. (Pause for children to respond.) Say it with me. *La gallina*.”

Weather

“And sometimes when the rain gets stronger, it gets stormy. (Sound effect of stormy weather.) Here’s how you say *It’s stormy* in Spanish. *Está tormentoso*. (Pause for children to respond.) *Está tormentoso*. (Pause for children to respond.) Say it with me. *Está tormentoso*.”

Other child-friendly categories include, but are not limited to: Construction Site; Eyes to Feet; Feelings and Needs; Greetings and Goodbyes; Manners; Numbers 0-10; School; Sports; Tea Party Dress-Up; The Park; Transportation; Treasure Hunt; Zoo Animals; Christmas; and, Hanukkah.

The *Color and Learn Book* is very user-friendly: each coloring page includes the Spanish pronunciation so that there is no guessing involved about how to correctly pronounce a word in Spanish. The images are sharp and clean so as to facilitate clear photocopying, and the book is made of a high-quality sturdy paper so that it can be kept as a classroom resource and, more importantly, so that it will not wear out with repeated use. The magnets, approximately 4 by 6 inches, once again include the Spanish pronunciation of each word and are eye-catching to the young learner. They emphasize the food and kitchen-related vocabulary presented in the songs and book. The author recommends placing the magnets at the child's eye level on the refrigerator or on a magnet board to inspire the child to begin the conversation. The Teacher's Supplement, adaptable to the six song categories appearing on the CD, includes worksheets and activities to reinforce vocabulary presented in the songs. The activities for each song category are:

1. Term-Trace with Pictures: Color the pictures and trace the bilingual terms;
2. Coloring Page: Children create their own pictures by following the directions;
3. Cut-and-Color Book: Children cut along dashed lines, staple their books on the left side, then create pictures in their books;
4. Active Activity: Follow the directions to engage in this activity;
5. Term-Trace: Trace the terms in English and Spanish, then answer the bilingual questions at the bottom; and,
6. Take-Home Guide: Help students continue learning at home with their families.

Simple to use and highly effective, Spanish Especially For You: Favorites CD; Color and Learn Book; and Spanish Starters Magnets is sure to be a hit with small children and adults alike.

All in all, this is a most attractive and useful product for young learners and is bound to quickly attract a faithful following.

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Publisher's Response

We are delighted to respond to Professor Angelini's thorough and favorable review of the SPANISH Especially For You products that help young children learn Spanish. We are pleased that she concludes that our learning tools are "simple to use and highly effective," and that they are "sure to be a hit with small children and adults alike."

Our products capture the attention and the "sponge-like" learning capabilities of young children, when learning a foreign language is much easier than it is for older children and adults. We are grateful that Angelini concurs that our products are

utilizing these products with their children needs no previous knowledge of Spanish to utilize the products, which makes them an excellent and fun method of introducing Spanish to young children.

We thank Professor Angelini for reviewing our product to allow more instructors to brighten their child's day and future.

Sharon Mentkowski
 Creator and President
 LANGUAGE Especially For You, LLC

Ning, Cynthia. *Exploring in Chinese: A DVD-Based Course in Intermediate Chinese*. New Haven and London: Yale University Press, 2008. Includes: Textbooks and DVD. ISBN-13: 978-0-300-11583-3. ISBN-10: 978-0-300-11569-7.

Exploring in Chinese: A DVD-Based Course in Intermediate Chinese is an intermediate course based on edited video footage filmed in Beijing. A total of 37 video segments are arranged by topic and function. The first twenty lessons focus on interactions and transactions in daily life and include topics such as introductions, making plans to get together, ordering meals, and shopping. The remaining seventeen lessons gradually become more descriptive and narrative, progressing from survival situations to social topics, such as getting to know people and their communities. Volume 1 of the course covers four units; Volume 2, three. Each unit typically has more than two lessons that revolve around the same topic. Each lesson consists of previewing activities and viewing activities, which focus on listening skills, and post viewing activities, which focus on speaking, reading, and writing to reinforce students' understanding of the video segments.

An outstanding feature of the textbook series is its embrace of top-down and bottom-up processing skills in the task design, particularly in the listening section. In a top-down processing model, learners construct meaning based on their prior knowledge, and in a bottom-up process model, learners decode the text in a linear and data-driven manner by adding up the meaning of the individual elements of the sentences. Each lesson typically starts with a schema-building task preceding the viewing. The task is intended to guide the learners to predict the content of the video or to activate schema, which learners can draw on to facilitate their understanding of the video content. The schema-building preview activity is followed by three viewings which progress from focusing on global information to focusing on more specific information. The focus of the first viewing is on the understanding of the main ideas in the segment, whereas the second viewing presents the supporting details. The third viewing directs learners' attention to linguistic information, such as specific vocabulary and selected structural items. The design of the previously mentioned activities is likely to create a learner-centered dimension in which the learners no longer are passive listeners waiting for teachers to verify their level of comprehension; rather, they are actively engaged in the listening process, structuring and restructuring their understanding of the language and gradually building their listening proficiency.

The second strength of this program is that it is geared toward preparing learners to handle the demands of real-life communication. Understanding genuine spoken

language, which is unscripted and typically marked by devices such as hedges, ellipsis, redundancy and compensation devices, poses a great challenge for a foreign language learner. In this textbook series, three persons interviewed a cross section of Chinese about their lives, asking open-ended questions such as “How should an American student go about making friends?” Unrehearsed and unscripted, the video clips preserve all the elements of a real-life conversation. The selection of reading materials and the design of the reading activities also take into consideration the demands of real-life communication. The reading passages are of various types, some of which are handwritten, some of which are in short form and some of which are in long form. Short form is used in mainland China, whereas long form is used predominantly in Hong Kong and Taiwan. Also, handwritten passages are constantly encountered in real-life communication. The textbook successfully simulates real life communication by weaving the previously mentioned elements into its content, and it is likely to equip learners with necessary skills, such as reading a handwritten note and a long-form passage.

Most important of all, the textbook series emphasizes strategy training. Guessing meaning from context is a typical exercise employed in both the video viewing section and the reading section. Key words are carefully chosen from both the video segment and the reading passage, and the learners are asked to guess the meaning of those words based on the context clues. The reading activities – skimming and scanning, using the title to predict the content of the reading passage, identifying the main idea of each paragraph, and connecting prior knowledge to unknown information – are designed to deliberately guide students to read like expert readers. For example, one reading exercise in lesson 8 (Volume 1, p. 143) first provides eight titles of well-known English films and then provides brief descriptions of each of these movies. Students are asked to scan the description and match the movie titles with the movie descriptions.

Another feature worth mentioning is that this textbook series is rich in cultural information. The interviews vividly present the daily life of ordinary people in Beijing. The interviewees include people from different age groups and people from different walks of life, such as security guards and foreign office staff. From walking through an apartment with a mother who lives with her son to casual chatting with a barber cutting hair on the side of the road, the textbook is a kaleidoscope through which the learners can gain an overview of the colorful and various facets of Chinese culture.

Despite all of its merits, the textbook series does have a few minor weaknesses. One weakness is that some activities seem to be pedagogically unsound. Activity 20 from Lesson 2 on page 32 in Volume 1, for example, asks students, after reading a passage in Chinese, to fill in the blanks by guessing missing information (characters, *pinyin*, or English) about words selected from the passage. If students have never learned the pronunciation of a character, they are unlikely to make an accurate guess at it simply by reading the character. Another drawback is the lack of consistency in the design of speaking activities. Some speaking activities are followed by a long list of words intended to augment students’ productive vocabularies; however, some speaking activities in other lessons provide no vocabulary list. Furthermore, while some speaking activities are designed so that they are likely to elicit a lot of conversations,

some speaking activities are no different from translation exercises (Volume 1, Lesson 14, p. 232).

In spite of these minor drawbacks, *Exploring in Chinese: A DVD-Based Course in Intermediate Chinese* is a textbook series full of innovative teaching ideas. The textbooks integrate the four skills – listening, speaking, reading, and writing – well, with one skill reinforcing the other. The activities in a lesson are well tied to each other under the same topic domain. The video section naturally leads to a follow-up speaking activity, in which students discuss a topic related to the video section. The reading and writing tasks are also ingeniously designed so that students can write a response based on the information provided in the reading section. Best of all, the textbooks provide skills and strategies that will be indispensable for learners when they cope with real-life communication. The textbooks can be used for independent study, or they can be easily adapted as supplementary materials to fit into an existing curriculum for learners at the intermediate level or above.

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Publisher's Response

Yale University Press would like to thank Professor Wang for his thorough and insightful review of Cynthia Ning's *Exploring in Chinese: A DVD-Based Course in Intermediate Chinese*. We are very proud of this text and DVD, as well as of Professor Ning's beginning level text, *Communicating in Chinese*. These books are part of our growing list of Chinese language titles, including two titles to be published in 2010: *Learning Chinese: A Foundation Course in Mandarin*, by Julian Wheatley, and the major new series *Encounters: Chinese Language and Culture*, by Cynthia Ning and John Montanaro. *Encounters* will feature a full-length dramatic film shot in China, a full suite of multimedia materials, and much more.

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

Rifkin, Benjamin and Olga Kagan with Anna Yatsenko. *Advanced Russian through History. Дела давно минувших дней*. New Haven and London: Yale University Press, 2007. Includes: CD-ROM. ISBN: 978-0-300-10947-4.

