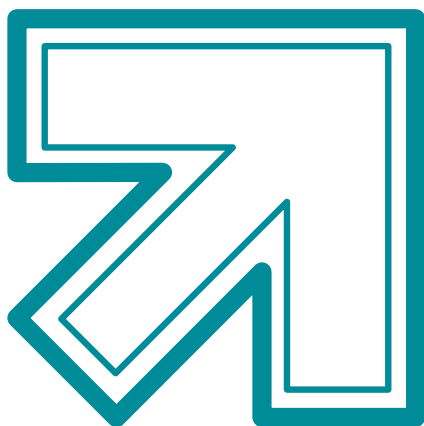


NECTFL *REVIEW*

A Journal for K-16+ Foreign Language Educators



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

Number 60

Spring/Summer 2007

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From the Executive Director

Dear Colleagues,

Welcome to the 60th issue of our Northeast Conference journal! We hope that you enjoy it and that you will consider submitting an article or reviewing a product for our pages.

Each of the four articles in the present issue supports in some way the theme chosen for the 2008 conference, which will be held March 27-29 at the Marriott Marquis in New York City: “The iGeneration: Turning Instruction Inside Out.”

González-Bueno and Quintana-Lara focus on the “cultural interpretation of texts” rather than on “mere reading comprehension” in their article on the use of newspapers and periodicals. They are thus responding to the needs of “digital natives”: as Tatjana Chorney writes in *Interactive Reading, Early Modern Texts and Hypertext: A Lesson from the Past*, “Text in print implies and, to a certain degree, constructs a passive reader, one who is often a ‘receptacle’ of information. Hypertext is shaping *an appropriative reader who is interacting with the text*, and is involved in knowledge construction.”¹ (emphasis mine). The ten scintillating and meaningful activities they describe are linked to national standards but also identified by grade level.

Cubillos’ study compares the outcomes in student learning of a “traditional” face-to-face course meeting five days per week and a “hybrid” involving two hours of online coursework and three of in-class instruction. Discovering no significant difference in learning, Cubillos notes that those in the hybrid group appeared to be more confident about their ability to use computers and more self-motivated. Clearly, even in a generation defined by its relationship to technology, we need to continue to make room for individual difference and diversity.

In Young’s article, the current and future uses of iPods and MP3 players are considered. Young includes a student questionnaire designed to encourage action research on the part of teachers who might wish to explore their students’ feelings and behaviors so as to tailor instruction involving these technologies. She investigates approaches taken at a number of different institutions and reminds readers of the need to continue to explore how podcasting is used outside the classroom so that its impact in school is maximized.

The final article in this issue of the *Review* reports on the use of the Foreign Language Teacher Talk Survey instrument designed by Warford and Rose. Authored by Warford, it tells us that the profession’s expressed commitment to instruction in the target language is not reflected in actual classroom practice. Warford challenges our field either to accept the necessity of conducting some of our work in L1 (thus reducing the discrepancy between what we say and what we do) or to redesign preservice courses so they train teachers to use L2 – and turn instruction inside out.

The NECTFL offices are open all summer long, and we encourage you to visit our website often. There will be language stories each week, and information on the 2008 conference will be posted as soon as it is available.

¹ <http://www.academiccommons.org/commons/essay/early-modern-texts-and-hypertext> (accessed 6/5/07)

Cordially,



Rebecca R. Kline

Guidelines for 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 foreign language education and the originality of that contribution, the soundness of the research or theoretical base, its implications for the classroom, and finally, organization, focus, and clarity of expression.

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 (5th ed., 2001) of the *Publication Manual of the American Psychological Association* as your guide. For models of articles and references, examine *The NECTFL Review*, the *Modern Language Journal*, or a recent issue of *Foreign Language Annals*. These journals follow the APA style with minor deviations (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 Style Resources: <http://www.psychwww.com/resource/apacrib.htm> — this excellent site offers links to several other sites that offer guidelines for using the 5th edition of the APA guidelines.

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

2. Do not submit a diskette with article you are submitting. Instead, submit your article electronically to rterry@richmond.edu. Please follow these guidelines carefully to expedite the review and publishing process:

- a. Use a **PC-compatible** word-processing program, preferably **Microsoft Word 2000 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. **Effective July 2006, we now 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

- v. Fax numbers (if available)

- 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 websites 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

- b. Your highest degree and what school it is from

- c. Your title

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

- e. Your credentials.

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 will receive galley proofs of their article prior to publication. At this stage, **no major changes can be made in the manuscript**. Authors are to read the galley proofs, 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. Upon receipt of the galley proofs, authors are expected to inform the Articles Editor of any corrections that need to be made within **two weeks**. **Under no circumstances can major textual changes be made at this stage.**

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

Guidelines for Preparation of Manuscripts (Continued)

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, Editor, **Dimension**, a SCOLT publication.

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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. The **required font** throughout is **Times New Roman 12**.
5. There should be **only one space after each period**, according to APA format.
6. **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).
7. **All numbers above “nine” must appear as Arabic numerals** [“nine school districts” vs. “10 textbooks”].
8. 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.
9. Use **standard postal abbreviations** for states in all reference items [NC, IL, NY, MS, etc.], but not in the text itself.
10. 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 1/4 inch.
11. 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.

12. 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.
13. 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.
14. Please remember that according to APA guidelines, the **References** section does not consist of a list of works consulted, but rather of the list of works you actually use in your article. **Before you submit your manuscript, please check to make certain that each reference in the article has a matching citation in the References section. Then be sure that all items in the References section have been cited within the article itself.** In unusual circumstances, authors may plan to include as an appendix a separate selected bibliography of items useful to readers, but not among the sources cited in an article. **Please double check all Internet addresses before you submit the manuscript.**
15. **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 1/2"x11" manuscript page will not necessarily fit on our journal pages.
16. Please make certain that the components you submit are in the following order:
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 - 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).

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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The Use of Periodicals in the Foreign Language Classroom from the Perspective of the SFL

Manuela González-Bueno, *University of Kansas*

Marcela Quintana-Lara, *University of Kansas*

Abstract

This article focuses on the issue of using newspapers and magazines in the foreign language (FL) classroom from the perspective of the Standards for Foreign Language Learning (SFL). The standards provide a lens through which we can analyze the use of periodicals in the FL classroom. They offer new justification for using periodicals as learning and teaching tools. This article discusses how the use of periodicals can help optimize the achievement of the goals established by the standards, particularly in educational settings far removed from the target culture.

Introduction

The Standards for Foreign Language Learning (SFL) define what students should know and be able to do in a FL at different educational levels. These standards set up learning goals and are the basis for creating a curriculum to achieve these goals. To that end, the FL standards are organized around five main goals that focus on (1) communicating in the target language in the three communicative modes: interpretive, interpersonal, and presentational; (2) understanding the target culture by analyzing the products and practices that are results of its unique perspectives; (3) connecting with other disciplines and acquiring information that is only available through texts published in the target language; (4) comparing the target language and culture with one's own to better understand and develop greater tolerance for differences between the two; and (5) being able to participate in a global community by locally or remotely accessing speakers of the target language, and becoming lifelong learners.

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***“...when we look
for materials
addressing sec-
ond/foreign lan-
guage skills we
find that they are
scarce in the list.”***

Periodicals in the Classroom

The concept of using newspapers in education is not new. Newspaper publishers, both local and national, have been involved in developing educational programs for schools for decades (Cornish, 2004). The National Newspaper Association (NNA), for example, assists hundreds of newspapers and school systems by sponsoring Newspapers in Education (NIE) programs. In an effort to help teachers channel the content of newspapers into the classroom, the National Newspaper Association (1996)

published a bibliography of publications to guide teachers in using newspapers in the school curriculum. This bibliography is organized by sections, according to the content area addressed by the particular materials listed under each section. However, when we look for materials addressing second/foreign language skills we find that they are scarce in the list.

Foreign language newspapers and magazines have been recommended to foreign language teachers over the past 30 years as invaluable sources of authentic materials (Hare, 1998; Seedhouse, 1996; Long & Harlow, 1988; James & Lange, 1974). Long and Harlow (1988) point out how periodicals provide invaluable sources of authentic materials. They review the many ways newspapers help develop the “five (*sic*) foreign language skills”: reading, writing, speaking, listening, and culture. Long and Harlow's article supports the use of periodical materials based on the valuable opportunities that they provide for real interaction with the target language and culture (1988, p. 106). Along the same lines, Seedhouse (1996) explains that using periodicals is the best way to get up-to-date information for those second language learners who are not physically in a country where the target language is spoken (p. 65). Hare (1998) also supports the idea that the use of authentic materials, such as periodicals, in the foreign language classroom allows access to genuine information. One of the most up-to-date and complete collection of language activities is provided by Sanderson (1999), which shows teachers how to exploit the features and sections of English language newspapers. However, he does not address the use of foreign language periodicals. Long and Harlow (1988) include some guidelines for the preparation of periodical materials for use in the classroom, but specific activities are not suggested. In the seventies, James and Lange (1974) suggested a list of activities in English, French, German, and Spanish along with a rich bibliography on the use of newspapers and magazines in the classroom, but their suggestions need updating and reframing within the standards.

Periodicals and the Standards

The standards offer new ideas for using periodicals as tools in the classroom. They include a series of learning scenarios that describe classroom activities illustrating examples of teaching and learning that incorporate the standards. The following is one of these scenarios.

Students in Ms. Gadbois' French II class at Central High School received an article, written for a teen magazine in France, about a crime that occurred in the U.S. and the unusual sentence given to the criminals. The students discuss the crime, the pros and cons of each possible legal punishment, the view of the French writer toward the event, and how the same crime was treated in the American press. As a follow-up, students write a summary of the article" (Standards: 1.2: Interpretive Communication, and 4.2: Cultural Comparisons). (SFL, 1999, p.76)

By having access to the magazine article, Ms. Gadbois' students have the opportunity to access an authentic text in the target language and appreciate an event through the cultural perspective of a speaker of another language.

Attempts to integrate authentic readings from periodicals in the foreign language classroom do exist in the form of the reproduction of articles in a textbook or pedagogical magazine. Using the isolated article does not expose students, however, to certain components that can be found only in the framework in which the article is embedded. Some of these components are: (1) the section in which the article is found; (2) the importance it bears in relation to the rest of the issue; (3) whether there are other items addressing the same topic — an editorial, letters to the publisher, cartoons; (4) the format of classified ads; (5) how the headlines or the captions of the photos capture the main idea; (6) how the general layout differs from U.S. periodicals. All these components provide the right context for what the standards refer to as the "cultural interpretation of texts" versus mere "reading comprehension."

The standards point out, "Ideally, students need to be able to use the target language for real communication, that is, to carry out a complex interactive process that involves [...] reading and interpreting written materials" (SFL, 1999, p. 37). The interpretation of texts implies not only the ability to read "between the lines" (p. 37) but also to read "around the lines," or what could be referred to as the "co-text," that is, to read beyond the words to detect patterns of cultural behaviors (for example, the different relevancy that equivalent sections are given in the national and the target language newspapers.) Alvarez Evans and González (1993) put forward some interesting strategies to help students read "inside the lines, to look within themselves and compare cultural perspectives" (p. 48). By engaging our students in the type of cultural interpretation mentioned above, we are addressing the need to provide activities that incorporate high level thinking tasks. This can be accomplished in beginning classes by conducting some of the activities in the students' native language (SFL, 1999).

In a traditional teacher-centered class, it is usually the teacher who chooses the topic, and the format of the reading is dictated by the textbook. On several occasions, the standards document refers to the importance of broadening cultural offerings, traditionally limited within the classroom and conventional textbook constraints (SFL, 1999, p. 47-52). By

All these components provide the right context for what the standards refer to as the "cultural interpretation of texts" versus mere "reading comprehension."

offering students the opportunity to access entire issues of a magazine or newspaper, we allow them to pick a topic that interests them from among a broad choice of possibilities for personal enjoyment and enrichment (Seedhouse, 1996; SFLL, 1999). In this way, students are given the opportunity to manage their own topics. The class becomes student centered, and learning becomes resource-based, rather than teacher dependent (Hare, 1998). Only when managing the students' own topics can we be certain that they are "given interesting and challenging topics and ideas that they can read about, discuss or analyze" (SFLL, 1999, p. 31), for it is the materials that reflect their interests that students understand better. In addition, connections with other disciplines can be made, allowing students to acquire information only available in the target language, which is meeting the "Connections" goal (SFLL, 1999).

In order to provide students with up-to-date readings that encompass all the cultural characteristics present in the larger context or "co-text," we may turn to use current periodical publications in our classrooms. As a model of how this can be done, we might look at educational programs designed by current English language newspapers. The main goal of these programs is to provide teachers and students with a tool that improves critical thinking skills and a base for stimulating classroom discussions. They often include teacher guides, semester quizzes, and teaching resource packages. The activities in the teacher guides, designed for individual and/or group assignments, help students organize and use information. These activities may be adapted for part of or for an entire class period and applied to any section of the magazine. If we look at these activities with the standards' goals in mind, we will discover that they address almost every one.

The following examples are suggested activities, either adapted from current newspapers' educational programs or inspired by them, and further developed to fit the foreign language context. Their variety allows them to be adapted to different language levels, learning styles, classroom needs, and student interests. Most importantly, they address all five standards goals (Sanderson, 1999). These activities are organized by grade level and by how they address the various goals of the SFLL.

Activity 1

Activity Description: Divide the class into groups and assign each a topic area (e.g., international, sports, media, entertainment). Have students compile a list of key words specific to each group's assigned area. Identify cognates.

Suggested Grade: 4

Standard(s) addressed:

Standard 1.2. Interpretive communication: Students understand and interpret written and spoken language on a variety of topics.

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

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

Activity 2

Activity Description: Select a graph in the magazine (bar graph, pie graph, histogram). What information must be understood in order to read it, e.g., values on X and Y axes? percentages? Summarize the information presented on the graph.

Suggested Grade: 8

Standard(s) addressed:

Standard 1.2. Interpretive communication: Students understand and interpret written and spoken language on a variety of topics.

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

Standards 3.1. Making connections: Students reinforce and further their knowledge of other disciplines (Math) through the foreign languages.

Standard 4.2. Cultural Comparison: Students demonstrate understanding of the concept of culture through comparison of the cultures studied and their own.

Activity 3

Activity Description: Identify the subject(s) and setting(s) of photographs accompanying articles. What are the photos' overt and subtle meanings? Do they complement the article? Evaluate the captions. Propose alternative photos and captions to illustrate the article (see Appendix I for examples.)

Suggested Grade: 4

Standard(s) addressed:

Standard 1.2. Interpretive communication: Students understand and interpret written and spoken language on a variety of topics.

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

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

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

Activity 4

Activity Description: Use the table of contents to preview the issue. Then divide the class into groups and assign each group a category, such as politicians, business people, economists, consumers, teachers, taxpayers, and foreign leaders. Have students determine which articles in an issue would be of special interest to each category type. Explain why.

Suggested Grade: 8 and 12

Standard(s) addressed:

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

Standard 1.2: Interpretive communication. Students understand and interpret written and spoken language on a variety of topics.

Activity 5

Activity Description: Have students identify authors of articles and locate their names on the masthead. Students trace articles by specific authors over several weeks and discuss their areas of expertise and writing style. Then, they look up authors' bios on the magazine's website.

Suggested Grade: 8 and 12

Standard(s) addressed:

Standard 1.2. Interpretive communication: Students understand and interpret written and spoken language on a variety of topics.

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

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

Activity 6

Activity Description: Compare and contrast the way national newspapers and other news magazines treat an event with how this periodical treats it. Consider the space devoted to stories, illustrations, facts used, and whether editorializing is presented.

Suggested Grade: 8 and 12

Standard(s) addressed:

Standard 4.2. Cultural Comparison: Students demonstrate understanding of the concept of culture through comparison of the cultures studied and their own.

Activity 7

Activity Description: Select a letter to the editor that makes reference to a specific article. Then, have students find the article referenced and evaluate whether the letter makes a fair point. Students then write a letter about the same article from a different perspective.

Suggested Grade: 12

Standard(s) addressed:

Standard 1.2. Interpersonal communication: Students understand and interpret written and spoken language on a variety of topics.

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

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

Activity 8

Activity Description: After evaluating the political cartoons in one week's issue, students choose an article and draw a cartoon representing some aspect of it (see Appendix II for an example.)

Suggested Grade: 12

Standard(s) addressed:

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

Standards 1.3. Presentational Communication: Students present information, concepts, and ideas to an audience of listeners or readers in a variety of topics.

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

Activity 9

Activity Description: Read two articles from two different newspapers about a current controversial issue. Determine whether the two articles have different or similar positions, or what the political views of the authors might be (see Appendix III for an example.)

Suggested Grade: 12

Standard(s) Addressed:

Standard 1.2. Interpersonal communication: Students understand and interpret written and spoken language on a variety of topics.

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

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

Activity 10

Activity Description: Read classified ads and study the format. Write your own ad following the format observed. If possible, find out how much it costs to post an ad and figure out how much you would have to pay to post the ad you wrote.

Suggested Grade: 8 and 12

Standard(s) Addressed:

Standards 1.3. Presentational Communication: Students present information, concepts, and ideas to an audience of listeners or readers in a variety of topics.

Standard 1.2. Interpersonal communication: Students understand and interpret written and spoken language on a variety of topics.

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

All of these activities can be carried out by utilizing national and international periodicals published in the target language, both hard copy and online. Most foreign language publications have online versions which make accessibility easy. Websites provide up-to-date information and cultural authenticity of the target language (Kost, 1999). Opting for international publications versus national ones adds the possibility of comparing the native culture's views with other cultures' views of the same events, allowing students to address the "Comparisons" goal of the SFLL. Useful websites are included in Appendix IV.

Using the online versions of these publications has the advantages of immediacy and interactivity. For example, online capabilities offer the opportunity to check previous issues through the archives (this sometimes requires subscribing), thereby

"Most foreign language publications have online versions which make accessibility easy."

allowing for the kind of activities that require checking information previously published. It also gives access to information that is not included in the body of the publication. For example, one of the activities might involve using the magazine website in order to look up the authors' biographies. An example of an interactive activity is the one provided by the "forum" section published by many of these online publications, through which readers can participate in on-going discussions about current, sometimes controversial issues (see Appendix V for an example.) This reflects the standards' call for participation in multilingual communities (SFL, 1999, p. 63). After reading an article about a controversial current event, students read the comments in the "forum" and learn other readers' opinions, after which they can have their own in-class debate. This type of activity provides students not only with an opportunity to discuss specific topics of interest, but also with cultural information of the target language through association of words, shared knowledge, and values of native readers (Sanderson, 1999).

Conclusion

Unless FL teachers are made aware of the wealth of information and activities available through the use of periodicals, students may miss one of the most accessible opportunities to interact with the target language and culture in a meaningful way. Furthermore, using periodicals in the classroom is an effective way to address the FL Standards. The process discussed above can be adapted to any foreign language and learning situation. While complete substitution of textbooks with periodicals is not being suggested, teachers are encouraged to use periodicals to supplement them. Periodicals provide a rich and authentic interactive experience with the target language and culture and are great tools to address the foreign language standards in the classroom. As students immerse themselves in the target culture by accessing and interacting with authentic texts, they "show evidence of becoming life-long learners by using the language for personal enjoyment and enrichment": Standard 5.2 (SFL, 1999).

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APPENDIX I

From *El País* (Spain)

Beckham: "El Madrid ha sido mi familia"

El jugador británico del Real Madrid David Beckham ha anunciado que abandonará el equipo blanco a final de temporada. El destino del capitán inglés será Los Ángeles Galaxy, equipo integrado en la MSL norteamericana y con el que ha firmado un contrato de cinco años de duración. Beckham, de 31 años, llegó al Real Madrid en junio del 2003 procedente del Manchester United y se convierte en el futbolista más importante que firma por la competición estadounidense desde que arrancase en 1996.



[Beckham: "The Madrid has been my family"]

The British soccer player of Real Madrid, David Beckham announced that he will leave the white team at the end of the season. The English captain's new team will be Los Angeles Galaxy, which belongs to the American MSL, and with which he signed a five-year contract. Beckham, who is 31, arrived to the Real Madrid in June 2003 from the Manchester United, becoming the most important soccer player signing for the USA league since its beginnings in 1996.]

From *La République* (France)

Où trouver les carburants les moins chers

Carrefour Sénart et Station U à Brie-Comte-Robert pour le gazole, les hypermarchés Leclerc de Provins et Dammarie-lès-Lys pour le sans plomb 95 étaient les moins chers le week-end dernier: depuis quelques jours, les distributeurs sont obligés d'afficher leurs prix sur un site Internet officiel.



[Where to find the least expensive fuel.

Carrefour Sénart and Station U à Brie-Comte-Robert for gas oil, and the supermarkets Leclerc de Provins and Dammarie-lès-Lys for unleaded gas, were the least expensive gas

distributors last weekend. After a few days, the distributors are forced to publish their prices in an official website.]

APPENDIX II

From *El País* (Spain)



APPENDIX III

Compare the two articles about the same news:

El País

ETA revienta la tregua con un atentado en Barajas que deja dos desaparecidos*
JORGE A. RODRÍGUEZ / F. JAVIER BARROSO - Madrid - 31/12/2006

ETA reventó ayer con un coche bomba el alto el fuego que declaró el 22 de marzo. A las ocho de la mañana, apenas 20 horas después de que José Luis Rodríguez Zapatero lanzara un mensaje optimista sobre la marcha del proceso de paz, un comunicante anónimo anunciaba en nombre de ETA el estallido, a las nueve de la mañana, de un coche bomba en el aparcamiento D de la Terminal 4 del aeropuerto de Barajas (Madrid).

Washington Post

Car Bomb at Madrid Airport Breaks Truce
MAR ROMAN (AP Online) 12/30/2006

...A powerful car bomb exploded at Madrid's international airport on Saturday and Spain's government, blaming the Basque group ETA, ended peace talks with the separatists. The blast left two people missing and 26 injured, most with damage to their ears from the wave's impact.

[ETA bursts the truce with an attack in Barajas leaving two missing people

ETA burst with a car-bomb the truce declared on March 22. At 8:00am, merely 20 hours after Primer Minister José Luis Rodríguez Zapatero sent an optimist message about the development of the peace talks, an anonymous source announced in the name of ETA the explosion of a car-bomb in the parking lot D of terminal 4 in Barajas Airport (Madrid).]

APPENDIX IV

Periodicals on the Web

English:	http://www.nytimes.com http://www.usatoday.com http://www.washingtonpost.com http://www.time.com/time/ http://www.msnbc.msn.com/id/3032542/site/newsweek/ http://www.mirror.co.uk http://www.timesonline.co.uk/global/ http://observer.guardian.co.uk/
French:	http://www.lemonde.fr/ http://www.ledevoir.com/index.html http://www.lefigaro.fr/ http://www.lexpress.presse.fr/info/
German:	http://www.welt.de/ http://www.tages-anzeiger.ch/ http://www.rp-online.de/public/home
Spanish:	http://www.elpais.es/ http://www.el-mundo.es/diario/index.html http://www.nacion.com/ http://www.emol.com/
Russian:	http://www.pravda.ru/ http://www.relis.ru/ http://www.ropnet.ru/
Japanese:	http://www.mainichi.co.jp/ http://www.asahi.com/ http://www.yomiuri.co.jp/ http://www.japantimes.co.jp/

APPENDIX V

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responder

nuevo tema

¿Qué opina de la fiebre de construcción de rascacielos totémicos en las ciudades españolas?

Opciones*

moderador

Ayer, 07:48
Publicado: [#1](#)
¿Qué opina de la fiebre de construcción de rascacielos totémicos en las ciudades españolas?

Usuario avanzado

Pregunta suscitada por el artículo [El Lugar soy Yo](#), de Salvador Moreno Peralta, publicado en la edición de hoy.

Grupo: Moderadores
Mensajes: 521
Registrado: 19/11/2006
Miembro n°: 7

Este foro permanecerá abierto hasta el próximo 13 de enero a las 11:00 horas. Si desean continuar el debate, podrán hacerlo en nuestro foro de España

off

autor

pm

subir

☒ MULTICITA

citar y resp.

disasan

Ayer, 10:36
Publicado: [#2](#)

Usuario novel

Yo creo que es un poco complejo de inferioridad: vamos a construir rascacielos, y así parece que somos más ciudad, o más importante, o así llamamos más la atención y se fijan más en nosotros. Por un lado, me parece una versión abominable de la especulación urbanística. Por otro, me parece fruto de una modernidad mal entendida. Y no hablemos del tremendo impacto sobre el paisaje.

Grupo: Members
Mensajes: 1
Registrado: Ayer, 10:33
Miembro n°: 1.937

[Moderator:

What do you think about the building of gigantic skyscrapers in Spanish cities?

Questions prompted by the article "The Place is Me" by Salvador Moreno Peralta, published in today's edition.

This forum will be open until 11:00am on January 13. If you would like to continue with the debate, you can do it in our Spain forum.

Participant:

I think it is a little bit of an inferiority complex: Let's built skyscrapers, so it looks like we are more of a city, or more important, or this way we draw more attention to ourselves. On the one hand, it seems to me an abominable version of urban speculation. On the other, it seems the results or a misunderstood modernity. And don't even mention the huge impact on the landscape.]

* Opciones:

My Asistente

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A Comparative Study of Hybrid versus Traditional Instruction in Foreign Languages

Jorge Cubillos, *University of Delaware*

Abstract

This investigation compares the outcomes of two language course formats: hybrid (three hours per week in the classroom and two hours online) and face-to-face (5 hours per week of classroom instruction). A total of 189 students enrolled in an introductory college Spanish course participated in this study (127 in the six hybrid sections and 62 in the three face-to-face groups) for a period of one semester. All sections followed the same syllabus and were assessed using the same instruments. Student performance in required course tasks such as compositions, grammar tests, and oral examinations was tracked for the entire academic term, and all participants were surveyed at the end of the course to determine their impressions of the course. Research results indicate that there were no significant differences in the performance of students in any of the ability measures under consideration, but that the hybrid format was largely favored by these college learners due to its autonomy and flexibility. Language course design considerations are discussed, as well as the implications of these findings for syllabus and materials designers.

Introduction

In recent years, cuts in state budgets for higher education in the United States have compelled many colleges and universities to seek ways of reducing costs, especially of labor and resource-intensive programs, such as the foreign language graduation requirement. As a result of this 'do more with less' charge, class sizes have increased, new hires have been frozen, and in many cases, language departments have had to eliminate courses in order to reduce their operational costs. It is no surprise that some schools are turning to technology — specifically, online instruction — in order to preserve their language offerings (Arnone, 2002). Indeed, current technological advances make it financially and pedagogically viable to transition away from the traditional classroom towards a virtual one (Hokanson, 2000; Kinney & Robertson, 2003; Tunison & Noonan, 2001).

Although this move away from traditional forms of delivery of instruction is now possible (and in fact, quite attractive from an administrative point of view), there is

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limited information about the pedagogical impact of such a change (Salaberry, 2000). In the case of foreign languages, the body of research available has focused on the applications of technology-assisted instruction to different aspects of language learning such as vocabulary, grammar, and reading comprehension. Unfortunately, the information available on the comparative pedagogical advantage of this online learning environment versus the traditional face-to-face model is very limited (Young, 2002).

While a complete switch from face-to-face to online instruction is being considered by some institutions, others are contemplating a compromise position: hybrid instruction, which is a combination of traditional face-to-face with online teaching (Carroll, 2003; Hopper, 2003; Oblender, 2002; Patterson, 2004). This option is being used in other disciplines such as history, economics, textile science, nursing, and computer science with encouraging results (Brown & Liedholm, 2002; Combs, 2004; Krawiec, Salter & Kay, 2005; Riffell & Sibley, 2005; Salamonson & Lantz, 2005), but once again, there is little published information on the benefits or shortcomings of this instructional format for foreign languages.

“As a result of this ‘do more with less’ charge, class sizes have increased, new hires have been frozen, and in many cases, language departments have had to eliminate courses in order to reduce their operational costs.”

Research questions

In view of the limited published data on the viability of hybrid course formats in foreign languages, this study sought to explore the following questions:

1. Are there any differences in achievement between students enrolled in hybrid and traditional foreign language courses?
2. How do students perceive the hybrid language learning experience? (What motivates them to choose a hybrid course? Is there a specific learner profile for hybrid courses? Do hybrid language courses live up to learners' expectations? Do students in hybrid courses face any special challenges? Finally, do students perceive that their achievement is enhanced or impaired by the hybrid environment?).

Description of the study

Subjects

To investigate the effects of hybrid instruction in the teaching of foreign languages, nine sections of a third-semester Spanish course were selected (n=189). Six of these sections used the experimental hybrid format, and three used the regular face-to-face course structure. Three teachers participated in the experiment, each teaching two hybrid sections and one traditional face-to-face course. This 2:1 ratio was chosen to accommodate the teaching loads of the participating instructors, and to maximize the

data available on the performance of students under the less familiar hybrid conditions. Teachers volunteered for the assignment, and were involved in the design and implementation of the hybrid course template.

The investigator was in charge of course design, in cooperation with an instructional designer appointed by the university. Hybrid and face-to-face classes used the same textbook, covered the same material, and were assessed using the same instruments and rubrics.

“To investigate the effects of hybrid instruction in the teaching of foreign languages, nine sections of a third-semester Spanish course were selected...”

Due to scheduling considerations, students were allowed to self-select their classes. This selection was done on the basis of a brief notation in the course catalog indicating the times at which the hybrid groups would have traditional face-to-face meetings, and stating that the equivalent of two-hours of online work per week would also be required.

The Hybrid Course Format

The hybrid course consisted of 48 face-to-face and 27 online sessions. The online component of the course was designed to preview, practice, and/or reinforce the material presented during the face-to-face meetings. Each online session had four parts: (a) lesson goals (a list of skills to be mastered); (b) preparatory work (typically a reading assignment corresponding to the section in the students’ textbook); (c) optional practice activities (an average of three self-correcting fixed-response activities were provided to assist students in the mastery of the stated goals); and (d) required session assessment (a combination of fixed and constructed-response items designed to check students’ achievement). The online course management system WebCT was used to deliver the online lessons (including the required assessments), while the popular *Quia* educational website was used to manage all practice activities as it provided more engaging formats for the learners (graphic-based drills, games, etc.). Teachers were asked to review and manually grade the constructed response items in the required assessments on a weekly basis, while the computer assessed all fixed-response items. The average of all required online session assessments constituted 15% of the students’ final grade.

The Traditional Course

The traditional course format consisted of 75 face-to-face sessions. The course goals, textbook, and assessments were the same as the ones used in the hybrid course. Although the general orientation of both the traditional and the hybrid sections was communicative, about 40% of the class time in the traditional sections was devoted to pre-viewing, practicing, and reinforcing new material with the help of textbook ancillaries (the equivalent of the online sessions in the hybrid sections). In all other respects, both the traditional and hybrid sections encouraged the same type of meaningful oral interactions, and the processing and creation of the same forms of extended written discourse.

Data Collection

A pre-test of grammar and vocabulary was given to all the participants in order to assess prior training and language learning experience. In addition, student data pertaining to all course graded assessments (compositions, grammar, oral, and reading examinations) were obtained and statistically compared (Table 1). In order to determine student perceptions of the experimental treatment, a web-based survey (Appendix 1) was administered at the end of the course.

Table 1. Student Score Averages

Class Type	Number of Students	Pre-Exam 40 pts max.	Oral Exam 100 pts max.	Composi- tions 100 pts max.	Reading Exam 100 pts max.	Final Exam 100 pts max.	Final Grade 100 pts max.
Traditional	62	34.12	88.13	90.35	78.76	82.85	87.51
Hybrid	127	34.98	88.82	89.61	88.46	83.01	87.19

Results

A simple observation of the average scores in Table 1 suggests that the performance of students in the traditional and the experimental groups was very similar. However, to provide a more robust analysis of the data, a univariate analysis of variance (ANOVA) was conducted for all the dependent variables in the study (oral exam, compositions, reading exam, final exam, and final grade). The ANOVA test was suitable for this investigation since all the statistical assumptions for its application were met (all cases were independent from each other, the dependent variable was ratio, the distribution of the variables was normal, and the variance in groups was homogeneous). The results of these analyses confirmed that scores in the graded assessments for this course were not associated with class type. The tests of between-subject effects for oral exam, compositions, reading exam, final exam and final grade did not reach significance when cross-tabulated with class type or instructor (alpha level was set at .05). Differences in student performance between the hybrid and the face-to-face classes only approached significance in the case of the reading examination ($p=.07$), slightly favoring the hybrid groups. However, for all the variables in the study, differences in performance could only be attributable to differences in prior language training and background ($p < 0.001$ for all variables).

