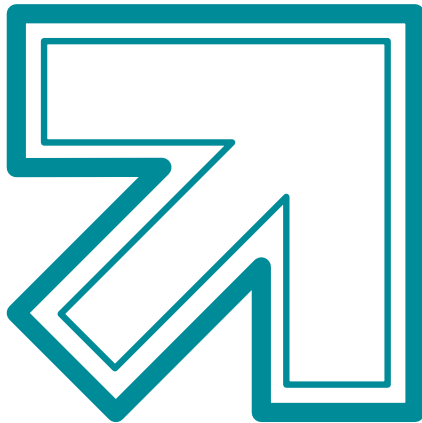# NECTFL
REVIEW

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NOR**THE**AST
CONFERENCE
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WVFLTA
Parkersburg WV
David Marlow

From the Executive Director

Dear Colleagues,

The 2008 Northeast Conference, "The iGeneration: Turning Instruction Inside Out," which took place at the end of March in New York City, represented yet another distinctive example of this organization's historical willingness to partner with other entities and to experiment with innovative formats for professional development. Working with Apple, with Jean Weaver at Dickinson College, with high school students from Edison NJ, with the leadership of Sharon Wilkinson, 2008 Chair, with the Board of Directors and the headquarters staff, NECTFL held a conference that was responsive to the current needs of its various constituents — teachers, administrators, exhibitors, students, researchers, program directors, and more — and that delineated new paths for them to follow.

The "Tech Playground," with its array of exciting equipment and its student monitors, was a unique feature of the conference, as was the "Tech Museum," with its display of seemingly dinosaur-sized items such as opaque projectors and manual typewriters that evoked memories of the odor of freshly printed ditto sheets, the excitement of the new language lab, and the experience of attending past Northeast Conferences devoted to themes like "Sight and Sound: The Sensible and Sensitive Use of Audio-Visual Aids" (1969). The keynote address and Q&A session with "digital native" expert Marc Prensky provided an additional perspective on our students and younger colleagues.

For those who could not be with us, the 2009 Conference, chaired by Laura Franklin of the Northern Virginia Community College, will explore a theme that incorporates both new topics and links to 2008: "Engaging Communities: The World is Our Classroom." Activities at the '08 Tech Playground often involved effective mediated access to speakers of the languages we teach and their cultures — in other words, to communities outside those of our students. In 2009, a "Global Exchange" will bring conference attendees face-to-face with entities such as Global Playground, The Last Link, or The Peace Corps Coverdell World Wise Schools Program: entities that share with students how their study of another language can lead them to rewarding integration in new communities, whether through conversation, service learning projects or travel. Watch for the Conference Preview booklet that will be mailed to you and posted on our website early in the school year, and make plans to be with us April 16-18, 2009, at the Marriott Marquis Hotel in New York City.

Meantime, enjoy the journal you hold in your hands! It is a treasure trove: the three articles we publish here will (1) provide insight into what we might do as individuals and as a profession to ensure that the right students are attracted to foreign language education (Swanson); (2) bring you into the classroom for a literature lesson that explores what is **really** happening behind what is merely "displayed" by teacher and students (Douglass and Guikema); and (3) take you into teaching assistants' cubicles for an honest look at how they use textbooks and why (Allen). These articles are fascinating — rich in data and in concrete analysis of implications for all.

This issue of the NECTFL *Review* also contains dozens of critically constructive reviews of textbooks, reference materials, film programs, software and more, in languages ranging from Arabic to Japanese to Latin to Chinese to Italian to German — and of course to French and Spanish and more.

In these pages, you will also find invitations to write for us, as a reviewer or as an article author. Please do consider this effective means of sharing your expertise and your ideas with colleagues around the country!

We look forward to hearing from you and to seeing you next April 16-18 in New York!
Cordially

Rebecca R. Kline

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

Guidelines for Preparation of Manuscripts *(Continued)*

because authors did not spend enough time proofreading the manuscript. Proofreading includes not only reading for accuracy but for readability, flow, clarity. Using the Checklist will help ensure accuracy. Authors are encouraged to have several colleagues read the article before it is submitted.

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

Robert M. Terry, Articles Editor,
NECTFL **Review**
rterry@richmond.edu

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 makes certain that the components you submit are in the following order:
    a. **First page** — with the article title, names and titles of authors, their preferred mailing addresses, home and office phone numbers, FAX numbers, E-mail addresses, and an indication as to which of the joint authors will serve as the primary contact person [also, times in the summer when regular and E-mail addresses may be inactive];
    b. **First page of the manuscript** — should have the title of the article and the abstract.
    c. The text of the article
    d. **Notes, References, Appendices** — in this order
    e. The **short, biographical paragraph** (no more than 4-5 lines).