The purpose of *Advanced Russian through History: Дела давно минувших дней* is to help learners of Russian practice and improve their reading, listening, speaking, and writing skills while exploring scholarly texts on historical, political, and social topics of Russian history. The textbook can be used by a wide variety of students, including students of Russian as a foreign language and heritage learners. The minimum requirement for students is to have the equivalent of approximately 350

hours of Russian-language classroom instruction or to have at least intermediate- or high-level oral and reading proficiency. Teachers can use *Advanced Russian through History: Дела давно минувших дней* as a complete course or in conjunction with other instructional materials, since it provides a wide range of educational tasks. It adopts a strong pedagogical rationale based on standards and a proficiency approach to teaching and learning languages.

Every chapter (*глава*) comprises a text included in the textbook, a mini-lecture in MP3 format on the accompanying CD-ROM, and a series of learning tasks that can be found on a companion Website. The textbook presents 36 chapters that contain texts discussing important issues in Russian history. The texts are organized in chronological order and are not based on their level of difficulty, which distinguishes this textbook from more traditional ones. The book begins with/in the times of Kievan Rus and ends with the post-Soviet era. Some other issues include: *Татаро-монгольское иго, Пётр I, Екатерина II, Владимир Ильич Ленин, Образование СССР, Сталин и сталинизм, Коллективизация, Великая Отечественная Война, Н.С. Хрущев и "оттепель", and Этнические конфликты в СССР*. All texts featured are written by Russian scholars working at Russian institutions who are considered experts in their field. They use the language of Russian scholarly discourse and represent contemporary post-Soviet Russian scholarship. Such a resource will better prepare students to do research consulting sources in Russian and to participate in humanities and social science courses and public and private discussions about related topics. Each chapter has a short introduction (*введение*), and for each Russian word in the text, the stress is indicated on the appropriate syllable. Challenging key Russian words, idiomatic expressions, and historical and geographical terms have glosses with English translations and explanations at the bottom of the page. Consulting glosses and using effective learning techniques, such as creating vocabulary flash cards, writing down recurring words and phrases, and taking note of rhetorical structure and cohesive devices in the text will help learners and teachers make the use of this textbook active, purposeful, and flexible. Every line has an assigned number, which allows users to quickly locate the necessary information. The textbook contains maps in Russian that illustrate the historical development of the country.

The mini-lectures are three to seven minutes in length. They are recorded by the scholars who wrote the texts presented in the textbook. These mini-lectures are not recordings of the texts in the textbook but are distinct from them. Their purpose is to provide additional information or items for classroom discussion. Neither the textbook nor the Web-based learning tasks contain the transcript of the lectures. Using the mini-lectures will help learners improve their language skills, especially their listening skills, as well as their understanding of scholarly discourse.

The authors give detailed pedagogical and learning suggestions for teachers and students about how learning tasks can be used with the textbook. The purpose of these tasks is to help students reach a more advanced level of proficiency in language skills. The suggested tasks are pre-reading strategies, reading strategies drawing on top-down and bottom-up approaches, and post-reading strategies. The learning tasks can be found on the companion Website at www.yalebooks.com/advrushist. In its Appendix,

the textbook provides an overview of the reading strategies and how they can be used in the classroom. The overview also contains explanations and numerous examples.

For pre-reading tasks, the following activities are recommended: answering questions, reviewing chronology, reading articles on history and politics, studying maps, and doing general comprehension activities. For the map activities, students are asked to locate important places on a map and explain (orally or in writing) why those places are important for their understanding of the chapter's topic. To demonstrate general comprehension, learners answer questions in English.

Learners are also asked to complete reading tasks upon successive re-readings of the text. Some of the activities involve identifying the ideological perspective of the author, finding words in the text with given roots and analyzing given words by roots, creating adjectives from nouns or verbs, using roots, prefixes, and suffixes to identify the meaning of given words, translating from Russian into English certain phrases and sentences from the text, explaining them in Russian, identifying participles, verbal adverbs, and antecedents, determining sentence clauses and rewriting sentences in the text, and completing paragraph-length summaries.

For post-reading tasks, the authors suggest listening to a mini-lecture by the author of the text, making a presentation that is based on a summary and that uses rhetorical devices from the lecture, watching a film related to the text and answering questions about the film, preparing an oral presentation on a topic related to the text, and writing a paper on the topic of the oral presentation, using additional sources as necessary.

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Publisher's Response

Yale University Press would like to thank Professor Sanatullo for his thoughtful review of *Advanced Russian through History. Дела давно минувших дней* by Benjamin Rifkin and Olga Kagan with Anna Yatsenko . We are very proud of this text and the multimedia resources that it offers to both students and teachers of intermediate and advanced Russian. This book is a cornerstone of our Russian language list, which also includes *Russian in Use: An Interactive Approach to Communicative Competence* by Sandra Freels Rosengrant.

Mary Jane Peluso

Publisher, Languages

Yale University Press

yalebooks.com/languages

Rosengrant, Sandra Freels. *Russian in Use: An Interactive Approach to Advanced Communicative Competence*. New Haven and London: Yale University Press, 2007. ISBN: 0-300-10943-1. Includes text and DVD.

Russian in Use is intended for students of Advanced Russian, aiming to enable them to “converse intelligently on a wide range of non-academic topics of general interest” (xi). The book is very useful to instructors looking for suitable textbooks for advanced students that aim at developing communicative competence in speaking and writing. It contains five thematically designed chapters (geography, education, politics, ecology, and America seen through foreign eyes); three appendices (aids to grammar, including grammatical terminology in Russian; original texts; and a list of common errors); and Russian-English and English-Russian glossaries, followed by an index.

Each chapter begins with an extensive vocabulary list, followed by notes that provide commentary on the usage of certain items from the list. Vocabulary explanations are followed by a section on lexical studies which provides explanations of Russian synonyms and which in turn precedes the grammar section of the chapter containing extensive exercises and explanations. Chapters 2- 6 provide considerable opportunity for students to practice verbs – a topic that advanced students find particularly challenging – including aspectual use, verbs of motion, and meanings of prefixes. This is followed by a syntax section in each chapter that is particularly helpful, as it contains examples of varied sentence structures that students can utilize while writing their own compositions. Each chapter has four reading texts – culled from the Russian media – related to the theme; each reading is then followed by some post-reading exercises. While the readings themselves are engaging, the section could benefit from pre-reading exercises as well as more post-reading activities; however, these can easily be added by the instructor. The composition section provides real-life subjects for students to tackle and can also be used to develop speaking skills.

Russian in Use offers many useful resources for students, for example in the first chapter, which acquaints students with strategies for proofreading, paragraph ordering, and word order, along with a discussion of common verbs used in formal writing. As an aid to instructors and a ready reference for students, the book instructs the latter on using correct punctuation as well as on consulting Russian dictionaries and encyclopedias, with sample pages from dictionaries as added illustration. Another useful tool offered is the appendix (Appendix C) listing common grammatical errors, which students can refer to while writing compositions. One of the most valuable aspects of this book is the resource section at the end of each chapter that provides a variety of ideas and projects that students can do on their own. For example, the chapter on ecology offers very practical tips and sources that the students can access for further information on the topic, including relevant Websites and lists of Russian radio stations available online.

The DVD accompanying the book contains lectures on geography, education and politics, a debate on ecology, and excerpts from student interviews. The lectures are primarily video recordings of Russian speakers on the topics listed and do not have any additional audiovisual components, except for the geography unit. The presenters themselves speak clearly, and the presentations are engaging and are an excellent

resource for students, who can listen to the lectures several times. These presentations, in conjunction with the listening comprehension exercises in the textbook, are very useful in strengthening students' listening skills and also function as models for students when they prepare for oral and written paragraph-length discourse.

Although the preface states that the Instructor's Manual (61 pages) is available at www.yalebooks.com/russianinuse, it is not yet available as an actual book. However, the Website instructs the user to contact the publisher for the manual via email for a copy; a marketing representative then sends a password and username to access a printable Instructor's Manual. In addition to methodological explanations, the Manual contains a key to grammar exercises and transcripts of listening exercises. The author widens and further specifies the target audience in her Introduction to include students who have returned from studying abroad or have a Russian background or friends with whom they hold conversations in Russian. The proficiency of the students for whom the book is intended ranges from intermediate-mid to intermediate-high according to the *ACTFL Proficiency Guidelines*. Instructors intending to use the book would do well to take this into account, since this student demographic may not be typical for, say, students of third-year Russian.

Having piloted one of the units – “Ecology” – in my Advanced Russian class (typically third-year Russian language), I concluded that the difficulty level of the texts was higher than the students were prepared to handle; the students had particular trouble with the vocabulary lists, which were arranged semantically, rather than alphabetically. Also, in order to complete the preparatory grammar exercises, the students needed first to memorize the vocabulary lists. This proved challenging (the author's approach is similar to the one used in the Intermediate textbook she co-authored, *Focus on Russian: An Interactive Approach to Communication*), since the lists were quite long, numbering around 100-200 words per lesson. It might have been helpful either to have put core vocabulary in boldface or to have ordered the list either alphabetically, which would make it easier for students to locate the words when reading texts, or according to grammatical categories, say, verbs, nouns, etc. Even though I chose “Ecology” at the specific request of my students, because of their interest in the topic, the texts themselves were not able to engage the students since one problem was that they were on the verge of becoming outdated.

Despite the reservations expressed above, *Russian in Use* has much to recommend it to students and instructors of Advanced Russian. In addition to developing speaking and writing skills at the advanced level – the stated goals of the book – it offers excellent opportunities and resources for fostering listening and reading skills as well. *Russian in Use* is a valuable contribution to the pool of advanced language textbooks with a communicative approach.