From the point of view of general demographics, the hybrid and the face-to-face classes were fairly similar (Table 2). Both sets of classes had a similar proportion of males and females, and both had a nearly identical ethnic composition. However, there were some clear differences in age and academic standing of the participants (with a majority of freshmen enrolling in traditional classes, and sophomores, juniors, and seniors gravitating toward the hybrid sections), which suggests that the hybrid format was

“...scores in the graded assessments for this course were not associated with class type.”

more appealing to experienced college learners. Also, as indicated in Table 3, students in the hybrid sections appeared to have been more self-motivated and to prefer individual and self-paced learning tasks, while students in traditional sections seemed to opt for more structured class activities, personal interaction, and also, they seemed to be less confident about their computing skills. Although these personality distinctions were identified solely on the basis of self-perceptions and reports, they suggest that in addition to academic experience, personality type and learning style may be factors determining class type preference.

Table 2. Learner Demographics

Gender	Class Type	Male	Female			
	Hybrid	39%	61%			
	Traditional	35%	65%			
Age	Class Type	<18 yrs	18-20 yr	> 20 yrs		
	Hybrid	0	84%	16%		
	Traditional	2%	88%	10%		
Ethnicity	Class Type	Caucasian	African-American	Hispanic	Other	
	Hybrid	91%	2%	4%	3%	
	Traditional	92%	3%	3%	2%	
Year	Class Type	Freshman	Sophomore	Junior	Senior	Other
	Hybrid	2%	54%	22%	20%	2%
	Traditional	61%	20%	6%	11%	2%

Table 3. Exit Survey: Learner profiles (hybrid versus traditional sections)

I am/do...		Strongly agree	Agree	Neither Agree nor disagree	Disagree	Strongly disagree
Self-motivated	Hybrid	43.5%	54.1%	1.2%	1.2%	0
	Traditional	33.5%	30.1%	34.4%	2%	0%
Prefer a structured classroom	Hybrid	13.8%	46.0%	28.7%	10.4%	1.1%
	Traditional	18.5%	53.8%	23.7%	4%	0%
Prefer working alone	Hybrid	28.7%	37.8%	27.7%	3.5%	2.3%
	Traditional	12%	25.5%	32.9%	16.4%	13.2%
Have problems managing my time	Hybrid	1.2%	19.5%	35.4%	32.9%	11.0%
	Traditional	16.3%	25.3%	40.5%	13.9%	4%
Learn by reading	Hybrid	11.6%	53.5%	16.3%	11.6%	7.0%
	Traditional	14.3%	35.7%	28.6%	17.8%	3.6%
Learn by interacting with others	Hybrid	5.8%	35.3%	33.3%	24.4%	1.2%
	Traditional	19.3%	40.1%	28.5%	12.1%	0%
Comfortable using computers	Hybrid	27.1%	56.4%	14.1%	1.2%	1.2%
	Traditional	15.9%	30.5%	25.6%	18.2%	9.8%

The exit survey

As previously indicated, at the end of the term students were invited to complete a voluntary online exit-survey. The return rate of this survey was significantly higher for the hybrid classes (83%) than for the face-to-face ones (47%). This difference alone suggests an uneven level of student engagement, which is also evident in the much higher quantity and quality of the written-responses to the open-ended items provided by students enrolled in the hybrid classes.

Responses to multiple choice items in the exit survey (Table 3) indicate that students enrolled in the hybrid sections made a deliberate choice for this type of learning environment (100% stated that they were familiar with the concept of hybrid courses, 55.3% that class type was either very or extremely important to them, and 90.5% reported making their class choice because of the flexibility of this learning format). A small fraction (21.8%) had prior experience with online college courses, and 100% had previously used WebCT. The vast majority of students in the hybrid sections (97.6%) did not have to learn any new computing skills for this class, and very few (9.6%) experienced technical difficulties while accessing or completing their online assignments. Technical

“Responses to multiple choice items in the exit survey (Table 3) indicate that students enrolled in the hybrid sections made a deliberate choice for this type of learning environment...”

assistance on the part of the faculty was either not necessary (91.7%) or adequate (4.2%). Most students lived on campus (64%) and the majority (93.1%) used a broadband connection.

Online tasks in the hybrid course were described by students as both accessible and useful. A large percentage of students in these sections rated their online assignments as essential (8%), extremely useful (10.2%), or very useful (19.3%), and most described their online assignments as easy (37.9%) or very easy (34.5%). On average, students in the hybrid course reported spending about the same amount of time per week in language learning tasks as their traditional classroom counterparts (6.1 hours versus 6.3 in the traditional sections), and most perceived the impact of their online work as most evident in the areas of writing and reading comprehension (60% and 66.3% respectively), and less so in the areas of speaking and listening skills (29.4% and 40% respectively).

Responses to the open-ended items in the survey indicate that the hybrid experience was very positive, and that it provided students with desirable course features such as convenience (included in 70% of the comments), flexibility (35%), and self-directed pace (25%). Several also commented on the benefits of a more structured course format required by the hybrid classes (14%), and on the variety of activities available to reinforce important concepts (12%).

“I felt that the hybrid-format class was the best way to keep myself interested in the class and...”

Finally, it is important to note that the level of student satisfaction with the course was higher among survey respondents in the hybrid sections (70.5% indicated that they recommend this type of course to other students, versus 63.8% in the traditional group). However, given the limited rate of return of the face-to-face classes, we cannot provide any definitive comparative data on this matter.

The following are some typical comments provided by the majority of satisfied students in the hybrid classes:

- “The online classes really improved the flexibility of my schedule and allowed me to take courses that I may not have been able to take otherwise. The online courses were a sufficient supplement for the material in the book and the material learned in class. I would highly recommend to someone to take the hybrid format.”
- “It was much easier schedule-wise. Going to Spanish five days a week in the past was so tedious. Also, it was a good structured learning activity I could do on my own. I loved it.”
- “I felt that the hybrid-format class was the best way to keep myself interested in the class and not have to worry about a certain time to do Spanish.”
- “It was a fun new way to learn.”

While the hybrid format was very popular, a few students pointed out some potential drawbacks (particularly in the areas of motivation, personality type, and language learning background):

- “I am personally highly self-motivated, but I know that’s not the case with everyone else in the hybrid course. It would be great if scatter-brained people could sign up for e-mail reminders to complete their online assignments. But then again, I guess it’s the student’s responsibility to complete all work without having to be told!”
- “I don’t think there was anything wrong with the course; I just don’t personally do as well in a language course when it’s not face-to-face everyday. However, I do believe if students really want to do well in a language the best way is to take it face-to-face everyday, otherwise you won’t learn to speak it as well.”
- “If someone was just starting to learn a language I would recommend the face to face because with the online lessons, you’re teaching yourself as you go along.”

“I just don’t personally do as well in a language course when it’s not face-to-face everyday”

Discussion

The hybrid format demonstrated that it is equally as effective as the traditional face-to-face method for the teaching of a third-semester Spanish course in all major language sub-skills. These results are consistent with previous research findings pertaining to online and hybrid instruction in other disciplines, and highlight the potential of online instruction as a valuable asset for language instruction at the college level.

These findings also suggest that when a foreign language course is designed to capitalize on the strengths of online and traditional face-to-face learning configurations, teachers and students indeed get the best of both worlds: Students get the benefits of technology (focused presentation and practice, multi-sensory stimulation, extensive and immediate feedback, and self-directed pacing) without giving up on the benefits of face-to-face instruction (personal interaction, reinforcement, and follow-up). Teachers, on the other hand, are freed from having to spend a significant amount of class time on basic skill building activities (such as grammar and vocabulary drills), and are able to focus more of their time and attention on creative and interactive language learning tasks.

Today’s students are quite familiar with electronic media in their daily lives, and the hybrid course format takes advantage of this existing level of familiarity and technical expertise. A carefully-planned and well-supported online language course component can infuse any language course with such coveted features as self-pace and flexibility, which in turn facilitates independent and individualized learning. Students in hybrid language courses can indeed reach similar levels of linguistic achievement as their traditional face-to-face counterparts, but with substantially higher levels of satisfaction. This alone suggests that the hybrid format represents a significant course design improvement over traditional face-to-face delivery methods in foreign languages.

The development of suitable online materials is perhaps the most difficult and costly aspect of implementing a hybrid language course. However, more and more

textbook publishers are making electronic course management programs available along with their traditional printed media. As design and implementation costs decrease, language programs can transition to hybrid formats at lower costs, and with potentially greater technical quality and support.

Conclusions and recommendations for further research

The substitution of 40% of the traditional face-to-face time with self-directed online tasks in this study had no detrimental effects on the performance of language learners in any of the measured linguistic sub-skills (reading, listening, writing, and speaking). In fact, this course format was extremely well received by learners as it

“The substitution of 40% of the traditional face-to-face time with self-directed online tasks in this study had no detrimental effects on the performance of language learners in any of the measured linguistic sub-skills...”

enhanced the flexibility and convenience of their required language learning assignments. In spite of the positive feedback obtained from participants, we must take into account that for practical reasons, this study could not use random subject assignment. Future studies should seek to determine if similar learning outcomes can be obtained with intact classes.

It is important to note as well, that when the hybrid format was first developed at this university, it was tested with a randomly-selected, third-semester Spanish class. Students participating in the experiment were surveyed at the end of the course, and a relatively small percentage of the students (20%) expressed preference for the traditional method. The reasons provided could in most cases be traced to technical glitches in the original course design (non-working links, incorrectly-coded answer keys, inconsistent values assigned to the different online tasks, etc.) and to lack of familiarity with the approach on

the part of the instructor (inaccurate instructions pertaining to the online components of the course, limited ability to assist students with basic technical problems, lack of prompt feedback to learners, incorrect entries in the online grade book, etc.). Nevertheless, those comments suggest that the online environment may not work for all students (and teachers), and that the option of traditional face-to-face courses may still be necessary for some learners. As indicated by the exit survey results, there appears to be a connection between personality factors and class type selection. A much closer examination of the nature and significance of this relationship may be necessary, before we can establish the extent to which the hybrid course environment can be beneficial for a general school population.

In spite of this limitation, the results of the present study indicate that hybrid courses are practical and effective alternatives to traditional face-to face instruction in foreign languages, particularly for independent and self-motivated learners who are familiar with basic computer skills. This experience also suggests that language pro-

grams seeking to implement hybrid courses into their curriculum need to pay special attention to teacher training and ancillary development issues (especially if original materials are going to be at the core of their online offerings). Finally, these results highlight the need to implement language curricula that take into account individual differences and diverse learning styles, perhaps by offering some traditional face-to-face sections alongside the hybrid ones, or by providing additional support to those individuals whose learning style may conflict with the self-paced and self-directed hybrid approach.

The pressure to do 'more with less' may be leading us toward technology-intensive models of instruction. However, this shift does not need to happen to the detriment of our well-established language proficiency goals and standards. As documented by this investigation, our language programs can achieve the same linguistic objectives through hybrid courses, with important additional benefits (namely, higher levels of student satisfaction, individualization of instruction, and rationalization of resources). However, there is yet a lot for us to learn about these new curricular options. These findings should initiate a dialog that will lead to further inquiries into the pedagogical potential of these hybrid learning environments, and to a more solid understanding of their strengths and limitations.

“...language programs seeking to implement hybrid courses into their curriculum need to pay special attention to teacher training and ancillary development issues...”

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Appendix I

Spanish 107: End-of-Semester Online Survey

Section A. Course Compatibility with Personal Needs

1. How important was each of the following reasons for choosing your Spanish 107 section?

RESPONSE CHOICES:

<Displayed as a pull-down list on web survey>

- ☐ Extremely important
- ☐ Very important
- ☐ Moderately important
- ☐ Barely important
- ☐ Not at all important
- ☐ It was offered at the right time for my schedule...
- ☐ I wanted this particular instructor...
- ☐ My friends were signing up for this section...
- ☐ I wanted to take a hybrid-format class (**hybrid**: MWF = face-to-face, TR = online activities)
- ☐ I wanted to take a traditional-format class (**traditional**: MTWRF = face-to-face)
- ☐ Other important reason (specify) _____

2. When you were selecting the Spanish 107 section, what differences between the traditional-format and hybrid-format sections did you know about? (Choose all that apply.)

- ☐ I was not aware of any significant differences.
- ☐ I was aware that the hybrid-format had 3 face-to-face sessions/week and the traditional-format had 5 face-to-face sessions/week.
- ☐ I was aware of the hybrid format's use of online activities on Tuesday and Thursdays.

3. How useful has each item below been in helping you learn and understand the overall course content?

RESPONSE CHOICES:

<Displayed as a pull-down list on web survey>

- ☐ Essential
- ☐ Extremely useful
- ☐ Very useful
- ☐ Moderately useful
- ☐ Slightly useful
- ☐ Not very useful
- ☐ Not useful at all

- Face-to-face lectures...
- Online activities...
- Textbooks...
- Group work...
- Self-tests...

4. How well did the online activities **relate** to the face-to-face class sessions?

Not at all ☐ ☐ ☐ ☐ ☐ *Very well*

5. How well did the online activities **prepare** you for the face-to-face class sessions?

Not at all ☐ ☐ ☐ ☐ ☐ *Very well*

6. How well were the out-of-class activities integrated with the face-to-face class sessions?

Not at all ☐ ☐ ☐ ☐ ☐ *Very well*

7. Do you think any of the online learning exercises would have been more effective if they had been done during the face-to-face session instead?

- ☐ Yes, **many** would have been more effective in the face-to-face sessions.
- ☐ Yes, **a few** would have been more effective in the face-to-face sessions.
- ☐ No.

8. Do you think any of the in-class (face-to-face) activities would have been more effective if they had been done out-of-class as online exercises instead?

- ☐ Yes, **many** would have been more effective as online exercises.
- ☐ Yes, **a few** would have been more effective as online exercises.
- ☐ No.

9. How easy or difficult was it to motivate yourself to complete the online class lessons?

- ☐ Very easy
- ☐ Easy
- ☐ Neither easy nor difficult
- ☐ Difficult
- ☐ Very difficult

10. Suppose you were going to enroll in another class in the Dept of Foreign Languages and Literature. All things being equal, would you enroll in a hybrid-format language course or a traditional-format language course?

- ☐ I don't know enough about the hybrid-format course to answer.
- ☐ Would **definitely** enroll in a **hybrid**-format class
- ☐ Would **probably** enroll in a **hybrid**-format class
- ☐ Not sure
- ☐ Would **probably** enroll in a **traditional**-format class
- ☐ Would **definitely** enroll in a **traditional**-format class

11. Would you recommend the hybrid format or the traditional format to someone who was planning to enroll in a language class?

- ☐ I don't know enough about the hybrid-format course to answer.
- ☐ Would **definitely** recommend the **hybrid**-format class
- ☐ Would **probably** recommend the **hybrid**-format class
- ☐ Not sure
- ☐ Would **probably** recommend the **traditional**-format class
- ☐ Would **definitely** recommend the **traditional**-format class

Please explain your response.

Section B. Spanish Skills

12. Select one response for each question below.

RESPONSE CHOICES:

<Displayed as a pull-down list on web survey>

- ☐ Very much
- ☐ Moderately
- ☐ Slightly
- ☐ Not very much
- ☐ Not at all

• How much did the **online grammar practice activities** improve your Spanish ...

- i. reading comprehension?
- ii. listening comprehension?
- iii. writing skills?
- iv. speaking skills?

• How much did the **online vocabulary practice activities** improve your Spanish ...

- i. reading comprehension?
- ii. listening comprehension?
- iii. writing skills?
- iv. speaking skills?

• How much did the **online assessment/testing activities** improve your Spanish ...

- i. reading comprehension?
- ii. listening comprehension?
- iii. writing skills?
- iv. speaking skills?

• How much have the **online country profile activities** improved your understanding of Hispanic culture?

Section C. Interactions with Spanish 107 Faculty and Classmates

13. How **much** interaction have you had with your **instructor**?

- ☐ **Much more** than in other language courses
- ☐ **More** than in other language courses
- ☐ **About the same** as in other language courses
- ☐ **Less** than in other language courses
- ☐ **Much less** than in other language courses

14. How **much** interaction have you had with your **classmates**?

- ☐ **Much more** than in other language courses
- ☐ **More** than in other language courses
- ☐ **About the same** as in other language courses
- ☐ **Less** than in other language courses
- ☐ **Much less** than in other language course

<NOTE: ASK QUESTIONS 14-17 IN HYBRID CLASS ONLY>

15. Compared with how you normally interact with teachers in **language** courses, how did the **MyCourses Discussion Forum** improve your interactions with your **instructor**?

- ☐ It **greatly** improved it.
- ☐ It **moderately** improved it.
- ☐ It **slightly** improved it.
- ☐ It **barely** improved it.
- ☐ It **did not** improve it at all

16. Compared with how you normally interact with classmates in **language** courses, how did the **MyCourses Discussion Forum** improve your interactions with your **classmates**?

- ☐ It **greatly** improved it.
- ☐ It **moderately** improved it.
- ☐ It **slightly** improved it.
- ☐ It **barely** improved it.
- ☐ It **did not** improve it at all

17. How **often**, on average, did you use the **MyCourses Discussion Forum** to interact with your **teacher**?

- ☐ 0 times/week <Displayed as a pull-down list on web survey>
- ☐ 1 time/week
- ☐ 2 times/week
- ☐ 3 times/week
- ☐ 4 times/week
- ☐ 5 times/week
- ☐ 6 or more times/week

18. How **often**, on average, did you use the **MyCourses Discussion Forum** to interact with your **classmates**?

- ☐ 0 times/week <Displayed as a pull-down list on web survey>
- ☐ 1 time/week
- ☐ 2 times/week
- ☐ 3 times/week
- ☐ 4 times/week
- ☐ 5 times/week
- ☐ 6 or more times/week

<QUESTION 18 ASKED TO ALL STUDENTS>

19. How **often**, on average, did you use e-mail or a generic chat tool to interact with your **classmates** about the course?

- ☐ 0 times/week <Displayed as a pull-down list on web survey>
- ☐ 1 time/week
- ☐ 2 times/week
- ☐ 3 times/week
- ☐ 4 times/week
- ☐ 5 times/week
- ☐ 6 or more times/week

Section D. Workload

20. <Ask hybrid section only.> On Tuesdays and Thursdays, how many **minutes** did you typically work **per day on the online activities**? (Do not include special class projects in your estimate.) ____ (mins/day) <Responses will be a pull-down list with values 0, 1-15, 16-30, 31-45, 46-60, ... , 165-180, More than 180.>

21. On average, how many hours/week did you spend on this course (including class time)? ____ (hours/week) <Responses will be pull-down list with values: 1, 2, 3, ..., 19, 20 >

22. Compare this course with other face-to-face language courses you have taken.

RESPONSE CHOICES:

<Displayed as a pull-down list on web survey>

- ☐ **Much more** than in other language courses
- ☐ **More** than in other language courses
- ☐ **About the same** as in other language courses
- ☐ **Less** than in other language courses
- ☐ **Much less** than in other language courses

- How flexible was this course in allowing you to juggle your Spanish 107 course work around the rest of your schedule.
- How well were you able to control the overall pace of your learning?
- How well were you able to motivate yourself to complete the out-of-class assignments?
- How much time did you spend on this course per week?
- How convenient was this course for you?

23. To improve this course, how would you suggest changing the number of face-to-face class hours?

- ☐ Add 2 additional face-to-face hours per week.
- ☐ Add 1 additional face-to-face hour per week.
- ☐ Do not change the number of hours.
- ☐ Drop 1 face-to-face hour per week.
- ☐ Drop 2 face-to-face hours per week.

Section E. Technology Issues

24. Did you have any problems using MyCourses (WebCT)?

- ☐ No
- ☐ Yes (Please explain)

25. Did you have any trouble accessing the online activities?

- ☐ No
- ☐ Yes (Please explain)

26. Did you need to learn any **entirely new** technology skills for this class?

☐ No

☐ Yes (Please explain) _____

27. Did you receive adequate technical assistance to support the course's online components?

☐ I didn't need any technical support.

☐ Yes, the support was adequate.

☐ No, the support was inadequate. (Please explain.) _____

27a. How many times during the entire semester did you receive technical assistance for **this** course? (Do **not** count technical assistance received during the face-to-face in-class sessions.)

☐ I did not need any supplemental technical assistance for this course.

☐ 1-5 times

☐ 6-10 times

☐ 11 or more times

28. Did you feel that you were or were not at a disadvantage because you didn't understand how to use the technology **as well as others**?

☐ I was **not** at a disadvantage.

☐ I was at a **slight** disadvantage

☐ I was at a **moderate** disadvantage

☐ I was at a **great** disadvantage

28a. *If you felt that you were at a disadvantage*, please explain why.

Section F. General Information

29. What is your gender?

☐ Male

☐ Female

30. What is your official UD class status?

☐ Freshman

☐ Sophomore

☐ Junior

☐ Senior

☐ Graduate student

☐ Other (please specify) _____

31. How many credit hours will you earn this semester? (Include courses in which you registered as a "listener.") <Responses will be pull-down list with values 8, 9, 10, ..., 19, 20, 21, 22, 23, 24, 25 or more>

32. This semester, how many hours/week do you work for pay, on average?
_____ (hours/week)

<NOTE: Web implementation: a pull-down list with choices: 0, 1, 2, ..., 40, 41 or more hrs>

33. On average, how long does it take you to get to campus?

☐ I live on campus. <Responses will be pull-down list.>

☐ 1-10 mins

☐ 11-20 mins

☐ 21-30 mins

☐ 31-40 mins

☐ 41-50 mins

☐ 51-60 mins

☐ 61-90 mins

☐ 91 mins or more

34. How do you connect to the Internet from your residence?

☐ I don't have access to a computer or can't connect from my residence.

☐ Dial-up modem

☐ High-speed broadband (e.g., cable modem, Verizon DSL, campus network)

☐ I don't know

35. How many UD classes have you ever taken that used MyCourses (WebCT)?
(Include this semester.)

<Responses will be pull-down list with values 1, 2, ... 39, 40 or more>

36. Have you ever taken a college-level class that is entirely online, with no face-to-face component, such as a UD_Online course?

☐ No

☐ Yes

37. How do you characterize yourself? Select one answer for each question below.

RESPONSE CHOICES:

<Displayed as a pull-down list on web survey>

☐ Strongly agree

☐ Agree

☐ Neither agree nor disagree

☐ Disagree

☐ Strongly disagree

• I am self-motivated...

- I prefer a highly structured classroom environment...
- I prefer to work alone...
- I am self-disciplined...
- I have problems managing my time...
- I prefer communicating with teachers by
 - speaking face-to-face...
 - speaking on the phone...
 - electronically (e.g., e-mail, chat)...
- I prefer communicating with classmates by
 - speaking face-to-face...
 - speaking on the phone...
 - electronically (e.g., e-mail, chat)...
- Using information technologies in my other classes generally helps me learn the course material...

38. There are many ways to present language course materials to students. How do you rate each of the following for you personally?

RESPONSE CHOICES:

<Displayed as a pull-down list on web survey>

- ☐ Very desirable
- ☐ Desirable
- ☐ Neither desirable nor undesirable
- ☐ Undesirable
- ☐ Very undesirable
- ☐ Don't know
- Reading text (e.g., articles, documents, textbook)
- Listening to lectures
- Viewing graphics (e.g., pictures, diagrams)
- Watching video presentations
- Listening to audio presentation (e.g., comments, explanations)
- Taking ungraded self-tests.

Section G. Course improvements

39. What did you like about the course?

40. What would you change to improve the course?

41. Describe the one use of technology in this course you liked most.

Thank you very much for completing this survey.
Please review your responses and then press the SUBMIT button below.

iPods, MP3 Players and Podcasts for FL Learning: Current Practices and Future Considerations

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Abstract

iPods, and MP3 players are increasingly common among university students. Not common, however, are the uses of these devices for educational purposes. More specifically, these apparatus, along with their capability to record and podcast, have the potential of changing Foreign Language and Second Language Learning in significant ways. This paper surveys how higher education is currently using iPods, MP3 players, podcasts and podcasting to promote foreign language learning. By examining how these technologies are used, we can apply and increase effective uses and also reveal potential misuses. The author provides a variety of items to consider as the uses of iPods, MP3 players, podcasts and podcasting continue to spread into higher education. Ensuring pedagogically informed tasks and assignments for these new technologies is repeatedly emphasized. To further realistic uses, a questionnaire is provided to encourage action research into the types of language learning tasks students would actually complete using a device meant as a tool for entertainment.

Introduction

One of the most common scenes across American universities and schools is of students with snugly-fit ear phones connected to a small unobtrusive apparatus, most commonly an iPod or some type of MP3 player. When the video iPod debuted over a year ago, followed five months later by a voice recorder specifically designed for the video iPod, my mind began overflowing with ideas of how this small and popular

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“...the definition of podcasting, for some, continues to evolve...”

gadget, particularly with a voice recorder, might enhance foreign language learning (FLL). Almost immediately, I set out to investigate its current uses to inform me about how to effectively employ this technology to enhance FLL further. This quickly led me to the phenomena of podcasts and podcasting.

The present article highlights the results of my investigations and the conclusions I drew from my survey of current research on and practices with these popular devices.

In my search for information about podcasts/podcasting, I became increasingly familiar with the lexicon needed to understand this new technological territory, such as RSS feed (Really Simple Syndication), podders (cross-platform podcast receiver), aggregators (collection of podcasts, a podcast directory, such as podcastalley.com and podcast.net), time shifting (listening/viewing any time, like TiVo for television programming), and place shifting (listening and watching any place). Yet podcasting is a recent phenomenon with the first reference to it in 2004 (Rainie and Madden, 2005). The combination of “iPod” and “broadcasting” led to the word “podcasting.” Still, the definition of podcasting, for some, continues to evolve (Brittain, Glowacki, Van Ittersum & Johnson, 2006). The best definition I found is “a method of publishing audio and video files, graphics and even Portable Document Format (PDF) to the Internet and making them available for subscription-based downloads to a computer or MP3 [MPEG-I Audio Layer 3] player” (see <http://volcasting.utk.edu>). Subscription audio files are automatically detected by computer software and transferred to an MP3 player, such as an iPod, Zune or Archos, usually via a RSS feed (Rainie and Madden, 2005).

Cognizant of research indicating that a substantive disconnect exists between how students use the Internet for school and at home and how they use it during the school day under the teachers’ directions (see Levin, Arafah, Lehnart & Rainie, 2002), I looked for educational uses of podcasts. Aware of the history of the “no significant difference” phenomenon that is characteristic of Technology Enhanced Language Learning (TELL) (Russell, 1999; Twigg, 2001), I searched for empirically-based studies using iPods/MP3 players, podcasts or podcasting for FLL. Experienced in pedagogies informed by FLL and Second Language Acquisition (SLA) research, I specifically surveyed the pedagogical approaches/tasks educators employed to convey FL material via iPods/MP3 players, podcasts and podcasting. The more I searched for information about these devices and technologies, the more I realized that empirically-based studies were sparse.

General Podcast/Podcasting Research

As I read what was available about podcasts and podcasting in general, I began to understand the attractiveness and potential of these technologies and why they are gaining importance as a phenomenon, as significant, some say, as the Internet. The following list summarizes why podcasts/podcasting will attract an even larger audience (Morales & Moses, 2006) in the future.

- a) Consumers are dissatisfied with radio's lack of diversity and an abundance of commercials.
- b) The tendency of our culture is one of migrating intelligence toward the "edge of the network" (Leigh, 2005, p. 1), currently toward second generation Web or Web 2 and Extensible Markup Language (XML) (HTML displays data; XML describes data, and RSS is an XML – based format for distributing content).
- c) Podcasts offer original programming representing a broader spectrum of voices, designers, perspectives and creators of content.
- d) The sheer popularity of iPods and MP3 players contributes to increasing use and growth.
- e) The expansion of broadband Internet adoptions facilitates speed of delivery.
- f) A high percent (60%) of music listening occurs in the car.
- g) Podcasts offer up-to-date content.
- h) Subscriptions to podcasts are unobtrusive and programs are automatically updated.
- i) The delivery of information aurally addresses issues of learning styles and multiple intelligences.
- j) Learning is self-paced.
- k) Podcasts allow for time shifting (listening or viewing any time).
- l) Podcasts allow for place shifting (listening or viewing any place).
- m) The ease of publication opens up the possibility for even the technologically inexperienced to be successful.
- n) Podcasting can be a creative outlet.
- o) Podcasts permit access to information and programming in areas that are technologically starved, such as in rural areas (Leigh, 2005).

While the use of iPods and MP3 players is common among students, the use of these devices and podcasts/podcasting for educational purposes is still in an infancy stage. The very reasons that make iPods and MP3 players, podcasts and podcasting attractive in general could inform educators regarding how to make educational podcasts appealing.

The most comprehensive information about podcasts and podcasting comes from a project funded by the PEW/Internet & American Life Project (See Raine and Madden, 2005) in which 2,201 people were interviewed in the spring of 2005. Of the 2,201 interviewed, 208 were iPod or MP3 owners. A sample of findings include that 22 million people own an iPod. More men (13%) own them than women (9%), and owners come from higher income households. The report also indicates that minorities (16%) were more likely to own them than whites (9%) (Raine & Madden, April 2005).

Forrester's podcasting report, disseminated via his Blog at <http://blogs.forrester.com>, reports that most consumers are interested in "time-shifting existent radio and Internet radio channels" (p. 2 of 14). This means that they advocate listening to professionally-

"The delivery of information aurally addresses issues of learning styles and multiple intelligences."

created Internet or broadcast radio, not necessarily to new content. Forrester's research projects that 700,000 households listen to podcasts, but that by 2010, podcast listeners will grow to 12.3 million and that FL instruction is "a great use of podcasts" (p. 2 of 14).

Podcasting Research at <http://peterchen.members.grokthis.net/research> examined the relationship between podcast audience sizes and program profiles. They found that the frequency of broadcasting affects the size of an audience. Daily episodes have the largest audience sizes. Yet, according to these researchers, a variety of unresolved issues still need to be addressed in the area of copyright, policy considerations, gender inequity and definitional inspecificity.

As we design tasks for podcasts and podcasting using iPods and MP3 players for FLL, we may want to consider the findings of podcast and podcasting research that might be applicable to FLL. Frequent revisiting for updates of the general research on these technologies would also be useful as their popularity continues to increase.

FLL Research Literature

A close examination of how schools are currently exploring the diverse uses of iPods/MP3 players and podcasts speaks volumes about how the profession perceives languages are learned. Middlebury College, Duke University and the University of Wisconsin were some of the first schools to explore the uses and effectiveness of iPods, podcasts and podcasting in FLL. The only quasi-empirical study on the effects of using iPods and podcasting that currently exists is the study conducted at Middlebury in 2005. Middlebury College bought 100 iPods with iTalk voice recorders and gave them to one first-year and one second-year Russian class and one first-year Chinese class. The iPods were preloaded with audio files of core vocabulary for Russian students and vocabulary and dialogues for the Chinese students. The students of Russian listened to vocabulary as an audio series of flashcards and the students of Chinese listened to vocabulary in the same format, but in addition listened to recordings of dialogs. They both found that the strongest and weakest students used the iPods and that students reported them useful, but the data also indicated limited FLL success. In fact, based on a questionnaire, students reported listening more to music over academic tasks. The students also reported a preference for authentic (polished) broadcasts, such as advertisements or announcements (See <https://segue.middlebury.edu/sites/achapin-ipod>).

One explanation for the students' reactions at Middlebury College may rest with the type of tasks they were asked to complete. Listening to a series of flashcards of vocabulary words and prefabricated dialogues for the purpose of learning language implies that language learning occurs via dialogue memorization, repetition and decontextualized practice, echos of the Audio Lingual Method (ALM). Moreover, these uses of sophisticated technologies could prove uninteresting, unengaging and downright boring for college students. In short, the pedagogical value of this practice is limited and focuses on short-term memory at best.

Other FL professors at Middlebury, however, explored more creative uses of iPods and podcasts in their FL classes. The following chart describes the various ways iPods/MP3 players, podcasts and podcasting are being used for FLL at Middlebury College, Duke University and The University of Wisconsin.

School	F. L.	Level	Tasks
Middlebury College (See http://segue.middlebury.edu/sites/achapin.ipod)	Russian	First and second-year Russian	Students listened to a series of flashcard formatted vocabulary words
	Chinese	First-year Chinese	Students listened to a series of flashcard formatted vocabulary words and to prefabricated dialogues
	Spanish	Second-year Spanish	Students recorded descriptions of visuals, such as artwork, and e-mailed the audio files to the instructor who graded them as a speaking component of the class.
Duke University (See http://cit.duke.edu/ideas/newprofiles/)	Spanish	Intermediate level	Students created their own podcasts in the format of debates, interviews, online discussions and story-telling exercises.
		Advanced Spanish	Students listened to dramatic readings of <i>novelas</i> (novels), required readings in the course, practiced pronunciation, listened to audio exercises, maintained audio diary entries each week, and listened to oral feedback from their professors regarding student quizzes.
		Spanish for Health Communication class	Students used iPods to record their observations from their service learning experiences with Spanish-speakers in the community.
	English as a Second Language (ESL)	Oral Communication class	Students used iPods as a way to interact with the community and to experience authentic cultures. They conducted interviews in English on the topic of immigration and the maintenance of Hispanic cultural heritage in subsequent generations. The iPods recorded the group discussions for follow-up listening practice.
	Italian	Intermediate level	Students subscribed to Italian media sources via podcasts, recorded journal entries, and designed a radio program.
	Hindi	Advanced level	Students used iPods to record samples of Hindi as currently used in the diaspora and then conducted follow-up analyses in class.