Call for Papers

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

The NECTFL Editorial Review Board

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

Textbook Materials and Foreign Language Teaching: Perspectives from the Classroom

Heather Willis Allen, University of Miami

Abstract

This qualitative study explores Teaching Assistants' (TA) beliefs and practices related to the role of textbook materials in foreign language (FL) teaching and learning in beginner-level courses. Results, interpreted from a sociocultural theory perspective, indicate that the textbook was an important tool mediating instructional planning and student learning of FL vocabulary and grammar, but it was considered less valuable for student-to-student oral activities and for teaching culture. The powerful influence of participants' cultural backgrounds was demonstrated as differences emerged in how native speakers and non-native speakers of the FL taught used textbook materials although they had pedagogical coursework and FL teaching experiences in common. Implications include a call for Language Program Directors (LPD) and teachers, including novice TAs, to collaborate on strategies for best practices in textbook use.

Introduction

Textbook materials are an important component of American university-level FL programs, particularly at institutions with multiple sections of elementary and intermediate-level courses. They have been called "the fundament" on which FL teaching and learning are based (Roberts, 1996, p. 375) and "the bedrock of syllabus design and lesson planning" (Kramsch, 1988, p. 63).

As Language Program Director (LPD) of a university-level French language program, I acknowledge the important role played by textbooks in the curriculum. The need for consistency across sections is addressed in part through a common textbook serving as a basis for what is learned and the order in which it is learned (Graves, 2000). Furthermore, most courses are taught by TAs balancing the demands of graduate study with that of teaching, so the textbook allows them to commit their time to facilitating learning rather than materials production (Bell & Gower, 1997). In addition, lexical elements and grammatical explanations included in a textbook offer

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Heather Willis Allen (Ph.D., Emory University) is Assistant Professor of Second Language Acquisition and French and Director of the French Basic Language Program at the University of Miami. Her research focuses on the development of beliefs about teaching among novice teachers and on language learning during study abroad. Her research has been published as book chapters in *From Thought to Action: Exploring Beliefs and Outcomes in the Foreign Language Program*, in *Identity and Second Language Learning: Culture, Identity, and Dialogic Activity in Educational Contexts,* and in the journal *Foreign Language Annals.*

a useful yardstick for new TAs unaccustomed to communicating with novice-level FL learners or to tailoring their own language accordingly while teaching. In this way, the textbook may lower the anxiety of beginning TAs related to their FL skills and teaching (Wildner-Bassett, 2000). Furthermore, the Instructor's Edition of a textbook offers concrete ideas for how to use materials in the FL classroom.

Textbooks in the 21st Century FL Classroom

FL textbooks in use today reflect significant changes in design and content with the advent of the "language program" (Bragger & Rice, 2000, p. 110) in contrast with those in use just forty years ago that were dominated by vocabulary lists, seemingly random grammatical topics, and controlled exercises. Improvements in contemporary textbooks cited in the literature on the development of instructional materials fall into three categories. First, a major change has occurred in a move away from rote exercises in favor of meaningful, contextualized activities. A second related area of innovation has been seen in attempts to make material relevant to learners' lives and views (Finneman, 1987). Lastly, the incorporation of technology to provide richer learning experiences has resulted in extensive textbook "packages" that often include a hardback textbook, paperback or Internet-based workbook, website for students, website for instructors, audio CDs, a DVD or video, and other print materials or software.

In spite of progress, *real* change in textbook materials has been slower and less significant in recent years than one might imagine (Di Vito, 2000; Finnemann, 1987; Schulz, 1991; Swaffar, 2006). Bragger and Rice (2000) contended that "despite this explosion of print and electronic materials and the accompanying changes in design and format, today's FL programs reveal a surprising absence of fundamental changes or transformations" (p. 110). A similar stance was reflected by FL textbook publishers Dorwick and Glass (2003) who explained that "[W]hat changes most profoundly are the prefaces and names of the 'features' ... generally in response to the latest movement or trend ... [T]he surface changes, but the actual content of materials remains either remarkably the same or is just slightly altered" (p. 593).

Weaknesses that persist in current FL textbooks relate to content and form. An often-cited drawback is that textbooks are written for everyone and no one and may not be appropriate for specific groups of learners (Ariew, 1982; Graves, 2000; Schulz, 1991). Furthermore, textbook content continues to support erroneous assumptions about FL learners including the ideas that beginning-level learners have limited vocabulary and structural knowledge for expressing themselves and that they cannot gain from intellectually demanding activities (Parry, 2000; Tomlinson, 2003). Likewise, textbook materials may not provide students with opportunities to discuss subjects of interest to them if these are viewed as "taboo" topics running counter to U.S. social norms and a risk-averse publishing market (Bragger & Rice, 2000).

"...textbooks are written for everyone and no one..."

The role and presentation of grammar is the most prevalent criticism of today's FL textbooks. Both Bragger and Rice (2000) and Aski (2003) claimed that traditional grammatical considerations rather than meaning, context, or function continue to drive the organization of textbooks. Moreover, the prevalence

of textbook activities that are form-focused and not truly communicative has been highlighted numerous times (Frantzen, 1998; Lally, 1998; Rifkin, 2003; Shelly, 1995; Wong & VanPatten, 2003). Parry (2000) described these activities as offering learners limited opportunities to diverge from the textbook's imposed control over "correct" utterances or to add new information about the real world, and Aski (2003) noted a "lag between SLA research that supports activities in which students are forced to process meaning and current textbook activities which continue to employ pattern practice" (p. 63).