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Publisher's Response

Yale University Press would like to thank Professor Sundaram for her insightful review of *Russian in Use: An Interactive Approach to Advanced Communicative Competence* by Sandra Freels Rosengrant. The book and its accompanying DVD offers teachers the tools to help advanced Russian students strengthen their communicative skills. *Russian in Use* joins our distinguished Russian language list, which also includes *Advanced Russian through History. Дела давно минувших дней* by Benjamin Rifkin and Olga Kagan with Anna Yatsenko.

Mary Jane Peluso
Publisher, Languages
Yale University Press
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Schuller, Jeanne. *Cinema for German Conversation*. Newburyport, MA: Focus Publishing, 2009. Pp. 354. ISBN: 978-1-58510-280-8.

German cinema has always enjoyed a well-deserved reputation for excellence and artistic merit, ever since the days of Robert Wiene's avant-garde *The Cabinet of Dr. Caligari* (1920), Josef von Sternberg's iconic *Der Blaue Engel* (1930), starring Marlene Dietrich, the early *Nosferatu* (1922) [and Werner Herzog's even more terrifying 1979 rendition of this classic vampire story], and *M.* (1931), as one would expect of a country that pioneered what the French call the *septième art*. Memorable titles from just the last decade or so, all of them box office hits around the world, include *Das Boot* (1981), *Lola rennt* (1998), *Good Bye Lenin!* (2003), *Der Untergang* (2004), and *Das Leben der Anderen* (2006). Why, some of these films even made it to American shores, and by that I mean mainstream outlets and not just fashionable boutique theaters in East Greenwich Village. What viewer can forget *Das Boot*, one of the best war movies ever made! Not surprisingly, director Wolfgang Petersen is now a big name in Hollywood, where he has directed such hits as *Outbreak* (1995), *Air Force One* (1997), and *The Perfect Storm* (2001).

Equally exciting from the (admittedly rather limited) perspective of a language teacher like this reviewer, writing from the relative calm of the backwaters of rural Wisconsin (!), is the fact that film has finally become a very hot topic in the FL classroom. We realized a long time ago that film could help us teach authentic language and culture; however, having limited time on their hands, teachers did not always know how to go about using film in the FL classroom. This is true of FL instruction across the board: on the rare occasion when teachers showed a film it was either because they had not prepared class that day or had another dull and unimaginative activity that they were about to spring on their unsuspecting students but had a change of heart. All of this has changed in the last few years. Today a number of mainstream publishers have finally realized that film is here to stay and have begun to release a slew of titles to help FL instructors use it in more pedagogically sound ways. In my opinion, Focus Publishing is way ahead of the pack, not only in terms of the languages covered (French, German, Spanish, Portuguese, Russian) but also in terms of the very high educational quality

of its products. The German titles are about the best I have seen on the market and are bound to attract a wide following at both the high school and college levels. Yale University Press has a number of titles, as well, especially in Italian, all of which are aimed just a tad high when it comes to high school; FilmArbics has been around for ages and has published numerous titles in many languages, but are generally geared to the high school level; it remains to be seen what McGraw-Hill accomplishes with its new series on film, which has mined Italian cinema and published several worthwhile titles thus far.

As the author makes clear from the outset, this book “is informed by research in foreign language pedagogy and second language acquisition and aims to promote effective learning in line with the Proficiency Guidelines and National Standards for Foreign Language Education established by the American Council on the Teaching of Foreign Languages” (vii). *Cinema for German Conversation* is intended “primarily for intermediate to advanced learners of German” at the university level, though it goes without saying that many of the films are appropriate for advanced high school students as well (as long as their parents don’t complain about a few rare seconds of partial nudity). As the author makes clear in her introduction, the book has two primary goals. The first is to help students at the intermediate or advanced level by serving as a springboard for expressing and exchanging ideas, thus improving their speaking and writing skills. The second is to broaden students’ knowledge of German history and culture and to emphasize how diverse contemporary Germany is. The text could be used at virtually any level of the German curriculum, in an advanced language, culture, or civilization class. The ideal class in which I would use a text like the one under review here would be a special topics course simply titled “German Society and Culture Through Film,” since so many of the films deal with historical and more or less contemporary events such as World Wars I and II, Nazism, Communism, immigration and the accompanying *Wirtschaftswunder*, and German reunification.

Here is how the author defines the wide applicability of her text: “With ample materials for each of the twelve films treated in the book, *Cinema for German Conversation* could be used in a single semester or spread across multiple courses. Instructors might consider incorporating one or two films in third- and in fourth-semester language courses and then cover more of the films in subsequent third-year conversation and composition classes. This is a language textbook grounded in applied linguistic research and is not intended to introduce students to film theory, though it may be of use in undergraduate courses on contemporary German cinema. Some attention has been paid to cinematic elements such as performance, text, dramatic structure, lighting, visual effects, sound and editing, but this treatment is neither systematic nor is the book cast in a particular film theoretical framework” (vii).

I am a Berliner at heart who has lived on both sides of the infamous Wall, the one that Reagan talked about in his memorable speech in the summer of 1989 and that miraculously came down a few months later, amid virtually no bloodshed, setting off a spate of so-called “velvet revolutions” in much of eastern Europe (with the possible exception of Romania, where the First Couple, the Ceaucescus, were summarily executed on Christmas Eve); and so I was immediately struck by the fact that fully one fourth of the films presented in this volume take place in Berlin. Since the Wall came

down in 1989 and Germany was reunified in 1991, Berlin has once again become the capital of a united Germany and a major center of artistic and intellectual life in Germany and Europe. Now, Berlin may be the capital of the new reunited Germany, but it is hardly the only cradle of German civilization; in fact, until recently it was often considered an anomaly in Germany (kind of like New York, in the American popular imagination, though even more “weird”): half Fascist – sorry, Communist – and half, well, just “far out.” For crying out loud, the tellers in my bank in the rather bourgeois *Bezirk* of Wilmersdorf wear jeans and T-shirts (no socks in their sneakers, mind you, at least not in summer) to work! Anyone sitting in one of those anonymous glass towers in the financial district of Frankfurt (Germany’s financial capital) would have an absolute fit. But this is Berlin, which has always been different. Even during the Third Reich Berliners were known for their irreverent sense of humor and resentment of the powers that be. As film director Rudolph Herzog writes in *Heil Hitler, Der Schweinehund ist tot! (The Pig is Dead)* [itself the punch line in a series of anti-Nazi establishment jokes], Germans in both the Third Reich (and, by extension, in the DDR) saw through the façade. Political jokes were valves for pent-up public anger and a *bona fide* form of passive resistance. A joke could get you killed. A munitions worker in Berlin actually was executed for telling this one: “Hitler and Goering are standing on top of Berlin’s radio tower (not to be confused with East Berlin’s hallmark Fernsehturm). Hitler says he wants to do something to cheer up the people of Berlin. ‘Why don’t you just jump?’ suggests Goering.”

Cinema for German Conversation consists of twelve chapters, each dealing with a contemporary German-language film. The author’s approach can be described this way: Each chapter has four general sections that cover preparation, content, discussion, and analysis. Sequenced activities serve as a bridge between reception and production, helping students describe, discuss, and reflect on the film both in speaking and in writing, independently and in the classroom. Previewing activities are designed to fill in cultural, historical, and lexical gaps and help students make predictions about the film. Sections focusing on language use highlight particular linguistic aspects of German exemplified in the film. Exercises dealing with the content help students confirm their comprehension or misunderstanding of main ideas and relevant details. Interviewing a partner and exchanging ideas give students a starting point for discussing their views with others. Reflecting on themes, plot, characters, and cinematic elements, among other things, encourages students to move beyond description and discussion to analysis and interpretation. Still images from the film are integrated into each section. Examples from the film provide supplementary written input and enhance comprehension of spoken language. Finally, authentic readings from a variety of sources expand on what students have learned through the film and accompanying activities, reinforce vocabulary, and pique their interest in topics associated with the film (ix).

Each chapter consists of the following sections (as outlined in the Preface):

Zum Film (Information about the Film)

- Auszeichnungen (awards won)
- Zusammenfassung des Films (film synopsis)
- Figuren (characters)
- Kultureller und historischer Hintergrund (cultural and historical background information)

Zur Vorbereitung (Preparation)

- Wortschatz (vocabulary)
- Wortschatzübungen (vocabulary exercises)
- Ideen sammeln (brainstorming)
- Internet-Übungen (Internet exercises, available online through the Focus Website)
- Milling-Aktivität (milling activity). Erklär's mir (highlighting a linguistic aspect of German in the film)
- Die Handlung voraussagen (predicting the plot)

Zum Inhalt (Content)

- Richtig oder falsch (true or false)
- Fragen zum Inhalt (content questions)
- Aussagen zuordnen (who said what)
- Standfotos beschreiben (detailing still shots)

Zur Diskussion (Discussion)

- Interview mit einem Partner (partner interview)
- Meinungs austausch (exchanging opinions)
- Standfotos diskutieren (discussing still shots) zur Diskussion, zum Schreiben (for reflecting, discussing, writing)

Zur Analyse, Interpretation, und Reflexion (Analysis, Interpretation and Reflection)

- Motive (themes)
- Standfotos interpretieren (interpreting still shots)
- Schreibenlässe (writing prompts)
- Zur Reflexion, zur Diskussion, zum Schreiben (for reflecting, discussing, writing)

Films

Obviously, it was not easy to narrow down the choice of films to just twelve. Films that made the author's cut were chosen primarily "because they cover a range of historical and contemporary topics relevant to German culture, are accessible linguistically, and are highly regarded among both film critics and German audiences" (x). The only omission that surprised me, I guess, was of *Good Bye Lenin!*, a candid portrayal of East Berlin post-1989, full of biting irony and the inimitable black humor of Berliners.