Continued on next page

School	F. L.	Level	Tasks
The University of Wisconsin (See http://language.institute.wisc.edu/content/uw_students/podcasts.htm)	Spanish	First-year	Students listened to a series of directions and placed objects in the correct spatial locations on a drawing based on aural instructions.
		Intermediate-level	Students listened to current cultural news (short segments) from Spain.
		Advanced-level	Students listened to a collection of interviews with well-known Hispanic figures on a variety of topics, such as film, music, travel, and music.

Much of the material on using iPods/MP3 players and podcasts argues that these technologies:

- a) enable easy recording of lectures, narratives, aural and individual presentations;
- b) facilitate access to audio books (earworm learning);
- c) broaden the type of material available, such as subscriptions to music or specific podcasts tailored to individual interests (Morales & Moses, 2006).

Implications

As I explored the uses (and some misuses) of second-generation technologies for FL learning, I came to the conclusion that just as we consult technologically savvy professionals when investing in research and programs in state-of-the-art technologies for educational purposes, the profession would do well to invest time in readings on current research on SLA, FLL and/or Applied Linguists to inform the creation of tasks/assignments using these technologies. Why? The majority of FL professors and college level instructors have had only one methods class in their entire professional career. Most of their course work is in their major field (literature/linguistics).

“...the profession would do well to invest time in readings on current research on SLA, FLL and/or Applied Linguists to inform the creation of tasks/assignments using these technologies.”

Arguably, much more radical change has taken place in media and electronic delivery of content than in literature, linguistics and culture in the past decades. This circumstance alone justifies intensive research into applications of these extremely popular technologies to revolutionize FL instruction.

As we investigate the potential of these innovative technologies, investing some time in updating our knowledge about adult SLA/FLL can also lead to more effective applications of these new technologies. Moreover, in the interest of efficiency and effectiveness, we need to be thinking about the potential uses of iPods podcasts and podcasting for FLL in terms of what purpose the iPod or podcasting tasks/assignments serve and whether this particular technology is the best medium for the task/assign-

ment. What are the tasks that will engage and motivate students to listen to a podcast, create a podcast, or invest in the iPod or MP3 player for educational purposes? Students in several of the universities mentioned above did not have to purchase the iPods because they were purchased by the institutions as a way to explore their potential uses. In the future, students may be required to buy one on their own.

To avoid using these technologies ineffectively, designing podcasting tasks or iPod uses informed by what we have learned in SLA and FLL research may increase students' motivation to complete the assignments. Activities that are engaging, problem-solving and task-based, and that encourage authentic self expression for a purpose, are more appealing than listening to mechanical discrete-point verb conjugations or prefabricated audio files.

The next section offers more concrete suggestions and evokes timely considerations as we continue to grow these new technologies. The following list divides podcast and podcasting assignments into communicative and meaningful purposes as a way to guide potential uses of these technologies for FLL in the future.

Uses of iPods/MP3 players, podcasts, and podcasting tasks to promote communicative language use:

- a. "How to" tasks, such as listening to a recipe and then making or cooking the food; or listening to instructions to a game and then playing the game.
- b. Information-gap tasks where some students listen to information that other classmates do not have and vice versa, then students bring their information to class and share it with each other for a specific purpose.
- c. Scavenger hunts where students are given a list of artifacts that they are to acquire at different locations and then take to the FL class for completion of some specified task.
- d. Brain teasers or language-related problems that students must solve.
- e. Student-generated programming, e.g., a radio program.
- f. Audio-narratives written and read by students (stories, poems, movie reviews, etc.).
- g. Student generated audio/video programs, pedagogically-oriented *telenovelas* (soap operas).
- h. Interviews.
- i. Content lectures, e.g., art with visuals...

Use of iPod/MP3 players, podcasts and podcasting tasks to promote meaningful uses of the FL:

- a. Games, such as Concentration/Jeopardy.
- b. Dictation followed by comprehension tasks.
- c. Audio passages that use vocabulary and structures in contexts and with images.
- d. Authentic broadcasts with pedagogical follow-ups.

“What are the tasks that will engage and motivate students to listen to a podcast, create a podcast, or invest in the iPod or MP3 player for educational purposes?”

- e. Grammar explanations with texts and pedagogical follow-up.
- f. Cloze tasks with music.
- g. Role-playing by recording parts followed by comprehensions questions.
- h. Vocabulary learning via images and questions or correct and incorrect definitions.

While these examples are not exhaustive, they may offer a glimpse into one way of thinking about using these technologies for FLL. Most SLA/FLL/Applied Linguists would strongly discourage using these technologies for memorizing dialogs or rote practice of verb conjugations. These promote mechanical and short-term solutions to a complex and long-term process.

Program administrators and instructors could complement in-class goals with out-of-class support, e.g., if in-class activities encourage negotiation of meaning and structured output tasks, then perhaps out-of-class tasks can emphasize comprehensible input ➡ intake tasks via podcasts or iPod uses.

Most importantly, we may want to gather data on the students' perspectives regarding what they might listen to or watch on an iPod or MP3 player. I have summarized the various uses found to date into a list of questions that may be molded into a questionnaire (see Appendix A). I added a few of my own ideas about how we might use these tools for enhancing FLL. Teachers may modify, add or delete items, and then administer the questionnaire to their own students through action research that can inform the effectiveness of each of the uses and also inform future material development.

Lastly, in the short period of time that podcasts and podcasting have become an educational tool, podcasts have spread enormously. Not all podcasts can be used for educational purposes but instructors can peruse podcasts for FL and SL learning via some established sites. Bob Peckam's (2006) *Globe-Gate: A Culture and Language Supersite* houses a vast collection of educational FLL websites that also provide podcasts, such as the ones below.

Podcasting for Foreign-Language Education

<http://www.tm.edu/staff/globeg/flpodcasting.html>

About.com — Learn a Language with Podcasts

http://mp3.about.com/od/podcasting/a/language_pcasts.htm

Free Language (for education and news)

<http://freelanguage.org/>

Podcasting.net — International Podcasts

<http://www.podcast.net/cat/89>

The PiECast — Language learning podcast from Partners in Excellence

<http://www.podcast.net/show/8715>

Globe-Gate CALL Research Center

http://globegate.utm.edu/french/globegate_mirror/call.html.

To produce original podcasts, I found a detailed and step-by-step explanation to podcasting at <http://www.podcasting-tools.com/how-to-podcast.htm>, but many more are available by googling "How to podcast." More and more schools will facilitate

podcasting by making it increasingly user friendly. For example, to podcast for classes at The University of Tennessee, we create an audio file via Audacity (free audio-recording program easily downloaded) and export the file as an MP3 file. Then we go to <http://volcasting.utk.edu> and click "upload file" to a class site that has already been created (per request from instructor). The simpler the process of podcasting becomes, the more motivated faculty will be to do it.

Conclusion

The purpose of this article was to provide information to FL professionals on how iPods and MP3 players, podcasts and podcasting have been used for FLL to date for the specific purpose of informing potential and future uses. We may want to think, however, of additional uses of podcasts and podcasting, such as for learning-disabled language learners, professional development, teacher training, and the dissemination of research in SLA and FL learning. For example, for a while, the College of Charleston offered five-minute podcasts on significant topics in linguistics, SLA and FL learning. Apparently these were popular enough to transform into commercial CDs and a book (Holton & Rickerson's *The Five-Minute Linguist*) and are no longer online. Recently, the Center for Advanced Language Proficiency Education and Research (CALPER) (See <http://calper.la.psu.edu/podcast.php>) also began offering a podcast series. The potential of these technologies is exciting, but the need for empirically-based research on their effectiveness is crucial. In the meantime, these new technologies, along with other educational software, like Elluminate (live eLearning software), have the potential to revolutionize FL learning in the near future.

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Volcasting at UT Website: <http://volcasting.utk.edu>

The University of Wisconsin Language Institute Website: http://languageinstitute.wisc.edu/content/uw_students/podcasts.htm

Appendix A

iPods, MP3 players and Podcasting; Student Perspectives

What would you as a student actually download to your iPod or MP3 player to help you learn a foreign language? Often times academicians, publishers, and textbook writers assume to know what students need but may be out of touch with what they will actually use. Please respond to each statement as honestly as possible. Your responses will help forge improved quality material for language learning.

On a scale from 1 (strongly disagree) to 5 (strongly agree), respond to the following statements.				
1	2	3	4	5
Strongly disagree	Disagree	Neutral	Agree	Strongly agree

1. I would listen to pop songs in the foreign language.
2. I would listen to songs with video images in the FL.
3. I would listen to new FL words used in sentences that illustrate their meaning.
4. I would listen to a reading offering cultural information.
5. I would play concentration to learn vocabulary on the video iPod.
6. I would listen to instructions in the FL and then execute them, such as someone giving me directions so I can end up at a specified location.
7. I would listen to questions in the FL that I would then answer with a voice recorder and send to my instructor for feedback.

8. I would listen to the conjugations of irregular preterits presented in 5-minute segments.
9. I would listen to pronunciation exercises followed by pronunciation practice.
10. I would watch a *telenovela* (soap operas) in the FL on the iPod video.
11. I would listen to authentic broadcasts of news, advertisements, announcements (such as airport announcements) followed by specific tasks.
12. I would listen to personal diary entries from my instructor.
13. I would listen to personal diary entries from my classmates.
14. I would listen to brainteasers, jokes, trivial pursuit type material that would make me figure something out.
15. I would help create a class-derived radio program and podcast it.
16. I would describe paintings, scenes, or artwork with the voice recorder and then as a class analyze the language.
17. I would interview people with a voice recorder and podcast the interview for classmates to discuss.
18. I would participate in a skit, short play or some type of dramatic production that is videotaped and then podcasted.
19. I would subscribe to free authentic FL podcast programs of my choice and interest.
20. I would listen to educational podcasts, such as lectures about historical figures, social issues or politics of a specific culture.
21. I would listen to a video replay of my FL class.
22. I would listen to an audio replay of my FL class.

L1 vs. L2 in the Foreign Language Classroom: New Findings

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Abstract

Teaching in the target language is a time-honored pedagogical value in foreign language instruction that was recently reaffirmed in the publication of standards for foreign language teacher licensure (National Council on Accreditation in Teacher Education Foreign Language Teacher Standards Writing Team, 2002; Interstate New Teacher Assessment and Support Consortium, 2002). Research on teacher use of the target language (L2) versus the native language (L1), however, suggests that this standard is not being met. In order to contribute to the overall empirical portrait of how teachers navigate between L1 and L2 in the classroom, the Foreign Language Teacher Talk Survey (Rose and Warford, 2003, 2007) was administered to those in attendance (N=27) at a state foreign language teacher association pre-conference workshop on the topic of teaching in the target language. Statistical analyses were examined in comparison to previous studies on teacher code switching. Results suggested a less than maximal picture with regard to teaching in the L2.

Introduction

The notion of teaching in the language is a time-honored pedagogical value among foreign language educators. Recently published standards for teacher preparation (NCATE, 2002; INTASC, 2002) and second language acquisition (SLA) research have reconfirmed the value of interpreting and negotiating meaning in the classroom as two tools for acquiring a second language. In spite of such apparent support for teaching in the target language, there is a growing sense of ambivalence about teaching in L1 and L2 that pervades second language (L2) integration into North American foreign language teaching, with estimates of teaching in L2 averaging at around 50% of the time (Allen, 2002; Warford, 2007; Wing, 1980; Wong, 2005) or less (Calman & Daniel, 1998; Shapson, Kaufman, & Durward, 1978). While research on teacher code switching between L1 and L2 is far from conclusive, it suggests a major discrepancy between ideals and practices.

A central focus of this article is the classroom discourse preferences of *foreign language* teachers, defined as the classroom language of teachers of a non-socially dom-

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inant language. The research presented does not speak to *second* language settings, in which the teacher is instructing speakers of other languages in a socially dominant language. Neither does the investigation that will be reported reflect *bilingual* settings, which center on moving a group of learners whose first language is a common non-dominant language toward proficiency in a dominant language. It is important to recognize these particularities in studying how foreign language teachers code-switch between a first and second language in the classroom.

Background

In studies of teachers' use of L1 vs. L2 in the classroom, even those researchers who are critical of the notion of excluding L1 from classroom discourse (Cook, 2001; Macaro, 2001) concede that L2 use should be maximized. Still, in the absence of definitive classroom-based SLA research on the topic of language teacher code-switching and its impact on students' language acquisition, there is no definitive, principled position upon which to posit an optimal balance between teacher use of L1 vs. L2 (Turnbull & Arnett, 2002). Consequently, the thrust of the discourse on L1 vs. L2 in the classroom is subject to ideological debate. Those in favor of teaching (nearly-) exclusively in L2 argue that L1 undermines the currency of the L2 in foreign language settings (McShane, 1997) and may contribute to students' tuning out L2 (Wong-Fillmore, 1985). The virtue of authenticity has been invoked on both sides of the discussion on teacher use of L1 and L2. For example, while Cook (2001) argues that code-switching is an artifact of any bilingual discourse, others have adopted what Macaro (2001) refers to a *virtual* position, arguing that the language classroom can approximate authentic settings to the extent that the L2 and second culture (C2) prevail in the classroom.

Another dimension of the debate centers on the well-established fact in SLA that L1 is used to process L2. Vygotskian researchers argue that, in this light, L1 functions as a semiotic tool to help learners negotiate meaning and language learning tasks in L2 (Antón, 1999; Antón & DiCamilla, 1999). While recognizing the utility of L1 for students, Wells (1999) has cautioned against the application of this 'fact of L1 processing' (author's quotes) position to the promotion of L1 in teacher discourse, particularly since the teacher's L2 may be the students' main, if not only, source of input for acquisition. Finally, researchers have explored the socio-political implications of L1 vs. L2. Here, a clear distinction emerges between foreign, second, and bilingual language learning environments. In second (Auerbach, 1993; Schweers, 1999) or bilingual (Pufahl, Rhodes, & Christian, 2001) learning settings, students who are often economically and/or socially marginalized may feel further disempowered in a classroom environment in which their first language is subjugated to a culturally dominant L2 either in an immersion or bilingual setting. To the contrary, we encounter foreign language learning (McShane, 1997) or indigenous language preservation contexts

“...there is no definitive, principled position upon which to posit an optimal balance between teacher use of L1 vs. L2”

“...L1 was preferred for building empathy, disciplining/reprimanding, explaining classroom procedures, teaching culture, and offering feedback. L2 was used mainly for modeling and, as would be expected, for leading mechanical drills.”

(Hinton, 2002). Under both conditions, the L2 under study is most often non-dominant, and the L1 of the students is most often the dominant language of the social context. Under such circumstances, extensive use of L1 implicates the perpetuation of linguistic and cultural hegemony by the dominant culture.

Though the question of when to use L1 vs. L2 is impossible to address in a way that definitively speaks for all classroom contexts, research on teacher preferences for L1 vs. L2 has established some trends in terms of which areas of classroom discourse tend to favor L2 and which areas most often lead to the teacher's falling back on L1. In a previous administration of the survey used in this study (Warford, 2007), L1 was preferred for building empathy, disciplining/reprimanding, explaining classroom procedures, teaching culture, and offering feedback. L2 was used mainly for modeling and, as would be expected, for leading mechanical drills. There were

only two major departures from prior studies: grammar teaching was weighted more heavily in the direction of English and vocabulary teaching was demonstrably more weighted toward L2.

Methods

In order to fully understand just how much of the target language foreign language teachers prefer to use in the classroom and which categories of classroom discourse favor L1 vs. L2, I administered the Foreign Language Teacher Talk Survey (Warford and Rose, 2003; see Appendix A), which classifies 40 areas of foreign language teacher talk and asks respondents to rate preferences for L1 vs. L2 on a Likert scale, which ranges from “Almost exclusively in English” (a score of 1) to “Almost exclusively in the target language” (a score of 4). While scores between 1 and 2 suggest almost always or mainly preferring English, scores from 3 to 4 indicate a preference for L2 mainly to almost exclusively. Because teachers tend to exaggerate the extent to which they use L2 (Kalivoda, 1983; Mollica, 1985) scores at 2.5 to 3 suggest ambivalence about L1 or L2. A full description of the survey and its development can be found in Warford (2007). Respondents to the survey included those in attendance at a pre-conference workshop on the topic of teaching in the target language at the annual meeting of a state foreign language association. The total number of those who attended the workshop was between 40 and 45, and from that total, 27 questionnaires were collected. While most of the surveys were collected prior to the start of the workshop, several were submitted at its conclusion, so there is the intervening possibility of bias stemming from the content of the workshop, which centered on ways to maximize use of L2 in the classroom. There are two further sources of bias in the sample represented: (1) the bias represented by choosing to attend a state conference, which

suggests a significant predisposition toward professional development; and (2) the bias represented by the selection of a workshop on teaching in the target language. While bias #1 would suggest prior exposure to — or at least interest in — the pedagogical value of teaching in L2, bias #2 suggests these were subjects who felt strongly enough about their need to use more L2 in the classroom that they would devote three hours on a Friday afternoon to educate themselves on that topic.

Results

A total of 27 usable responses were obtained out of a population estimated at around 45 (62% response rate). Two questionnaires were discarded because they were either missing the core survey or the demographic information. The group was overwhelmingly female, with only two respondents checking “Male,” a tendency that has been noted to lesser degree among K-12 teachers in prior studies (see Allen, 2002; Stepp, 1997; Wolf & Riordan, 1991). The age range was fairly evenly spread from 20-25 through 60, with two notable clusters: one in the 36-40 range (n=5) and another in the 50-55 age range (n=6). Years of experience was equally distributed and ranged from 1 year or less (n=2) to 30 years (n=2). A vast majority (77.8%) reported a Master’s as the highest degree obtained, with several in this group reporting additional credits at the Master’s level beyond the degree. With regard to language specialization, there was an almost equal balance between those reporting teaching only Spanish (n=12) and those reporting teaching French (n=6), French and Spanish (n=7), and another language (n=1, not reported). It is highly likely that those indicating that they taught French and Spanish were formerly French teachers who added Spanish certification as a way of retaining their employment. Consequently, these respondents were grouped within the French cluster in conducting inferential statistical tests that will be reported later. Due to the lack of a definitive statement regarding the major language of specialization, these results should be interpreted with caution. The community context of these teachers was surprisingly rural (n=13), a factor which weighted evenly against urban (n=2) and suburban (n=11) respondents combined. This result may explain the surprisingly high number of teachers reporting teaching all levels of language (n=6) considering that low student enrollment in rural areas might necessitate the full spectrum of level assignments. The dispersion of level grouping clustered additionally around the intermediate and advanced levels (n=7) and the beginning level (n=7), which often, but not always, represents middle school level instruction. Other teaching loads included intermediate level only (n=3), beginning and intermediate (n=2), and beginning and advanced (1).

In spite of the small size of the sample, I used SPSS 12 for Windows to see if subgroupings of the respondents would yield significant differences with regard to their average scores across the teacher talk categories. ANOVA tests of a variety of groupings of the respondents — by experience, age, community context, level of instruction, second language taught — yielded no significant differences in the mean scores on the L1 to L2 scale. The average scores by group were remarkably close, with the exception of two urban teachers (2.34), whose scores were considerably lower. Because of the small group size (only 2 respondents), these low scores did not war-

rant close attention. However, it is worth noting that, in a previous study using the teacher talk survey, urban teachers scored significantly lower in comparison with other teacher categories in several discourse areas (Warford, 2007).

Table 2: Inductive coding of respondents’ open-ended commentary on approaches to L1/L2.

1. Influences (24): prior learning (9), no system (4), being a native speaker favors L2 (3), belief in importance of L2 (3), observing colleagues (2), experience abroad (2), professional development workshops (1).
2. Communication breakdown, student frustration, lack of understanding (20): teacher/student frustration (6), the ‘look’/‘blank stares’ (8), lower level student accommodation (3), when they <i>really</i> don’t understand (3)
3. When it’s important that they understand, say it in L1 (13): L1 explanations ensure comprehension (of complex complexes)
4. Time constraints (12): L1 is a time-saver
5. Teaching/Explaining grammar (11)
6. Depends on Level (8): Less at lower, more at more advanced.
7. Disciplining (4)
8. L1 for nuts and bolts (4): The ‘business part’: routines and explaining assignments.
9. L2 for what students already know (3)
10. L1 for Culture (2)
11. L1 for rapport building (2)
12. Miscellaneous (6): When objectives are focused on; Proficiency testing directions; Feedback on progress; Checking for comprehension; L2 for practice; L1 for explanation:

Respondents reported on preferences for L1 vs. L2 within 40 categories of language teacher discourse rated from 1 (“Almost exclusively in English”) to 4 (“Almost exclusively in L2”). Table 1 presents these results in order of ascending means. It is surprising that out of 40 categories of language teacher talk, the highest means was 3.67/4, which is just barely tipped in the direction of “Almost exclusively in the target language.” The areas of classroom discourse that rated highest for L2 included, in order: Calling on students (3.44), Repetition drills (3.48), Attention signal (3.50), Courtesy markers (3.63), and Teacher feedback: praise (3.67). Interestingly, these four areas scored on the high end of the L2 spectrum in a previous study using this instrument (Warford, 2007). These results are not impressive, considering that they mainly represent stock phrases that provide very little value for interpreting and negotiating meaning in L2. Teaching vocabulary scored 3.41, which was slightly higher than the average score obtained from a prior administration (Warford, 2007), casting further doubt on a host of prior studies that suggested preference for L1 (Castellotti, 1997; Franklin, 1990; Lin, 1990; Macaro, 1997; Polio & Duff, 1994; Rolin-lanziti & Brownlie, 2002).

In looking at the scores between 2.5, which represents the midpoint between “Mainly in English” and “Mainly in the target language” and 3.5, which denotes the entry point into “Almost exclusively in the target language” there are roughly 31

Table 1: Average scores across categories of teacher discourse (ascending means).

FL Teacher Talk Category	N	Mean	Std. Dev.
Grammar explanation	26	2.00	0.85
Incidental cultural notes	24	2.25	0.85
Disciplining / Reprimanding	25	2.32	0.90
Culture explanation	26	2.35	0.85
Quick translation check/answer to student question	26	2.50	0.86
Reminder of rules	27	2.52	0.80
Overview	26	2.62	0.94
Facilitating class discussions	24	2.63	0.97
General announcements	26	2.65	0.89
Individual feedback on performance, progress	27	2.67	0.78
Closure	25	2.68	0.95
Whole class feedback on performance, progress	26	2.73	0.83
Transitions	24	2.75	0.90
Spontaneous conversation with students beyond simple Q&A exchange	24	2.75	0.90
Check for comprehension	26	2.77	0.91
Encouraging on-task behavior	27	2.78	0.93
Giving homework assignments	26	2.81	0.80
Teacher feedback- explicit correction	24	2.83	0.82
Anticipatory set	27	2.89	0.89
Teacher feedback, reinforcement, paraphrasing	24	2.92	0.78
Class routines	27	2.96	0.85
Extension scenarios	24	3.04	0.81
Warm-ups	27	3.07	0.87
Preparation check	23	3.09	0.90
Book exercises	26	3.12	0.77
Calling roll	24	3.13	1.12
Teacher feedback — IRF/Elicit more student talk	24	3.13	0.74
Teacher feedback — prompted correction	26	3.15	0.73
Time check	25	3.20	0.87
Modeling	26	3.23	0.91
Guided practice	27	3.26	0.76

Continued on next page

Table 1: Average scores across categories of teacher discourse (ascending means). *Continued*

FL Teacher Talk Category	N	Mean	Std. Dev.
Giving directions, p. #s, etc.	27	3.30	0.67
Q & A personalization	25	3.32	0.75
Praise / Reinforcement	27	3.37	0.69
Introducing, practicing vocabulary	27	3.41	0.64
Calling on students	27	3.44	0.64
Repetition drills	27	3.48	0.58
Attention signal	26	3.50	0.65
Courtesy markers (i.e., merci)	27	3.63	0.56
Teacher feedback- praise	27	3.67	0.48

areas of classroom discourse, suggesting a high degree of ambivalence about L1 vs. L2 within this group. Ellis (1990), Hall (1995), and Hinton (2002) have underscored the importance of extended, everyday classroom interactions as an important tool for developing proficiency. In this mid-range between L1 and L2, there is a surprisingly high concentration of areas that are associated with opportunities for extended interpretation and negotiation of meaning: Overview (2.62), Facilitating class discussions (2.63), General announcements (2.65), Individual and whole-class feedback on performance, progress (2.67 and 2.73 respectively), Closure (2.68), Transitions (2.75), and Spontaneous conversation (2.75) each represent areas of classroom discourse rich in opportunities to nurture both linguistic and sociolinguistic competence. Anticipatory sets (2.89), Extension scenarios (3.04), Modeling (3.23), Guided practice (3.26), Giving directions (3.30), and Q&A personalization show movement toward L2, but given the halo effect associated with exaggerating one's use of L2, these scores are not as high as they could be.

Within the categories of teacher talk that leaned toward L1, it is worth noting that not a single category leaned in the direction of "Almost exclusively in English." Disciplining, as well as grammar and culture teaching, represent significant challenges to foreign language teachers in terms of their teachability in L2. The preponderance of evidence for language teachers' preference for L1 in disciplining students (Franklin, 1990; Macaro, 1997, 2001; Mitchell, 1988; Turnbull, 2001; Turnbull & Lamoureux, 2001; Warford, 2007) finds further confirmation in this study. Grammar teaching rated the lowest on the scale of L1 vs. L2 (2.00), which lends support to a variety of studies pointing toward a preference for L1 in grammar teaching (Adair-Hauck & Donato, 1994; Antón, 1999; Franklin, 1990; Macaro, 2001; Mitchell, 1988; Lin, 1990; Turnbull, 2001; Warford, 2007). With regard to culture teaching, in spite of Bragger and Rice's (1999) and Henning's (1993) call for gradually integrating target cultural content materials from the first days of language teaching, culture clearly continues to be a topic that teachers prefer to take on in English (Culture explanation: 2.35; Incidental

culture notes: 2.25). Duff and Polio (1990), Rolin-lanziti and Brownlie (2002) uncovered this tendency at the post-secondary level, while Lin (1990) noted the preference for English in teaching culture at the secondary level. Warford (2007) found evidence for this tendency across all levels.

At the end of the survey, respondents were asked to comment on their approach to selecting between L1 and L2 in classroom discourse. Table 2 reports on the results of coding and tallying these responses. In addition to underscoring particular discourse categories that respondents felt warranted L1 (disciplining, procedures, teaching culture and grammar, rapport-building, feedback, checking for comprehension), the open-ended commentary also suggests that L1 functions as a kind of life-preserver, bailing them out of a variety of potential pitfalls such as losing students (particularly lower-level students), losing time, or avoiding misunderstandings on key matters. Overall, the open-ended comments buttress attitudes expressed in an earlier administration of the survey (Warford, 2007), particularly with regard to concerns about using too much L2 with lower level/ability students and the emphasis on L1 for clarification purposes or in response to potential communication breakdown and time constraints.

Conclusions and suggestions for further research

The K-12 teachers who responded to the Foreign Language Teacher Talk Survey (Rose and Warford, 2003), representing a diversity of level, language, social, and experiential backgrounds, speak to an overall preference for teaching “Mainly” in L2; however, as we move in the direction of “Almost exclusively in the target language,” opportunities for meaningful, extended communication in L2 are reserved for mainly stock phrases. In contrast, areas of classroom communication that lend themselves to sustained conversation lean toward equal teacher use of L1 and L2 to “Mainly in English.” Considering that language teachers tend to exaggerate the extent to which they teach in the target language and weighing the findings presented in this study with the supporting evidence from prior research, the overall picture suggests a formidable discrepancy between professional ideals and actual teacher beliefs where code-switching is concerned. Teaching culture and grammar, disciplining, and the ‘nuts and bolts’ of running a class are areas teachers appear to approach in L1, a decision that may be rooted in issues of practicality and time-efficiency.

In response to the aforementioned trends, we are presented with two choices: (a) accept that there will always be a measure of L1 in even the most proficiency-oriented classrooms or (b) challenge teacher training programs to focus more attention on specific skills and strategies that enhance teaching in the target language in spite of the kinds of constraints this study has brought to light. It is surprising that, in none of the three major studies of the FL methods course published in the past twenty years (Warford, 2003; Schrier, 1989; Grosse, 1993) has teaching in L2 emerged as a syllabus topic. Methods instructors and supervisors may profit from the classroom observation-reflection tool my col-

“...culture clearly continues to be a topic that teachers prefer to take on in English.”

“...the overall picture suggests a formidable discrepancy between professional ideals and actual teacher beliefs...”

league, M. Rose, and I developed. Appendix A contains The Foreign Language Teacher Talk Inventory (2003, 2006), which offers a tool for analyzing the same discourse categories contained in the survey in terms of how often they are executed in L1 vs. L2. Because teachers tend to exaggerate the extent to which they teach in L2, critical reflection that compares what teachers believe they do with what they actually do may provide a profound reality check to focus professional development in the direction of teaching more in the target language.

Future administrations of the survey to larger samples of language teachers will point the way to where we stand as a profession and aid in determining whether or not there is quantifiable evidence of a concern regarding the extent to which teachers are committed to using L2 in the classroom. At this exploratory stage, the findings point to instrument testing that needs to be addressed in advance of a more conclusive, nation-wide sampling study of K-Postsecondary teachers. Combining the current results with those obtained from prior administrations of the survey will provide the opportunity to generate reliability coefficients (Cronbach's Alpha), which in turn, will assist in future investigations by revealing which items in the survey are most germane to the measure of teachers' beliefs about L1 vs. L2. Based on the minimal variation noted in the first two administrations of The FL Teacher Talk Survey, the scale has been recalibrated on a scale from 0-10 (“0” representing *Never in L2* to “10” meaning *Always in L2*) in order to allow for more subtlety in measuring teachers' prefer for L1 vs. L2. Also, categories have been re-organized in light of recent reliability tests of the instrument. The reader will find the latest version of the instrument in Appendix A.

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Appendix I

The Revised Foreign Language Teacher Talk Survey/Inventory (Warford and Rose, 2007 [based on Warford and Rose, 2003])

FOREIGN LANGUAGE TEACHER TALK SURVEY (Warford and Rose, 2003, 2007): This survey assesses your overall approach to using English (L1) vs. the target language (L2) in teaching. It should take about 10 minutes to complete.

Category of foreign language teacher talk	0% of time in L2 (always in L1)	10%	20%	30%	40%	50%	60%	70%	80%	90%	100% of time in L2 (never in L1)
Procedural:											
1. Calling roll											
2. General announcements											
3. Attention signal ("Listen up!" / 3 2 1 countdown)											
4. Preparation check ("Everyone ready?")											
5. Giving directions, p. numbers, etc.											
6. Specialized class routines											
7. Time check ("You have three more minutes.")											
8. Giving homework assignment											
9. Calling on students											
10. Courtesy marker (i.e. gracias)											
Instructional:											
11. Warm-ups (i.e. date, weather, time, review questions)											
12. Anticipatory set (generating prior knowledge of lesson topic)											
13. Overview of lesson (agenda for lesson, goals for the day)											
14. Transitions ("Now that we've read the story, let's go to p....")											

Continued on next page

Category of foreign language teacher talk	0% of time in L2 (always in L1)	10%	20%	30%	40%	50%	60%	70%	80%	90%	100% of time in L2 (never in L1)
15. Introducing vocabulary											
16. Reviewing vocabulary											
17. Modeling (miming/acting out use of a grammar feature, vocabulary)											
18. Extension scenarios/ Providing examples											
19. Grammar Explanation											
20. Culture explanation											
21. Book exercises/ worksheets/											
22. Choral repetition											
23. Form-focused oral practice (substitution drills, Q&A)											
24. Interpretive activities (listening, reading, viewing)											
25. Check for student comprehension ("Any questions?")											
26. Closure: ("What did you learn today?")											
Feedback:											
27. Praise (IRE: Input, Response, Evaluation)											
28. Praising and repeating correct answer (IRE)											
29. Explicit correction (IRE: "It's not ... it's ...")											
30. Prompting student self-correction (IRE: i.e., "you bringed it...?")											
31. Eliciting more student talk (IRF: "You like to ski? Where?")											
32. Answer to student question											

Continued on next page

Category of foreign language teacher talk	0% of time in L2 (always in L1)	10%	20%	30%	40%	50%	60%	70%	80%	90%	100% of time in L2 (never in L1)
33. Individual feedback on performance, progress											
34. Paired/Small group feedback on performance, progress											
35. Whole class feedback on performance, progress											
Secondary acquisition											
36. Facilitating class discussions											
37. Incidental anecdote											
38. Incidental cultural note(s).											
Rapport-building											
39. Spontaneous conversation (beyond form-focused practice)											
40. Expressing sympathy/concern											
41. Expressing humor											
Management / Discipline											
42. Disciplining / Reprimanding											
43. Encouraging on-task behavior											
44. Reminder of rules											

45. Below, please provide any information that might clarify your approach to using the first vs. the second language with your students.