Therefore it remains a subject of debate whether today's FL textbook materials reflect many significant changes in comparison with those in use in past decades. But moving beyond this contentious question, it is clear that a textbook's features or focus mean little if instructors do not find concrete ways in which to use those materials in tandem with contextualized instruction — even the most thought-provoking material can be reduced to a series of vocabulary lists and grammar rules. So the most pertinent question may not be *what* is included (or not) in a particular textbook package but *how* instructors are using it (or not) in their teaching practices and *why*. This paper explores these questions through the theoretical lens of socio-cultural theory.

"So the most pertinent question may not be what *is included (or not) in a particular textbook package but* how *instructors are using it (or not) in their teaching practices and* why.*"*

Textbook as Tool: A Sociocultural Theory Approach

Drawing on Vygotskian cultural-historical psychology, a sociocultural perspective on learning (Lantolf & Thorne, 2006) holds that social, cultural, and historical contexts all contribute to learning. In other words, cognition entails social, cultural, and histor-ical dimensions of the context(s) in which learning takes place. Similarly, learning not only affects the individual's mind, it also shapes and transforms the context in which it occurs. Lantolf (2004) explained sociocultural theory as "a theory of mind ... that recognizes the central role that social relationships and culturally constructed arti-facts play in organizing uniquely human forms of thinking" (pp. 30-31).

An important aspect of learning is the role of mediational tools — either physical (e.g., calculators, maps, or computers) or psychological (e.g., literacies, pedagogical frameworks, conceptions of learning, and language itself) (Thorne, 2004). Some exam-ples of tools that help mediate FL learning include print materials, gestures, the phys-ical environment, and classroom discourse (Donato, 2000). Hall (2001) explained the significance of such tools, stating, "The means themselves and the ways in which we use them in the pursuit of action with others do not simply enhance our individual development, but rather, they fundamentally shape and transform it" (p. 29).

Mediational tools are dynamic. That is to say, the use of tools and the role they play in learning depend on the cultures in which they are found as well as human agency (Lantolf & Thorne, 2006). An example of the dynamic nature of mediational tools related to FL teaching can be seen in the case of objects whose original func-

tion served to mediate everyday activities such as eating (e.g., restaurant menu) or traveling (e.g., city map) whereas they are adapted for use by teachers in a different cultural context as "realia" or authentic documents to mediate the altogether different activities of acquiring new vocabulary, engaging in analysis of a text, or carrying out a communicative function in the FL.

From a sociocultural theory perspective, the textbook is one tool among many used by FL teachers and learners. *How* individuals use this tool is, in turn, mediated by their conceptions of its role in learning activity and, particularly for FL instructors, by pedagogical frameworks and beliefs about teaching and learning that inform their teaching activity.

Purpose of the Study

This study's purpose was to explore TA beliefs and practices regarding the role of FL textbook materials and to determine how the textbook functioned as a tool for teaching and learning in the context of one university-level FL program. TAs of university-level FL programs are, as a rule, not in the position to make decisions on the choice of a textbook, and conversations regarding TA experiences with textbooks are often limited to immediate instructional concerns rather than more theoretical considerations. For this reason, TAs' opinions, beliefs, and practices regarding textbook materials are left by and large unexplored. The following research questions framed the study:

1. What do TAs believe the textbook's role is in FL learning?
2. How do TAs use their current textbook and its supplementary materials to plan and carry out classroom instruction?
3. What aspects of TAs' current textbook and its supplementary materials are not used to plan or carry out classroom instruction?

Methods and Procedures

A case study was conducted with the case comprised of 12 TAs of elementary-level French and Italian language courses within one academic department. Several strategies were used for verification of this qualitative study's data collection and analysis. These included triangulation of data to establish a confluence of evidence, use of an effective organization system for collected data, training of a research assistant to administer the interview protocol (instead of the primary investigator who was serving as LPD for 7 of the 12 participants at the time), member checks during data collection (i.e., participants were asked to read and make corrections or additions to the transcribed interviews), and audio recording of interviews and verbatim transcripts.

Data Sources

The Participant Background Questionnaire was designed to collect demographic data and information on previous teaching experiences. It included 13 items on age, gender, nationality, language training in French / Italian (for the case of non-native speakers of the FL taught) or English (for native speakers of French or Italian), study abroad experiences, and previous teacher training or teaching experiences (see Appendix A). Demographic information for each participant is found in Table 1.

The Teacher Beliefs and Practices and Textbook Materials Questionnaire was designed to explore participants' beliefs and opinions regarding the role of textbook materials, the focus of textbook materials in use in the course currently taught, and self-reported practices on its use. After piloting an initial version of the questionnaire which contained 20 items, a revised questionnaire was used in which participants indicated their degree of agreement or disagreement with 15 statements using a Likert-type scale from 1 to 5 with the notations 1 (strongly disagree), 3 (neither agree or disagree), and 5 (strongly agree).[1] Items are found in Table 2.

The Teacher Beliefs and Practices and Textbook Materials Interview used a semi-structured interview protocol and included 10 questions (see Appendix A) selected from an earlier piloted version containing 12 questions. Participants were interviewed on beliefs regarding the role of textbook materials, current uses of these materials for planning and instruction, and views on the most and least useful aspects of their current textbook.