Here, then, is a list of the films selected, including the author's description of each one (most of them probably are not widely known to a North American audience):

Merry Christmas (Christian Carion, 2005)

During World War I, on the frigid front lines along the Western front in France, British/Scottish, French, and German soldiers laid down their weapons, fraternized with the enemy and celebrated a few days of peace amidst savagely brutal battles. This film gives a fictional account of the real so-called "Christmas Truce" of 1914.

Rosenstraße (Margarethe von Trotta, 2003)

Based on true events, this film tells the story of a group of non-Jewish German women who resist the Nazis and fight to save their Jewish husbands being held in a building

on Rosenstraße in Berlin from deportation to concentration camps during World War II.

Das Wunder von Bern (Sonke Wortmann, 2003)

Matthias had never met his father, a soldier, until he returned home after over a decade of imprisonment in Russia. Matthias has made soccer his life and soccer forward Helmut Rahn aka “the Boss” his ersatz father. Matthias and the rest of Germany revel in the success of the German national team in the 1954 World Cup soccer championship—a victory that brought hope, inspiration, and gratification to post-war Germany.

Solino (Fatih Akin, 2002)

The Amatos, an immigrant *Gastarbeiter* family from Italy, open the first pizzeria in the Ruhr. In this generational saga of assimilation, dreams, love, and betrayal, we follow the family from their arrival in Germany in the mid 1960s to the 1980s when sons Gigi and Giancarlo struggle to find their own way.

Das Leben der Anderen (Florian Henckel von Donnersmarck, 2006)

Stasi employee Gerd Wiesler hears every word uttered by the theater couple he is assigned to spy on. Once he knows their deepest dreams as well as their greatest fears, he cannot help himself from getting involved in their lives and discovering his own humanity.

Berlin is in Germany (Hannes Stöhr, 2001)

After eleven years in prison, Martin Schulz, who was incarcerated shortly before the Berlin wall came down, is released into a world that he knows only from television. He struggles to adapt to life in this new environment, bond with the son he has never met and heal his relationship with his wife.

Alles auf Zucker (Dani Levy, 2005)

Jaeckie Zucker is a pool player with debts he cannot pay, a suspicious wife who is ready to leave him, children who want nothing to do with him, and a brother he has not seen since the Berlin Wall went up. When his mother dies and demands in her will that the two brothers reconcile and give her a proper Jewish burial, Jaeckie has to change his ways... or at least give the impression that he has.

Am Ende kommen Touristen (Robert Thalheim, 2007)

Sven was not expecting to serve his alternative civil service (*Zivildienst*) at Auschwitz/Oswiecim in Poland, where some of the most egregious crimes against humankind took place. As part of his duties he looks after a former concentration camp prisoner and grows to understand and appreciate the significance of the former camp – now a museum and youth center – both for tourists and locals.

Im juli (Fatih Akin, 2000)

Daniel is a student teacher in Hamburg who enjoys his predictable routine and uneventful life. Then he meets Juli, who sells him a ring with a sun on it. Daniel buys not only the ring but also her myth that the ring will help him meet the woman of his dreams, the woman he is predestined to be with. A European road-trip adventure ensues as Daniel follows his love to Istanbul.

Kebab Connection (Anno Saul, 2005)

Ibo, the son of Turkish immigrants, is an ambitious director who plans to film the first German kung-fu movie. His German girlfriend Titzzi is an aspiring actress who dreams of success on the stage. Neither is prepared to be a parent. Can they succeed in overcoming their cultural clashes and gender conflicts before the baby is born?

Die Blindgänger (Bernd Sahling, 2004)

Marie and Inga are normal teenagers. They color their hair, cheat in school, surf online, and play in a band. The only difference between them and other kids is that they are blind. After Marie meets Herbert, an ethnic German who unwillingly immigrates to Germany from Kazakhstan with his father, the musicians devise a plan to earn money for Herbert's trip back home.

Die fetten Jahren sind vorbei (Hans Weingartner, 2004)

Jan and Peter have found a unique way to rebel against what they consider to be an unjust system. They break into mansions – but instead of stealing anything, they rearrange furniture and put expensive objects into unlikely places. Everything is going fine until Jan and Jule, Peter's girlfriend, fall in love, break into an estate, and get caught by the owner. With Peter's help they spontaneously abduct him and take him into the mountains until they can figure out where to go now that nothing can ever be the same again.

As always, when I review a book like this one, consisting of a dozen or more independent chapters (too numerous to account for in more detail than above), I will look at a typical chapter and try to outline the strengths and weaknesses of the author's approach to teaching German through cinema. After some hesitatiobn – the films selected are all, every single one – truly exceptional, I decided to go with *Das Leben der Anderen* because the film made a splash even in America and therefore is more widely known here, presumably because it has a message for Americans; besides, I know the film well and am personally familiar with the lost world it evokes. Here, let me just reiterate, parenthetically, what cannot be said often enough, namely, that foreign films are generally superior to the run-of-the-mill Hollywood productions most of us are treated to in the commercial cinemas. Admittedly, small American studios produce some memorable films, but they are well hidden and rarely acknowledged by mainstream society and therefore unknown to the immense majority of our students. Why this is, I have no idea. The smaller number of European films that get produced no doubt accounts for the differential in quality: less money to waste translates into better films. Bollywood, in my native Mumbai (it was still called Bombay when I was a boy), produces an even greater number of films than Hollywood and, not surprisingly, an even higher percentage of absolute garbage, which is not to say that their films cost more to produce in real dollars, only that labor is much cheaper! As my cabbie said to me on my way into town from the airport about a month ago, when I asked him about the phenomenal success of *Slumdog Millionaire*, "Life is cheap!"

At any rate, I decided to check out the critically acclaimed film *Das Leben der Anderen* (2004), which is about a disillusioned middle-aged Stasi operative, Gerd Wiesler, who has what I can only call a conversion experience (minus God) after observing (Stasi-style, on his earphones or though his binoculars) the private life of his

ward, a suspected intellectual dissenter. After hundreds of hours spying on his target, curtly described as “das Power paar der Ostberliner Kulturszene der 80er Jahre” (110), he has a change of heart, so much so that he breaks down and no longer knows “auf welcher Seite er eigentlich steht” (110).

Stasi, of course, was the East German secret police and kept every citizen on a tight leash, not least by enticing neighbor to spy upon neighbor, employee upon employee, student upon student, husband upon wife, children upon parents, etc. The list goes on and on; most readers get the picture even if they have not had the experience of living in a dictatorship.

The presentation of the film is organized exactly according to the outline given in the author’s Preface. An iconic picture of the eavesdropping Stasi yeoman sets the tone and ought to provoke some good class conversation. It typifies a very important aspect of the book: the author tries hard to involve students in each film by engaging them through significant stills, challenging them not only to identify them and describe them but also to relate on a more personal level. “What would you do if Mephisto approached you not with the proverbial bag of gold but with a gun pointed to your head, threatening you and your loved ones?” (The Stasi – and I have it from the mouth of the Sphinx himself, the inscrutable and elusive “Mischa” Wolf (head of East German counter espionage) – always tried to meet its budget and much preferred intimidation to bribes, at least when dealing with East Germans). A box lists awards won (the German Lola for Best Film and a Golden Globe for Best Foreign Film), director, and cast, and is followed by a succinct but impressive bio, summarizing the main points of Wunderkind director von Donnersmarck’s short career (omitting his years at Oxford, for some reason, which was where he developed the compulsive movie-watching habits alluded to elsewhere in the bio). Next comes a summary of the plot and a description of the main characters. Most notable is the presentation of the historical backdrop of the film: the DDR. I say “notable” (and I mean it) because Schueller’s account is clear, concise, and objective almost to a fault but fails to mention that since the Wall came down, many, many people in the East have been saying “Alles war nicht so schlimm” (“All was not so bad”). It is not as if the West emancipated the working classes in the former DDR! Millions were fired when the *Wessis* came to town and subsequently drank themselves to death in early retirement, courtesy of the Federal Republic. Perhaps some mention of the social aspects of the DDR would have been in order. For years the citizens of the DDR had access to higher education and medical coverage that the millions of disenfranchised in this country (10%-20% of the population, depending on how you count) can only dream of.

Back to the film: A short list of relevant vocabulary (*Wortschatz*) gives students the basic tools with which to process their initial reactions to the film and is followed by rather easy but nifty vocabulary exercises (*Wortschatzübungen*). Perhaps the instructor could develop something similar in class just to get students used to a certain “type” of vocabulary. For so long, FL classes have been dominated by rosy and/or self-indulgent literary texts, so I wonder if students are ready to face the nitty-gritty reality of life on the other side of the Berlin Wall. In a later section, *Erklär’s mir*, basic but inherently difficult grammatical concepts (in this case the always tricky genitive form) are reviewed. The classroom activities follow a natural progression and move from simple to complex. The Brainstorming and Milling sections ask some very challenging

questions of students and attempt to create an empathy for the mentality of citizens in the DDR. Students are asked how they would react if they found out that someone had been reading their personal diary or listening in on their phone conversations or checking their email on a routine basis. Now suppose that that “someone” was the State and that it eavesdropped not just in exceptional cases, to catch a sadistic drug lord (which occasionally happens in the U.S.) but as a matter of routine. That is what life was like in the former DDR. The object of the various comprehension exercises that follow (*Die handlung voraussagen, Richtig oder falsch, Fragen zum Inhalt, Aussagen zuordnen*) is to make students realize just how bizarre this universe was. For forty years after the war, East and West Berlin lived like Siamese twins, in one awkward body with two heads, the one painfully aware of the other at all times, different yet the same. Students today will never quite understand – and how could they since they were never there? – but this text will afford them the opportunity (provided they are ambitious and daring enough to go all the way) to experience East Berlin vicariously, as it were, by a proto-Siamese proxy.