Continued on next page

46. Is there a category this survey has overlooked? If so, please indicate below:

Elaboration on Particular Teacher Talk Categories

Instructional:
Secondary acquisition opportunities:
Conversation that does not relate to the lesson but that spontaneously occurs between teacher and student(s). These episodes have the potential to provide students with additional opportunities to acquire L2 expressions, forms.

Teacher feedback:
IRE / IRF: The distinction between types of teacher feedback: IRE (Initiates, responds, evaluates) feedback is a quick evaluative type of feedback that tends to stop a conversation. IRF (Initiates, responds, feeds back) is a statement or a question that assists the student in coming up with more to say so that the conversation keeps going.

#30. Prompting student for correction: Teacher leads student to correct answer by pausing at a certain point in the sentence or by raising voice intonation around error.

#31. Teacher feedback / to elicit more student talk: *IRF / teacher asks a follow-up question or makes a comment that provides increased opportunity to hear the language and that encourages student to continue.

IRE:	IRF:
T: Paul, ¿cuántos años tiene Juan? [Paul, how old is Juan?]	T: Lucía, ¿juegas al fútbol? [Lucia, do you play soccer?]
S: Juan tiene 5 años. [Juan is 5 years old.]	S: Sí. [Yes.]
T: Sí, Juan tiene 5 años. Bueno. [Yes, Juan is 5 years old. Good.]	T: ¿Dónde? [Where?]

FOREIGN LANGUAGE TEACHER TALK INVENTORY (Warford and Rose, 2003, Revised, 2007)

This form may be used in conjunction with a scripted/videotaped lesson. It is designed to complement the teacher talk survey as a tool for reflection on use of L1 vs. L2; it is not designed for supervision purposes. (see Teacher Talk categories for reference).

Name of teacher _____ Date _____

School _____ Language and level _____

Category of foreign language teacher talk	Check here each time observed in L1	Check here each time observed in L2	Comments (May include specific wording, if L1 is combined with L2, etc.)
Procedural:			
1. Calling roll			
2. General announcements			
3. Attention signal ("Listen up!" / 3 2 1 countdown)			
4. Preparation check ("Everyone ready?")			
5. Giving directions, p. numbers, etc.			
6. Specialized class routines			
7. Time check ("You have three more minutes.")			
8. Giving homework assignment			
9. Calling on students			
10. Courtesy marker (i.e. gracias)			
Instructional:			
11. Warm-ups (i.e. date, weather, time, review questions)			
12. Anticipatory set (generating prior knowledge of lesson topic)			
13. Overview of lesson (agenda for lesson, goals for the day)			
14. Transitions ("Now that we've read the story, I have a worksheet...")			
15. Introducing vocabulary			
16. Reviewing vocabulary			
17. Modeling (miming/acting out use of a grammar feature, vocabulary)			
18. Extension scenarios/Providing examples			

Continued on next page

Category of foreign language teacher talk	Check here each time observed in L1	Check here each time observed in L2	Comments (May include specific wording, if L1 is combined with L2, etc.)
19. Grammar Explanation			
20. Culture explanation			
21. Book exercises/worksheets/			
22. Choral repetition			
23. Form-focused oral practice (substitution drills, Q&A)			
24. Interpretive activities (listening, reading, viewing)			
25. Check for student comprehension ("Any questions?")			
26. Closure: ("What did you learn today?")			
Feedback			
27. Praise (IRE: Input, Response, Evaluation)			
28. Praising and repeating correct answer (IRE)			
29. Explicit correction (IRE: "It's not . . . it's . . .")			
30. Prompting student self-correction (IRE: i.e. "you bringed it...?")			
31. Eliciting more student talk (IRF: "You like to ski? Where?")			
32. Answer to student question			
33. Individual feedback on performance, progress			
34. Paired/Small group feedback on performance, progress			
35. Whole class feedback on performance, progress			
Secondary acquisition			
36. Facilitating class discussions			
37. Incidental anecdote			
38. Incidental cultural note(s).			

Continued on next page

Category of foreign language teacher talk	Check here each time observed in L1	Check here each time observed in L2	Comments (May include specific wording, if L1 is combined with L2, etc.)
Rapport-building			
39. Spontaneous conversation (beyond simple Q&A personalization)			
40. Expressing sympathy/concern			
41. Expressing humor			
Management / Discipline			
42. Disciplining / Reprimanding			
43. Encouraging on-task behavior			
44. Reminder of rules			

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

We will accept reviews of:

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

Alonso Vallecillos, Rogelio. ***Essential Spanish Verb Skills.***

New York: McGraw-Hill, 2005. ISBN 0-07-145390-3.

Essential Spanish Verb Skills addresses the correct usage of verbs in context as opposed to texts that focus primarily on verb conjugation. Supposing that the learner already possesses a basic mastery of verb formation, the text aims to teach more accurate usage of the language through a better understanding of context and subtle nuances of vocabulary and sentence structure. The text uses a comparative approach and provides examples of typically confusing verbs for English speakers, along with translations and explanations that are helpful to an intermediate-level student struggling with the difficulty of forming grammatically correct sentences while communicating accurately.

The content of the book is broken down into the following categories:

- Clarification of verb usage in context through translation of examples demonstrating tense (simple present vs. present continuous), mood (indicative vs. subjunctive), modal verbs, reflexives, etc.
- Deciphering appropriate use of certain verbs that have various meanings depending on context or that are similar in meaning but have nuances that are easy for beginners to confuse.

- Practice exercises that are more than just fill-in-the-blank substitution drills. Most of the exercises require a thought process that forces learners to focus on meaning and accuracy in a given situation in order to respond correctly.
- An answer key for all exercises is included at the end of the text.
- A short set of “quick glance” tables summarizes information provided in previous chapters, listing the general rules of usage for confusing tenses or verbs.
- An appendix for reference that alphabetizes a list of commonly used verbs and the prepositions they require.

Some might criticize the text for the direct translation method used to give examples and explain the subtle differences between certain vocabulary, tenses or moods. However, this approach can be a very useful supplemental tool for independent learners, for students struggling with classroom Spanish, and for those who may never have an opportunity to immerse themselves in a Spanish-speaking culture or community. The format and presentation of material is simple and easy to follow without being overwhelming, making it ideal for independent learners or traditional students who use the text as a resource to reinforce areas in which they experience difficulties.

The organization of the content does not reflect a clear rationale, nor is there any indication whether the selection of examples of “confusing” verbs or tenses was determined out of research on learner difficulties or out of the author’s own experience teaching Spanish to English speakers. This book is probably best used for supplemental practice communicating effectively, as well as a reference tool for verbs that change meaning depending on context.

Mary E. Risner
Assistant Director, Latin American Business Program
University of Florida
Gainesville, FL

Publisher’s Response

We would like to thank Mary E. Risner for her balanced review of *Essential Spanish Verb Skills*. She is correct when she suggests that the selection of “confusing” verbs comes from the author’s own teaching experience, which includes heading his own Spanish-language academy in Motril, Spain. His experience in teaching Spanish to foreigners also led to the selection of the book’s topics. Most particularly, I’d like to thank the reviewer for recommending this book to independent learners, as well as to those students looking for reinforcement — they are, indeed, the intended audience for this book.

Garret Lemoi
Sponsoring Editor
McGraw-Hill Professional

**Angelini, Eileen M. and Myrna Bell Rochester,
editors. Jean-Baptiste Poquelin dit Molière.
L'école des femmes.**

Newburyport, MA: Focus Publishing, 2006. ISBN 1-58510-154-0.

**Angelini, Eileen M. and Myrna Bell Rochester,
editors. Guy de Maupassant, *Pierre et Jean*.**

Newburyport, MA: Focus Publishing, 2007. ISBN 978-1-58510-183-2.

Two expert, highly dedicated, and exceptionally resourceful teachers of French literature have collaborated in the preparation of these exemplary student editions of Molière's *L'école des femmes* and of Guy de Maupassant's *Pierre et Jean*. Non-Francophone students who have mastered the basics of the French language and who are ready to undertake a serious study of major works of French literature will find in these editions a smooth transition from communicative to literary language. And teachers of French will be delighted to re-discover the treasures that are contained in these two masterpieces of French literature, treasures that are highlighted by the research and thoughtfulness of the two editors.

Both editions follow the same general outline: *Introduction*, *Notes Stylistiques*, *Chronologie*, (*le texte de l'oeuvre*), *Activités*, *Bibliographie*, *Vocabulaire utile*, *Remerciements* (Acknowledgments), *About the Authors*. Within this common framework, however, the editors have allowed for individual accommodations of the works. In the *Introduction* to Molière, for instance, the issues of *Les unités et les bienséances du théâtre classique*, *La question féminine*, *Le sérieux de la nature humaine*, *Controverses et critiques*, and *Le plaisir du jeu* are appropriately treated as they pertain to Molière's classical seventeenth-century comedy.

Similarly, in the *Notes Stylistiques* on Maupassant, the editors present *La narration dans "Pierre et Jean"*: *Le point de vue omniscient*; *Le témoin ou point de vue externe*; *Le monologue intérieur, ou point de vue interne*, which in turn is subdivided into *le style direct / le style indirect / le style indirect libre* (narrative devices that are clearly and concisely explained along with pertinent illustrations of each of these narrative styles); and *L'imparfait du subjonctif, Formes de l'imparfait du subjonctif, Le plus-que-parfait du subjonctif* (temporal modalities which are in this instance so aptly and appropriately treated that readers can glide to an intelligent and unencumbered reading of Maupassant's novel).

Chronologie follows *Notes Stylistiques*. Both editions give, with white and grey vertical strips, an impressive timeline of the national as well as global political, literary, and artistic events of the day. Clarity, concision, and occasional humor are some of the many hallmarks of this section, as well as of all sections of the Angelini-Rochester editions. One can only marvel, for example, at the elegance of the entry "1894: *Début de l'affaire Dreyfus (officier de descendance*

juive inculpé pour trahison [...]” in the edition of *Pierre et Jean* and be amused at the entry in the *Chronologie* for Molière for “1667: [...] *Mme de Montespan favorite*.”

The highlight of these editions is undoubtedly the presentation of the text itself and the *Activités* that follow it. Each page of the text in both editions displays a light grey box containing words and expressions that a non-native reader might possibly find difficult; alongside the list of words and expressions the editors have provided a recognizable cognate or periphrasis; words listed in the grey box are marked with a superscripted circle. Footnotes explain references to cultural aspects of the language or to issues of the times, and sometimes even serve as mini *explications de texte*. Such references are marked with a superscripted number corresponding to the number of the footnote.

As an illustration of the approach taken by the editors, let me quote the lexical list and historical/cultural commentary on Act I, Scene IV of *L'école des femmes* (p. 43):

coiffes : intérieurs des bonnets de nuit masculins

savantes : femmes (*ici*, excessivement) érudites

billets doux : lettres d'amour

Je défie : J'affronte, Je ne suis pas menacé par

science : *ici*, connaissances, savoir

puisque : modeste, innocente

ébloui : frappé d'admiration, impressionné

Nenni : (familier) Non

23 *Pousseuses de tendresse*. Expression du langage précieux qui décrit ceux qui pratiquent la *préciosité* et qui savent ainsi “débiter les beaux sentiments, pousser le doux, le tendre et le passionné” (Molière, *Les Précieuses ridicules*, sc. IV). La célèbre *Carte du Tendre*, imaginée par Madeleine de Scudéry (1607-1701), auteur de *Clélie* et d'*Artamène*, traçait cette vision raffinée de l'amour et de son langage ainsi que les jeux de mots et de gestes qui les traduisaient. Voir aussi les allusions que fait Arnolphe aux *savantes* (v. 244) et aux *billets doux* (v. 247), ainsi qu'aux *belles assemblées* (v. 785).

Everything, yes everything, is presented and explained in the target language in these editions (except for the end sections of the books, *Acknowledgments* and *About the Authors*). And that, too, makes these editions all the more valuable to students who are about to embark upon a journey of discovery of French literature.

The second best part of these editions is unquestionably the section headed *Activités*. Language educators familiar with the five-step lesson plan or with the “Into — Through — Beyond” process of language instruction will be extremely comfortable with the sequencing of the activities for each scene of the play and each chapter of the novel. The *Mise en train* involves a series of mostly personal

questions that aim to set the stage and inspire the reader to make personal connections with the masterpiece to be read, understood, and appreciated. The tripartite section titled *Choix multiple, Questions et Pistes d'exploration* contains multiple choice questions, short-answer essay questions, and occasionally a third activity that is meant to encourage the reader to express a more global understanding of the scene or chapter through the exercise of imagination, the creative use of language, or individual research. The *Essais/Discussions* list topics that require an understanding and appreciation of the play or novel as a whole. Finally, *Tremplin: Pour aller plus loin* brings the *Activités* section to a close by inviting the reader to use the play or novel as a springboard to dive into deeper waters.

Both editions then provide the *Réponses aux questions à choix multiple*; a very impressive *Bibliographie*, which, in addition to the expected list of materials in print, includes references to such media resources as videos, Websites, films, television productions, and audio recordings. The *Bibliographie* is followed by a *Vocabulaire utile: Pour parler d'un roman* (so titled even in the Molière text, although the list relates specifically to the theater). This latter section, by the way, would prove to be a most useful tool in teaching any course on the novel and/or the theater.

One would need to hunt long and hard to find anything to criticize in these editions. One might observe that although Dreyfus himself had progeny (*descendance*), his ancestors (*ascendance*) were of Jewish stock. *La question féminine* in the Maupassant introduction should perhaps have been titled "*La question féministe*." And the heading of Molière's glossary *Pour parler d'un roman* should have been caught by a diligent editorial proofreader. However, in my opinion, it would be petty to dwell on such minute details, which do not in any way diminish the many excellent qualities of these two superb editions of *L'école des femmes* and *Pierre et Jean*.

J. Vincent H. Morrisette
Adjunct Professor of French and Italian
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Fairfield, CT

Publisher's Response

Thank you for this kind review. The authors have done a fine job. They bring different skills to the process of editing a literary classic and have worked effectively together.

The texts were designed as texts for Advanced Placement courses in French Literature. The standards are high and it was the desire of the authors to provide students with the tools to read and comprehend these texts. As it turns out, this series can also serve the needs of college students.

This series includes Molière's *L'école des femmes*, De Maupassant's *Pierre et Jean*, Camara Laye's *L'Enfant noir* (Rochester and Natalie Schorr), and Voltaire's *Candide*.

Aski, Janice M. and Diane Musumeci. ***Avanti! Beginning Italian.***

New York: McGraw-Hill, 2007. ISBN 978-0-07-321206-7. Accompanied by Workbook/Laboratory Manual, Audio CDs, Video/DVD, Online Learning Center Website: www.mhhe.com/avanti, Instructor's Manual and Testing Program, Instructor's Resource CD, *Quia* online learning center.

Avanti! is a brand-new, energetic and innovative beginning Italian text consisting of sixteen chapters that can comfortably accommodate the curriculum of a two- to three-semester sequence of Italian language study at the college and/or university level. The text consistently follows and fully integrates the interactive/multimedia approach to language learning that is so crucial in maintaining a high level of student performance.

The organization of the text is logical and precise without being rigid. Each chapter begins with *Scopi*, an outline of the material that will be learned. The most important aim of each chapter is to elicit immediate conversational feedback from the student. The first chapters focus on greetings, expressing likes and dislikes, asking how someone is, where one lives, one's nationality, describing people and things, etc. Gradually, the conversational goals become more complex and more challenging, and the student learns how to talk about work, plans for the future and vacations, expressing wishes, discussing the Italian language, and the regions and historical figures of Italy.

All sixteen chapters consist of four main sections focusing on conversation, vocabulary, grammar, and culture, all of which will provide the student with a thorough introduction to the Italian language. These sections, entitled *Strategie di comunicazione*, *Lessico*, *Strutture* and *Cultura*, are followed by a vocabulary list of all the words and expressions used in the chapter. *Strategie di comunicazione* uses the video that comes with the text to present the conversational forms that the student is expected to master. These are reinforced by practice exercises throughout the section that focus on working with partners, an important strategy in encouraging students to actually communicate in the target language. *Lessico* is the vocabulary section and deals with pronunciation and the introduction of new words and expressions. In Chapter One this section begins with the alphabet, innovatively presented through bright letters and corresponding pictures, and continues with groups of words and expressions used to describe people, daily activities, family, food, restaurants, weekend activities, clothing, holidays, education, professions, parts of the body, houses and furnishings. The *Lessico* section in Chapters Twelve through Sixteen skillfully ties in the vocabulary and expressions to be learned with information on the geography, his-

tory and culture of Italy, the Italian language and Italian society, information that comprises the cultural material discussed in those chapters. The grammar portion of each chapter is presented in *Strutture*. Grammatical topics are always manageable and clearly explained through precise examples and uncomplicated charts. The text is organized so that every fourth chapter provides a review of the structures studied in the preceding chapters. Further information on and expansion of the grammar is added at the end of the text in a component entitled *Per saperne di più*, which allows the instructor to make additional grammatical comments as time permits.

Cultura, the final section of each chapter, is divided into five subsections: *Ascoltiamo*, *Leggiamo*, *Scriviamo*, *Parliamo*, and *Guardiamo*. In *Ascoltiamo*, the student listens to presentations prepared by the instructor dealing with a variety of topics that include information on Italian surnames, the Italian family, the Mediterranean diet, fashion, music, education, health and holidays, among other subjects. *Leggiamo* requires the student to read a selection based on what was learned in *Ascoltiamo*. The selection may be a literary excerpt, an advertisement or part of a magazine or newspaper article that, once read, will be used as the foundation of the writing exercises in *Scriviamo* and the discussion and conversation practice in *Parliamo*. The *Cultura* section in each of the sixteen chapters of *Avanti!* ends with a movie clip taken from an Italian feature film that ties in with the particular topic under discussion. In Chapter Four, for example, the information on the Italian family leads to a reading and discussion of the Gonzaga family and culminates in a scene from Ettore Scola's *La famiglia*. The *Cultura* section is further enriched by *Tanti saluti da...*, information on important Italian cities given in a postcard format that continues on the video/DVD that comes with the text.

The ancillary components are carefully structured so that they integrate purposefully with the text. The Workbook/Laboratory Manual offers both oral and written exercises grouped under the same headings as those of the textbook chapters. This is an excellent organizational technique that promotes continuity between the material in the text and the extended practice exercises in the Workbook/Lab Manual. There is an answer key for the written exercises, and the audio program provides a corrected model after the pronunciation selections. The Workbook/Laboratory Manual also includes oral and written exercises that are related to the *Per saperne di più* section of the text. The audio program is an excellent tool for practicing pronunciation and reinforcing grammar. It is composed of fourteen audio CDs covering the textbook chapters, the *Per Saperne di più* section, and the end-of-chapter vocabulary lists. Putting the vocabulary lists on CDs is a particularly useful idea since knowing how to pronounce words correctly is the key to memorizing them and remembering their meanings. Here students are given the opportunity to listen to words and repeat them as often as necessary, an activity that is never given its due in the classroom because of time constraints. The *Avanti!* video/DVD is refreshing in its presentation of text-specific material. It is based on a question and answer format that is directly linked to the themes of the *Strategie di comunicazione* section of each chapter so that students are immediately familiar with the conversations. The *Avanti!* video is also very engaging from a cultural standpoint since it was filmed entirely on loca-

tion in Bologna, Rome, Naples, Siena (these cities are highlighted in the *Tanti saluti da...* segments), and their surrounding areas, and the characters are warm, friendly Italians of various ages and backgrounds. The *Avanti!* Website, www.mhhe.com/avanti, reflects the continuity of the text while offering interesting interactive material for both students and instructors. There are numerous self-correcting quizzes based on the *Lessico* and *Strutture* sections of the chapters, an online audio program, extensive vocabulary practice and links to other Websites. The *Avanti!* Website also provides instructors with the opportunity to create their own course Websites via a software program called PageOut, which includes ways of tracking students, as well as an online grade book. Last, but not least, in the large selection of *Avanti!* materials, the authors have created a very complete Instructor's Manual and Testing Program, which provides lesson plans, review games, additional activities, scripts for *Ascoltiamo* and the video, chapter tests and answer keys for the textbook exercises and the chapter tests.

Avanti! is not only an exciting and pedagogically sound textbook, but one that is visually attractive as well. The authors are to be commended on their ingenuity and resourcefulness concerning the layout and the look of the text. From the outset one is greeted by brightly colored page backgrounds (very effective in the table of contents), borders, drawings, and information boxes. Especially appealing is the idea of introducing each chapter with a painting or some form of artwork that reflects the designated theme of the material to be studied. All the attributes of *Avanti!* and its various components create a well thought-out, reliable, user-friendly beginning Italian language learning program that will be appreciated by both instructors and students. Using the *Avanti!* package can only promote a positive language teaching and language learning experience.

Dr. Sarafina DeGregorio
Fordham University
New York, NY

Publisher's Response

It is with pleasure that we respond to Professor DeGregorio's comprehensive and glowing review of *Avanti! Beginning Italian*, a new introductory Italian textbook published by McGraw-Hill. *Avanti!* is the result of significant market research, editorial development, and of course, the passion, expertise, and creativity of the author team. It is gratifying to see that the end product is a textbook that has resonated so beautifully with Italian instructors across the country, including Professor DeGregorio.

Professor DeGregorio has adeptly described the guiding philosophy of *Avanti!*, in addition to providing a detailed outline of the textbook organization and content. Of particular note, Professor DeGregorio states in her review that the *Avanti!* video/DVD is "refreshing in its presentation of text-specific material," and describes how the video/DVD coordinates with the *Strategie di comunicazione* section of each chapter. We are delighted that she has made this observation as a great deal of thought went into the development of the supporting video program, filmed on location throughout Italy. Likewise, she has commented on the rich array of instructor and student ancillary support materials available

with *Avanti!*, including the Instructor's Manual Testing Program and student Workbook/Laboratory Manual. This information will no doubt be particularly useful to readers of *The NECTFL Review*.

We would like to thank Professor DeGregorio for her very complimentary review of *Avanti! Beginning Italian* and for sharing it with the readership of *The NECTFL Review*. McGraw-Hill World Languages is delighted to publish this exciting and innovative new introductory Italian textbook program.

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

Branciforte, Suzanne and Anna Grassi. ***Parliamo Italiano! A Communicative Approach.*** **3rd edition.**

Boston: Houghton Mifflin, 2006. Instructor's Annotated Edition. ISBN 0-618-53306-0. Includes an audio CD, Student Activities Manual, Audio CD Program, Video, Instructor's Resource CD, student Website (www.college.hmco.com/students) and Quia online learning center.

The 3rd edition of *Parliamo Italiano!* is a well-organized, informative text whose aim, like that of the second edition, is to teach the student to communicate in the target language. The text makes evident, however, that speaking, although the end result to which language instruction aspires, cannot be fully achieved without the development of listening, reading, and writing skills, which in the 3rd edition of *Parliamo Italiano!* is central to its layout and content. The authors have also recognized the need for students to be familiar with the country whose language they are studying. To this end, culture becomes a critical component of the 3rd edition; correct knowledge of the various aspects of Italian culture justifiably becomes a legitimate fifth language-learning skill to be developed.

The text lends itself well to a two- or three-semester course of study in a college or university classroom. It consists of twelve units, each divided into four sections. At the end of the text there is a good verb appendix that includes the regular forms of the *-are*, *-ere*, *-ire* verbs, as well as the most commonly used irregular verbs. There is also an adequate glossary. Each unit is set in a different region or city and begins with its communicative goals clearly listed. The units provide the tools necessary to accomplish these objectives. All four-unit subsections are divided into clusters that include vocabulary (*Si dice così*), dialogues (*Incontri*), and grammar (*Punti grammaticali*). All the material is linked to the main topic of the unit and is continuously reinforced through numerous textbook exercises and activities, the audio program, the video program, and the corresponding practice in the student activities manual. The 3rd edition also includes an *Ascoltiamo* segment that tests the student's comprehension of the *Incontri*, which are conveniently recorded on the text/audio CD that comes with the package.

Parliamo Italiano! aims at providing a vivid and realistic use of the language. The text is organized around doing things, and the general focus is on active student participation. Many of the exercises are open-ended, requiring students to devise their own answers. Practice in this format eventually leads to spontaneous conversation. The units are structured so that there will be an informed use of the target language. Each of the *Si dice così* sections provides the necessary vocabulary for the discussion of the unit topic, while *In altre parole* supplies supplemental vocabulary and pertinent idiomatic expressions. Mastering this vocabulary along with the grammar presented in *Punti grammaticali* enables the student to realize the communicative goals listed at the beginning of each unit. The *Incontri*, updated and streamlined for the 3rd edition, furnish dialogues utilizing most of the unit vocabulary and grammatical structures, thus serving as an accurate model for content and pronunciation reinforcement. The *Lo sapevi che* information windows (in English through Unit Four and in Italian afterwards), functioning as interesting pop-ups throughout each unit, provide information on Italy and Italian life in a capsule form that is easy to read and absorb. The *Immagini e parole* section, updated with content-specific photos, as is the text in general, ends each unit with readings, grammar exercises, and oral and written activities that support the theme that has been studied. Writing activities include practice in different genres like keeping a journal, writing essays, composing poetry and writing a biography, as well as suggestions for organizing one's thoughts, both thematically and grammatically, which, when taken together, make writing in another language a more manageable undertaking. The *Due mondi a confronto* exercise is particularly useful, since it combines reading comprehension questions with open-ended exercises that compare Italian and American culture in a format that involves conversation and can even be expanded to extra writing practice. Every *Immagini e parole* section is linked to a segment of the video, which offers a diversion from the text while further emphasizing the content of each unit.

The *Parliamo Italiano!* 3rd edition Student Activities Manual is a manageable volume divided into a workbook, lab manual, and video manual. The workbook section offers a wealth of exercises covering the vocabulary and grammar of the textbook as well as ample reading comprehension and writing practice. The lab manual, linked to the audio program that comes with the text, provides exercises that reinforce the student's listening and speaking abilities in the language. The video manual tests the student's comprehension of the spoken language by asking direct questions on the content of the video segments and also contains open-ended questions that connect the video to specific textbook material.

The video component, now available in a convenient DVD format, is based on the travels of Gabriella and Piero, an engaging couple whose work for a publishing house has landed them the project of writing a guidebook on Italy. Shot on location in the various cities and regions that serve as the themes of the units (Roma, Bologna, Sicilia, Milano, Venezia, the Ligurian coast, Umbria, Torino, Sardegna), the video becomes even more important in the 3rd edition, since the development of cultural awareness, as indicated by the authors, is one of the main goals of the text.

The 3rd edition of *Parliamo Italiano!* comes with an excellent instructor's annotated edition, which provides a very informative overview of the text and which includes charts and sample lesson plans based on a two-semester or three-semester distribution of the material. There are also many suggestions for expanding oral communication, as well as the much appreciated addition of answer keys in the margin to the right of the textbook exercises. The Class Prep CD (Instructor's Resource CD), another new feature of the 3rd edition, eliminates the bulky Instructor's Resource Manual by putting all its information in a computerized format. Following the meticulous attention to order and detail that is evident in the text, the Class Prep CD organizes suggestions dealing with the presentation of the material by unit and includes instructor's notes for the video component, the video script, the audio script, a testing program and answer keys, workbook, lab manual, and video manual. Instructors will also be impressed by the *Parliamo Italiano!* 3rd edition Website, which offers an imaginative variety of exercises, writing and listening activities, interactive practice tests, maps, transparencies, numerous links to electronic texts, online dictionaries, virtual tours of museums and Italian cities, and Websites dealing with Italian culture and history.

The authors have succeeded in improving upon the very good and widely adopted 2nd edition of *Parliamo Italiano!* The 3rd edition is a complete introductory-level college/university text whose updated format and well-integrated ancillary materials consistently work together to achieve communication in Italian and to promote an understanding and appreciation of Italian culture. The *Parliamo Italiano!* 3rd edition package is an effective and efficient language teaching and language learning tool based on sound pedagogical principles, and it will be highly valued in today's college and university classrooms.

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Chase, Robert O. and Clarisa B. Medina de Chase. *An Introduction to Spanish for Health Care Workers.*

New Haven: Yale UP, 2003. ISBN 0-300-09715-8. Includes a CD-ROM.

The fact that *An Introduction to Spanish for Health Care Workers* by Robert O. Chase and Clarisa B. Medina de Chase is in its second edition is sufficient proof of its success. Printed on non-glossy paper so that students do not have to contend with a "glare" when studying outdoors or indoors, this book is a beginning course that combines grammar and essential vocabulary in context for medical personnel. It is specifically written for people with little or no training in Spanish, so students learn essential skills such as taking a medical history, understanding patient concerns and building rapport with patients, as well as other crucial topics, including pharmacotherapy, diet, nutrition and diagnoses. There are even sections on dentistry, mental health, maternity, and safe sex. The authors sequence material in a logical fashion and open each chapter with clearly stated objectives as to what

students can expect to learn. While explaining important grammatical points and introducing critical vocabulary, the authors do not overwhelm students with information. Instead, chapters are of appropriate length, and the authors further facilitate learning and bolster student confidence through the presentation of cognates. Covering most of the medical encounters that practitioners will have, this very thorough book is most suitable for a year-long course; it could serve in a one-semester course, too (but only if the instructor is very selective).

Adopting the communicative approach, creative and engaging interactional activities effectively assist students in reinforcing the grammar and vocabulary that they are learning in contextual settings. These innovative and instructive activities include role-playing, dialogs, Jeopardy-like games, and many others. Furthermore, these well-designed activities can serve instructors who teach Spanish courses at the introductory level to non-medical students as well. Helpful icons easily distinguish among exercises, activities, and review material. In addition, interspersed reading practice activities, some with comprehension questions, serve to measure students' increasing proficiency.

Although the masculine form of adjectives and nouns systematically comes first, as it does in the listing of subject pronouns, with no variation from chapter to chapter (as in most texts), the authors consistently include feminine equivalents. The book is inclusive, too, in its illustrations that depict people of different ages, races and genders, and in various roles. Also, explanations throughout are clear and concise; for example, the authors compare object pronouns to "stunt persons" (109), so that students may visualize the variability of their positioning. Certainly it is understandable that the text does not include the pronouns *vos* and *vosotros* for students to learn as they conjugate verbs, yet a note about their existence seems important for practitioners who may encounter these forms. Some chapter vocabulary notes do include helpful and practical colloquial lexical variations and pronunciations. In addition, new vocabulary used in illustrative sentences allows students to see words in context, thereby helping them to learn the terms in a more meaningful way. The text includes a "Learning Check" section for use in the classroom or as self-tests, homework, or quizzes. Instructors may be pleased that there is no accompanying Answer Key. The inclusion of a CD with the text ensures that students have exposure to native speakers. The CD comes in a plastic pocket affixed to the back inside cover so that it slips into place for easy access and storage. A compact disc icon indicates when students are to listen to the audio program. The printed Audio Program Script may also be a useful aid to students.

Interesting and informative cultural notes are a wonderful feature of the text. Indeed, they address head-on the question of prejudice. The authors underscore that Spanish-speaking people may face discrimination due to language, race, and legal status. These thought-provoking notes teach the customs, beliefs, attitudes, and condition of Spanish-speaking peoples in this country.

The book also features appendices on the Spanish alphabet, and irregular and stem-changing verbs, as well as a glossary that, quite unexpectedly, appears after Appendix 2, rather than at the end of the book. In summary, this is an excellent, well-planned, thoughtful first-year book that offers a solid foundation in medical

Spanish, especially to those students who are not comfortable with a lot of text-tied technology. Because there is no color photography or separate workbook, it is most likely a cost-effective choice as well.

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Conditto, Kerri. *Cinéphile: Études de Films en Français Élémentaire. “Les Triplettes de Belleville.”*

Newburyport, MA: Focus Publishing, 2005. ISBN 1-58510-206-7. Includes a Workbook.

Cinéphile: Études de Films en Français Élémentaire is a series of workbooks specifically developed for beginning French language learners by Kerri Conditto, who has studied and taught in the United States and France and is currently a Lecturer at Tufts University. The series facilitates the integration of French films into French language courses and is intended for first-year college students, as well as first- and second-year high school students. Each workbook in the series features a single film (e.g., *Les Visiteurs*, *Être et Avoir*, *Les Triplettes de Belleville*, and *Le Papillon*), selected because of its plot, characters, language (vocabulary and grammar structures), and cultural context. This design makes it possible to use several films and workbooks in the course of a semester or academic year.