"This study's purpose was to explore TA beliefs and practices regarding the role of FL textbook materials and to determine how the textbook functioned as a tool for teaching and learning in the context of one university-level FL program."

Textbook Materials. The Italian textbook in use was the second edition of *Parliamo Italiano* (Branciforte & Grassi, 2002) described on the publisher's website as instilling core language skills by pairing cultural themes with essential grammar points. The French textbook was the fourth edition of *Deux Mondes* (Terrell, Rogers, Kerr, & Spielmann, 2002) described on the publisher's website as based on the Natural Approach and offering students a way to develop language proficiency especially in listening and speaking through inductive presentation of materials and culturally rich themes and topics. Both textbooks were used during interviews for participants to explain specific examples to the interviewer.

Data Collection and Analysis

Data collection took place over a ten-week period. After completing the two questionnaires, each participant took part in a digitally recorded interview later transcribed verbatim by both the research assistant and the primary investigator. To ensure accuracy, transcriptions were shared between them to identify discrepancies, and each participant was given the transcribed interview for confirmation and clarification of responses. Finally, a debriefing session was held with the Primary Investigator, Research Assistant, and those participants who chose to attend. During this session, the Primary Investigator and Research Assistant overviewed emerging themes from the data, and the group discussed implications for FL teaching and learning.

Patterns and themes found from the interviews were identified using inductive techniques described in Strauss and Corbin (1990). The Primary Investigator and the Research Assistant reviewed interview data line-by-line, generated categories and labels, reviewed and revised categories, and established more abstract categories. The Primary Investigator

then established recurring themes and triangulated interview data with results from the Teacher Beliefs and Practices and Textbook Materials Questionnaire. Pseudonyms were assigned to each participant to maintain the confidentiality and anonymity of responses.

Participants and Setting

The participants included 8 females and 4 males ranging in age from 21 to 36 with an average age of 25 years. Of these, 10 were TAs (5 in French, 5 in Italian) enrolled in a graduate M. A. program in French or Italian literature at a state-related public research university and 2 were exchange students from French universities serving as TAs in French for one year. Each TA participant served as an instructor for one 5-credit hour elementary French or Italian course per term during four semesters, the typical time to completion of the M.A. degree. The nationalities of the participants included six Americans, two French exchange students, and one student each from China, Iran, Italy, and Mexico. This diversity in the participants' cultural backgrounds would prove to be a critical element in the interpretation of this study's findings. Characteristics of each participant are summarized in Table 1.

Just one participant, Rob, had teaching experience prior to beginning his course of graduate study in French. All of the participants in this study took part in a weeklong orientation to FL teaching during the Fall semester of their first year of study followed immediately by a required one-term graduate seminar on teaching a FL at the university level.[2] This training and coursework was complemented by weekly group meetings with other TAs and the LPD for French or Italian.

Table 1. Participant Information

Pseudonym	Age	Nationality	FL Taught	Semesters of Teaching Experience
Ali	24	American	Italian	1
Elena	21	French	French	1
Gina	25	American	Italian	1
Jean-Charles	23	French	French	1
Jin	24	Chinese	French	1
José	24	Mexican	Italian	1
Katie	24	American	Italian	1
Maria	32	Italian	Italian	3
Natalie	23	American	French	1
Renee	23	American	French	3
Rob	36	American	French	3
Souri	22	Iranian	French	3

Findings

Research Question One: The Role of the Textbook in FL Learning

Findings support the notion that the textbook functioned as an important tool mediating FL teaching and classroom learning activity. All the participants cited some

and, in most cases, numerous uses for textbook materials in planning instruction, presenting new material, engaging students in FL learning, and providing means for follow-up language practice outside class. However, differences in *what* materials were used and *how* they were used existed among the 12 participants and between native-speaking and non-native speaking TAs. Trends emerging from interview and questionnaire data related to the first research question included the textbook's role as a common point of reference for teachers and students, a source of material for activities and contexts for framing instruction, and a tool for the teaching and learning of FL vocabulary and grammar.

Common Point of Reference for Teachers and Students. When asked what textbook materials can *ideally* provide for teachers and students, eight participants viewed the textbook as "useful information … a source to expand on," "a good reference," "background information," "a framework for the classroom lesson," and "for [the] teacher … a guide to teach." Souri, a second-year TA of French from Iran, described the textbook's role as "for pre-reading and post-reading … if you want to read it before class and then after class if you didn't understand something." Although Souri's answer applies to how students use the textbook, Renee, a second-year TA of French from the U.S. responded in a similar manner when referring to how TAs use it:

> We have a day-to-day plan, but even with the plan, the textbook still helps me, like, look through it, and I know what pages the students are supposed to have read … I get an idea of what the book teaches them so that I can review what's in the book and go beyond it.

One can interpret from these remarks that the textbook's primary function, even when framed by the interviewer as "*ideally*," was as a reference point orienting classroom instruction and learning in general terms. Participant responses to the first two questionnaire items (see Table 2) support the perceived prominence of the textbook inasmuch as the majority of participants agreed that the textbook provides an organizational structure for introducing new content.