I am particularly impressed with the section *Standfotos interpretieren* and will try this technique in my own classroom as soon as the fall semester begins. The significance of the pictures selected and their superior visual quality should make for some interesting class discussion. The same is true of the content in the final section, *Zur Analyse, Interpretation und Reflexion*. Some of the questions and assignments might be too advanced for certain classes, but that is for the instructor to decide. The important thing is that there is an abundance of intelligent and stimulating activities to choose from, including open-ended written assignments that easily could go from 2-10 pages or more, depending on the class. Lastly, everything is in German, very good German at that (I did not find even one typo or mistake anywhere, which is a rare thing in a first edition!). Students are bound to make quick progress using this book. I guess my only concern would be that an average class at the advanced-intermediate level might only have time to study maybe five films in a semester, since each film requires three weeks of class time to do it justice. The option of focusing on film in an advanced class is also very attractive and would make it possible to cover most, if not all of the films. Another possibility is to use just one film in an intro class and to devise your own much simplified pedagogical apparatus. I tried this last year with a French movie, and it was a big success and inspired more than just a handful of students to continue taking French. With film the possibilities for classroom adaptation are virtually boundless.

I give this book an enthusiastic thumbs-up; it is likely the best book in Focus Publishing’s multilingual film series that it has been my good fortune to review in the last decade. German teachers should get their own personal copy as soon as possible and try to find a home for it in their curriculum. They will not be sorry. Even if they have never used film before in their classroom, this text will guide them every step of the way.

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Publisher's Response

We are grateful for this very favorable and intelligent review. Over the years interest in integrating cinema into language courses has grown significantly. What is unique about the Focus series is, as the reviewer points out, that our series consists not of books about film, but textbooks about using film to serve the needs of instructors of language courses, providing real world, real language experiences for students in a high interest environment. In addition, the book calls on a number of different learning skills in a way that is difficult to imagine in a standard language text. Indeed, I was drawn to this series in the beginning because I really did not like my own traditional laboratory experience in college – sitting in a cubicle wearing headphones. I would happily have viewed any of these films in Schueller's books dozens of times. True, one cannot expect any single class to cover all the films offered in this text. But when a book is as well crafted as Schueller's, and when the selections are as well balanced, we can expect such a book to effortlessly accommodate the needs of several upper-level undergraduate courses. And, dare I say, we can also expect students to go beyond the course and watch the films they did not cover in class on their own. Also, years later, if you cannot make it to Germany, film again offers one of the best ways to review your language skills. Once students learn how to use a book such as this one, cinema can provide invaluable insights into the culture, history and language in a sophisticated, but accessible way.

Ron Pullins
Focus Publishing

Whitley, M. Stanley and Luis González. *Gramática para la composición (2a edición)*. Washington, D.C.: Georgetown University Press, 2007. Pp. 436. ISBN-10: 978-1-58901-171-7. For ordering information, contact: Georgetown University Press, c/o Hopkins Fulfillment Service, P.O. Box 50370, Baltimore, MD 21211-4370; telephone: (800) 537-5487 (toll-free) or (410) 516-6965; fax: (410) 516-6998, or www.press.georgetown.edu.

Gramática para la composición (2a edición) by M. Stanley Whitley and Luis González is geared toward students in advanced grammar and composition courses at the undergraduate level. With the exception of the student introduction, the text is written entirely in Spanish (including even the detailed grammar explanations). Comprising a preliminary chapter, six chapters that focus on specific kinds of writing, a wrap-up chapter, four appendices, and a bibliography, *Gramática para la composición (2a edición)* is a thorough text that reflects careful analysis of student difficulties in perfecting their Spanish at the advanced level as well as current research in composition, pedagogy, second-language acquisition, and linguistics.

While the preliminary chapter gets the ball rolling by emphasizing spelling and punctuation, the next six "capítulos" target the following kinds of writing:

Capítulo I: La descripción: Description and location;

Capítulo II: El reportaje: Reporting in the present: synopses and instructions;

Capítulo III: La narración: Simple narration of a personal incident in the past;

Capítulo IV: La narración compleja: Complex narration, with more manipulation of time, pace, setting, and point of view;

Capítulo V: La exposición: Exposition: explaining an idea through techniques of definition, analysis, and comparison; and,

Capítulo VI: La argumentación: Argumentation: presenting a thesis and supporting it with effective arguments of cause and effect. (IX)

Each chapter has a consistent writing cycle (from prewriting to composition to revision) with each lesson in the chapter clearly divided into two parts: *Presentación* (material to be studied by students prior to class) and *Aplicación* (in-class activities or follow-up after class). Exercises progress gently from mechanical exercises to open-ended tasks. Most impressive is the fact that the chapters cover syntax, dictionary skills, problematic word distinctions, and rhetorical features of discourse structure, aided by images from Williams Bull's *Visual Grammar of Spanish*. Beautifully supplementing the grammar exercises within the text are *Prácticas individuales*, self-checking exercises that provide immediate feedback and scoring. The *Prácticas individuales* are available for free online at www.gramaticaparalacomposicion.com. The wrap-up chapter (*Capítulo VI: Lecciones facultativas*) addresses the most typical abbreviations in Spanish, the use of prefixes and suffixes for concise writing and a review of the "vosotros" forms. The four appendices, all useful and practical are:

Apéndice A: Distinciones problemáticas;

Apéndice B: Ejercicios sobre "Distinciones";

Apéndice C: Resumen de la conjugación del verbo; and,

Apéndice D: Glosario bilingüe e índice de materias.

Ideal for the potential adopter of *Gramática para la composición (2a edición)* is the ability to examine the free online instructor's manual at www.press.georgetown.edu. The instructor's manual provides methodological suggestions for teaching writing-intensive courses and model syllabi and lesson plans, as well as the ever useful supplemental grammar exercises and activities. Instructors will also appreciate the breadth of research involved in writing *Gramática para la composición (2a edición)* by examining the text's detailed bibliography.

Based on ACTFL proficiency guidelines, *Gramática para la composición (2a edición)* successfully integrates grammar and composition by systematically directing students through writing activities that gradually become more complex. This approach cultivates an orderly development of advanced language skills and allows students to improve their creative writing and editing skills, all in the target language, so as to learn how to write more effectively and with more confidence. Potential adopters of *Gramática para la composición (2a edición)* will want to consider supplementing the text with literary excerpts and other related examples, such as newspaper and magazine articles, so as to incorporate authentic texts that will both inspire and motivate students. In so doing, instructors will enable students to build upon their existing foundation of appreciation for the Spanish language as well as for the rich and varied world of Hispanic literature and culture.

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Zachau, Reinhard, with Margit Sinka and Rolf Goebel. *Berliner Spaziergänge. Literatur. Architektur. Film.* Newburyport, MA: Focus Publishing, 2009. ISBN: 978-1-58510-284-6.

More than any other city in Europe, Berlin can be considered the fulcrum of modernity, for better or worse, since it has been the stage for so many of the contradictory, if not ugly, twists and turns of twentieth-century history, moving from democracy to its opposite and back again and, in the process, embracing the full political spectrum: blue, red, brown, black, green. Berlin today has come full circle, and the city once again is the capital of a united Germany and the undisputed champion of the arts. To many observers, Paris, with its superior number of grand museums gorged with famous works of art, rather represents the past, since a *ville musée* is by definition *embourgeoisée* (“gentrified” is a kind English translation), whereas Berlin and (of course) London are still where the action is, just as it was in the decade leading up to World War I and in the *goldenen Zwanziger* (the closest German equivalent to the “Roaring Twenties”), when Berlin set the tone for cool and outrageous. “Berlin is the audacious, craved city of modern times” (Peter Fritzsche). Its vice-ridden, history-strewn streets have many secrets to tell, and recent books such as David Clay Large’s masterpiece *Berlin* detail the history of the city and tell a good story into the bargain. Foreign-born and expat German scholars, such as Fritz Stern, Nial Ferguson, Gordon Craig, Peter Gay, and Peter Fritzsche are particularly good at bringing to life the metropolis that is Berlin and help make us feel *wie es eigentlich gewesen* (ist).

The book under review here is of a completely different type insofar as it is not a study of Berlin *per se* as much as a travel through time where Berlin is represented as a literary anthology; the thirty-odd excerpts were penned exclusively by German authors somehow connected to Berlin. Because Berlin has always been Berlin and therefore an irresistible attraction to so many up-and-coming authors (not counting those who had the good fortune of being born there), the selections in *Berliner Spaziergänge*, drawing on a wide range of sources, spanning all genres, read like a who’s who of modern German literature; the authors represented in these pages may not all be widely known to an audience outside Germany, but rest assured that they deserve their place here. Architecture and film also figure prominently in this anthology, in its many photographs and references, but easily could have been given more space. As any visitor knows, Berlin is a visually very engaging city that leaves no one neutral, easily touches a raw nerve, and triggers disturbing images which have inspired truly awesome photos, so the rather perfunctory black and white photographs in this volume simply do not do her justice. On the other hand, copyright *oblige*; it is not always possible to borrow freely from all available sources.