It would be logical to begin by providing some brief information about the film. *Les Triplettes de Belleville* (*The Triplets of Belleville*, or *Belleville Rendez-Vous* in the UK) is a Belgian-French-Canadian animated feature film written and directed by Sylvain Chomet. Made in color and approximately 80 minutes in length, this film is rated PG-13 because of images involving sensuality, violence, and crude humor. After its release in 2003, the film was nominated for two Academy Awards, for Best Animated Feature and Best Original Song (“Belleville Rendez-Vous”). In the same year, it won the César for Best Film Music and, as a co-production with Canada, the Genie Award (given by the Academy of Canadian Cinema and Television to the best Canadian film) for Best Motion Picture, as well as receiving a Grammy nomination for Best Original Song. Moreover, in 2003 *Les Triplettes de Belleville* was an official selection of the Cannes, Telluride, and Toronto Film Festivals.

The film opens with an old clip (a movie within a movie) featuring the triplets Violette, Blanche, and Rose (named after the colors of the French flag) in their heyday, romping through their song “Rendez-Vous.” The story, however, focuses on Madame Souza, an elderly woman raising her orphaned grandson, Champion. Her gift of a tricycle starts a craze for cycle-racing that becomes the cornerstone of their life together. As the years pass, Champion achieves excellence in cycling and enters the Tour de France. Unfortunately, he and two other top competitors are

kidnapped by mysterious square-shouldered henchmen and brought across the ocean to the fictional metropolis of Belleville (an amalgam of New York City, Montreal, and Quebec City). His grandmother and faithful dog, Bruno, follow his trail and are taken in by the trio of eccentric jazz-era divas, now aged but still performing. Between them, they set out to rescue Champion from an underground gambling parlor.

The film was highly praised by audiences and critics for its unique (and somewhat retro) style of animation. Wildly inventive and crowded with colorful characters and fantastic imagery, it is extremely satirical. It is virtually a silent film, though, where the only spoken language is confined to announcers, newscasts, and the odd word here and there. However, the absence of spoken dialogue *per se* provides the instructor with a plain canvas on which to work in order to make the exploration of the film a meaningful and relevant language learning experience.

The film serves as a window on French culture and corresponds to the linguistic competence, as well as cultural knowledge, of beginning students. The Workbook focuses on language acquisition through activities associated with the film and enables language learners at the elementary level to speak and write about various topics. By addressing the four language skills of listening, speaking, reading and writing, while reinforcing basic vocabulary and grammar structures, the Workbook progressively develops students' linguistic and communicative competencies. The contextualized activities are organized according to increasing levels of difficulty, beginning with highly structured exercises and progressing to open-ended communication activities. This wealth and the wide range of vocabulary and grammar activities provide great flexibility, enabling instructors to easily tailor them to the language proficiency level of their students, as well as to their specific goals and objectives. However, the large number and variety of Workbook activities, according to Conditto, represent only some ways in which to study the film, and even in an ideal environment, the instructor will not have time to address each proposed activity. Nevertheless, this is a comprehensive and user-friendly guide, logical and consistent in its layout. In fact, the Workbook can be easily integrated not only into a language course but also into a language laboratory thanks to the selection, organization, and presentation of the material.

The text is divided into four parts (*volets*): introduction, pre-viewing activities, post-viewing activities, and culture. *Volet 1* — Introduction (*Introduction*) provides general cinema vocabulary (*vocabulaire du cinéma*), film information (*fiche technique*), film synopsis (*synopsis*), and characters of the film (*personnages principaux, personnages secondaires*). *Volet 2* — Pre-Viewing (*Avant de Visionner*) introduces the vocabulary and main themes of the film, as well as various grammatical structures (*les pronoms sujets, les noms et les articles, les nombres et la date, les couleurs, les verbes réguliers en -er*) which establish the base vocabulary and grammar concepts of the Workbook. *Volet 3* — Post-Viewing (*Après Avoir Visionné*) tests the students' comprehension of the film, while reinforcing the vocabulary and grammar structures presented in the pre-viewing activities, and also includes word games, the study of stills, and a reading sample. *Volet 4* — Culture (*Culture*) continues reinforcing vocabulary and grammar structures, highlights cultural themes of the film, and provides contextualized

activities and research topics related to the cultural themes of the film. Glossary (*Lexiques*) includes expanded vocabulary lists (*vocabulaire du cinéma, vocabulaire du film*) found in the film as well as the Workbook and is presented in French/English and English/French versions in order to facilitate students' word search and minimize their need for supplementary reference sources. *Vocabulaire du Cinéma* includes the following topics: *les genres de films, les gens du cinéma, pour parler des films, and pour écrire. Vocabulaire du Film* contains: *les salutations, les couleurs, les gens et les animaux, les transports, les endroits, v'tements, noms divers, émotions, adjectifs, and verbes.*

An Instructor's Manual (*Manuel du Professeur*), written in French, accompanies the Workbook. It contains an introduction that addresses the purpose, organization, and teaching strategy of the *Cinéphile*, answers to all questions in the Workbook, suggested answers to short paragraph writing assignments, and questions for further discussion of the film (*Aller Plus Loin*). According to Conditto, the proposed answers are only suggestions that are based on the vocabulary and grammar presented in the Workbook. No doubt students' responses will correspond to their knowledge level and their personal experiences as well as the material presented in class. The Instructor's Manual follows the same layout as the Workbook, except for an additional Part 5 (*Volet 5*) — For the Instructor (*Pour le Professeur*), which offers pedagogical resources to help the instructor assess students' comprehension of the film and material studied in the Workbook. It comprises: a Sample Composition Outline (*Composition*), which can be reproduced and distributed to students and is structured to facilitate written expression and evaluation of a composition; a Sample Test (*Examen*) consisting of four parts: oral, grammar, stills, and composition; Instructor's Information (*Fiche du Professeur*), corresponding to the oral part of the test and easily adapted to the needs of students; and, finally, Test — Suggested Responses (*Examen — Réponses Suggérées*) to the activities and exercises of the test.

After carefully reviewing the *Cinéphile* materials developed by Kerri Conditto to accompany *Les Triplettes de Belleville*, I find them to be developmentally appropriate in terms of language proficiency for high school and college/university French language learners at levels ranging from Novice-Low through Intermediate-Low, as identified by the *ACTFL Proficiency Guidelines for Speaking and Writing*. The content, organization, and presentation of the materials reflect the movement in the profession from an emphasis on particular methods of language teaching toward proficiency- and performance-oriented instruction, curriculum, and assessment that define learners' language ability in terms of functions, contexts/contents, and accuracy (*ACTFL Oral Proficiency Interview Tester Training Manual*). While the *what* (vocabulary) and the *how* (grammar) are essential to language learning, the current organizing principle for foreign language study is *communication*, which also highlights the *why*, the *whom*, and the *when*. Thus, in accordance with the ACTFL Standards for Foreign Language Learning in the 21st Century, "*knowing how, when, and why to say what to whom*" becomes the ultimate goal of today's foreign language classroom, which is clearly evident in the approach used by Conditto. The Workbook and Instructor's Manual help language teachers organize their instruction based on what language learners should know and be able to do with the target language

at different levels of proficiency, by integrating the skills of listening, speaking, reading and writing according to the goal areas of the ACTFL Standards for Foreign Language Learning in the 21st Century: Communication, Cultures, Connections, Comparisons, and Communities. Thus, the *Cinéphile* serves as an indispensable tool for French language learners to understand and talk about the film, as well as allowing them to reflect not only on French culture, but also on their own culture — and enjoy themselves at the same time. I enjoyed my reviewing experience so much that I have decided to incorporate the film and the accompanying materials developed by Kerri Conditto into my own French courses and would enthusiastically recommend them to my colleagues in the profession.

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Publisher's Response

I appreciate this thorough and fair review of the *Cinéphile module, Les Triplettes de Belleville*. The *Cinéphile* project was undertaken to explore how feature film might best be incorporated into courses that were more basic than those served by Anne Christine Rice's text, *Cinema for French Conversation* (which focuses more on culture and presumes somewhat higher language proficiency). We are pleased that the *Cinéphile* modules are currently used at the both the high school and college levels.

Each of the various *Cinéphile* modules focuses on various grammar topics, as well as on one individual film and the culture it represents. At a certain point it became obvious to us that there was also a desire on the part of many instructors to integrate feature film into an intermediate-level language course. Thus, Kerri Conditto compiled these modules, expanded them, and added four more (for a total of nine) to create a text that is appropriate in a second-year college level intermediate course where film can serve as a real-life source for the study of language and culture. The text provides the same careful structure as the modules, as well as a variety of activities. This text, *Cinéphile: French Language and Culture Through Film*, should be appropriate for fourth- or fifth-year high school language courses as well and will be available in March 2007.

Incorporating French feature films into language study represents one of the most exciting and innovative projects I have been involved in over the course of my many years in publishing. I think that film represents a dramatic new way to motivate students and to provide them with the tools to acquire real language skills. I am pleased that this reviewer shares my enthusiasm.

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Dees, David B. *Quick Spanish for Law Enforcement*.

New York: McGraw-Hill, 2006. ISBN 0-07-146019-9.

This pocket-size reference book represents an invaluable resource for law enforcement personnel who need to effectively communicate in Spanish in situations where time is limited, the safety of one or more persons may be in peril, and understanding and being understood are imperative. Although the book is targeted for use by police officers and law enforcement personnel, it also could be of great use to counselors, social workers, school personnel, foreign travelers, emergency-room care providers or others who work with a Spanish-speaking public.

The book is organized into six concise chapters; in each chapter a list of basic vocabulary is followed by a more specialized list of terms frequently used in law enforcement situations. Vocabulary items are then put into context in an extremely useful collection of commands and key terms used in a typical law enforcement scenario. General culture and survival tips are then integrated into a comprehensive mini-dictionary of commands, key questions, and statements. Although sections are organized according to an intuitive sense of progression, easy cross-reference is provided throughout the guide to allow similar situations and communication terminologies to be effectively linked. An interesting feature found throughout the book is the introduction of idiomatic expressions and the use of a warning flag (represented by a little face derived from the Spanish word *¡ojo!*, “look carefully!” or “watch out!”), indicating tricky points where a literal translation does not provide immediate understanding.

This guide presents everyday colloquial Latin American Spanish (typically spoken in Central American countries and Mexico), steering clear of academic terminology and complex grammatical descriptions, thereby providing a practical and efficient tool of communication. The organization of the material is another strong selling point and distinctive characteristic of this guide. In fact, it offers a step-by-step, sequence-based approach to communication following the template of a procedures manual. Law enforcement personnel are typically trained using procedural manuals to guarantee efficiency and safety; therefore, a communication guide that is similarly structured will be more accessible, more comprehensible, and ultimately more useful in a realistic scenario. *Quick Spanish for Law Enforcement* is a procedural manual for Spanish communication that has been designed to quickly overcome the language barrier without pretending to be “proper,” emphasizing conversation rather than formal grammar found in more conventional textbooks.

Overall, I would rate *Quick Spanish for Law Enforcement* as a practical, innovative, and extremely versatile working tool. Without hesitation, I would recommend that the guide be used as a training tool, as well as a “safety-communication-belt” during everyday operations by anyone involved in law enforcement.

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Publisher's Response

We are delighted to respond to Lisa Carlucci's insightful review of *Quick Spanish for Law Enforcement*. In his more than 15 years of Spanish to police officers, firefighters, and paramedics, author David Dees has found success in focusing on practical, immediate communication skills rather than formal grammar. He has also published audio editions of both his Quick Spanish phrasebooks for readers who want practice listening to and speaking the language: *Quick Spanish for Law Enforcement, CD Edition* (ISBN 0-07-146021-7) and *Quick Spanish for Emergency Responders, CD Edition* (ISBN 0-07-146022-5).

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Edmiston, William F. and Annie Duménil. *La France Contemporaine*. 3rd edition.

New York: Thomson & Heinle, 2005. Pp. xxx+295. Instructor's Edition ISBN 1-4130-0374-4.

College instructors all agree, I think, that “culture and civilization” are an integral part of any self-respecting French program. The problem facing instructors, therefore, is twofold: defining the beast and then finding an appropriate text, one that is comprehensive enough to give third- and fourth-year students a comprehensive overview of French culture and civilization yet accessible to non-native speakers who, in many cases, are still struggling to master the fundamentals of the French language. I think it fair to say that by the time students have reached the end of the intermediate language program, they know all about the *baguette* and are somewhat familiar with a smattering of “lower-case” cultural items ranging from greetings and ordering a meal in a restaurant to the arts and entertainment; so, clearly, “Capital C” Culture and Civilization must be concerned with the evolution of French society over time. This reviewer was delighted to discover Steel and Onge's *La Civilisation Française en Évolution*, also published by Heinle, and has used it in combination with the text under review here for the past ten years or so — with a great deal of success, I might add. I can think of no better texts on the American market today, specifically developed with the undergraduate student in mind. Whereas Steel and Onge take a more diachronic, interdisciplinary approach, moving horizontally across time, examining one historical period after another, and then vertically, pausing to look at how, for example, the arts developed in the age of Louis XIV, *La France Contemporaine* is divided into sixteen thematic chapters, which each examine a different aspect of French civilization:

Chapter 1: La France physique
Chapter 2 : Paris

- Chapter 3 : Les régions et les provinces
- Chapter 4 : Les langues de France
- Chapter 5 : L'union européenne
- Chapter 6 : La république française
- Chapter 7 : L'État
- Chapter 8 : Les partis politiques et les élections
- Chapter 9 : La famille
- Chapter 10 : Le travail et le temps libre
- Chapter 11 : La protection sociale
- Chapter 12 : Les religions
- Chapter 13 : L'immigration
- Chapter 14 : L'éducation
- Chapter 15 : Les médias
- Chapter 16 : La technologie et le commerce

New to the third edition of *La France Contemporaine* is the organization of these sixteen chapters into five units, *La France et l'Europe*, *La vie politique*, *La vie sociale*, *La vie culturelle*, and *L'information et la technologie*, providing “the focus necessary for comprehension of current French communications and interactions” (IE-4).

The focus of each chapter, naturally, is on France; however, the authors make frequent references to parallels and contrasts between France and North America, which is an excellent pedagogical technique to reinforce a point as well as to teach cross-cultural awareness. Students should reflect on their own culture as they learn about France and realize a thing or two about what makes it unique. Also, they should be reminded of just how much France and the U.S. have in common. The coverage of each subject is perfectly adequate for an introductory-level course, but instructors will want to add material as needed, in light of current events. When discussing *La vie politique* in the second part of the text, for example, instructors could easily incorporate a section on the presidential election in the spring of 2007 and include material from French newspapers, magazines, and television news (courtesy of SCOLA, which transmits French news broadcasts twice daily).

One distinctive feature in the third edition is a brand new introduction titled “La France et les États-Unis,” which underscores the close relations between our two nations and may help offset some of the hostility toward France on American campuses in the aftermath of the war in Iraq (which I feel helps explain a recent decline in enrollments). There is also the five-unit organization of the chapters mentioned above and an updated *Repères chronologiques* section, which helps students bone up on the historical content of each chapter. Each chapter still concludes with various comprehension exercises, *Contrôle des connaissances*, which can be assigned on a daily basis and easily corrected. My students also appreciate the suggestions for further research on the Internet contained in the *Contrôle des connaissances* section.

The Instructor’s Edition includes a 30-page discussion of the organization of the text and includes many useful tips on how to use it in class with the best results,

as well as pertinent *Cultural Notes and Cross-Cultural Expansions* on each of the sixteen chapters, containing invaluable cultural tidbits in footnote form.

Although this text is intended for third-year French civilization courses, it could also be used in an advanced language class as a cultural reader, as well as in a business language class to give students a better sense of how France works, and, why not, in an orientation class for students planning to study abroad. The text is written entirely in French, in an authentic and sometimes quite sophisticated language that is never too difficult for the advanced intermediate level, so students will definitely have an opportunity to hone their language skills and gain not only the knowledge but also the linguistic tools necessary to speak about France with some degree of authority. Thankfully, there are a *Lexique* and *Liste des sigles* at the end of the text to help the reader identify all the abstruse acronyms that are so much a part of everyday life in France.

No one expects an undergraduate manual of French civilization to be complete or even to offer an in-depth study of any one of a number of salient topics. Some instructors might miss a section on *la Francophonie*; however, the focus throughout is on France, as stated at the outset. Instructors who so desire can easily include a section on the French Empire and decolonization in the context of the chapter on *L'immigration*. Although this chapter tried to outline the subject succinctly, in easily digestible chunks ("Un peu d'histoire," "Les Asiatiques," "Les noirs," "Les Maghrébins," "L'immigration et la politique," and "La nationalité française"), it does not do a very good job of presenting the challenges facing France's many ethnic minorities and thus, not surprisingly, fails to anticipate the riots that shook France in the fall of 2005. Personally, I would have liked to see more attention to French history and find that the information contained in the *Repères chronologiques* could easily be expanded to provide a clearer and more detailed overview; however, as the authors point out in their introduction, this manual is not intended to be a history of France (IE-3), so instructors who wish to include a unit on, say, the French Revolution or the Algerian War of Independence will have to find suitable supplementary materials. On the other hand, it would be relatively easy, I think, to include more tables and stats in a series of appendices, and perhaps also to include more pictures, in color. All things considered, however, an introductory text aimed at undergraduates does not get much better than this one: in terms of its organization, up-to-date content, activities, and overall usefulness, *La France Contemporaine* is unsurpassed; it could be used as is, in toto (it is a godsend to new instructors, especially), or as I use it at present, as an invaluable supplement in a one-semester introduction to French Civilization.

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Franke, Jack E. *The Big Silver Book of Russian Verbs*.

New York: McGraw-Hill, 2004. ISBN: 0-07-143299-X.

The Big Silver Book of Russian Verbs represents an easy-to-use reference that contains comprehensive information on Russian verbs, such as conjugation, stem, verb type, collocations, and usage. Russian language learners can use this book independently or for a class. Instructors can recommend this learning tool in conjunction with any textbook and for any course on the Russian language from the first through the fourth years of study.

The book comprises several sections that give the user a comprehensive view of Russian verbs: *Russian Tense Profiles*, *555 Fully Conjugated Verbs*, *Verb Exercises*, *English-Russian Verb Index*, *Irregular Verb Index*, and *Russian Verb Index*.

Russian Tense Profiles are easy-to-view summaries of formation and uses of Russian tenses, moods, aspects, participles and verbal adverbs, commands (imperative), reflexive verbs, and verbs of motion (with a cross-referenced Russian Motion Verb Index). These summaries contain concise explanations of key points and examples in Russian, with translations and commentaries on particular examples in English. Whether in a course or working independently, students can use the summaries for learning and review purposes, gaining a comprehensive understanding of the topics studied. The presentation of the summaries is well designed, clear, and concise yet thorough at the same time. Different editing features such as boldface type, different font styles and sizes, and mathematical signs (e.g., >, +), as well as a wide use of tables, make the learning process easy, quick and efficient, by enabling the user to understand the relationships between particular forms and draw conclusions and review quickly. For example, in the presentation of the verb types in the Present Tense, the verb endings are truncated instead of being simply added, such as *завопу + y > завопю*.

The book features *555 Fully Conjugated Verbs*. These 555 models represent verbs encountered in textbooks and contemporary uses of the written and spoken language. Every verb model has a one-page, numbered profile. The profile contains comprehensive information about the verb in question that is presented and builds on the explanations in *Russian Tense Profiles*. As students learn the conjugations of particular verbs, instructors can assign the corresponding models. Students can also consult the profiles on their own at any time. The page design of the verb profiles is well constructed, which enables the reader to locate, review, and/or learn necessary information quickly and effectively. At the top of the page, the infinitive of the verb in question appears in the imperfective and/or perfective aspects, as well as with an English translation. The profile also features an indication of the verb type and whether the verb is regular or irregular and, when applicable, all verb forms for all tenses and moods in both aspects (imperfective and perfective), such as Present, Past, Future, Subjunctive Mode, Participles, Verbal Adverbs, and Commands (Imperative). After the conjugations, the usage of the

verb is presented. Specific prepositions and cases that need to be used, as well as Russian examples with English translations, are included. Out of the 555 verbs, fifty verbs are selected because of their high frequency and use within many common idiomatic expressions. A profile of a verb from these top fifty is marked *Top 50 Verbs*. Each profile has an additional page of examples in the form of sentences, idioms, and/or proverbs in Russian, with English translations. This supplementary page either precedes or follows the conjugations of the verb in question, and its examples give the reader additional context, information, and guidance on the verb's usage and its linguistic environment. A list of all fifty verbs, with translations and profile numbers, appears on a single page conveniently and logically located at the beginning of the *555 Fully Conjugated Verbs* section, thus giving the reader necessary guidance for using the verb profiles.

At the end of the book, the reader can find several additional sections, such as *Verb Exercises*, *English-Russian Verb Index*, *Irregular Verb Index*, and *Russian Verb Index*. All of these sections are well designed for quick consultation, and through them the student can make brief forays into particular pieces of information or can work on memorization. The *Verb Exercises* section contains fill-in-the-blank exercises for all major tenses and moods addressed in the book. For every sentence, the infinitive of the verb to be conjugated is provided in parentheses. Examples and answers are provided for every exercise. This section allows the language learner to practice the rules learned and reviewed in the book. *English-Russian Verb Index* contains all the English definitions of the 555 verbs presented in this book. Using such an index as a sort of concise dictionary can be a way to review and learn the verb meanings effectively, especially for native English speakers. *Irregular Verb Index* is a list of verbs with irregular forms. In the list, the verbs appear in the infinitive and, if they are among the 555 that are fully conjugated, their profile number is indicated. The *Russian Verb Index* includes more than 2,000 verbs, each one with a cross-reference to a fully conjugated model. Verb entries feature English translations, conjugation type number for the imperfective and perfective when applicable, and the verb profile number. By using such indications, the reader can locate and review information easily and effectively.

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Gill, Mary McVey, Deanna Smalley, and María-Paz Haro. *Cinema for Spanish Conversation*.

Massachusetts: Focus Publishing, 2006. ISBN 1-58510-231-8.

Cinema for Spanish Conversation is the new edition of an old favorite. This edition features three new films, *María llena de gracia*, *Diarios de motocicleta*, and *Mar adentro*, in addition to the fifteen films from the previous edition, which include such well-known works as *El Norte*, *¡Ay, Carmela!*, and *Como agua para chocolate*, to mention just a few.

By way of introduction, the text goes over basic vocabulary useful for discussing film, which is especially helpful to students who have never studied cinema. This section includes words such as: plot, script, cast, voice-over, etc. Like the vocabulary in each section, cognates are presented first and then unfamiliar words are introduced with their English equivalents. There is also a chart indicating the length of each film in minutes and the rating so that teachers can plan accordingly. High school teachers should be aware that R-rated films are included; in fact, ten out of the 15 films discussed are R-rated.

The text is divided into sections that cover one film each. Each section begins with a short overview of the film to be studied, written in Spanish. There is just enough information given to pique your students' interest. Afterwards, there is some information provided on the director and the actors, also in Spanish. For the most part, the vocabulary used is very much geared toward student abilities. These sections vary in length, depending on the film and the actors. For *Mujeres al borde de un ataque de nervios*, it is quite lengthy, given the extensive careers of the main actors, Carmen Maura and Antonio Banderas. The others tend to be much shorter, generally no longer than a paragraph or two.

Next, there is a section titled *Preparación*, which presents crucial vocabulary, beginning with cognates and moving to more difficult and unfamiliar words. Vocabulary exercises follow, to reinforce mastery of essential words. These activities seem useful, although this reader did find a mistake in exercise B on page 19, where a question was left without an appropriate answer. The *Preparación* section also introduces some of the main topics featured in the film selected. If necessary, a linguistic note is included. Sometimes these linguistic notes are on a particular pronunciation students will hear in the movie, or, for example, in the case of *El Norte*, the use of a particular linguistic variance, such as the use of "vos" in Guatemala instead of "tú."

After viewing the film, students can complete the *Exploración* section. Here they are asked specific questions about what they have seen. There are true/false questions to check comprehension, as well as thoughtful questions about plot and characters, ideas for compositions or conversations about the film, and, finally, a reading section called *Más allá de la película*, which goes beyond the scope of the film in some way. For example, the *Más allá de la película* section for *Mujeres al borde de un ataque de nervios* is a critique of the film. Students can read the critique and then answer the questions included.

Overall, this is a useful text for studying Spanish-language film. This text is nothing like other film study packets on the market. The films included are culturally relevant and of interest to students. The overwhelming presence of R-rated movies may be a problem for some, but if carefully previewed, most of these movies could still be shown to high school students. The three new films in this edition were carefully chosen and add three important titles to an already strong list.

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Publisher's Response

We very much appreciate this very gracious review of the second edition of *Cinema for Spanish Conversation*. This text was designed first and foremost for college level courses, primarily third-year courses in which film can be used to study language and culture. Clearly, film is the most engaging way of teaching real-life language skills and culture at the fourth-semester level.

The author of the review is quite correct in saying that this book should be used with caution at the high school level. There are a number of R-rated films in it. Obviously, what might spell trouble in a typical high school classroom is less of a problem at the college level where, after all, cinema is an integral part of popular culture and where students (as well as their parents) generally are less impressionable. We have considered doing a book more appropriate for the high school level; however, compelling films that meet the necessary ratings are few and far between. To that end, of course, we are always interested in ideas and suggestions from the teaching community.

Meanwhile *Cinema for Spanish Conversation* still can be effectively used at the high school level, as the reviewer notes, and continues to be an inspiration to college teachers who wish to integrate film into the Spanish language curriculum.

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Gordon, Ronni L. and David M. Stillman. *The Ultimate Spanish Verb Review and Practice.*

New York: McGraw-Hill, 2006. ISBN 0-07-141673-0.

The Ultimate Spanish Verb Review and Practice offers a chapter-by-chapter presentation of all verb tenses that one would typically see in a high school or college textbook. Each chapter consists of an explanation of a certain verb conjugation and a list of common verbs of that particular conjugation, along with their definitions and practice exercises. There are detailed explanations of sentence construction and other grammatical topics, for example, interrogatives, pronouns, and verbs whose meaning varies depending on context.

The text uses a traditional grammar-based approach and does not adequately address learner needs for communication or vocabulary acquisition. The majority of exercises in each chapter are basically substitution drills that only require the conjugation of a verb and exercises in question/response format. No actual understanding of the meaning of the sentence is necessary to complete the activities. The only exercise where learners have to interpret meaning is when they are called on to translate sentences. The answers to the exercises are listed at the

end of the text but might be easier to use if they were at the end of each chapter, simply because there are so many.

The text was designed for intermediate to advanced learners. However, it probably could be used by experienced language learners at the beginning level as well, since there is such an emphasis on grammar. The presentation of material is so technical and grammatically based that it is probably most useful to learners who truly feel they need answers to the specific “whys” of Spanish grammar, rather than learners who simply accept the description of a structure without demanding a meticulous grammatical rationale.

This book could serve as a supplemental reference and review guide for students using a regular class text. Those individuals teaching a course without a mandatory text could possibly use it as a grammar resource and supplement it with a reader and audio-visual materials.

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Publisher's Response

We are pleased to respond to Ms. Risner's thoughtful review of *The Ultimate Spanish Verb Review and Practice: Mastering Verbs and Sentence Building for Confident Communication*. She outlines well the intent of this uniquely powerful tool for reviewing and mastering Spanish verb forms and tenses. The authors' selection of Mark Twain's quotation “catch a Verb and tame it” in the Preface underlies their recognition that proficiency in Spanish begins with the mastery of verbs and tenses. The innovative “Building Sentences” section at the end of each chapter helps learners make the transition from verb forms to sentences, the fundamental building blocks of real communication. Communication is facilitated by the useful current vocabulary that is incorporated in the numerous varied exercises. Verb lists are presented in structural and semantic groupings and include the latest additions to the lexicon as in the areas of computers and technology. The “Language Boxes” present information about interesting lexical, historical, and cultural aspects of the Spanish language.

The reviewer correctly states that *The Ultimate Spanish Verb Review and Practice* is appropriate for all levels, from Advanced Beginning through Advanced Learners. (As the publisher, I take responsibility for incorrectly designating the level as Intermediate through Advanced Learners; I will include a correction in a future edition). As noted by the reviewer, the text can be used effectively by teachers and students in a classroom setting. This user-friendly book also is ideal for independent learners. The flexible organization of the chapters permits the learner to study them in any order.

McGraw-Hill Professional is also proud to publish *The Ultimate French Verb Review and Practice: Mastering Verbs and Sentence Building for Confident Communication*, the corresponding French title in our best-selling series by Ronni L. Gordon and David M. Stillman.

We thank Ms. Risner for her review of *The Ultimate Spanish Verb Review and Practice* and for sharing it with the readership of *The NECTFL Review*.

Christopher Brown
Publisher, Languages & Reference
McGraw-Hill Professional

Henschel, Astrid. *German Verb Tenses*.

New York: McGraw-Hill, 2006. ISBN 0-07-145137-4.

Swick, Ed. *German Pronouns and Prepositions*.

New York: McGraw-Hill, 2006. ISBN 0-97-145392-X.

New to McGraw-Hill's affordable *Practice Makes Perfect* series are two German books: Astrid Henschel's *German Verb Tenses* and Ed Swick's *German Pronouns and Prepositions*. Intended for beginning to intermediate-level learners seeking to hone their language skills, these books provide over 100 exercises — most with answer keys. As they contain mainly drills and no communicative activities, the books presumably are intended for self-study.

Astrid Henschel begins her book with a glossary of basic grammatical terminology accompanied by examples, which is useful to the learner who does not have an opportunity to ask an instructor, and realistic, since most students do not have a clear grasp of grammatical terminology. She has subdivided her book into three parts: The Present Tense, The Future and Past Tenses (including *lassen*, reflexive verbs, and infinitives), and The Passive Voice, Subjunctive Mood and Conditional Mood. In the appendices she summarizes the verb tenses in clear tables, provides an alphabetized list of irregular verbs in their principal parts, and lists verbs with prepositions. An answer key for all exercises ends the book.

German Pronouns and Prepositions by Ed Swick is divided into two sections, appendices, and an answer key, which allows students to correct themselves. He also provides sample answers for the more open-ended activities. After describing pronouns in the various cases, prepositional phrases, and possessive, relative, reciprocal and reflexive pronouns, as well as the impersonal *man*, he goes on to introduce and practice prepositions, prepositional adverbs, verbs and adjectives with a prepositional object, contractions, and prepositions as prefixes. In the preface to each unit, he describes the form and function of both pronouns and prepositions, with excellent examples in German and English. The appendices familiarize students with the verb "to get" in German and provide a summary of prepositions and their required cases; also, as in Henschel's book, the appendices include a list of verbs with prepositions, although Swick's is somewhat shorter.

Both books follow the same model, first introducing the grammar and then providing various substitution drills, cloze exercises, dehydrated sentences, and

reformulations for extensive practice. They both assert that they will help increase the learner's oral and written competence in the language, but I am not sure how manipulating mainly random sentences makes it possible for either book to live up to this claim. In Swick's book, especially, not one of the exercises is even loosely contextualized. Furthermore, because the activities are not story- or content-based, I believe that beginning or intermediate-level students would find it hard to develop communicative skills by manipulating sentences like "Die Bauern haben das Korn in die neue Scheune gebracht" and "Die Kugel des Räubers verwundete einen alten Herrn" (Swick, pp. 54-55). They are probably not even familiar with words like *Scheun* and *Kuge*, although they might be able to guess the meaning of *Räuber* and *verwundete*. All activities are set up for learners to succeed, regardless of whether or not they know the meaning of the words. However, students would retain more and build communicative competence if they understood what they were doing in the first place and had some context for the activity. Henschel's book, which also claims to reinforce students' knowledge with everyday examples, provides more contextualization, albeit sometimes tenuous. For example, she asks students to re-write an entire fairy tale when working with the narrative past. In the section on the conversational past she creates topical exercises such as "Was haben die Studenten letzte Woche gemacht?" (pp. 112-113), which allow students to practice the structures in context. As a result, the vocabulary in these activities is all related and the activities more meaningful. Other exercises, however, are just as random as those in Swick's book. For instance, when students practice meanings of the verb *lassen*, they encounter sentences like "Müllers lassen das Dach decken" and "Liesel lässt die Hausaufgabe im Auto" (pg. 140). Again, *Dach decken* is not necessarily active vocabulary at this level.

The treatment of grammar as an entity entirely separate from culture and communication would therefore belie the claims both books make to promote communicative competence. Furthermore, the activities are geared to only one or two types of learners. Especially in segments on prepositions, reflexives, and the narrative or conversational past, a few black-and-white line drawings would be more inclusive of those learners who do not do well with tables and words. Of course, the lack thereof may not be the authors' choice, but rather a financial consideration on the part of the publisher. The series is, after all, very affordable. In conclusion, because the grammatical explanations and examples are concise and clear, I believe that certain types of learners intending to study by themselves and improve their linguistic accuracy can do well with these books. At the end of every spring term students ask me what they can do over the summer to maintain what they have learned; I now have an answer to give them.