Table 2. Percentage of Total Participants' Response per Item and Mean Scores, Teacher Beliefs and Practices and Textbook Materials Questionnaire

	Strongly Disagree	Neither Agree Nor Disagree			Strongly Agree	Mean Score/ Item
	1	2	3	4	5	
1. A textbook provides an organizational structure for introducing new vocabulary.	0	8.33	33.33	50	8.33	3.58
2. A textbook provides an organizational structure for introducing new grammar.	0	25	25	50	0	3.25
3. A textbook provides meaningful contexts for presentation of new content.	8.33	16.67	50	25	0	2.92
4. The textbook I am currently using presents content in a culturally meaningful way.	8.33	16.67	50	25	0	2.92

Table 2. Percentage of Total Participants' Response per Item and Mean Scores, Teacher Beliefs and Practices and Textbook Materials Questionnaire (Continued)

	Strongly Disagree		Neither Agree Nor Disagree		Strongly Agree	Mean Score/ Item
	1	2	3	4	5	
5. The textbook I am currently using presents content that is relevant and engaging for students.	8.33	33.33	33.33	25	0	2.75
6. Readings provided in this textbook are helpful for presenting content and cultural information.	0	25	16.67	58.33	0	3.33
7. Images provided in this textbook are helpful for presenting new material.	8.33	25	16.67	50	0	3.08
8. It is necessary for me to search for texts and images not provided in this textbook to present new material.	0	0	0	41.67	58.33	4.58
9. This textbook provides appropriate written activities.	0	16.67	41.67	41.67	0	3.25
10. This textbook provides appropriate oral activities.	0	58.33	41.67	0	0	2.42
11. This textbook is helpful in providing activities when the whole class is working together and I am providing feedback.	8.33	8.33	33.33	50	0	3.25
12. This textbook is helpful in providing independent student-to-student activities.	0	41.67	50	8.33	0	2.67
13. The textbook I am currently using is helpful in providing activities when students are working alone.	16.67	0	16.67	50	16.67	3.50
14. In class it is helpful for students to complete activities from this textbook that are structured and formulaic but require students to produce new information unknown to the person presenting the prompt.	0	8.33	50	41.67	0	3.33
15. In class it is helpful for students to complete activities from this textbook that have one right answer but require them to interpret information provided and understand context and meaning.	0	0	16.67	75	8.33	3.92

Classroom Activities. Another often-cited answer for textbook materials' ideal role was as a source for in-class activities. Five participants (Maria, José, Gina, Elena, and Natalie) gave responses reflecting this in various ways — "for teachers it would provide exercises," "good exercises for stimulating conversation," "ideas for [student-to-student] activities," "some activities ... to practice these grammar rules," and

"meaningful activities to do in class." When asked to elaborate on *what* the best textbook activities have students do, two trends emerged: oral activities and activities called meaningful or relevant. Six participants (Ali, José, Gina, Jean-Charles, Souri, and Jin) mentioned activities in which students talk together — expressed as "talk to each other," "talk to each other in pairs or groups," and "talk and create language." The second characteristic, cited by Ali, Gina, Katie, and Rob, was activities described as "meaningful," "relevant to their lives, "where they use their own lives," or "about their own experiences." Other characteristics mentioned were activities that enable negotiation of meaning between students (José and Souri) and those wherein students use targeted language forms in context (Jin and Rob).

> *"Ideally, I would like the book to present a context that the students would be interested in and in which grammar would be presented in a way that makes sense to them ... ideally."*

Contexts for Framing FL Instruction. The third role textbook materials might ideally fulfill, cited by five participants (Ali, José, Katie, Natalie, and Rob) was in providing contexts for FL use to frame classroom instruction. The TAs expressed this role as "a context ... and words to go along with a context," "a good cultural context," and "natural contexts." Yet unlike other roles participants mentioned (such as its use as a point of reference to orient instruction), participants' responses here point to the fact that this was more desideratum than reality.

Consider the response given by Ali, a first-year Italian TA from the U.S.: "Ideally, I would like the book to present a context that the students would be interested in and in which grammar would be presented in a way that makes sense to them ... ideally." Both the repetition of the word "ideally" and the use of a conditional modal verb indicate an opposition to reality; it seems that Ali's textbook is not, in her view, fulfilling the ideal role now or perhaps not to the degree desired. Moreover, José, a first-year Italian TA from Mexico, explained why this role cannot be fulfilled by the textbook saying, "[A]s teachers, we follow a certain teaching method that the book may not be aware of or may not actually work around it." As in Ali's explanation, José's also suggests an inconsistency between their own objectives for organizing classroom instruction and the way the textbook is constructed.

Several participants referred to what José called a "teaching method" introduced to them during their first graduate seminar on FL teaching. Natalie, a first-year French TA from the U.S., also explained a sense of disconnection between the instructional sequence she uses and the textbook materials:

> I think [the textbook] would provide contexts that we need ... it would provide meaningful activities to do in class ... that would take it through the sequence of everything that needs to be covered in class. We've learned that you need to do a warm-up, you need to do a presentation, comprehension checks, guided practice, and independent practice ... the textbook has lots of exercises, but in an ideal situation to me ... that's what it would do.