Berliner Spaziergänge is divided into six parts, each of which is presented as a walking tour through a specific Berlin neighborhood of historic significance. A sophisticated yet very accessible introduction to each part provides the historical backdrop against which the drama of Berlin as represented by the literary selections plays itself out. History is still very much alive in this part of the world; and many of the events discussed are still very close in time. Fortunately, the authors' introductory comments on potentially incendiary issues still capable of provoking extreme misinterpretation in some quarters are unusually sober, balanced, and matter-of-fact, something for which the editors are to be greatly commended. Numerous photographs of all the well-known monuments (many of which no longer exist, courtesy of history) help break the monotony by organizing the material into more easily digestible chunks. The visual quality of many of the accompanying maps of Berlin, unfortunately, leaves something to be desired, most of them being too small to read without a magnifying glass. Therefore, I would recommend keeping a standard guidebook, such as the excellent color-illustrated *DK/ Dorling Kindersley Vis-à-vis Berlin*, handy. Footnotes (*Anmerkungen*) explain details in the text and are followed by a vocabulary list and a variety of short exercises (*Übungen*), including content questions and a few open-ended questions to assist students as they begin to process the intellectual and moral complexity of the issues at stake. Perhaps this section could be strengthened by including more basic comprehension questions, as well as research-oriented subjects for class presentations and papers. The texts are not terribly difficult *per se*, in terms of language, but they are still a tad challenging for today's ahistorical undergraduates in the sheer magnitude of the subjects covered and the checkered moral history of Berlin. Most students are going to be absolutely overwhelmed by Berlin and all that its not too distant past represents. What do they know about ideology, war, occupation, and genocide anyway? Instructors should be prepared to provide additional follow-up materials as needed, covering history, language, and classroom activities. The secret of making your students excited about something is to get them involved, and I might even consider creating an accompanying workbook that made it possible for students to more fully explore the potential of the texts presented. I would also throw in a few films. Focus Publishing has another very worthwhile volume titled *Cinema for German Conversation* (reviewed in these pages), which studies twelve well-known and not so well-known German films, some of them set in Berlin, among them *Berlin is in Germany* (2001), *Rosenstraße* (2003), and the critically acclaimed *Das Leben der Anderen* (2006), which tells the story of a disillusioned Stasi operative. But teachers might just select a relevant film on their own and create the appropriate pedagogical apparatus needed in the classroom. Film works miracles in the foreign language classroom, and most students, who probably have never been to Berlin, need all the visual reinforcement they can get. On a certain level, seeing is understanding or at least creating the conditions in which a deeper understanding of the subject at hand can be gained.

As previously stated, the book is divided into six parts, each dealing with a significant period in the history of Berlin: I. Nineteenth-century Berlin; II. the Weimar Republic; III. the Third Reich (followed by an *entr'acte* or *Zwischenkapitel* on the immediate postwar period leading up to the proclamation of the Federal Republic of

Germany and the German Democratic Republic); IV. West Berlin; V. East Berlin; and, finally, VI. Berlin today as the capital of a reunited Germany.

The real history of Berlin begins with the first unification of Germany in 1871, when King Wilhelm I became Kaiser Wilhelm and Berlin suddenly was catapulted from provincial obscurity to imperial capital, finally emerging from under the shadow of Potsdam, eager to assume its new leadership role and transforming itself into a thriving metropolis virtually overnight. Thus it is only fitting that our docents greet us in imperial Germany, on the banks of the river Spree, in the Mitte district, where the modern city of Berlin was born.

A short introduction, featuring excerpts from Walter Benjamin's autobiographical *Berliner Kindheit um 1900*, which just so happens to be one of the first autobiographies by a native Berliner, sets the stage for this literary potpourri and explains, in metaphorical fashion, the means by which we, too, can, as it were, travel in time: by literary proxy. Most students of Benjamin know him primarily as the author of the famed *Passagen-Werk* (1927-1940), with its indefatigable *flâneur* set on discovering the secrets of nineteenth-century Paris, and are unaware that his recollections of his Berlin childhood set the tone for much of his later work. We, too, must imagine that we are Benjamin's *flâneur* readying ourselves to embark upon a voyage through time to discover the true history of Berlin through its many and often contradictory testimonials in stone: "...der Flaneur (ist) der aufmerksame Beobachter des modernen Grosstadtslebens, an dessen Strassen, Plätzen und Gebäuden er Spuren der Massengesellschaft erkennt als auch halbvergessene Erinnerungen an die Vergangenheit und sie dann in seine Bilderwelt umwandelt" (xi). In this respect of course, we are reminded of the narrator in Marcel Proust's quest to conquer time, *À la Recherche du temps perdu*, as he learns to navigate the nooks and crannies of his parents' house in anticipation of his vain odyssey into the world that lies outside, so mysterious and so appealing, so close and yet so far, seemingly easy to understand and yet, in the long run, impenetrable. Like Benjamin, we will attempt to recover the past: "da wir wie Benjamin die Geschichte aus dem gegenwärtig Sichtbaren rekonstruieren wollen" (xi).

I too, "ich bin AUCH ein Berliner" of sorts and have spent the better part of my life coming and going and "ich habe noch einen Koffer in Berlin," as Marlene Dietrich sings in her melancholy interpretation of Ralph Maria Siegel and Aldo von Pinelli's unforgettable tribute to this great city, even though my family and friends for the most part are long gone. What always amazes me about Berlin (and I say this because Berlin more than any other city, with the possible exception of Petrograd/Leningrad/St. Petersburg), crystallizes all that is wrong with history, especially when history is short and brutal. Here today, gone tomorrow; *heute rot, morgen tot*, as the German proverb states matter-of-factly. What, if anything, remains, one wonders! At least Berlin has not changed its name. "Wo Geschichte so reichhaltig vorhanden war wie in Berlin, ging man schon immer sorglos damit um" (xi). Many, if not most, Berliners today are blissfully ignorant of what once happened in their city, maybe on the very road they take to school or to work. The politicians provide a new cover as they always do (and have been particularly adept at doing in the case of Berlin), but good books record the past, as does history. I was born and raised in northern Europe and grew up in the ominous shadow of the Berlin Wall with its *Todesstreife*

(the heavily fortified No Man's Land known in German as the Strip of Death: a desert landscape with booby traps everywhere which were as clever as they were lethal); then suddenly one day the Wall came down, and everyone was free to come and go as they liked. A child of privilege, a Westerner, I had lived on both sides of the Wall, being able to walk back and forth pretty much at my ease. In 1989 all of that changed and, for all I know, walking around in Berlin today, the wretched Wall never existed. In a few places, admittedly, there is a line of red footsteps in the asphalt, to remind tourists that they are walking on sacred ground, that not so long ago people actually died here trying to escape to the West. Today it all seems so banal, so obscenely banal. How could it happen? On the other hand, the world cannot become a museum to the dead. Life must go on. This is the way it has always been. Buildings do not last forever (though they generally outlast people); however, as history suggests, literature stands a better chance of surviving, so, not surprisingly, the focus of this book is on excerpts from literature in some way connected to Berlin. This is not a history of Berlin proper but the next best thing, a literary testimonial to a great city, inspiring an empathy on our part for times and places that helped shape the city that once again is Germany's capital.

The literary selections in the first part of the text give us a flavor of Berlin's sudden transformation into a cosmopolitan metropolis. The first selection is from the Jewish author Georg Hermann's nostalgic and historical novel *Jettchen Gebert* (1906), which exudes Biedermeier culture out of every pore and correctly anticipates the disappearance of the first, provincial Berlin (courtesy of the Industrial Revolution, which gave us the Mietskasernen in working-class neighborhoods like Wedding) and rapid expansion of the city beyond the original settlement on the two sides of the Spree. Curiously, an aerial view (actually all maps from this period) makes Berlin look almost like Paris, the main difference being that the *rive gauche* is called Cölln and the *rive droite* Berlin.

Hermann is followed by another classic but today largely unknown Berlin text, *Die Chronik der Sperling Strasse* (1856), in which Wilhelm Raabe brings to life the paradox of the Berlin bourgeoisie, on the one hand yearning for liberal reform in 1848 but, on the other, quickly settling for repression of the unruly working classes when the revolution was brutally suppressed. "Ruhe ist die erste Bürgerpflicht," as conventional wisdom stated unambiguously, giving an approving nod to the middling classes.

The third selection is by world-famous author Theodor Fontane, much admired for his style of poetic realism, author of the classic *Effi Briest* (1895) [adapted for the screen by Rainer Werner Fassbinder]. Fontane was a Berliner at heart whose *Wanderungen durch die Mark Brandenburg* (1862) creates the character of the nostalgic *flâneur* in German literature (well before Benjamin, it might be noted) overwhelmed by the brutal changes in the Berlin cityscape following in the wake of the failed revolution of 1848, ranging from the advent of the Industrial Revolution to ever sharper class differences. A long excerpt from the novel *Irrungen Wirungen* (1888) tells an unhappy love story across class lines.

A selection from Hans Fallada's memoirs rounds out the first part of the book and focuses on the turn of the century (his reflections on the Weimar Republic are superior in my opinion in the sense that they are highly sensitive but nevertheless are quite

commonplace and shared by many observers) when the Empire was at its zenith; yet he foresees the conflicts that lay ahead as relations between Germany and England continued to deteriorate and class conflict grew (an evolution that Fallada had sensed while a student and that had left him pessimistic about the future).