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Publisher's Response

We thank Gisela Hoecherl-Alden for her detailed review of the two German titles in our *Practice Makes Perfect* series: *German Verb Tenses* and *German*

Pronouns and Prepositions. We appreciate her constructive criticism and plea for greater contextualization. The reviewer is also correct in suggesting that financial considerations can come in to play when determining the kinds of exercises that the books offer. We do our best to provide extensive practice for learners while keeping the books at an affordable price. Consequently, we especially appreciate the fact that she will recommend the titles to her own students.

Garret Lemoi
Sponsoring Editor
McGraw-Hill Professional

Hoffer, Victoria, Bonnie Pedrotti Kittel, and Rebecca Abts Wright. *Biblical Hebrew: Text and Workbook*. 2nd edition.

Fully revised by Victoria Hoffer. New Haven: Yale University Press, 2005. ISBN 0-300-09862-6. Includes 3 audio CDs.

At the end of her Introduction to this marvelous Hebrew grammar, Victoria Hoffer writes: "No one can eliminate the hard work necessary to learning any language, but one can try to make the effort gratifying. I hope that the changes and additions to the second edition of *Biblical Hebrew* help do just that" (xxiv). One feels safe in saying that Hoffer and her colleagues, Rebecca Abts Wright and the late Bonnie Pedrotti Kittel, have more than fulfilled Hoffer's hopes for the second edition of this grammar.

Anyone who has taught an ancient language knows that the undertaking comes with pedagogical challenges distinct from those attendant upon the teaching of a modern language. First, with an ancient language one is teaching reading proficiency, and this automatically rules out classroom strategies such as watching foreign films or interacting with native speakers. This not only may make the learning of an ancient language more tedious for students, but many of them also learn with greater difficulty because they are not regularly engaging in verbalization of new vocabulary, or they quite simply do not see any payoff for weeks of effort. Second, learning an ancient language requires one to master not only that language's grammar, vocabulary and syntax, but also the sum total of that language's grammar, vocabulary and syntax from its entire history as a living tongue. So, for example, the ability to read Mark's Gospel in its Greek original does not automatically imply the ability to do anything other than perhaps pick out a word here or a construction there in the writings of Plato, Sophocles, Herodotus, Plutarch or Homer. This is also the case with Biblical Hebrew, although we do not have the luxury of knowing the names and exact dates of the authors whose texts comprise the relatively small extant corpus of Biblical Hebrew. Consequently, it is often very difficult to systematize an ancient language for pedagogical purposes, given its historical vicissitudes.

Yet, paradoxically, grammars of classical and biblical languages have been on the whole pedagogically very conservative, at times still utilizing Latin grammatical

terms to explain concepts in Hebrew or Greek and, in the case of Biblical Hebrew, requiring the student to learn grammatical forms, for the sake of completeness, that do not occur in the biblical text. Moreover, barring any startling archeological or archival discoveries, the content needed to be mastered by the beginning student never changes, and, consequently, often neither does the pedagogy.

This state of affairs in Biblical Hebrew language study makes the contribution of this second edition grammar all the more significant. While space prohibits doing full justice to all the pedagogical strengths of this grammar, the following areas attempt to express the wide spectrum of this book's strengths.

First, it is a truly inductive grammar. Each chapter is devoted to translating an unaltered clause from the Hebrew Bible, which is then parsed and analyzed. Building on the established practice of introducing vocabulary to students based on frequency of occurrence in biblical texts, this grammar does the same with grammatical features. Consequently, and perhaps most noteworthy, the imperfect aspect of the verb is taught before the perfect; indeed, the first grammatical concepts taught is the vav-conversive, while not the easiest, certainly one of the most prevalent verbal constructions in the Hebrew Bible. Indeed, after parsing the biblical phrase to which the first lesson is devoted (אָמַר יְהוָה), the student is informed that she has just mastered 4% of the vocabulary of the Hebrew Bible. What better way to motivate a brand-new student in this fascinating, but often frustrating language?

Second, there are numerous distinctive aids, which help to set this grammar apart from all others. Probably the most important is the grammar's glossary, which not only clearly explains practically everything a beginner would need to know about Biblical Hebrew, but also does so with copious examples. It's more of a brief but incredibly valuable reference grammar tucked into the back of this already valuable volume.

Third, the clarity of writing is nothing short of outstanding. In a day and age where one can still find in Biblical Hebrew grammars aimed at beginning students terms as arcane as "apocopation," "volatilization," and "preterite," not to mention "alveolar" and "plosive," it is more than a breath of fresh air to read the following admission: "This brings us to our first principle of terminology: The more names something has, the less well it is understood" (354).

Fourth, the quality of the *Supplement* and the CDs make this Hebrew grammar unrivalled. The *Supplement* contains more challenging exercises for every chapter along with more in-depth discussions of the finer points of the grammar — things that in other grammars serve to confuse and discourage the beginning student. The three CDs are a goldmine. One consists of over 300 "audio flashcards": vocabulary words broken up into groups of ten, which are then pronounced and translated. Another contains readings of the exercise sentences, biblical readings set to particular cantillations, and a series of playful songs that go over and reinforce particular grammatical ideas. Here's an example from a song entitled "Mr. Piel."

But I'm Mr. Piel and I'm here to cause you some trouble!

Sometimes that middle root letter can't double!

(For instance) if the middle root letter is alef or resh

Then the first vowel is tsere, alef and resh don't take dagesh!

However, it is the third CD that is the *pièce de résistance* of this amazing audio supplement: thirty-five musical tracks with lyrics supplied by the Hebrew text of Psalms and spanning a variety of musical genres to include African-American spirituals and Blues along with traditional Hasidic and Sephardic tunes as well as original compositions. The result is nothing short of stunning, from the driving guitar and vocals setting Psalm 147:12 ("Praise the Lord, Jerusalem; Zion, praise your God") to the syncopated cadence of a Sephardic setting of Song of Songs 2:8 ("The voice of my beloved! Behold! He comes, leaping upon the mountains, skipping across the hills!"). There is even a Psalm sung in Hebrew to the tune of Harry Belafonte's "Banana Boat Song."

It is to be hoped that this truly groundbreaking grammar will mark a change in the ways that classical and biblical languages are taught. This reviewer, for one, cannot wait for the chance to use this book in a beginning class. Newcomers to the language and even seasoned teachers of Biblical Hebrew will come away with an appreciation for the versatility and beauty of this wonderful language.

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Jarvis, Ana C., Rachel Lebrede, and Francisco Mena-Ayllón. *¿Cómo se dice...?*

Boston: Houghton Mifflin Company, 2005. ISBN 0-618-47144-8.

¿Cómo se dice...? (2005) is the eighth edition of an introductory college-level text. This new edition retained what the publisher believed its users liked, notably the "balanced, four-skills approach," "a clear, logical presentation of grammar," "an emphasis on practical communication," and "an abundance of four-skills practice that is both realistic and challenging." It has added features such as new dialogues, enhanced vocabulary building, and contextualized grammar, to name just a few.

The chapter opener is a dialog linked to the concepts taught. The one for the first chapter, however, is quite difficult and would pose a tremendous challenge to true beginners. Vocabulary is presented soon after, but not all words from the dialog are presented in the Spanish-English vocabulary list. For example, both "mucho gusto" and "el gusto es mío" are in the opening dialog, but only "mucho gusto" is included in the vocabulary list. This may lead to some confusion for students, despite the similarity of the expressions. This reviewer was also surprised at the level of the follow-up activities. After the vocabulary is presented, there are fill-in-the-blank sentences to complete. The second answer requires student to supply "le" in the expression "¿Cómo le va?" Although this expression is presented as vocabulary, the required answer does seem too advanced for beginners.

In the sections that follow, the text becomes more typical of an introductory-level text. The alphabet is presented, as are the numbers 0-30. Colors are presented next, with days of the week following close behind. Next, students are taught the date, months, and seasons. Subject pronouns are presented, as well as the verb “ser.” The end of the chapter has a reading section, which is too easy, especially considering the difficulty of the opening dialog. The chapter closes with useful cultural information, including eye-catching photos.

All subsequent chapters follow this basic structure. After every third chapter there is a self-test which students can use to quiz themselves and then review the material studied. This self-test is broken down into sections that refer to the different chapters being reviewed, so they can be used as needed by students.

Despite the inconsistency of the opening chapter, the rest of the book seems to progress quite logically through the predictable grammar topics. By Chapter 17, the penultimate chapter, students are learning the *pluscuamperfecto* and the subjunctive, having already completed other simple and compound tenses. This text is probably best used over a minimum of two semesters, as there is an enormous amount of material to cover.

The accompanying workbook seems fairly challenging and serves to reinforce the structures learned in the text. There are a wide variety of practice activities, and this is where the four-skills approach seems to really come into play. There are listening activities and then questions that relate to the listening activity. They come in a variety of formats and ask students to match the picture with what they hear, fill in information in a chart as they listen to a dialog, and even do dictation activities. There are also sections on pronunciation, as well as writing activities. These, too, are varied and ask students to fill in the blanks, group words into categories, and write complete answers to questions. Finally, there are speaking activities, in which the student answers a question or modifies a certain sentence in order to clarify it or expand upon it.

One thing to note is that the in-text dialogs are the same as the ones in the workbook. A professor wanting to use them in class will have to purchase the multimedia component, as they are not included on the CDs. Perhaps in a future edition the editor will consider making them available as an audio component as well, for those who may not be as technologically well equipped in the classroom or for those who only want to purchase one CD. The audio CDs are well done, with native speakers saying vocabulary words for pronunciation or reciting verb forms. Occasionally, they have a short listening activity, such as a pronunciation exercise in which words are presented in context. To complete the listening exercises in the workbook, teachers will need to purchase the audio program that goes with it. The standard one that was provided to this reviewer with the text did not have any of the laboratory/audio activities for the workbook.

Overall, *¿Cómo se dice...?* appears to be a comprehensive college-level text. It is packed with information and activities; in fact, it is so packed with information that it would be difficult to complete it in just two semesters, even in an intensive course. There are many ancillaries available, and one bit of advice is to make sure you get all the CD or multimedia components needed if you are planning to

do the activities in the workbook and the text. They are valuable activities for the four-skills approach taken by this text.

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Kamiya, Taeko. *Japanese Sentence Patterns for Effective Communication: A Self-Study Course and Reference.*

New York: Kodansha International, 2005. ISBN 4-7700-2983-7.

This handy little book offers a concise review of Japanese sentence patterns through the intermediate level and would be quite useful as a general reference manual. Overall, the book is successful in providing accurate and concise information and presenting it clearly.

The book begins with a list of basic expressions that appear in English on the left side on the page and in Japanese on the right. The main part of the text is organized into twelve chapters, each based on a linguistic function. For instance, chapter 1 is entitled “Identifying and Describing People and Things” and chapter 11, “Expressing Conjecture and Hearsay, and Quoting People.” Each chapter begins with a full-length English sentence followed by a Japanese translation (both in *Kana* and in *Roma-ji*), brief but precise grammar explanations, several sample sentences (in English and Japanese), a practice section that consists of several translations (from English to Japanese), exercises, and answers to the exercises. Also included are Appendices that contain different charts of, for example, numerals, counters, adjective inflections and verb conjugations. The book ends with an Index that includes both Japanese and English words.

Keeping in mind the intended audience of native speakers of English seeking to acquire Japanese, the author adopted a translation approach. Thus, each sample sentence is given first in English, then in Japanese, which helps learners grasp its meaning without the need for a dictionary and allows students to focus on the sentence patterns in question. Examples come in a variety of tenses and levels of politeness, which give students exposure to a fuller range of usage. The sentences often include contemporary and high-frequency vocabulary appropriate for intermediate-level learners.

Overall, my impression of this book is quite favorable, yet the author might want to consider the following changes in future editions. I feel that the words “effective communication” in the title are somewhat misleading, since I am not convinced that studying simple translations of single unrelated sentences brings about the stated goal, “to speak one’s mind and be understood, and to understand and respond appropriately to what is said” (book jacket). It is impressive to see 142 basic sentence patterns nicely presented in a user-friendly manner for begin-

ners in a book as concise as this one; however, the term “outline” or “review” would more accurately reflect the content of the book. Also, I question the usefulness of Adjective Inflection Charts and Verb Conjugations Charts in the Appendices. The charts are nicely laid out, perfectly clear and offer a nice sampling of tenses, voices, etc.; however, I am not quite sure if it is necessary to present 89 adjective inflections and 154 verb conjugations, since Japanese inflection/conjugation patterns are very regular. Rather than presenting all of these at once in the end, it would be more helpful to explain the formation rules for each pattern when introduced in the main text. The author presents some formation rules of volitional forms, potential forms, etc., but fails to provide basic rules, such as how to make dictionary forms or “-te forms” from “masu-forms.” Basic verb/adjective/noun+copula charts, including the present/past/affirmative/negative, should also be presented when introduced in the main text. A few other minor suggestions include introducing the relative clause before introducing “verb + mae-ni/ toki(ni),” etc., and expanding the list of words in the Index. In addition, it would be easier to have English and Japanese words listed separately in the Index.

The need for concise, easily accessible reference information cannot be overstated. As a tool for those who have some grasp of the complexities of the Japanese language but need to review and/or practice sentence patterns, this work is first-rate. Its excellence is due to its brief but precise explanations of sentence patterns and its use of level-appropriate vocabulary.

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Lambright, Ann, Sharon W. Foerster, and Ramonita Marcano-Ogando. *Lecturas Literarias: Moving Toward Linguistic and Cultural Fluency Through Literature*.

New York: McGraw-Hill, 2007. ISBN: 0-07-321197-4.

Lecturas Literarias consists of six chapters, reflecting the authors' philosophy of “Moving Toward Linguistic and Cultural Fluency Through Literature.” Each chapter contains two engaging literary readings and includes both pre- and post-reading activities. A grammatical appendix presents key aspects of the Spanish language and functions as a reference tool. *Lecturas Literarias* is intended to be used by students at the post-secondary intermediate level in a bridge course or a content-focused conversation course. It is also related structurally and thematically to the well-known *Punto y Aparte: Spanish in Review* and could be used as one of its ancillaries.

This textbook is built around seven communicative functions: *Descripción, Comparación, Reacciones y Recomendaciones, Narración en el pasado,*

Hablar de los gustos, *Hacer hipótesis*, and *Hablar del futuro*. Each of them (except *Comparación*, which functions within the framework of the others) constitutes a communicative goal for each chapter. Such a methodology calls for an array of creative activities in order to hold student interest, increase their reading comprehension, and elicit different types of quality-content discourses based on the literary selections presented. The authors certainly answered the challenge by relying on students' experiences, opinions, and feelings to introduce the reading. They concentrate on a limited set of nine key vocabulary words and present a simple mechanism for successful reading comprehension (guessing, association, skipping, dictionary). They also apply "the three V's" technique (vocabulary, visualization, and verification) within the text, as well as adding a visual element: a self-explanatory drawing illustrating the essence of the reading.

In the post-reading section, several activities deserve mention for their unorthodox and exciting exploration of student opinions. This reviewer is particularly impressed by *¡A dramatizar!*, a role-playing exercise; *Yo, poeta*, a writing activity where the essence of the reading is an extremely condensed five-line poem (*a quintilla*); and *Las siete metas comunicativas en contexto*, a simple and effective sequence of questions for learning and reviewing the communicative goals within the context of the reading. These techniques stimulate students' creative expression and sharpen their communication skills.

Other written and oral activities lend themselves to extensive exploration in the form of a composition. (Students should take advantage of the short review and practice with literary analysis provided in *Hacia el análisis literario*). *El editor exigente*, for example, offers the student the opportunity to alter the main reading while maintaining the original tone and style. The *¡A conversar!* section relies on a series of brainstorming activities that serve as an interactive tool for students, establishing a connection between the fictional world and their perceptions of the complex world around them.

My students' favorite assignment was an online-based project about some aspect of the Hispanic world, dealing with its arts and literature, politics, human relief agencies, environment, and popular and native cultures. The Website @ *explorar un poco más* provides cultural closure for each chapter and is dedicated to one Hispanic country or region, linked to the biography and work of its writers, and supplemented by maps and site photographs.

At Canisius College, *Lecturas Literarias* would best serve students with high intermediate-level Spanish language skills. It could possibly be used in a Spanish composition course as a bridge between intermediate grammar-based review courses and major electives, where the emphasis is on literature, critical thinking, and intensive writing. *Lecturas Literarias* is a worthwhile text to consider for adoption since it is flexible enough to accommodate various curricula, group dynamics, and teaching personalities.

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Publisher's Response

We are delighted to respond to Professor Stefanski's favorable review of *Lecturas literarias: Moving Toward Linguistic and Cultural Fluency Through Literature*. As noted by Professor Stefanski, this is a new literary anthology recently published by McGraw-Hill. It was written expressly to serve as a companion anthology for *Punto y aparte*, a McGraw-Hill intermediate-level textbook, but it can also be used with any intermediate-level textbook or in other intermediate courses.

As described so aptly by Professor Stefanski, *Lecturas literarias* is based on the authors' philosophy of focusing on seven specific communicative functions and three reading strategies while developing reading skills. The inclusion of pre- and post-reading activities serves to facilitate and enhance comprehension while also allowing students to make personalized connections to the reading selections. We are especially delighted that Professor Stefanski has highlighted certain types of activities in her review, including ¡A dramatizar!, Yo, poeta, and ¡A conversar!. These activity types characterize the creative yet pedagogically sound approach of the materials.

It is also worth noting that the twelve reading selections in *Lecturas literarias* are from authors from various Spanish-speaking countries, including works by Carmen Laforet (Spain), Reynaldo Arenas (Cuba), Elena Poniatowska (Mexico) and Julio Ramón Ribeyro (Peru), among others.

Again, we would like to thank Professor Stefanski for her very enthusiastic review of *Lecturas literarias* and for sharing it with the readership of *The NECTFL Review*. It is especially gratifying to learn that Professor Stefanski has used this exciting new anthology with success in her classroom. McGraw-Hill World Languages is delighted to publish unique readers for intermediate Spanish courses.

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

Lomba, Ana. *Easy French Storybook: Little Red Riding Hood*.

New York: McGraw-Hill, 2006. Includes an Audio CD. ISBN 0-07-146167-1.

With a clever ending and charming drawings, *Le Petit Chaperon Rouge* by Ana Lomba is an enjoyable retelling of the classic folktale *Little Red Riding Hood*. The story flows well because most of the vocabulary should be easily understood by students at the end of level-one French or in higher levels. The clarity and colors of the drawings add to the pleasing nature of the book.

The story is a simpler version of the original, making it easy to follow. Depending on the creativity of the teacher, a variety of activities, including skits,

role playing, miming, and singing, could be used. Also, students could create visuals to demonstrate or use their artistic skills. For example, they could draw the main characters and label them and then act out various scenes.

I feel that the translation of the text into English might be better suited at the end of the book as opposed to underneath the French text on each page. Then students could try to translate the story by themselves, or simply say what they think is happening. Their familiarity with the story, as well as their knowledge of the vocabulary and grammar, would facilitate this task and make *Little Red Riding Hood* an excellent teaching tool. Moreover, students could use the story to analyze verb tenses, a task suited to higher levels.

The CD adds to the story and provides other possible activities, such as reading along with the text, role playing, or guessing who is speaking or what is being said. The French on the CD is clear and features excellent pronunciation, accent, and intonation.

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Lomba, Ana. *Ricitos de Oro y los tres osos*.

New York: McGraw-Hill, 2006. ISBN 0-07-146170-1. Includes an Audio CD.

Complete with visually telling pictures, *Ricitos de Oro y los tres osos* is well written and well designed as a children's book that can be utilized at all levels of the curriculum by young learners of Spanish. The design of the pages allows the reader to focus on the Spanish portion first and see the pictures as a way to interpret material that perhaps cannot be understood through words alone. The pace is appropriate and the grammar adequate for a young learner.

Although having the English translation on the same page might be suitable for a lower-level Spanish class, moving the English to the end of the book might improve its overall quality. Students in a lower-level Spanish class could read the phrases and try to determine meaning based on context clues and pictures, which are provided on each page. The English could be used as a helper, but not until the end of the book, after an honest effort has been made. For upper-level students, examination of verb tenses and idiomatic expressions can support the everyday curriculum.

The accompanying CD is a bonus feature that can allow for in-class "read-alongs," assist in the fine tuning of listening skills, and, in general, provide the teacher with a method for presenting the information in a structured but unique manner. Also, the selected vocabulary at the end of the text is well presented with pictures, Spanish vocabulary, and its translations. Again, this component of the text is easily adaptable for use at any level of language study.

As a teacher of beginning Spanish, I would use this text in my classroom as an ancillary and as a way to teach reading. And even setting aside its educational component, I find this book enjoyable and overall well done.

Michael Donnelly
Spanish Teacher
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Publisher's Response

Our thanks to Michael Donnelly for such a thoughtful review of this book with audio CD. As an experienced early childhood educator, author Ana Lomba has developed many innovative products that use her "easy immersion" methodology for teaching language to a young audience. She has three other storybooks in this series, which display the same engaging and vibrant style of illustration and lively recording of the narrative: *Easy Spanish Storybook: Little Red Riding Hood / La Caperucita* (0-07-146164-7); *Easy French Storybook: Boucle D'Or et les Trois Ours / Goldilocks and the Three Bears* (0-07-146173-6); and *Easy French Storybook: Le Petit Chaperon Rouge / Little Red Riding Hood* (0-07-146167-1).

Karen Young
Sponsoring Editor
McGraw-Hill Professional

Mahoney, Anne. *Morice's Stories in Attic Greek*.

Newburyport, MA: Focus Publishing, 2005. ISBN 1-58510-189-3. Pp. 204. \$24.95.

This handy, well-produced collection of short passages is a revision by Anne Mahoney of Morice's 2nd edition, produced in 1879. The Rev. Francis David Morice translated Pindar's odes, produced a book on Pindar, and collaborated on a Greek prose composition handbook. The purpose of his "Stories" was "to supply beginners in Greek with materials for construing easier than Delectus, and better calculated than Aesop to familiarize a young reader with the ordinary vocabulary and idiom of the best Attic prose writers" (3).

Mahoney is an instructor of Classics at Tufts University, where she has also served as a postdoctoral fellow working extensively on the Perseus Project. She intends this revision as a "transitional reading or as supplemental in an intermediate-level class . . . to allow practice in rapid, fluent reading" (2).

The book is organized into a total of 263 fairly brief (100-word) individual passages, designed to paraphrase or at least imitate the work of Attic Greek authors. The stories fall into two main sections, although these sections are not labeled or marked clearly: the first 198 passages represent a broad selection of myth, fable, and even science. Sample source material here includes Plutarch's *Life of Sertorius*, Ovid's *Metamorphoses*, and Euripides' *Bacchae*, while sections 199-268 are drawn from Greek history, primarily Thucydides.

The collection is not necessarily arranged completely from easier to more difficult; although in the earlier passages reduplications, augments, and prefixes are indicated by hyphens, and the passages are accompanied by more thorough notes, it seems that the grammar does not necessarily proceed from a simpler to a more difficult level. One finds optatives and the genitive absolute in the first ten selections. Mahoney comments in her Preface that “even if you have not learned the subjunctive and optative moods yet, you can still read most of these stories. All the subjunctives and optatives in the first few stories are identified and explained” (13). However, I imagine some difficulty for some students. Thus to use this text successfully, the students would have to have advanced fairly far in a first-year course, and for that reason I would recommend it for use at the end of the first year and beginning of the second. A comparison with *Athenaze* might be helpful here: Chapter 30 of the *Athenaze* Books 1 and 2 Series introduces conditional sentences, while *Morice’s Stories* Passage #195 contains a conditional sentence with a suppressed protasis. The point is that the instructor will have to choose passages carefully and not necessarily charge straight ahead.

Like *Athenaze*, *Morice’s Stories* puts accessible Greek prose into the hands of beginning/intermediate Greek students and encourages a somewhat inductive approach, and a sense of self-assurance among students, although one would not have to use it in this way. It could also be used to demonstrate grammatical principles in the more deductive way. However, the one drawback to the book for those purposes is that the texts are not arranged in any sort of grammatical groupings, nor is there an index of grammatical points in the book for reference. Thus, if an instructor wished to use the texts specifically for the purpose of practicing certain grammatical skills, he/she would have to sort through the readings to find pertinent examples. I thus reiterate what I think would be the best approach — to introduce some of these readings well along in the second semester of Greek, when most of these critical grammatical principles have already been introduced, and the student can proceed with some confidence.

By far the most attractive characteristic of this collection is its charm and ability to pull students into Greek ways of thinking more effectively and quickly than *Athenaze’s* more artificial narrative. The stories cleverly mix humor with insight, rarely sounding trite. So the text owes much of its appeal to Morice’s own ability to render more difficult ancient texts into accessible Attic prose, but we also must credit Anne Mahoney with making this collection more serviceable. Her “Hints for Reading” include how to use a vocabulary and how to decipher Greek syntax. She strongly suggests not construing — even though this was Morice’s own method, and purpose for writing the book — and more and more Greek instructors now do de-emphasize trying to put the Greek into some English type of word order.

The book has a helpful but cursory Vocabulary, followed by a Vocabulary of Proper Names and Notes on Sources (all ancient except for “The Greek Anthology” and Henry Wadsworth Longfellow). These notes would be improved if they were more extensive.

Despite its few limitations, this text is a superb example of how more traditional Greek instructional materials can be updated and brought into the classroom. I will use this collection with pleasure.

Matos, Marcia and Sara Neto-Kalife. ***Bom Dia! Portuguese Language Level I.***

New Bedford: Spinner Publications, Inc., 2002. Revised 2nd printing, 2004. ISBN 0-932027-55-5. Pp. 208. *Bom Dia! Student Workbook and Tape Manual.* 2003. ISBN 0-932027-77-6. Pp. 159.

Bom Dia! is a first-year Portuguese textbook (level 1) package aimed at students in grades 7-12. In addition to the textbook, the package includes a workbook and tape manual, a set of audio CDs for students, and a set of tests and quizzes and overhead transparencies for the teacher. As the promotional brochure states: “the materials cover the topics and standards developed by the American Council on the Teaching of Foreign Languages (ACTFL), and incorporate the five strands — reading exercises, vocabulary, structure, accuracy and proficiency activities, and cultural information — into each unit.”

The textbook is divided into a preliminary unit, “Unidade preliminar,” the “Unidade 0,” and four main units, numbered 1-4. The preliminary unit orients students to the Portuguese-speaking countries of the world and provides two maps pointing out each country with its flag. Brief statistical information on the size, population, climate, and capital of each of the eight countries whose official language is Portuguese is located next to the flags. Following this information is a list of countries, the corresponding words for the nationality of each, their location and language, which students use in several paired activities in which they form simple sentences to name countries and nationalities. Additional exercises labeled “Proficiency Activities” have students carry out such tasks as researching information on Portuguese-speaking countries and reporting back to the class, and forming compound sentences to talk about a person’s origin, nationality and language, based on the list of countries previously described. Next comes “Unidade 0,” Unit 0, which apparently is so named to differentiate it from the units numbered one through four, each of which presents several grammar rules and has a particular theme. In contrast to those units, Unit 0 is very general. It introduces some high-frequency vocabulary, such as numbers, months, days of the week, dates, foods, classroom objects, and set phrases for common social situations like greeting, leave taking, introducing friends, and ordering food in a restaurant. Next there is a page that explains the pronunciation of Portuguese vowels through examples of English words having similar pronunciation. Unit 0 continues with “Recapitulação,” a review section with approximately ten speaking and writing activities, followed by a cultural reading in English on the city of Lisbon, which shows a number of views of landmarks and neighborhoods. Next is a Portuguese-English glossary of words presented in the unit, and then a list of high-frequency phrases, like *por favor*, *até logo*, *obrigado*, and *Como se chama?* The unit ends with 16 proficiency activities, among them Bingo and other games, role playing,

pronunciation practice, writing a postcard, cognate recognition, and forming and answering questions. The instructions for all activities in the preliminary unit and Unit 0, as is the case throughout the textbook, are given first in Portuguese and then in English. All activities in a unit are consecutively numbered.

The major language lessons are presented in “Unidade 1” through “Unidade 4”. The unit themes deal with people and ways in which to describe them, school, pastimes and leisure activities, and home and family. A short reading on the theme and list of pertinent vocabulary opens each unit and leads to activities testing comprehension of the reading and a separate vocabulary activity. For example, the reading that opens Unit 3 is a first-person narrative by a Portuguese high school student who introduces herself very briefly and describes her upcoming birthday party. The short vocabulary list that follows relates to this reading. There follow several sections of grammar lessons, each with activities to practice the corresponding grammar item. For example, the first lesson in Unit 3, “Present Indicative of -*ar* verbs,” provides 12 activities, such as fill-in-the-blank, sentence formation based on a photo of an action, asking and answering questions in pairs, interviews of several classmates, and translation. As with the preliminary unit and Unit 0, Units 1-4 continue with a pronunciation lesson, review activities, a cultural reading in English, a unit vocabulary list, and finally, from Units 12-25, proficiency activities.

Besides such basic language items as the definite and indefinite articles, singular and plural formation, adjective agreement, demonstratives, subject pronouns and interrogative words, the major grammar lessons covered in *Bom Dia! Level 1* are the present indicative tense of -*ar*, -*er*, and -*ir* verbs, the future tense and the future with *ir*, the present progressive tense, possessives, adverbs, and *ser* vs. *estar*. All the other major components of Portuguese grammar will presumably be covered in a textbook that apparently had not yet been published at the time of the printing of this present book. As the foreword of the textbook states, *Bom Dia!* (Book A) covers the material for the first year of Portuguese, and “a second volume, *Bom Dia!* (Book B), will cover materials for the second year” (7).

The *Student Workbook and Tape Manual* that accompanies the textbook follows all the lessons in the textbook and provides several activities for each language item taught in the textbook. In addition to the types of exercises found in the textbook, the workbook includes crossword puzzles, short compositions, unscrambling words to make up sentences and conjugate the verbs accordingly, changing tenses of sentences, word searches, and creating sentences to describe drawings. The workbook units end with questions in English about the cultural reading in the textbook and a review section. The second part of the workbook is the tape manual. This reviewer did not have access to the audio CDs, so the following comments are based solely on a review of the manual itself. Some activities test students’ listening comprehension of content, and others require students to make deductions, such as whether the greetings in different dialogues represent formal or informal addresses. Still others provide dictation practice, oral repetition and answering questions, and matching information provided on the audio cassette with drawings in the manual.

As a textbook aimed at middle and high school students, *Bom Dia!* has several qualities that should make it very successful. First, it has a clear and pleasing lay-

out. The type fonts used are bold and very easy to read. The material fills the pages, but not to the point of making them seem cluttered and distracting. There are beautiful photographs of varying dimensions on nearly every page of the book, and the color separation in them is remarkable. The photos record a broad spectrum of the land and people of Portugal and are detailed enough that teachers may profitably use them for a variety of open-ended language activities they might choose to create themselves. Even the graphics chosen for the lesson on telling time include photos of different styles of clocks from the past, which bring the lesson to life. The outside margins of each page reproduce the kinds of designs found on the hand-painted ceramic tiles famous throughout the Lusophone world. Each unit has its own margin pattern and distinctive color to aid the reader in locating a particular unit more quickly and easily. Second, the hardback textbook is very sturdily bound, an important quality in a textbook that will be used for several years by many different students. Third, as stated previously, the materials closely adhere to the topics and standards developed by ACTFL and incorporate the five strands of reading exercises, vocabulary, structure, accuracy and proficiency activities, and cultural information into each unit. One aspect of the materials that deserves mention and may concern some is that they focus almost entirely on Portugal and Continental Portuguese. The unit themes, readings, and exercises all refer to Portugal and in a few cases to Portuguese-speaking African countries. The grammar and dialogues all make frequent use of the informal *tú* form of address, which is used in Portugal, but rarely in Brazil. While this aspect may be seen negatively, it may also be positively viewed as enabling teachers to control the content of classes more and allow them to go into more depth on one region, rather than feeling swamped by having to cover two or more. The promotional brochure accompanying the textbook package addresses this subject of focus, noting that the Level 2 textbook will feature sections on the culture, history, and art of the other Lusophone countries around the world. Still, given that Brazil is the fifth largest country in the world, with an ever increasing role in the world economy and by far the greatest number of Portuguese speakers of any Lusophone country, it seems problematic for a new textbook aimed at the next generation of young adults not to include substantial attention to the grammar and sociolinguistics of Brazilian Portuguese. Another aspect of this textbook that I question — and this is a relatively minor complaint — is the use of zero in the numbering of the second unit. I find it puzzling to see how this aids in packaging the materials. If numbers in unit titles have any use at all, it is to clearly communicate quantity and order, so that users of the book can more easily find particular parts of the book and have some idea as to how much material there is. As far as this goes, I also think naming the preliminary unit “Unit 1” would be an improvement. Overall, as I hope I have made clear, this is a well-conceived and dynamic textbook package, with abundant activities and activity types, especially the appealing proficiency activities, which encourage student participation and creativity.

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Noblitt, James. *Système-D 4.0 Writing Assistant For French*.