Her comments imply that although the textbook includes plentiful "exercises," meaningful activities, sequenced in a way that corresponds with how she plans classroom instruction are not always available. Questionnaire responses to the item "A textbook provides meaningful contexts for presentation of new content" triangulate the finding that participants felt the need to search beyond textbook materials to find contexts to frame classroom instruction as only 3 of the 12 TAs (Jin, Katie, and Souri) agreed with this statement (see Table 2).

Tool for Vocabulary and Grammar Acquisition. When asked to explain *what* students learn from textbook materials, a majority of participants (11 of 12) indicated that textbook materials enabled acquisition of new vocabulary, knowledge of new grammatical forms, and cultural knowledge to some degree, yet marked differences were seen in the perceived effectiveness of textbook materials in each area. Because acquisition of new vocabulary and knowledge of new grammatical forms through textbook materials were identified as areas of effectiveness, they are discussed here, whereas cultural knowledge will be discussed in a later section.

The acquisition of new vocabulary was identified most frequently as the aspect of FL learning facilitated most by textbook materials (cited by 10 participants). Three TAs (Gina, Natalie, and Renee) commented positively on how high frequency words were identified and grouped lexically in the textbook. In addition, Gina, Rob, and Elena described the use of pictures with FL vocabulary as effective for learning new words and expressions. Elena, an exchange student from France and first-year French TA, explained that using images is an excellent means of presenting new vocabulary "in a way that the students really would understand without turning to English ... I really want them to look at the picture and understand immediately what it is about."

Components of the textbook package mentioned by participants as most helpful in enabling FL vocabulary acquisition beyond word lists and images were audio CDs (mentioned by Souri and Rob, both non-native speakers of French) and readings (mentioned by Renee, a non-native speaking TA of French). Specific to the Italian textbook, three participants (Ali, José, and Katie, all non-native speaking TA of Italian) mentioned the section *In altre parole* ("In other words") containing up-to-date idioms and expressions as helpful in exposing learners to real language used by Italian native speakers. Ali claimed that "it's so funny how my kids remember them and say them and use them and throw them in on exams and, you know written assignments," indicating she saw evidence that some students integrated these words and expressions into oral and written language.

> *"The acquisition of new vocabulary was identified most frequently as the aspect of FL learning facilitated most by textbook materials"*

Knowledge of new grammar forms was a second aspect of FL learning that eight TAs agreed was enhanced by textbook materials. The other four participants (Jean-Charles, Gina, José, and Renee) explained that the textbook helped students learn *about* grammar, but this knowledge did not mean that the forms were integrated into the students' FL. As José noted, the textbook's grammatical rules and

examples "help them *to understand* the grammar better but maybe not *to incorporate the language itself*" [my emphasis]. Renee's response to the question of whether the textbook materials help students learn FL grammar bears a strong resemblance to his when she explains, "[The grammatical explanations] are very well organized, but they're not assimilating it just from reading it ... the [workbook] is useful ... they can manipulate the forms, but everything's there for them ... they're not creating things." Another response, this time by Jean-Charles, an exchange student from France and first-year French TA, echoes the previous ones and points to a difference between "understanding" rules for language use and "knowing" how to use language:

> [The textbook] helps them understand a little bit more target language grammar if I have explained [it to] them before. Only by taking a look at the textbook, they cannot notice, they cannot know language ... I have to explain to them. I see the textbook more like a way to rethink what they are told during class and what they practice.

These three participants all communicate the idea that students are exposed to more FL grammar in textbook materials than can be successfully integrated into FL use. Gina, a first-year TA of Italian from the U.S., echoed this perceived inability of her students to assimilate the new grammatical forms in reference to prepositional phrases: "[The textbook] tells them what some of the things mean and then it gives them examples, so I guess they are supposed to derive from that when to use them, but they were really confused with that." The rule-followed-by-examples format, nearly ubiquitous in FL textbooks, was mentioned by several participants as ineffective for acquisition of new FL grammar; however, few participants articulated alternatives to this approach. Only Rob, an American second-year French TA explained, "What is needed is something like a listening or reading that presents the new grammar in context."

Research Question Two: Uses for Textbook Materials in Classroom FL Instruction

Beyond their conceptions of the textbook's role in framing FL teaching and learning, participants also described concrete ways in which they used their current textbook. Three major uses for textbook materials emerged from interview and questionnaire data: for presentation of new material, guided practice activities, and transformation of existing textbook activities into new ones.