Many people today associate Berlin with the Weimar Republic (1918-1933) and, of Berliner Spaziergänge course, the Cold War and the infamous Berlin Wall. Chapter 2 of *Berliner Spaziergänge* presents the ill-fated Weimar Republic through its literature. As the introduction to this unit makes clear, democracy never really stood a chance, not with the postwar chaos, revolution, and counterrevolution, *Putsches* on both Left and Right, the predictable economic *Krach* produced by unreasonable war reparations imposed by the Allies at Versailles, followed by a long period of hyperinflation, the Great Depression with unimaginable mass unemployment (at its worst topping an incredible six million!) and, finally, but hardly surprising, the inevitable rise to power of the Nazis. On the cultural scene, however, Berlin blossomed in the 1920s and enjoyed its “Goldene Zwanziger,” which marked the triumph of modernism but also had a dark side admirably captured by Ingmar Bergman’s sinister film *The Serpent’s Egg* (1977). The section in the book on the Weimar Republic includes a discussion of Walther Ruttmann’s classic documentary film *Berlin, die Sinfonie der Großstadt* (1927), which helped create the public perception of Berlin with its four million inhabitants as the metropolis par excellence. The film shows a day in the hectic life of the city and depicts the hustle and bustle of modern day life, following Berliners as they go about their business; the camera appears obsessed by the busy Potsdamer Platz with its iconic traffic circle, one of the first of its kind in Europe, and faithfully records the traffic crisscrossing the labyrinth it created. Poems by Kurt Tucholsky and Masha Kaléko follow, capturing the confusion of modern life: “Was war das? vielleicht dein Lebens Glück... vorbei, verweht, nie wieder.” This section also includes excerpts from Erich Kästner’s children’s story for adults, *Emil und die Detektive* (1931), sharing the adventures of the 12-year-old sleuth Emil in the big city, and a particularly poignant selection from Irmgard Keun’s novel *Das kunstseidene Mädchen* (1927), which portrays a new type of female employee, fresh from the country, the office secretary, whose precarious existence in the metropolis is full of temptation. Also featured are Fallada’s *Kleiner Mann-was nun?* (1932), evoking the plight of the anonymous masses of unemployed in the Berlin of the Great Depression, and, last but not least, the quintessential Berlin epos *Berlin Alexanderplatz* (1928), by Alfred Döblin.

The third part of the book focuses on the Third Reich and pays particular attention to the growing persecution of Berlin’s 170,000 Jews. Lion Feuchtwanger writes about the boycott of Jewish businesses, Erich Kästner the burning of books in the Bebelplatz just off Unter den Linden in front of the Berlin opera house (the exact location of the book-burning is marked by a memorial plaque in the pavement today). As Heinrich Heine (whose books also were among the 25,000 that were burnt prophetically wrote, anticipating the horror of the Holocaust: “Dies war ein Vorspiel nur, dort, wo man Bücher verbrennt, verbrennt man auch am Ende Menschen.” Ruth Andreas-Friedrich began her diary on Kristallnacht and recorded many, many memorable days in the years that followed. Inge Deutschkron describes the deportation: Jews being herded

into windowless moving lorries and then onto trains at the S-Bahn station in the lush suburb of Grünewald, where the Nazis could go about their grisly business in relative peace, unmolested by curious onlookers (who were a concern to the authorities at the Anhalter Bahnhof in central Berlin, from which the very first trains had departed for the extermination camps in Poland). A final selection from Hitler's private secretary Traudl Junge's memoirs rounds out this part of the book. Her recollections are tersely written, in a detached style, almost as though she were writing about someone else; they nevertheless contain many profound psychological insights into the main characters of the *Götterdämmerung* orchestrated by the crazed Führer and even criticism of what she calls her own erstwhile naïveté about the madman she served in the Führerbunker until the bitter end in April 1945. Oliver Hirschbiegel's 2004 film *Der Untergang*, based on Joachim Fest's authoritative book, is a must-see for students since it shows not only the folly of Hitler but also the horror of what Goebbels had asked for in a memorable propaganda speech, *den Totalen Krieg*: total war. By the end of the War, of course, Berlin had been reduced to rubble, the like of which the world had never seen.

The following chapters start with Berlin at ground zero, in 1945, and show how the German population suffered in the wake of the war. Civilians paid the ultimate price, as they do in any war, and Germans were no different from victims of war anywhere else (though for the longest time they have received no attention), incinerated by the hundreds of thousands in brutal fire bombings by the Allies, and raped en masse by hordes of celebrating Russian soldiers liberating Berlin. Left to fend for themselves they somehow survived. Courageous *Trümmerfrauen*, defeating the rubble all around and restoring some measure of order, found a purpose in life and, if nothing else, demonstrated that Berliners, too, could show a stiff upper lip. But reconstruction would be a painfully long process, and it would be a long time before Berlin would rise from the ashes. In the meantime the streets were eerily empty, as they are in Döblin's haunting description of the empty parade avenue Unter den Linden (Berlin's equivalent to the Champs-Élysées), included in the *Zwischenkapitel* titled *Nachkriegsberlin*.

For forty years after the war, East and West Berlin lived like Siamese twins, in one awkward body with two heads, the one painfully aware of the other at all times, different yet the same. Chapters 4 and 5 offer up an array of often disturbing images of the divided city, temptingly arranged like a rainbow, where the pastel-tinted celestial "red" conjures up the proverbial "bad guys," the Communists (without any blood on their hands), and where a watered-down democratic "blue" fails to convey much sense of urgency or, for that matter, commitment. Some mention of, for example, Harry Seidel, aka the Pimpernel of the Wall (or some mention of escape, period), would have been in order, just to remind readers that several hundred people voted with their feet but did not run quite fast enough to avoid the bullets. Still, the selection in these two sections is overall excellent. To run with the metaphor of a rainbow: each hue, much like an installment in a medieval rose window, introduces us to another outstanding contemporary author with an original point of view on the divisive issues of the day, such as Ingeborg Bachmann, Peter Schneider, Sven Regener, Wolf Biermann, Christa Wolf, and Thomas Brussig. They capture well the many contradictions that plagued people on both sides of the Wall, explaining why someone might choose to stay in the East (like the hero of the novel *Der geteilte Himmel* [1963]) and, at the same time,

shedding light on why its author, Christa Wolf, might have opted to cooperate with the Stasi. We can see why the prominent poet and erstwhile hard-line Communist Biermann, one day found himself exiled to the West, in fact, as he was composing his subversive *Ballade vom Prussischen Ikarus* (1978). He had settled in the DDR in 1953, the same year as the failed uprising in East Berlin (an event not mentioned anywhere in this book), but he had always maintained a critical distance from the SED (the East German Communist Party), and his poems had been banned by authorities already in 1964, years before the West German magazine *Der Spiegel* proclaimed *Ballade* the best ever written by a “Beteiligter,” a person who had witnessed it all, about the travails of a divided/split/conflicted person, country, and city (“das beste Gedicht... je ein Beteiligter über die Zerrissenheit seiner Person, seines Landes und seiner Stadt geschrieben habe” [155]).

The last part of this epic introduction to Berlin takes us from the fall of the Berlin Wall in 1989, *die Wende* (turn or transformation), and subsequent *Wiedervereinigung* (reunification) to the early years of the second millennium. Here, the editors offer a condensed view of all that has happened in the city since then in terms of new construction, etc., but also attempt to explain how people have changed, their feelings and outlook on life.

Among the notable selections in this last section of the book are Peter Schneider’s *Eduards Heimkehr* (it appeared in English translation as *Eduard’s Homecoming* in 2000 to critical acclaim) and tells the story of a Stanford-educated molecular biologist who returns home to the former East Berlin to take possession of a house he has inherited. The problem is that the house has been occupied by anarchists. This novel captures well the conflicts between Easterners and Westerners, *Ossis* and *Wessis*, regarding national identity, the relationship to the totalitarian past, of course, but also to capitalism and the future. After the initial euphoria of November 1989 ended and the dire consequences of reunification became clear to all to (and millions were laid off in the East and/or, if they were lucky, sent into early retirement), a period of sober reevaluation of life in the DDR set in: “alles war nicht so schlimm” (“it wasn’t all so bad”) is a phrase one often hears in the East, even today when the standard of living there is far superior to what it used to be in the DDR. Another selection, by the lyric poet Durs Grünbein, pursues the same problematic of conflicted feelings with regard to the past and uncertainty about the future but offers no definite answer to the question everyone is still asking today: Just where does the new Germany want to position herself in an ever-growing Europe? In the world at large?

I for one never thought I would live to see the Wall come down. The summer before I had listened to Pink Floyd – from the eastern side of the Brandenburg Gate, I might add; then it had all seemed so permanent, rather like the tundra in Siberia or the famed Gulag Archipelago. Less than six months later, however, on the 53rd anniversary of Kristallnacht and the 66th anniversary of Hitler’s failed beer hall *Putsch* in Munich (November 9 is laden with significance in German history!), “that Wall” came down... and it happened without any bloodshed. This was one of the first of many “velvet” revolutions in Eastern Europe. Most of us who heard President Reagan call for the demise of the Wall shortly before had dismissed him but in retrospect were amazed at his prescience and political timing. U.S. support for the new, reunited Germany was

absolutely vital. We all recall how Mitterrand and the French waffled, anxious as they were about losing out to a larger and stronger Germany, already nostalgic before the fact for the days when France and the Federal Republic of Germany, as unlikely tango partners as there ever were, *la belle et la bête* in flesh and blood, essentially ran the EU.