Thomson & Heinle, 2005. ISBN 10-141300081-9. System Requirements: For PC: Windows 98, ME, 2000, XP (not NT); Pentium II 233mhz; 32 MB RAM (64 MB recommended); For Macintosh: MacOS 8.6 or later; PowerPC processor or later; 64 MB RAM. For both systems: 16-Bit sound card, 800 X 600, 16-bit high color display; speakers or headphones, 8xCD-ROM. Includes: One Packaged Dual-Platform CD-ROM with a User's Manual.

The *Système-D Writing Assistant For French* program is an excellent practical learning tool that makes writing French educational and fun. Based on a strong pedagogical rationale, the program offers a wide variety of unique and helpful features, such as word processing, a built-in comprehensive grammar check, lists of useful phrases, a glossary, complete verb conjugations, thematic vocabulary lists, an audio pronunciation guide for all French words, and a multitude of examples, as well as *Merriam-Webster's French-English Dictionary*, with its searchable database of over 80,000 entries.

The CD-ROM is convenient and easy to use. The computer literacy required to use the program is at the novice level. When the user launches *Système-D*, it opens a window containing a toolbar with the following tabs: *Search*, *Dictionary*, *Verb Conjugator*, *Grammar*, *Vocabulary*, and *Phrases*. Clicking on the links is the best way to navigate the program. With the *Search* function, in order to find information, the user can type a word, phrase, or verb form in the search box and select any of the proposed options. *Dictionary*, *Grammar*, *Vocabulary*, and *Phrases* are the search options that correspond to the toolbar tabs of the program window. Under the *Dictionary* option, the user can choose the language (either French or English) and look for definitions, examples, and words that match the word being searched. Under the rubric *Phrases*, the user has several options for searching for topics and matching whole words. When the search has been finished, the program provides the search results in the *Results* section. Clicking on a particular result leads to a definition and examples; the user has to click on the *Definitions* tab or the *Examples* tab to access the related information. By clicking on the *Listen* tab or icon, the user can hear the pronunciation of the item. By clicking on a highlighted and underlined example in the *Examples* section, the user can hear the example. Audio recordings are made by native speakers and are of excellent technical quality. The *Related Links* section contains links to information, explanations, and examples based on the search criteria (grammar, vocabulary, phrases) for a particular language item. By clicking on a particular link, the user can access information and the corresponding vocabulary word, phrases, or grammar topic. By clicking on the tabs for *Dictionary*, *Verb Conjugator*, *Grammar*, *Vocabulary*, and *Phrases* that appear on the toolbar, the user can access related information on a particular language item (e.g., definitions, translations and examples in both languages, complete verb conjugations, grammar explanations, vocabulary, and phrases). The database is extensive. There

are over 1.4 million French verb forms for over 3,700 verbs in 12 tenses and moods. In addition, *Système-D* integrates with the word processing programs that the user might be familiar with, such as Microsoft Word and Corel WordPerfect. Clicking on the *Word Processor* link that appears on the program window launches the user's word processing program. With the *Accent Tool Bar*, the user can incorporate French accents into a document.

Système-D is a highly practical language learning and writing tool that can be used individually or in the classroom. The program can accompany a variety of textbooks and be integrated into various in-class writing tasks. The instructor might order the program with other in-class materials or consider installing it in a language lab or computer lab (whether at a secondary or a post-secondary institution). In lab, students could use the program either to complete independent assignments or to participate in writing workshops conducted by the instructor. The program is a sound pedagogical tool for writing in French. Since all its features are conveniently located in one place, this program promotes a creative, learner-centered, task-based approach, as well as the productive and autonomous use and learning of the target language. Various domains of language study are addressed. Audio recordings of vocabulary, accompanied by numerous examples, enable language learners to access key information on writing and show that the program is geared to multiple intelligences (students interact with audio and text). The appealing and convenient design and user-friendliness of the toolbar functions make navigating the program easy and fun. User control over the pace of the writing and learning process, instant access to necessary materials, clusters of vocabulary and function topics, detailed references, and ready availability of audio recordings, as well as an overall focus on the user and on tasks, underscore the pedagogically sound and well-organized content of this excellent program.

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Oukada, Larbi, Didier Bertrand, and Janet Solberg. *Controverses*.

New York: Thomson & Heinle, 2006. Includes a Workbook. ISBN 1-4130-0452-0.

Controverses is a program for intermediate learners of French that engages them in studying the target language through the discussion of relevant, compelling, and thought-provoking social and cultural issues and topics important to students of French and Francophone culture. The program is based on the 5C's of the National Standards for Foreign Language Learners (Communication, Cultures, Connections, Comparisons, and Communities) and puts communication, cultures, critical thinking, and the learner at the heart of language study and teaching.

The main text, *Manuel*, and the workbook, *Cabier d'activités*, are the two major components of *Controverses*. The *Manuel* consists of one preliminary chapter and eight topical chapters. Each chapter is centered on a particular cultural topic: friendship, the media and private life, gender equity, the collective good and individual freedom, globalization, immigration, bilingualism, and education. The topics selected reflect real-life issues in the Francophone world. The chapter structure, consistent throughout the text, provides sound pedagogical support for engaging language learners in a variety of contexts and communicative practices. Every chapter has the following sections, which reflect the authors' emphasis on the standards: *Premières Pensées* (a short list of useful words that are practiced through brief communicative activities to give students a glimpse of the chapter topic; Communication Goal), *Point et Contre-point* (students practice the three communicative modes to understand Francophone culture and the presentation of differing views on the chapter topic; Cultures Goal), *Contexte Social* (through authentic cultural materials, students compare Francophone culture with their own; Comparisons Goal), *Communautés* (discussion of the chapter topic outside the classroom and class reports; Communities Goal), *Liens Interdisciplinaires* (drawing connections between French language study and other disciplines; Connections Goal), and *Répliques et Synthèse* (review and discussion of the key aspects of the chapter topics, leading to a piece of critical writing for a *Rédaction Guidée*).

The progression within each chapter is thoughtfully conceived and prepares students to approach the writing tasks at the end of the chapter with confidence. In the *Rédaction Guidée*, students learn how to write a typical French composition known as a *dissertation*, which is different from the writing exercises typically assigned in the U.S. educational system and which is based on Hegel's dialectical process. In every chapter, the students are guided through a step-by-step approach to put in writing the major components of a *dissertation*: *thèse*, *antithèse* and *synthèse*. A focus on critical thinking, analysis, comparisons, and exploration in light of the chapter's theme and linguistic topics is the cornerstone of the section *Répliques et Synthèse*. A French-English glossary, including active vocabulary from the chapters, and an Index with terms and corresponding page numbers appear at the end of the *Manuel* and provide convenient reference tools for students.

The *Cabier d'activités* is a workbook that can also serve as a reference grammar for the program. Like the *Manuel*, the *Cabier* includes one preliminary chapter and eight other chapters. All of the workbook chapters are centered on specific grammar points: *Le présent de l'indicatif*, *Les temps du passé*, *Les pronoms*, *L'adjectif*, *L'adverbe et les comparaisons*, *Le futur et le conditionnel*, *Le subjonctif*, *Les déterminants*, *Les pronoms démonstratifs et possessifs*, *Les pronoms relatifs*, and *L'interrogation*. The *Cabier* contains the following four parts: selected grammar points (*Grammaire*), every one of which is practiced through oral and written exercises designed to develop accuracy (*Exercices*), listening activities (*À l'écoute!*), and reflective writing exercises (*Atelier d'écriture*). The vocabulary and topics of the chapters in the *Cabier* correspond to specific chapters in the *Manuel*, which means that students using the *Cabier* are engaging in further communicative practice of the skills studied. The grammar expla-

nations in the *Cabier* are written in English, and each one provides a clear, detailed and thoughtful overview of a particular grammar point. In the authors' view, these grammar presentations, along with the exercises, allow students to learn to use grammar on their own, and so the instructor can devote more time in the classroom to the actual use of the target language through cooperative learning and learner-centered communicative, vocabulary, and cultural activities.

A variety of supplementary resources can also be packaged with the Student Edition of the main text and workbook; they can greatly enrich the content and applicability of the program. These resources represent various learning and teaching tools and engage students' multiple intelligences: *Text Audio CD* (contains an audio portion of the *Manuel* and the *Cabier*), *Système-D CD-ROM* (a program for word processing, containing a database of language reference materials and a searchable dictionary), *Answer Key and Audio Script* (answers to the questions in the *Cabier* and the script for the *Text Audio CD*), *Merriam-Webster's French-English Dictionary* (containing up-to-date vocabulary used in France, other European countries, and Canada, along with English vocabulary, using both North American and British and spellings), *French Café Music CD* (a collection of classic and contemporary French music), and a laminated *Bookmark* (which contains instructions on how to incorporate accents in text on either Macintosh or Windows). A companion Website at <http://controverses.heinle.com> contains additional learning resources in the form of cultural exploration and assignments, as well as support for writing, grammar and vocabulary exercises. In the Instructor's edition of the *Manuel*, teachers will find useful suggestions on how to use the *Manuel* and *Cabier*, as well as sample written tests, syllabi, lesson plans and evaluation instruments (grids) for assessing writing and speaking.

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Publisher's Response

As Professor Sanatullov states in his thoughtful review, *Controverses* demonstrates the practical application of French language in the global community through the discussion of relevant, compelling and thought-provoking social and cultural issues. Thanks to its communicative approach, *Controverses* aptly reflects the *ACTFL Proficiency Guidelines* and addresses the *National Standards of Foreign Language Education* joining acquisition of language skills with exploration of French and Francophone cultures. Perhaps the most valuable aspect of the program, as insightfully expressed by Professor Sanatullov, lies in its chapter structure and organization that reflects Hegel's dialectical process of *thèse, antithèse et synthèse*. This unique approach fosters critical thinking, analysis, and comparisons. The activities support both the experienced and first-time instructors, and the wealth of creative exercises and suggestions facilitates expansion of any topic, theme or activity presented in the chapter.

Professor Sanatullov correctly points out that the workbook and Website materials contribute to a robust program. In addition, Professor Sanatullov mentions the

focus on realistic contexts and real communication in French presented in the chapters' thematic topics, audio program, readings, and guided writing assignments.

It is hoped that students using *Controverses* will further develop their language ability in French and gain a broader view of the French and Francophone community. Also, it is hoped that instructors will return to *Controverses* again and again — each time with a renewed commitment to the different learning needs of their students.

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Penfornis, Jean-Luc. *Business French: An Intermediate Course*.

Boston and New York: Houghton Mifflin Company, 2006. Student text with in-text audio CD: 168 pp. ISBN 0-618-70901-0. \$79.96. For orders, contact Houghton Mifflin Faculty Services at 1-800-733-1717, visit the online catalog at college.hmco.com/instructors (choose “Go to Your Discipline”), or visit the Houghton Mifflin online “Bookstore.”

As Chair of the American Association of Teachers of French (AATF) National Commission on French for Business and Economic Purposes, I frequently receive inquiries about which textbook to use for a Business French course. My immediate reaction is always to respond by asking, “For which level?” A plethora of materials currently exists for the advanced levels; in recent years I have also seen many new materials for the beginning levels (see William J. Thompson, *Teaching Business French: Textbooks, Reference Tools, and Pedagogical Aids* — CD-ROM. Carbondale, IL: AATF National Commission on French for Business and Economic Purposes, 2005). The trick has always been to find materials for the intermediate level that are both appropriate in terms of level of difficulty and engaging in terms of student interest. *Business French: An Intermediate Course* by Jean-Luc Penfornis is the most recent attempt that I have discovered to address the needs of the intermediate-level Business French student. Indeed, I was pleased to read in the author's preface that: “*Business French* is designed for those who wish to improve their language skills in order to conduct business in French or travel through French-speaking countries with a good command of the language. *Business French* covers approximately one hundred classroom hours and prepares students for the CFP (Certificat de français professionnel) offered by the CCP (Chambre de Commerce et d'Industrie de Paris). All of the activities and resources provided may also serve to prepare students for the DFA 1 (Diplôme de français des affaires, niveau 1) as well as the DELF first level (Diplôme élémentaire de langue française)” (3). Therefore, the aim of Penfornis's *Business French: An Intermediate Course* is to be a serious enough text to adequately prepare students for the CFP, the DFA 1 and the DELF first level, as well as to appeal to students majoring in a variety of business fields or double/joint majoring in French and a professional field.

Business French: An Intermediate Course, a task-based method of learning French, consists of ten chapters and five appendices. The ten chapters are: *Prise de contact*, *Agenda*, *Voyage*, *Hôtel*, *Restauration*, *Entreprises*, *Travail*, *Recherche d'emploi*, *Prise de parole*, and *Points de vue*. The five appendices are: *Grammaire*, *Expressions de la correspondance commerciale*, *Lexique*, *Consignes pour les jeux de rôle*, and *Transcriptions des enregistrements*. In his preface, Penfornis states his goals for his task-based approach: "Specific tasks where clearly identified communicative and linguistic goals are outlined. Realistic tasks that are based on authentic experiences one would find in the business world, as opposed to unrealistic and not at all motivating scholarly exercises. Varied tasks where the learner is asked to perform wide-ranging activities to keep him or her motivated and avoid repetitive activities that do not advance language acquisition. Stimulating tasks that emphasize meaning, whereby students are asked to resolve problems, handle business documents, make decisions, and engage in communicative activities that encourage lively class discussions" (3). Most important, while Penfornis has included the usual but necessary array of Business French topics, such as "Engager une conversation téléphonique" in Chapter 1, *Prise de contact* and "S'informer sur le lieu de destination" in Chapter 3, *Voyage*, it is extremely refreshing to see challenging topics such as "Résoudre les conflits du travail" in Chapter 7, *Travail*, and "Faire face à la mondialisation" in Chapter 10, *Points de vue*.

Each chapter is divided into four topic sections. In the "Tableau des contenus," each of the chapter's topic sections has clearly indicated goals for "savoir-faire" and "grammaire." What I especially like about *Business French: An Intermediate Course* is that there is extensive grammar coverage accompanying each of the chapter's four topic sections. For example, in Chapter 8, *Recherche d'emploi*, the first topic is "Consulter les offres d'emploi." For this particular topic, the "savoir-faire" goals are "consulter/analyser/rédiger une petite annonce," and the grammatical lesson is "subjonctif: emploi après un pronom relatif." In addition, the grammar appendix provides explanations of grammar rules and additional exercises with an answer key. Also appealing is the glossary, which is not simply a listing of words; rather, each word is used in the same way as it is in the chapter but in a different sentence structure.

Moreover, each chapter of *Business French: An Intermediate Course* integrates culture in a seemingly natural way and ends with an intercultural question, "À la croisée des cultures." For example, Chapter 6, *Entreprises*, has as its cultural topic "Distance hiérarchique et qualité de travail: à chacun ses responsabilités," and Chapter 9, *Prise de parole*, has as its cultural topic "Art de la conversation: à chacun son style."

The Student Activities Manual for *Business French: An Intermediate Course* (96 black and white pp., ISBN: 0-618-61049-9) is a source of additional exercises, and with the student companion Website (www.college.hmco.com/students), students will have ample resources to improve their proficiency in a context-specific manner. Instructors have support in the form of the instructor HM Class Prep CD (ISBN: 0-618-61050-2) and the instructor companion Website (www.college.hmco.com/instructors).

Overall, *Business French: An Intermediate Course* is a pleasantly presented text with colored photos and illustrations, as well as a clean layout. I find that Penfornis has achieved his goal of providing students with tasks that are specific, realistic, varied, and stimulating.

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Raia, Ann, Cecelia Luschnig, and Judith Lynn Sebesta. *The Worlds of Roman Women*.

Newburyport, MA: Focus Publishing, 2005. Pp. viii + 189. ISBN 1-58510-130-3.

The topics of Roman women and gender in the Roman world are still insufficiently represented in most Latin courses. This book by Raia, Luschnig, and Sebesta has the potential of making such topics staples for intermediate Latin students. For years now, historians and classicists in particular have had easy access to sources in translation on Roman women, but with this book, such materials are now easily available in the original language, as well as for use by the teacher of Latin.

A lengthy introduction puts this work in context, especially the context of feminist scholarship on the ancient world, to help students understand what a significant, communal endeavor they are engaging in by learning more about Roman women from the ancient texts themselves. The excerpts from Latin texts cover a wide range of time (3rd C. BC - 2nd C. AD) and represent a very nice variety of sources, from epigrams and inscriptions, letters and speeches, to poems, histories, and "encyclopedic" works. Thus, we have a great review of the genres of written Latin, as well as a rich array of information useful for ferreting out the long view of the real lives and the ideal images of Roman women.

The editors have divided the collection into topical sections in a basically chronological arrangement (that is, childhood, education, marriage, and family, as well as work, flirtation, and politics), not according to the level of difficulty in translating each passage (this is not a graded or graduated reader). Thus, teachers using this book may need to identify particular passages appropriate for their students. This should not be difficult, though, since the editors have provided excerpts of varying levels of difficulty within every topical section. Teachers can continue to follow the book section by section, selecting those excerpts that work in the classroom context while not losing sight of the larger purpose of this collection: to reveal where women "fit" in Roman society and how they contributed to it through various vocations or occupations.

Each section appears with introductory pages that not only highlight the actual selections to be translated, but also continue the main introduction's purpose of contextualizing the excerpts in historical and scholarly terms. Each

excerpt is also accompanied by its own introductory statement about the author, chronological points of reference, and main themes of the passage. All passages appear in clear print and are divided and numbered in such a way that reference to their sentences or stanzas is easy; on each facing page, the editors supply the supplemental vocabulary, grammar notes, and historical information necessary to manage clear translations. It is not difficult at all to link or compare excerpts and make cross references. Idioms are well presented and explained, and appropriate colloquial expressions in Latin are included to aid translation and bring Roman women to real life for modern students of the language.

The vocabulary glossary at the back of the book contains all the words not found in the notes on facing pages and is clear and complete. There is also an index of the women mentioned in the excerpts, as well as a very strong and up-to-date bibliography, including Internet sources, on the study of ancient (especially Roman) women, useful for research projects.

The Worlds of Roman Women is recommended for students who have had at least two semesters of Latin, as the notes expect knowledge of or familiarity with various subjunctive and other complex forms. This reviewer recommends the book highly as one among several texts in an intermediate Latin course, or perhaps as the primary text in a Latin course dedicated to the study of Roman women (with the natural caveat that this book deals only with Latin speakers, not with the other peoples of the Empire).

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Publisher's Response

We deeply appreciate this thorough and fair review of our text, *The Worlds of Roman Women*. As the reviewer notes, there is a paucity of material available for first-year students of Latin. First-year language courses must be topical and the books to serve them must contain a full apparatus so that students can build the skills and confidence necessary to develop a working knowledge of Latin. And, of course, textbooks must reflect some important aspect of Roman culture and society.

I would like to draw attention to our Website for the text which allows students to explore various topics covered by the text. It can be found at <http://www.cnr.edu/home/araia/companion.html> and serves not only as a tool for the motivated student, but also as an excellent resource for the instructor.

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**Reimer, Robert C. and Reinhard Zachau,
including contributions by Margit Sinka.
*German Culture through Film; An Introduction
to German Cinema.***

**Newburyport, MA: Focus Publishing, 2005. ISBN 1-58510-102-8.
Pp. 225. Includes a Workbook, *Arbeitsbuch zu German Culture
through Film.* ISBN 1-58510-145-1. Pp. 276.**

German Culture through Film follows the same format as the widely popular series *Cinema for French Conversation* and *Cinema for Spanish Conversation*, also published by Focus. As recent research has shown, students exposed to authentic film and media acquire a familiarity with the target culture more accurately than those who have interacted only with text-based materials and instructional videos, since they are provided with the opportunity to experience the feel, rhythm and look of a foreign culture. As a result, the use of film at all levels of language instruction has become more common; however, when appropriate textbooks are not available, instructors have to spend countless hours developing their own materials. Because the German textbook market has a much smaller customer base than Spanish or French and therefore offers fewer choices when it comes to suitable classroom materials, German instructors will undoubtedly greet these new additions with enthusiasm. *German Culture through Film* and *Arbeitsbuch zu German Culture through Film* are intended for introductory courses on German film, both for German majors and for non-German-speaking novice film studies students. Thus, they reflect the reality of many German programs faced with cuts and the necessity of boosting enrollments by offering content courses on film and folklore to a German- and English-speaking constituency simultaneously. Therefore, the English text (*German Culture through Film*) provides background information on the history and culture of Germany of interest to both groups of students, a list of related films and secondary sources, as well as analyses of thirty-one more or less important films, while the workbook (*Arbeitsbuch zu German Culture through Film*) offers excerpts from the screenplays, *Kulturinformationen*, content questions, and language exercises for fourteen of the films highlighted in the English book (hereafter referred to as the Textbook). Both books contain detailed and well-crafted questions for analysis. In addition, almost every chapter features one or two stills or a movie poster. The majority of the films presented are readily available on DVD or VHS.

The films chosen range from Robert Wiene's Expressionist masterpiece *Das Cabinet des Dr. Caligari* (1920) to Wolfgang Becker's recent post-reunification success *Good Bye, Lenin* (2003). Intended as a resource for classes taught in German and English, the Textbook approaches the teaching of film both chronologically and thematically. The introduction (pp. 2-5) offers useful suggestions to the instructor for the thematic organization of a survey course on German film. Each chapter is devoted to one movie and contains the following elements: basic

information about the film, a plot summary, historical contextualization and a short interpretation, followed by questions and assignments for class discussion and analysis. Conversely, the *Arbeitsbuch* is written entirely in German and intended for the German-language portion of an undergraduate film class. It begins with a useful glossary of film terminology, designed to provide the students with the tools to discuss both the technical and narrative aspects of film analysis (pp. 3-9). The book bypasses the silent period and begins with Joseph von Sternberg's *Der blaue Engel* (1930). Like the textbook, it also ends with *Good Bye Lenin*. In each chapter, assignments are built around a cluster of scenes. Relevant cultural information, song lyrics, or explanations of institutions and terms referred to in the movie, as well as content questions, guide the students toward a deeper understanding of the film narrative. Matching exercises familiarize students with pertinent vocabulary and idiomatic expressions, and are interspersed throughout each film chapter. Occasionally, scripts for key film sequences are provided, allowing students to read dialogues as well as listen to and view the scenes on screen. Finally, each chapter contains a number of *Kulturinformationen* relevant to each movie. The layout is clear and the movie stills well chosen. On the whole, both the Textbook and the *Arbeitsbuch* are solidly conceptualized and very user-friendly, and the cultural information provided is germane to the socio-historical contextualization of the films.

It is safe to say that *German Culture through Film* fills a void in the German textbook market. However, despite the authors' expressly stated intention to "introduce students to the rudimentary aesthetics needed for understanding films, even those from their own culture" (pg.1), an English glossary of film terminology is missing. Furthermore, students new to film analysis in general, and visual learners in particular, could have benefited from assignments integrating the excellent stills. By simply asking the readers to identify elements of cinema in each of the stills, the authors could have afforded students multiple opportunities to hone their own observational and analytic skills. However, the descriptions provided simply reinforce the authors' own interpretations and analyses. One example of such a missed opportunity is the well-chosen still from F.W. Murnau's *Nosferatu* (pg. 15). Rather than offering a description, the authors could have asked the readers to describe the effects of camera angles and interpret the shot composition, while making their own excellent analysis accessible in a separate section of the book or in an instructor's resource manual. Other stills invite comparisons between films and could allow the students to draw their own conclusions as they begin to understand how visual vocabularies are borrowed and adapted. Such connections could be easily made by asking readers to contrast the still from Fritz Lang's *M* (pg. 43) with the one from Wolfgang Staudte's *Die Mörder sind unter uns* (pg. 81). Not once are students asked to analyze the use of color or black and white. Some of the films in this book that clearly lend themselves to these types of analyses are Sandra Nettelbeck's *Bella Martha*, Wim Wenders' *Der Himmel über Berlin*, and Volker Schlöndorff's *Die Blechtrommel*. In short, while the analytical questions pertaining to each film are excellent, visual learners — who, I suspect, enjoy taking film classes — are faced with mainly text-based assignments. Auditory learners, on the other hand, will find many well-crafted assignments that ask them to analyze the function of

music and song lyrics. This is especially true for assignments pertaining to Sternberg's *Der blaue Engel*, Heiner Carow's *Die Legende von Paul und Paula*, Wolfgang Petersen's *Das Boot*, Leander Hauflmann's *Sonnenallee*, Tom Tykwer's *Lola rennt*, Vanessa Jopp's *Vergiss Amerika* and *Bella Martha*.

In contrast to the Textbook, the *Arbeitsbuch* does feature some movie still-based activities. The assignment for the still from *Die Legende von Paul und Paula* (pg. 59) is worded in such a way that students cannot help but discuss the elements of cinema using the vocabulary listed in the glossary. However, most of the image-based exercises (like the one from *Der blaue Engel*, pg. 22, and Bernard Wicki's *Die Brücke*, pg. 50) mainly ask students to situate a particular scene within the movie narrative and to explain its significance. This is a conversation starter, for sure, but one that elicits more descriptive than analytic responses. In some cases, the choice of movie stills for an assignment is a little perplexing. The chapter on *Die Brücke*, for example, features two stills. The assignment created around the second one is purely descriptive and pertains to the plot, whereas the more powerful shot merely functions as a chapter opener or filler. This first image could have lent itself to a variety of cinematographic analyses and interpretations, especially since the authors state in the textbook that "the photo gains power from the youth of the victim and his placement in the frame, which emphasizes how alone he is and reminds viewers of how pointless his death is" (Textbook, pg. 107). In both texts, the question therefore is: why not let the students come up with such insights on their own?

Since the *Arbeitsbuch* is intended for students acquiring both language and content, the structural and form-focused exercises are divided into *Wortschatz* and *Strukturen*. Every chapter contains several *Wortschatz* sections aimed at building vocabulary. Students are asked to match synonyms or definitions and, at the end of each chapter, to complete a "cloze-activity," based on vocabulary relevant to the discussion of the chapter film. *Strukturen*-segments appear much more randomly, and not in every chapter. They range from practicing prepositions to restating sentences from the movie in a different tense or in the subjunctive, and practicing the plural form. While contextualized within the discussion of the movie, and, as such, valuable language exercises, they appear much too infrequently to be of much use to those instructors aiming to further intermediate-level students' grammatical competency. Again, as noted with regards to the authors' analyses of movie stills, an instructor's resource manual or possibly a CD-ROM providing structural practice might be a useful addition to the *Arbeitsbuch*, if the book is truly intended for use at the intermediate level, as stated.

Also, since the iconic images from films like *Caligari*, *Nosferatu*, and *Metropolis* are so indelibly intertwined with German culture, it is somewhat regrettable that the *Arbeitsbuch* does not contain a chapter on one of those films. Even though silent films may not yield much in terms of aural language acquisition, the title of the book nevertheless suggests an introduction to German culture as it is transmitted through film. Any of the above-mentioned films would certainly offer enough opportunities to practice speaking about camera angles, *mise en scène*, cuts, and style. And, while I can appreciate the authors' possible reasons for excluding Leni Riefenstahl's *Triumph des Willens* from the *Arbeitsbuch*, I find this

omission disappointing. If one of the stated reasons for teaching film is also to help our students develop media literacy, guiding them to focus on Riefenstahl's use of the masses as ornament and extreme camera angles for propaganda purposes, both as elements of fascist aesthetics, should be part of an undergraduate course on German film, regardless of the language of instruction. Lastly, from the point of view of language acquisition, I find the fact that *Die Mörder sind unter uns* was left out of the *Arbeitsbuch* downright puzzling. This movie, more than most, features didactic, slowly and clearly spoken dialogues as a stated stylistic element deliberately adopted by the director to educate the German public about their responsibility and guilt. Although the film's language appears wooden by today's standards, in my experience students find it easy to understand.

Furthermore, since the textbook professes to be *An Introduction to German Cinema* (as its subtitle states), I feel that the authors' categorical dismissal of the escapist *Heimatfilm* as "largely kitsch or milieu productions" (pg. 3) is unfortunate, especially since these films continue to be a staple on central European television and undeniably remain part of German culture. Because the authors do not provide a more balanced representation of West German film production by including one such movie, students may come to believe that until the advent of New German Cinema, East German DEFA films dealt with the question of guilt, while West Germany produced anti-war or war films, such as *Hunde, wollt ihr ewig leben?*, which, in the authors' own words, "propagated a myth of military values unrelated to the cause of the National Socialists" and draws "a clear distinction between those who commanded and those who fought" (pg. 99).

Finally, the title *German Culture through Film* is somewhat of a misnomer, since the type of culture students are asked to analyze in this two-book series is "Culture" with a capital "C". If the publishers had remained closer to the titles of the two successful French and Spanish series mentioned above, I, for one, would not have expected activities and assignments that invited intercultural comparisons or analyses of culture-specific issues such as conversational timing, taking turns, gestures and personal space, alongside content and linguistic structures. The *Arbeitsbuch*, especially, clearly intended for students not only learning about German film but also acquiring the language and culture, could have contained additional assignments geared towards the attainment of cultural proficiency. To become truly conversant with a new culture necessitates honing skills of observation. Apart from inviting analyses and interpretations, activities designed around film segments could also encourage students to watch and interpret non-verbal behaviors, make comparisons with their own culture and determine strategies for effective communication in German. Since films have the power to connect students with linguistic and cultural issues simultaneously, learners have the opportunity to gain significant cultural knowledge, including those more elusive issues pertaining to "culture" with a lower-case "c". Most of the movies chosen for *German Culture through Film* allow for the examination of conversational conventions and underlying cultural values. Yet, the only activity encouraging cross-cultural analysis occurs in the chapter on Caroline Link's *Nirgendwo in Afrika*, where students are asked to contrast the exiles' life with one of the indigenous cultures of Kenya. The questions for this activity are super-

ficial and elicit descriptions as well as some plot interpretation; they do not, however, lead to meaningful cross-cultural comparisons, even though this subsection is entitled *Zwei Kulturen* (pp. 244-249). Of course, the students are not really provided with the tools for meaningful analogies, and are asked to compare not one but two cultures alien to them. The questions also do not address the problematic depiction of African culture in this particular movie.

On the whole, though, as someone who teaches upper-level film classes in German, uses film to further linguistic and cultural proficiency at the intermediate level, and has recently been asked to accommodate English speakers interested in German movies, I welcome this addition to the somewhat bland German textbook market. More thorough structural practice for language learners could easily be addressed with additional ancillary materials, such as an instructor's resource manual, an interactive Website, or a CD-ROM. The quality of the content questions and the analytic assignments certainly enable students to learn about the cultural uniqueness of German film. I could see myself using the *Arbeitsbuch* in an intermediate-level German class, if I added a greater variety of language exercises, partner work, and cultural awareness activities. For a German film course taught in English, I can envision assigning the Textbook as a required text, especially if used in conjunction with a detailed glossary of film terms and Sabine Hake's *German National Cinema* or Richard McCormick and Alison Guenther Pal's *German Essays on Film*; then the authors' analyses, their socio-historical contextualization, and analytic assignments in *German Culture through Film* would provide non-German speakers with a thorough and satisfying introduction to German film.

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Publisher's Response

We at Focus always appreciate thorough and thought-provoking reviews of our latest texts. This reviewer raises a number of interesting questions and points us to some areas in which we might develop these and other texts in future editions. (Focus publishes a number of other books in modern languages that draw strongly on feature films.) And all the reviewer's points are well worth addressing.

Part of the challenge of publishing in this area has been to find just where in the curriculum feature films work best, and then to integrate them effectively into the curriculum. We are anxious to refine our products based on feedback, as well as to publish other texts that address the needs of different classes.

Clearly, feature films are an outstanding addition to the FL classroom because they provide authentic culture and language despite their sometimes R-rated materials. Also, they clearly appeal to an audience that is far more cinematographically sophisticated than previous generations. Websites and DVDs are high on our list of ancillaries to support our film books, but for the moment the technology is not here for us to provide clips on Websites or DVDs at a fair price (and we try to keep our prices reasonable). Obtaining permissions for film stills can

be a nightmare! But we are working on it, and we appreciate receiving feed-back and ideas from the teaching community.

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Rice, Anne-Christine. *Ciné-Module: Cyrano de Bergerac*.

Newburyport, MA: Focus Publishing, 2005. Student manual: ISBN 1-58510-110-9. Pp. 49; Teacher manual: ISBN 1-58510-137-0. Pp. 37.

In the introduction to her *Ciné-Module: Cyrano de Bergerac*, Anne-Christine Rice explains the genesis of her text. The Ciné-module series is adapted from her text *Cinema for French Conversation*, which was published in 2000 and intended for adoption at the university level. Each Ciné-module covers one film, is written in French, and has a student manual and a teacher manual. The teacher manual follows the same format as the student manual, gives answers to the exercises, and lists some further activities teachers could do with their students. The Ciné-module series is directed towards high school students at the intermediate and advanced levels.