Presentation of New Material. Textbook materials played an important role for presenting new material for the majority of participants although differences emerged in what materials were used by different TAs. The majority of participants, both native-speaking and non-native speaking TAs claimed to use textbook-based images (Elena, Gina, Jean-Charles, Jin, Maria, Natalie, and Renee). In addition, six participants (Ali, Gina, Katie, Natalie, Renee, and Rob) named listening tracks from the audio CD as helpful,

> *"…students are exposed to more FL grammar in textbook materials than can be successfully integrated into FL use."*

> *"…textbook materials are most helpful for controlled or guided practice activities wherein learners either work alone or the entire group remains together with the teacher leading the activity."*

and just four (Ali, Gina, Natalie, and Renee) cited readings as useful. Natalie pointed out various pictures and readings that she had used in class from her textbook including images of Astérix and Obélix (French cartoon characters), "Déjeuner du matin" (a poem by Jacques Prévert), a photo of an apartment's interior, and real estate advertisements. Questionnaire data replicates the trend of a mixed response to the usefulness of textbook materials for presenting new material — more than seven participants agreed with the statement "Readings provided in this textbook are helpful for presenting content and cultural information," and six agreed "Images provided in this textbook are helpful for presenting new content." Of note is the fact that only non-native speaking TAs mentioned textbook listening and reading textbook materials as valuable for presenting new content.[3]

Guided Practice Activities. The most frequently named use (by 10 participants) for textbook materials in classroom instruction was activities occurring after presentation of new material but before independent student-to-student activities. Participants referred to these student-to-student activities as "guided practice," "activities that reinforce a structure," "form-focused," or "formulaic" in nature. Katie, a first-year Italian TA, described such an activity in the following way:

> Here's one that we used (participant points to the textbook page) ... It's a very formulaic conversation. "Let's go first to the coliseum. Is that OK? Sure, and then we'll go to the ..." and they have to fill in the monuments basically. But in that case I wanted to work on *andiamo a* ... ("Let's go to ...)

Rob explained a similar use for this type of activity when asked to point out what types of textbook materials he uses in the classroom. He replied with the following explanation:

> One thing that I did was vocabulary lists with definitions on [one] side and the students actually had to ... ask and find but using the text as a reference ... Having the text in front of them they can actually see the image and mark the vocabulary in that way. Or something like "*Ordre logique*," ("Logical order) asking one another what is the order you would do things.

Characteristics defining the activities participants claimed to use most often from textbook materials were those with a formulaic format containing items with one correct answer and a focus on form within a limited context (typically a sentence-length utterance). Responses to several questionnaire items support the finding that textbook materials are most helpful for controlled or guided practice activities wherein learners either work alone or the entire group remains together with the teacher leading the activity (see Table 2).

Transforming Textbook Materials for Classroom Use. A last finding related to common uses for textbook materials in class involved the possibility of transforming materials or activities, a practice described by five participants — Ali, Gina, Katie, Natalie, and Renee. Natalie's interview provides several occurrences of this practice including the following:

> I've done some information-gap activities, and since I'm a horrible artist I pulled out the little cartoon, this little grid ... and I created an info-gap activity where I covered half the pictures on one sheet and the other half of the pictures on Person B's sheet. So I used that to create a couple of info-gap activities.

Although the Annotated Instructor's Edition explains the purpose of this activity as "narration practice," Natalie used it to create an activity requiring negotiation of meaning between two students. Gina explained a similar way of transforming activities when she said,

> There's some little scenarios that maybe the textbook will say "Get with a partner and discuss this," but really you can't do that. They have to have some kind of guideline. So if there's an activity like that ... we'll take that idea and adapt it into something more fun and maybe easier, well, not easier, but more focused on what we want them to do.

Other types of transformed activities described by participants were changing listening tracks into classroom dialogues (Ali), reading texts into listening activities (Natalie), formulaic dialogues into more open-ended opportunities for student-to-student oral discourse (Renee), and vocabulary lists into activities to sort and categorize new words and expressions in ways that make sense to learners (Katie). In Ali's case, she explained the rationale for her transformation of listening tracks into read-aloud dialogues as a desire to focus on oral pronunciation in Italian, something she said her students "seem to like." In Natalie's case, the rationale provided for creating information gap activities was explained as "since I am a horrible artist," yet these types of activities can be found in her textbook's Instructor's Resource Kit for each chapter.

Research Question Three: Limitations of Textbook Materials in FL Instruction

Participants used textbook materials extensively as a common point of reference orienting instruction and students' acquisition of FL vocabulary and grammar as well as a source of certain types of activities or potential transformation of activities. However, several limitations of these materials emerged through interview and questionnaire responses.

Oral Student-to-Student Activities. In contrast to prevalent use of textbook materials for guided practice activities, only four TAs (Ali, Gina, Jin, and Rob) claimed to use textbook materials for open-ended, student-to-student oral activities called "independent practice" by several participants. In response to the questionnaire item "This textbook is helpful in providing independent student-to-student activities," 11 of the 12 participants selected "Neither Agree Nor Disagree" or "Disagree" (see Table 2).

Jin, a first-year French TA from China, explained she used only those textbook activities "that involve very authentic communication," whereas Ali described looking for activities "with a response based on comprehension *plus something else*." This idea of "something else" was echoed in Rob's description of activities involving "what do *you think* not what did the person say" and Gina's description of activities "that are kind of open, like, 'What did you think?' after a dialogue instead of 'What did the person *say*?' but '*Why* do you think they said that?'"