This is an absolutely amazing book, with a bright future in the German classroom, bound to have a profound impact on the way advanced German civilization is taught. Its content is superb, its pedagogy unrivaled. I can think of no book that has so much potential, and the very few suggestions I have made in no way diminish the book's appeal or usefulness. This is by far the best German text ever reviewed in the pages of *The NECTFL Review*. Moreover, the selections made by the editors confirm what all who love Berlin have always known in their hearts; whatever happens, *Berlin bleibt doch Berlin!*

Tom Conner
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Publisher's Response

As a small publisher, Focus has to pick its markets carefully. We have long felt heartened by the success of our film series (of which *Cinema for German Conversation* is but a small part). We think that cinema provides outstanding linguistic and cultural materials for students and inspires them to continue their study of language. The *Berliner Spaziergänge* text was likewise designed for a new and innovative pedagogy aimed at the advanced undergraduate level. We are gratified that Professor Conner sees the value of our efforts and hope that this extraordinary text results in compelling new courses in German literature and culture.

Ron Pullins
Focus Publishing

Ziadeh, Farhat J. and R. Bayly Winder. *An Introduction to Modern Arabic*. Mineola, NY: Dover Publications, 2003. ISBN: 0-486-42870-2.

This is an unabridged reprint of the original text published by Princeton University Press in 1957. The thirty-five chapters cover the major points of Arabic grammar from nominal (equational) sentences to the complex verbal and noun-building systems of Modern Standard or Literary Arabic. The sequencing of structural points is from the least linguistically marked to the most marked, as is typical in grammar-based texts. The vocabulary is drawn from the daily press. "Students receive all the necessary tools for learning a complex language in this well-organized introductory manual" (back cover).

Following a section on the writing system, each chapter is organized as follows: Illustrative Text, Grammatical Analysis, Practice Text, Exercises (1: Translate into

English, 2: Translate into Arabic). The illustrative and practice texts are translated into English. There is no answer key provided for the translations. The appendix contains complete verb conjugations, verbs and their prepositions, English-Arabic vocabulary, Arabic-English vocabulary, an English-language index, and one in Arabic.

The book follows the typical grammar-translation format with one major exception: beginning with Chapter 12, the texts are narrative, featuring a description, biography, or a news item. Here is just one example:

1. *Al-Ahram* (literally, *The Pyramids*) is a large Egyptian newspaper, and it is larger than any newspaper in Lebanon.
2. Its form (format) is good, but the format of the newspaper *Al-Misri* (literally, *The Egyptian*), is the best in the Arab world (47).

This approach presents vocabulary and grammar in a functional context, listing items of cultural and historical significance: calls for women's rights, the *Koran*, and the reformer Muhammad Abduh, for example. The authors state: "The content of the texts for the most part needs no comment; however, it might be worth observing that it is intended to impart some knowledge of the Middle East area and that it is largely political and in some cases deliberately nationalistic. It is also generally of a simple narrative type" (viii).

The grammar explanations are very detailed and provide an exhaustive linguistic breakdown of each illustrative text. According to the authors: "Our approach centers on two themes. The first is to analyze the morphological and syntactical patterns of the language inductively after they have been used. The second major point is an extremely careful control of vocabulary, which is the most difficult hurdle at almost every stage in learning literary Arabic" (vii).

On the plus side this is an excellent reference grammar of Modern Arabic and would serve students well as it gives complete explanations of difficult concepts and provides a list of useful vocabulary. Verb charts include all persons and tenses, and all the different types of verb participles and verbal nouns are illustrated in Appendix 1: Paradigms (177-232). The texts provide cultural and historical insights and include the vocabulary that is essential for historical, political, and literary readings. For example, Chapter 21 introduces the famous blind Egyptian author, Dr. Taha Husain (80-81) and a meeting of the Arab League (82-83).

On the other hand, the format is mainly focused on grammar and translation. Chapters are sequenced by structure points rather than communicative topics. The terminology may be hard to follow if the reader is not trained in linguistics, since the authors use terms such as "perfect" (past form), "imperfect" (present form), "construct phrase" (possessive), and "nunation" (case endings), which are not familiar to most L2 learners. *An Introduction to Modern Arabic* lacks any sort of practical exercises that would allow the learners to function on a daily basis in an Arabic country. More modern Arabic texts present grammar points in contexts such as introductions, shopping, and ordering in a restaurant. In addition, the new publisher has not included the audio files that came with the original Princeton University Press edition in LP record format. These contained two readings of both the illustrative and the practice texts, at slow speed, first, then at normal speed.

This reviewer recommends *An Introduction to Modern Arabic* as a supplement in any course in Modern Arabic to be used much in the same way as a writer's guide is used in English courses. A student who works through the exercises will gain a better understanding of how the Arabic language works and will learn the political and cultural vocabulary necessary for understanding the daily press. However, instructors are urged to provide their own communication-based exercises or to use a communicative textbook as the primary textbook.

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IN MEMORIAM

MARGARITA ESPARZA HODGE

Margarita Esparza Hodge, (Ed.D, University of Maryland College Park, 1992), Professor of Spanish at the Alexandria Campus of Northern Virginia Community College for more than thirty years is remembered by family, colleagues, students and friends as an outstanding scholar, an exemplary practitioner and an ardent proponent of language education for all. She was well-known in the Virginia Community College System and across the nation as an advocate for differentiated instruction, brain-compatible methodologies and technology-enhanced instruction. She used art, music, poetry, video, digital and social media, and food to motivate her students and share her love of the Spanish language and Hispanic culture. All who knew her were struck by her grace, humor, enthusiasm, and humility in the light of so many sterling accomplishments.

Washingtonians and Northern Virginians remember her as the two-term President of the Greater Washington Association of Teachers of Foreign Languages. In that role, she made it a priority to mentor new teachers and to instill in them the importance of professional development. She set an example in her department by attending professional conferences and sharing ideas for the classroom in concurrent sessions as well as workshops. “Are you going to NECTFL? ACTFL? GWATFL?” was her perennial question to all her faculty friends. Her own sessions were always packed with teachers who marvelled at her generosity with both her time and expertise. She became a frequent presenter at the Northeast Conference and a workshop favorite at ACTFL throughout her career.

When technology-enhanced language learning became widespread, Margarita Hodge quickly became an early adopter. She immediately understood the potential of new technologies to reach students of various learning styles. She was the founding curator of the Spanish collection of the Multimedia Educational Resource for Learning and Online Teaching also known as MERLOT. Language educators who peruse that collection today will find her many peer reviews, annotated collections, learning assignments and user comments. Her own educational web sites “El Rincón de Margarita,” “Aprendiendo se Aprende,” and “Celebrando Lo Nuestro” have all been preserved on the Northern Virginia Community College server so that they may continue to be used by language students and Spanish teachers for years to come.

Margarita Hodge is survived by her spouse of 37 years, Douglas Hodge, son Richard, grandsons Iain and Shane, brothers Benedicto and Carlos Esparza and sister, Thelma Esparza Lewis.

<http://elrincondemargarita.wordpress.com/category/announcement/>
<http://elrincondemargarita.wordpress.com/margaritas-photos/>

Laura Franklin

News from Northeast



A Message from the 2010 Conference Chair

Northeast 2010 at the Marriott Marquis Hotel

Dear Colleagues,

In 2010, NECTFL will bring you a conference titled “Simply Irresistible: People, Programs, and Practices that Inspire.” As we are charged with preparing students for the 21st century, we need to successfully develop the essential skills of our language curriculum in all. In a globally interconnected society, our students must function with linguistic and cultural ease in order for us to remain economically and educationally competitive. We will examine the best practices, research, program designs, and people that excite and sustain language programs throughout our country. We look to each one of you to identify these and share them with your colleagues in 2010.

In reflecting on how to best advocate for our programs, I find that it is each one of us who is the catalyst which makes our students take our classes, participate in programs, go on our field trips or study in another culture, and share their successes. As we educate our boards, parent groups and other content colleagues about the value of language learning, nothing provides greater testimony than our students who are inspired to follow in our footsteps.

As we gather again at the Marriott Marquis in Times Square, I hope you will take the opportunity to share your great ideas with your colleagues by submitting a session or workshop proposal. Our theme lends itself to connecting with and highlighting the invaluable work of all the players in our field: the counselors, the parents, the administrators and the policy makers. I hope representatives from these groups will attend with you and help formulate a plan to make your program even better. Together, we can make it happen!

On behalf of the NECTFL Board of Directors, I look forward to seeing you in New York City for an irresistible experience in professional development, advocacy and networking.

Sincerely,

Jaya Vijayasekar

Jaya Vijayasekar
Vernon Public Schools

“Simply Irresistible: People, Programs, and Practices that Inspire”
A Conference for All Language Professionals PreK-16+

New York
Marriott Marquis
March 25-27, 2010—
Our 57th Year!



Jaya Vijayasekar
Chair, Vernon CT
Public Schools

www.nectfl.org



Check out the Northeast Conference

website at: www.nectfl.org

Lots of links, information, and more!

Bookmark us and visit the site often!



FUTURE CONFERENCE DATES AND LOCATIONS

2010: March 25-27

New York Marriott Marquis

2011: April 2-4

Baltimore Marriott Waterfront Hotel

2012: April 21-23

Baltimore Marriott Waterfront Hotel

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