Professor Rice divides the module into three sections: *Préparation*, *Conversation en Classe*, and *Approfondissement*. In the *Préparation* section, Professor Rice gives a brief presentation of the film and relevant information about the director and the actors. Selected vocabulary from the film is introduced, and students practice the new vocabulary with a translation exercise. In order for students to have an adequate context for the film, they are asked to do research on certain cultural, historical and literary aspects of the film. Professor Rice suggests that students could give written or oral presentations on this research. She further explains that the trailer for the film could be shown at this time as a pre-viewing activity.

The *Conversation en Classe* section contains comprehension questions on the film. Responses to these questions determine the level of student understanding of the film. The questions also encourage the student to use the new vocabulary covered in the *Préparation* section.

The *Approfondissement* section inspires students to use critical thinking skills such as reflection, analysis, and comparison. Students will also increase their vocabulary and knowledge of the target language. Various other exercises guide students through an analysis of two stills, various quotations, and three scenes from the film. There are grammatical exercises, an excerpt from the film script to read, and a discussion of subtitles.

There are strengths and areas needing improvement in each section. In *Préparation*, the translation exercise, which requires students to incorporate new vocabulary into the sentences they create, contains four sentences that use the film as a context, but seem to be haphazardly chosen and constructed. Some correlation between the sentences might add a more meaningful context to the exercise. The preparatory research questions are more meaningful, starting with six cultural questions covering such topics as the king of France in 1640, the identity and importance of Richelieu, the legal status of duels at the time, the role of a musketeer, the role of the Gascony cadets in the film, and the true historical identity of Cyrano. These questions are followed by geographical, historical, linguistic, and literary questions that explore the city of Arras, the definition of "honor" and of "*panache*," the playwright Rostand, and the historical/linguistic definition of "*précieuse*." Students doing research on these questions would have a richer and deeper context in which to view and better understand the film. The *Préparation* section ends with several questions about the trailer, which is to be viewed multiple times. These viewings visually introduce the students to the main characters and some aspects of the story line. These pre-viewing activities offer important background knowledge to the students and promote deeper comprehension of the film.

The *Conversation en classe* section asks twenty-nine comprehension questions about the film. Some questions seek student opinion about what is happening in the film, but most are straightforward questions about plot development. There is an uneven distribution of questions, in my opinion, with ten of them dealing with the last twenty minutes of the film. A better approach might be to divide up the film into parts, with pre-viewing activities and comprehension questions, and a writing assignment for each part. This is the approach taken by Judy Sugarman and Nancy Ward in their 11-lesson video unit "Cyrano de Bergerac or Using Gérard Depardieu to Sniff Out Communicative Activities."¹ Such an approach takes more class time, admittedly, but allows for deeper linguistic and cultural exploration and potential progress in the target language by the student.

The *Approfondissement* section contains several more exercises that ask students to apply the linguistic and cultural information they have gained from the module. An introductory exercise introduces students to more vocabulary from the film, categorized into three themes (love, personal qualities, and duels). Students can apply this new vocabulary to a crossword puzzle. Professor Rice then poses sixteen reflection questions that ask students to, among other things, describe the personality of the main characters and how Cyrano is different, draw links between the balcony scenes of the film and of another famous story, discuss why the war is important to this story, discuss why Cyrano was assassinated, analyze the hopes and realities of the main characters, and speculate why the film is so popular with audiences. These are more probing questions that ask students to stretch their thinking and go deeper into the material.

¹ as presented at the 1992 ACTFL Conference in Chicago, Illinois

The second exercise shows two famous stills from the film, Cyrano while dueling, and Roxane, Christian and Cyrano just before Christian is killed. Professor Rice asks four basic questions for each still: What is the scene? What are the characters doing, saying, and/or thinking? I am not sure exactly what this exercise is meant to accomplish.

The next exercise lists four important quotations from the film and asks students to analyze them. This would take some linguistic explanation and context from the teacher, but would expose students to the written beauty of the language. However, at the high school level, a deep discussion of the quotations might not be possible.

The fourth exercise discusses the subtitles and shows nine key sentences from the film with translations in English. This is followed by five questions that explore the basic idea of sub-titling, how difficult it is to capture the style of the original language, the challenge of rhyming the translation in English, etc. Again, at the high school level, students might not have enough linguistic sophistication to adequately discuss these questions.

The fifth exercise explores the marriage scene between Roxane and Christian in depth and has two preparation questions, four listening comprehension questions, six visual observation questions and five contextualization questions about the scene's importance in the film. The in-depth study of one scene is a good way to again deepen the students' appreciation and understanding of the film. Further application exercises are presented within the context of the marriage scene, but their correlation with this scene is not always clear. A set of grammar exercises follows, which asks students to choose between the subjunctive and indicative, insert a correct relative pronoun, and use comparatives and superlatives. These exercises are just application questions without any grammatical explanations. It is assumed that students already know and can use these grammatical forms. Because the sentences in these exercises do not derive from the marriage scene, I am confused about their relevance to it.

Two other exercises compare the scenes where Cyrano refuses to become a musketeer for De Guiche, and where Cyrano returns De Guiche's white scarf to him. These are two scenes that typically cause comprehension problems for students, in that the language is quite advanced and the ideas expressed by the characters are complicated. The four comprehension questions asked for each scene could aid in student comprehension with direct intervention and assistance from the teacher. As with the grammatical exercises, the link with the marriage scene is not at all clear to me.

A further exercise asks students to imagine a skit where Cyrano would not have succeeded in holding up De Guiche long enough for the marriage to happen. Students write a dialogue proposing the reactions of the characters to De Guiche's interruption of the marriage. Students then perform their skits for the class. This activity would engage students directly in the material and give them more speaking practice. In my experience, students are charmed by imagining other scenarios for the film.

A final exercise has students read a scene where Cyrano enters Ragueneau's bakery before speaking to Roxane. Six comprehension questions explore the feelings of Cyrano at this moment.

Two helpful vocabulary appendices finish the student manual. One list of vocabulary explores some technical film vocabulary. Another lists how to express opinion. Both would be very helpful to students as they discuss the film.

Jean-Paul Rappeneau's 1992 version of *Cyrano de Bergerac* is a masterpiece, and the film provides a wealth of cultural, linguistic and historical information to students of French at any level. With her *Ciné-Module: Cyrano de Bergerac*, Professor Rice provides high school teachers with a good tool to analyze this rich film with their students.

Linda Beane Katner, Ph.D.
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Publisher's Response

As always, I appreciate thoughtful reviews of our products. This reviewer correctly understands the genesis of this (and other modules in the series) as derivatives of Anne-Christine Rice's *Cinema for French Conversation* (soon to be published in its third edition). Our intent was to provide individual modules in classes where a book was too long or the need for a film was more specific.

To clarify the difference between the two series: Rice's *Ciné-modules* series, of which *Cyrano* is a part, were designed for conversation and culture courses generally taught at the 5th semester college level (even though they are also widely used in fourth- and fifth-year courses in high school), where the focus is on culture, history, family, etc., as well as on French conversation.

The *Cinéphile* series presumes somewhat lower language preparation on the part of the student. The focus is on grammar and vocabulary acquisition through the use of film. The *Cinéphile* series is designed for the second-year intermediate course at the college level but also can be used in high school at the fourth- or fifth-year level. The two series are similar in that they bring the exciting world of cinema into the FL classroom as an appropriate tool to promote study of language and culture; however, the two series are quite different in terms of approach, audience, and learning outcomes.

In general, the reception of these two series has been very positive, so much so that we are publishing a third edition of Rice's *Cinema for French Conversation* in the spring of 2007.

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Ríos, Joanna and José Fernández Torres.
McGraw-Hill's Spanish for Family Practitioners. Practical Medical Spanish for Quick and Confident Communication.

McGraw-Hill, 2004. ISBN 0-07-143979-X. Includes audio CDs and sample tests. \$34.95.

Ríos, Joanna and José Fernández Torres.
McGraw-Hill's Spanish for Nurses. Practical Medical Spanish for Quick and Confident Communication.

McGraw-Hill, 2004. ISBN 0-07-143979-X. Includes audio CDs and sample tests. \$34.95.

The programs under review here join a rapidly growing market targeting non-Spanish speaking service professionals who may or may not have access to specially designed SSP programs at local colleges and universities. Both programs include the same textbook, *McGraw-Hill's Complete Medical Spanish for Quick and Confident Communication*, an audio program consisting of three 75-minute CD-ROMs, and a supplementary booklet containing audio scripts and ten Continuing Medical Education (CME) Examinations.

McGraw-Hill's Complete Medical Spanish is promoted as a comprehensive course for independent study and stands alone as a self-study guide for health professionals. The authors' introduction gives a brief overview of the program, along with a succinct explanation in "plain English" of linguistic variations and language anxiety as they pertain to medical personnel dealing with Spanish-speaking patients. The final section, titled "How to Use This Course," details the step-by-step process that autonomous learners should follow to effectively use the text together with the audio program.

The course book is divided into ten untitled chapters of varying length that present grammatical structures and lexical items within the context of different medical situations. Vocabulary sections, grouped thematically in manageable lists, appear throughout the chapters. Line drawings often serve to illustrate or reinforce new vocabulary, as does the phonetic transcription of words not included on the vocabulary CD-ROM. The final section of the text includes three appendices: verb tables, dialogues and monologues in Spanish with English translations, and the answer key. English/Spanish and Spanish/English glossaries and a general index constitute a bonus of *Complete Medical Spanish*.

The accompanying audio program provides two generic CD-ROMs of vocabulary, useful phrases, and dialogues that correspond to the course book. The third CD-ROM focuses on pertinent medical situations directly related to nursing and

family practice, respectively. The program provides full scripts and English translations of the audio dialogues in a separate booklet.

The supplementary booklet also contains ten Continuing Medical Education (CME) tests. Each examination corresponds to a chapter of *McGraw-Hill's Complete Medical Spanish* coursebook and accompanying audio activities. Students may earn up to thirty hours credit in category 1 toward the American Medical Association Physician's Recognition Award through accreditation by the University of Arizona College of Medicine at the Arizona Health Sciences Center. A CME Credit Certificate Request form, included in the booklet, allows the student to apply directly to the sponsoring institution for credit certification upon completion of the course and the ten CME tests.

In spite of the restrictions on interaction inherent within a self-study paradigm, the authors provide as many authentic communicative situations as possible. Grammatical explanations occasionally exceed the needs of the target learner, but for the most part simply concentrate on grammatical function. The authors effectively use "chunking" to present new information in chapter sub-sections (1B, 5A, etc.). Independent writing activities and listening/speaking practice through the audio program follow each explanation.

The authors' integration of cultural information and caveats is especially noteworthy. In the introduction, they clearly state that the book "is weighted slightly toward expressions used in Mexico" (xii); however, throughout the text, they call attention to typical linguistic variations used by Spanish speakers of different origins. These even include an explanation of the Peninsular *vosotros* in contrast with the Southern Cone *vos*, as well as common Spanish slang words used in the U.S., especially by heritage speakers of Spanish. Such attention to cultural differences is rarely found in comparable SSP texts, which often tend towards parochialism in their approach to both culture and dialect.

The authenticity of learning materials and language use is also reflected in the audio program, not only through the use of native speakers — common in most audio ancillaries — but also in the pace with which dialogues and monologues are presented. An introductory explanation of key expressions in Spanish and English precedes each, and while recordings are both short and focused, spoken interventions proceed at a normal speed. Albeit probably frustrating for the novice learner at the beginning, this simulation of a cultural/linguistic immersion experience should not be underestimated.

Above all, *McGraw-Hill's Complete Medical Spanish* programs are user-friendly. The black-and-white line drawings in the coursebook are crisp and clean, without the additional artistic flourish that can sometimes cause confusion or misinterpretation. Icons call students' attention to key concepts and direct them to the corresponding audio recordings, while headings and sub-headings are functional and contain no superfluous wording. Explanations, vocabulary lists, and exercises do not spill over from one page to the next, and clarification or additional information is provided at the end of each section in a bulleted list of "Notes." The abbreviated, concise "Notes" contrast with the wordier narrative explanations that are used to introduce new concepts and that sometimes result

in excessively lengthy paragraphs. The conversion of this prose into manageable bulleted items, along with some type of topical indicator through chapter titles, would provide further guidance to the autonomous learner, who may feel threatened by the depth of grammatical explanations and/or the volume of material covered in the programs.

Coordination of the coursebook with the audio program and supplementary booklet is not hampered by a complicated numbering system or confusing abbreviations on the CD-ROM playlists. Indeed, the reader can open the text to any given page and easily shift to the corresponding audio recordings without knowledge of the preceding section or topic.

In sum, *McGraw-Hill's Spanish for Family Practitioners* and *McGraw-Hill's Spanish for Nurses* clearly meet and exceed any possible expectations as regards user-friendliness, presentation, and price. The authors' obvious attention to the specific needs of the independent learner, as well as to those of medical professionals and their non-English speaking patients, render these programs among the best currently available in the ever expanding market of Spanish for professional purposes.

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Publisher's Response

We would like to thank Mary Ann Dellinger for such a thorough and insightful review of these programs. With more than 28 million Spanish-speakers living in the U.S., communication skills are essential for healthcare providers. Through their workshops and seminars, authors Joanna Ríos and José Fernández Torres have perfected the art of teaching essential Spanish language skills as well as important cultural differences found in the Spanish-speaking world. As Professor Dellinger noted in her review, each package focuses on key language for family practitioners and nurses. McGraw-Hill also publishes programs tailored for emergency care providers and healthcare providers: *McGraw-Hill's Spanish for Emergency Care Providers* (ISBN 0-07143994-3) and *McGraw-Hill's Spanish for Healthcare Providers* (ISBN 0-07143980-3)

Karen Young
Sponsoring Editor
McGraw-Hill Professional

Sevin, Dieter and Ingrid Sevin. *Wie geht's? An Introductory German Course*. 8th edition.

Boston: Thomson and Heinle, 2007. ISBN 1-4130-1978-1. Includes a Text and Audio CD, Workbook and Lab Manual, and a Video/DVD.

Like most introductory German textbooks published in the U.S., *Wie geht's?* is ambitious and expansive in scope. In an introduction (*Schritte: Beginnen wir!*) and fifteen chapters, the authors cover the basics of German grammar, while simultaneously presenting a variety of cultural, historical, linguistic, and geographical information about German-speaking countries in Europe. The book is clearly organized, each chapter having the same overall structure. The section entitled *Vorschau* introduces the topic in a page-long preview in English, alongside related images. In the following section, *Zum Thema*, dialogues-in written and oral form (available on the accompanying audio CD)-familiarize students with the chapter topic and offer them a variety of activities for practicing pertinent vocabulary. The third section, *Struktur*, introduces grammar followed by exercises. The fourth section, *Einblicke*, features additional vocabulary intended for an in-depth discussion of the chapter topic. This part also contains a reading passage, which includes pre- and post-reading activities, writing assignments, and one final listening comprehension exercise. From Chapter Eight onwards, the segment *Literatur* becomes a regular fifth component, introducing students to authentic poems, short stories, and fairy tales. Biographical information about each author is provided in English. Throughout each chapter, several light purple textboxes entitled *Fokus* present cultural, linguistic, and historical information, also in English. Where appropriate, the student is provided with suggestions and strategies for reading and writing, and each chapter also features at least one pronunciation activity. The topics run the usual gamut from "Family," "Food and Shopping," "Holidays and Celebrations," and "Schools and Professions" to "Leisure Activities and Health," "Entertainment," and Berlin in its historical context. Rather than devoting one chapter each to Switzerland and Austria, the authors have chosen to highlight these countries within the context of a given chapter. Thus, Austria is spotlighted in the chapter on city life, while the chapter on traveling focuses on Switzerland.

The ancillaries for *Wie geht's?* include audio CDs to be used in lab, a video program on VHS or DVD, and a student Workbook/Lab Manual (*Arbeitsbuch*), as well as the publisher's companion Website (<http://wiegehts.heinle.com>). An audio CD including recordings of all listening comprehension sections and literary texts comes conveniently packaged with the textbook. The video program features a staged, slowly spoken *Minidrama* at the beginning of each chapter, which contextualizes the topic. Occasional *Blickpunkt*-segments filmed in Berlin are intended to provide cultural background. They are introduced in English, narrated in German, and invite the viewers to make comparisons between their own culture and German-speaking cultures. The Workbook contains pre- and post-viewing activities for the Video and CD listening and writing exercises, all well suited for homework assignments. Like the Video, the audio recordings are slowly paced and clearly enunciated. Occasionally, crossword puzzles offer opportunities for additional vocabulary practice, though all but one give English clues. After every few chapters a segment entitled *Rückblick* allows students to review material previously covered, and an answer key at the end of the workbook enables them make corrections as they prepare for a test or exam. The publisher's Website also is designed to help students review the material. It offers interactive crossword puzzles, concentration games, vocabulary review, and a tutorial quiz. As in the textbook, Workbook, and audio-visual program, the structure is consistently the

same, and users will know what to expect after the introductory chapter. The Website also offers English podcasts with German examples and Internet activities for each chapter.

Now in its eighth edition, *Wie geht's?* features an attractive mix of color photographs, line drawings, and realia, and its layout is clear and user-friendly. Icons identifying partner-work activities, listening exercises, oral activities, and group assignments offer learners and instructors a choice of ways in which to interact with the material. However, although some of the content-based activities are communicative, the majority of the grammar exercises lack thematic contextualization. Despite employing different language skills, students will find themselves manipulating a series of random, unrelated phrases and sentences. The book requires a fair amount of English-German translation, not only in each chapter's designated translation assignments, but also in communicative activities. Exercises entitled *Kurzgespräche*, for example, describe a given communicative situation at some length in English, rather than providing the students with a choice of conversational cues in German. Realia-based exercises, on the other hand, all consist of partner-activities with a list of pre-formulated questions, unnecessarily restricting more adventurous and creative learners. Post-reading activities in the *Einblicke*-section consist mainly of matching, cloze and multiple-choice exercises, whereas mostly personalized questions follow the authentic texts. Categorizing, sorting, even drawing as alternative or additional post-reading activities would allow spatial-visual and kinesthetic learners to engage with the material, too. Since structural practice is also mainly text-based, one wonders why many of the visuals were not integrated in a more meaningful way into the text. The grammar presentation, on the other hand, follows a logical sequence, conducive to developing communication strategies. Introducing the conversational past in the fourth chapter, after students have acquired the vocabulary to discuss shopping, eating out, and holidays certainly provides opportunities for authentic conversations. The only counter-intuitive structural move seems to be the relatively early introduction of the dative case (Chapter Three), while deferring the presentation of personal pronouns in the accusative and dative until the fifth chapter, but I assume the authors have successfully tested this strategy in their classrooms.

Wie geht's? offers a wealth of clearly organized information about German-speaking countries for the introductory German course. Instructors writing their syllabi will find the hints for using the book in the quarter or semester system helpful and will appreciate the concise summary of the German spelling reform. Most of the literary selections are interesting and have the potential to stimulate class discussion, although they do not necessarily fit in with a given chapter's overriding thematic and vocabulary focus. Students will undoubtedly find the periodic reviews in the Workbook useful and will benefit from most of the reading and writing tips in the main text. However, if instructors are trying to reach more types of learners in a student-centered classroom, they will need to develop additional, more varied activities. Furthermore, even though students receive a lot of visual information about life in German-speaking countries, the video program does not provide them with opportunities to hear naturally paced German. Novice language learners can cope with authentic language as long as the tasks designed around the video or audio segment are manageable. Therefore, instructors whose goal is to

develop cultural competency will find themselves searching for authentic audio-visual material and relegating the textbook's video program to out-of-class viewing as homework. Since all Website quizzes are cloze and multiple-choice exercises, and the concentration games and crossword puzzles are simply translation activities, they are also more suited for self-study than integration into a proficiency-oriented and communicative computer lab setting. German definitions for the puzzles and concentration games, as well as image- or audio-based clues, would not only make the activities less predictable and more challenging, but would also appeal to more than just language learners. All in all, though, despite the lack of variation in its structural and communicative activities, *Wie geht's?* offers a solid basis for an introductory German course, especially if the program is designed around teacher-centered rather than student-centered, instruction.

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Tang, Yanfang and Qinghai Chen. *Advanced Chinese: Intention, Strategy, & Communication.*

New Haven: Yale University Press, 2005. ISBN 0-300-10463-4. Includes an audio CD.

Of the traditional four modalities for the teaching of foreign languages, writing has been the one that has been least understood and, with rare exceptions, least emphasized for language instruction in general and the less commonly taught languages (LCTLs) in particular. It is a telling sign that even with its strong emphasis on end-of-training assessments for the products of its basic language programs at the Defense Language Institute (DLI), the Department of Defense requires only the attainment of a 1+ level of proficiency in writing on the Interagency Language Roundtable (ILR) scale — in brief, the ability to do little more than write short simple notes on routine topics. And neither DLI nor its counterpart institution for the Department of State, the Foreign Service Institute (FSI), has any test for the objective assessment of a graduate's writing skills.

But for many of us engaged in the teaching and learning of the LCTLs, particularly those with non-Roman orthographies such as Chinese, the dawn of the 21st century has provoked the desire for a reconsideration of the distinction between *literacy* and *writing*, like the one between *literacy* and *reading* that many of us developed in the 1980s, spurred in large part by the work of Walker (1982). With the essential standardization of character input methods on an English-language keyboard, courtesy of Windows XP, the writing of Chinese is no longer the labor-intensive process it was for previous generations of language learners. As a result, teachers and learners can begin to think less about the more mechanical processes by which one traditionally produced the symbols, and more about the cognitive and creative processes by which one may begin to actually write in Chinese.

Yanfang Tang and Qinghai Chen's textbook is unprecedented in the still comparatively small but burgeoning field of Chinese language pedagogical resources at the advanced level, in that it focuses on the development of writing skills. It does so by asserting the need to explicitly instruct students in a set of tactical and strategic skills. From the opening paragraphs of its introduction, *Advanced Chinese: Intention, Strategy, & Communication* (henceforth *Advanced*) provides a clear rationale for such an approach. "Because there are systems in every language, and such systems appear as 'patterns' in the formation of words, expressions, sentences, and texts, we believe that advanced students should have knowledge *and command* [emphasis mine] of these patterns" (xi-xii). The genre chosen to help cultivate such command is *sanwen* ("literary writings") of five general styles: narration, description, persuasion, exposition, and lyrical expression. Nearly half of the text-based chapters fall under the heading of persuasion — an appropriate choice, given the association of such a skill with the higher standardized proficiency levels of both the American Council on the Teaching of Foreign Languages (ACTFL) and ILR — that is, ACTFL Superior and ILR 3, and beyond.

The focus on strategic and metacognitive skills extends to the detail with which the authors of *Advanced* provide pedagogical scaffolding for the use of the textbook. In six pages entitled "Suggestions on Teaching the Course," Tang and Chen not only describe the organizational scheme of each of the fourteen lessons, but also a clear set of instructions on how to use each of the nine parts of each lesson, covering everything from the daily activity sequence to how and when to do a certain activity (e.g., as a take-home assignment versus as an in-class exercise). Built upon their own two years of piloting the text at their respective home institutions, as well as additional field-testing at The Chinese School at Middlebury College, the suggestions are useful and well designed.

As to the tactics and skills introduced within the body of each lesson, there is both a richness and a range heretofore unseen in any advanced-level Chinese textbook. What is particularly impressive is that *Advanced* attends to all units of language — words, phrases, sentences, and discourse. Vocabulary is introduced not merely in atomized lists of single characters, but also in two-character compounds containing previously learned, more elementary characters in new or novel combinations. At the phrasal level, there are, to be sure, the more traditional (and very necessary) explanations of the adverb-, conjunction-, and preposition-based conjunctive patterns and colloquial expressions so critical to more advanced-level sentence structure in Chinese. But there are also sections in each lesson on "Knowledge and Rhetorical Skills," including several discussions of "making sense of four-character expressions" (perhaps the greatest impediment to achieving genuine superior-level proficiency in Chinese), as well as issues in collocation of words and phrases.

However, it is at the sentence and discourse levels that *Advanced* truly distinguishes itself in dealing with the challenges of writing at the post-intermediate level. There are multiple discussions of connecting sentences to increase clarity, making statements formal and elegant (including, but not restricted to, the use of literary or classical Chinese), and speaking with humility (being circumspect). Additionally, there are shorter but no less useful and illuminating sections on the use of short or subjectless sentences, images, metaphors, analogies and allusions,

comparison and contrast, and the power of rhetorical questions. In an advanced (or even basic) English writing course for college students, we would expect such topics to be essential. But with the exception of some scattered, locally produced texts with little to no distribution elsewhere, such topics have been heretofore unseen in an advanced-level Chinese textbook — or, at least, certainly not with the detailed treatment we see in *Advanced*.

In addition to the core lessons, there are seventeen supplementary texts in each of the five *san3wen2* styles, with persuasion and description greatest in number. There are also two glossaries, one for words and expressions, and the other for four-character expressions, and an index of all words, expressions, and sentence patterns explained in the text. An audio CD with both the colloquial version of and original texts accompanies the volume.

With the publication of Yanfang Tang and Qinghai Chen's *Advanced Chinese*, we now have far fewer excuses for not explicitly teaching writing in Chinese at the advanced level, and teaching it better than we might have previously thought possible.

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Truscott, Sandra María, José Escribano, and Brian Hill. *Just Listen 'n' Learn Spanish*. 2nd edition.

New York: McGraw Hill, 2003. ISBN 0-07-145250-8. Includes 4 CDs. \$34.95.

Just Listen 'n' Learn Spanish, now in its second edition, claims to be able to teach just about anyone to speak Spanish. "Whether you're planning a trip abroad or just want to take your Spanish conversation skills to an exciting new level, *Just Listen 'n' Learn Spanish* helps you quickly build the skills and confidence you need to start speaking vernacular Spanish right away—with a convincing accent!" This book focuses on speakers of Spanish from Spain, and all cultural items, photos, and readings cover Spain only.

The Audio Package comes as a set of 4 CDs and an accompanying booklet. The booklet is in full color and includes many culturally interesting photos. It is divided into sections, each based on a theme or linguistic function, for example, *Making Friends*, *Coffee and Bar Snacks*, and *In el Corte Inglés*.

Each section generally begins with some words to keep an ear out for, so to speak, and then a short conversation that uses these words. They go by fast and are not repeated. It is up to the user of the program to listen to each conversation again as needed. After each section, there are some written exercises to complete. This practice writing seems a little out of place in a program focused on speaking Spanish, though. An answer key to the written exercises is provided later in the text.

After each practice section, which varies in length, there are grammar sections that explain structures that the user has just been listening to. For example, after the first section on “Making Friends,” we see all the forms of the verbs *ser* and *hablar*, as well as additional information on forming plurals and the use of adjectives.

One-page cultural tidbits, written in English, will be interesting to those who want to know more about Spanish culture. They cover topics such as politics, shopping (including a section on clothing sizes in Europe), “the New Spanish Woman,” and climate. They are current and well written.

This text is intended to be used outside the classroom, mainly by independent learners who want to refresh some high-school Spanish that has grown rusty over the years. It is geared towards the traveler, but could be useful for the businessperson as well. Although it claims to be for the complete beginner, I doubt a total beginner would have the patience to repeat each section as many times as would be needed in order to achieve even minimal mastery of the material. It is much more appropriate for those learners who already have some acquaintance with Spanish, even if it was learned decades ago.

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Publisher’s Response

We thank Sharon Grélé for her perceptive review of *Just Listen ‘n’ Learn Spanish, Second Edition*. As she points out, the inclusion of complete beginners as the intended audience for this program is perhaps ambitious: notwithstanding the attractive, colorful layout of the supporting course text, a certain degree of persistence is required by the learner, whether studying independently or perhaps in a community college setting. However, a key aim of the program is to acquaint the learner from the start with real Spanish, through extensive and varied recordings made on location in Spain (rather than sanitized scripts from a recording studio). The result is certainly more challenging for the learner, and the audio CDs do, indeed, require users to listen to them more than once. The pay-off, though, is that students are better prepared to interact with native Spanish speakers. With their ears already attuned to Spanish, the sheer pace of native speech in everyday environments such as a street, store, or restaurant, becomes more accessible and less bewildering!

Christopher Brown
Publisher, Language & Reference
McGraw-Hill Professional

REVIEWERS WANTED

The Northeast Conference invites you to submit your name as a reviewer of textbooks, software, websites, programs, ancillaries, videos-in short, any product or opportunity or program that might be of interest to you and your colleagues. You can help others make their way through the wide array of materials they may see at a conference, in a catalogue, on a website, or through advertising! Share your knowledge and experience ... and see yourself in print! Don't be shy if you've never written for publication before: we are eager to work with you!

Reviewers are needed at all levels and in all languages. If you would be interested in exploring this possibility, would like to submit a review, or wish to receive materials to evaluate, please send your name, address, telephone and fax numbers, and e-mail address to Tom Conner (see below). If your company produces educational materials or provides educational services, and if you would like to have them reviewed in our pages, please contact Tom.

Guidelines for reviewers can be found at <http://alpha.dickinson.edu/prorg/nectfl/software.html>

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NEWS FROM NORTHEAST

A Message from the 2008 Conference Chair



Sharon Wilkinson

Dear Colleagues:

They have been dubbed the Echo Boomers, the Next Great Generation, the Millennials, Digital Natives, the iGeneration. They are today's learners—the most diverse generation that is also the most accepting of diversity. Highly creative and collaborative but also easily bored, they see technology in the same way that previous generations have viewed their pencil: it's what you do with it that's interesting. From elementary school to graduate school, they are in our classrooms. They are our future colleagues. As we seek to learn about and from this unique group, NECTFL invites you to join us for our 2008

theme, "The iGeneration: Turning Instruction Inside Out."

Many "inside out" experiences are already in the works for the 2008 conference, including—

- a technology playground where even the most tech-phobic can feel free to play on the equipment and ask questions of playground "monitors" in a pressure-free environment,
- opportunities to hear from young learners themselves about their generation and learning preferences,
- a crash-course in graphic design—the coming essential literacy of the 21st century,
- a chance to rethink the status quo of our teaching through hands-on workshops with a world-renowned expert on "digital natives."

Our program will include sessions and workshops on the broad range of topics and languages you have come to expect, representing all levels of instruction, but also presentations that—

- explore instructional approaches that appeal to the strengths of the iGeneration (non-linear, graphically rich projects; team work; open-ended creativity; experiential learning; gaming; high-tech, low-tech, and no-tech options, etc.);
- involve iGeneration presenters or co-presenters, such that teacher-attendees learn from student-experts;
- inspire us to overcome technological adversity (maximizing the one-computer classroom, a phobic's guide to offering tech-rich learning opportunities, etc.);
- challenge us to "do and experience" rather than just "sit and get."

Don't miss NECTFL, March 27-29, 2008, at the Marriott Marquis in New York. It promises to turn your thinking inside out in ways that will benefit you and your students for years to come!

Sharon Wilkinson

Sharon Wilkinson
Associate Professor of French
Simpson College

YOUR FELLOW TEACHERS, FACULTY MEMBERS, AND EXHIBITORS THINK YOU SHOULD ATTEND THE 2008 NORTHEAST CONFERENCE!

**What do people say about the Northeast Conference?
Here are some comments from our 2007 evaluations:**

- “I got great ideas to use in my class!”
- “I was thrilled to present a session here — excellent feedback from an engaged audience.”
- “I’m impressed with what you do!”
- “Opportunity for dialogue with other teachers is a valuable aspect of this conference.”
- “Excellent variety of vendors.”
- “I recommend you go to a Broadway show at night.”
- “Enjoyed the practical info shared.”
- “Everyone was so helpful.”
- “Go to Little Italy or do a museum.”
- “I am addicted!!”
- “Very well-organized event.”
- “Different sessions in different languages.”
- “The conference falls at a time of year when all this professional development helps to rejuvenate me!”
- “I think NECTFL is fantastic!”
- “The Marriott Marquis has great space.”
- “Thanks for a wonderful conference!”
- “You can’t beat the technology exhibitors for helpfulness.”
- “Session Number One was great!”
- “Loved attending sessions in French.”
- “I like having a variety of sessions to choose from and enjoy the shows, stores, and museums.”
- “I appreciate getting materials and seeing new editions at all the publishers.”
- “I loved Session Number One and receiving the DVD!”
- “I like the direction NECTFL is taking right now.”
- “The exhibits are very valuable.”
- “Excellent presentations! Better than ever!”
- “Nice conference — I loved it!”
- “Breakfast in the mornings was a treat this year.”
- “Awards ceremony was great (as was the champagne!)”
- “I really learned something and can share it with my classes.”
- “I got re-energized!”
- “Thanks for providing more tables.”
- “I found both the workshops and exhibits invaluable.”
- “NECTFL does an incredible job of providing high-quality PD — more please!”
- “I was glad to see some new materials using technology in the exhibit hall.”
- “I appreciated gathering info and making contacts about Chinese and Arabic, as we are going to offer those languages next year.”
- “I found sessions that inspired me directly and sessions that were just fun!”
- “Latin sessions were excellent.”
- “Amazing selection!”
- “I had a wonderful time and I plan to be back next year.”
- “The Try a New Language sessions were great.”

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