When asked to describe textbook activities not used in their classroom, six participants (Ali, Elena, Jin, José, Renee, and Souri) highlighted those designed for oral student-to-student language practice that they found "formulaic," "mechanical," or "not realistic." The problem with these types of activities, explained José, is that

> a lot of times we just want them to interact more and to talk more ... with exercises where they can come up with different answers in different ways but they're still correct. It gives you more of a flexibility to negotiate the language ... rather than to just spit out an answer.

Jin's interview provides an example of why participants do not see formulaic oral activities as valuable for communication. After pointing to an activity in the textbook she does not use, she is prompted by the interviewer who asks, "Can you tell me *why* you wouldn't use it?" She responds, "[B]ecause in the real conversation, nobody will talk this way — "*Ce soir je vais faire des courses ... Oui / Non.*" (Tonight, I am going to run errands ... Yes / No.) I don't think this makes that much sense." The activity's objective according to the textbook explanation is for students to say whether statements are true or false, adding items as needed to express personal experience. However, Jin sees this dialogue pattern as unnatural, and she later explains she would rather structure the conversation using an open-ended prompt — "*What are your weekend plans?*"[4]

Souri and Renee provided similar examples when asked about activities they do not use. Souri explained her preference to have students "describing their family to one another in a natural way" rather than "So, how many sisters do you have? I have five. How many do you have?" The question of what reflects real communication is also present in Renee's remarks on an activity asking students to hypothesize what question was asked to produce the response given. She said, "This is a difficult exercise, because they're asking you to come up with a question from the response ... it never happens, it's not something that anyone actually ever does."

"No participants indicated agreement with the questionnaire item 'This textbook provides appropriate oral activities.' "

The question of what *type* of communication results from student-to-student interaction through textbook activities is a recurrent theme, and three participants (Jean-Charles, José, and Natalie) suggested that language resulting from some activities is not communication at all since speakers are not required to process meaning to produce a response. No participants indicated agreement with the questionnaire item "This textbook provides appropriate oral activities."

The Question of Relevance. The topic of textbook activities was an aspect that concerned the majority of participants who claimed not to use those that are "irrelevant," "have no applicability to their lives," or have students "try to imagine themselves in a situation that they would never actually find themselves in." For the related questionnaire item, only three participants (Jin, Renee, and Souri) agreed "The text-

book I am currently using presents content that is relevant and engaging for students." Examples of activities from both the French and Italian textbooks in use called irrelevant included "Imagine that you are the mailman," "Imagine you are an antique dealer," or "Taking care of a car — how often must you do the following types of upkeep?" In each case, participants felt students would not be interested in the hypothetical topic and thus would have little motivation to communicate in the FL.

On the other hand, participants contended their students need to reach beyond their immediate realities when using the FL. TAs indicated a clear distinction between irrelevant activities and those which incorporated imagination. Four TAs (Gina, José, Elena, and Renee) explained that creating activities about one's "ideal" house, job, vacation, or weekend to facilitate conversation in a way that is relevant to students. Gina claimed "[I]t is natural [for students] to have an imagination, like, to know what you like and know what you'd want if you had the money." José described an activity he created wherein he and his students collaborated in deciding what furniture might go in each room of a fantasy home. He explained that this was an interactive way for students to use new vocabulary and grammar in context and make choices based on their own tastes and ideas while completing a task with their teacher.

Cultural Learning and Differences Between Native-Speaking and Non Native-Speaking Participants. The textbook's role in facilitating cultural learning was described as *limited* by nine participants. These descriptions included expressions such as "kind of a side product but it's not the focus," "[i]t can tell them a little bit about it," "maybe a little bit … I have to draw on my own knowledge," and "it can give you some cultural ideas, but it can't teach you current culture." Several questionnaire items help make sense of participants' stance toward cultural learning and textbook materials. Nine of 12 participants did not agree with the statement "The textbook I am currently using presents content in a culturally meaningful way," whereas Jin, José, and Souri agreed with the statement. However, the majority of participants agreed with the statement "Readings provided in this textbook are helpful for presenting content and cultural information." A possible interpretation is that participants value inclusion of cultural texts and would value *more* texts integrating language and culture to promote effective instruction. This interpretation is supported by interview remarks calling culture in the textbook "a side product," "like CliffsNotes," and "when they present the vocabulary, they don't involve the culture."

The idea of the "authenticity" of cultural texts in textbook materials was mentioned by several participants, with differences emerging between native-speaking and non native-speaking TAs. When asked to point out what they did not use, the three

native-speaking TAs described "outdated" or "old-fashioned" texts (Elena, Jean-Charles, and Maria). The problem with such documents, in Jean-Charles' opinion, is that

> It gives them an idea of what French or Francophone countries' culture might be but somewhat ... sometimes in a biased way, you know, just by showing old- fashioned stuff ... you've got images of a *discman* of yeah, of a CD player, of a telephone, of a TV, but basically they are products that were created in 1985, if students see this ... maybe they will think, "Oh, in France, they only have *that* kind of stuff."

Jean-Charles' example suggests "*that* kind of stuff" does not reflect cultural products from his country today and these misrepresentations can result in students forming erroneous notions. Other cultural aspects in textbook materials critiqued by native-speaking TAs included outdated or low frequency vocabulary (Jean-Charles) and audio or video texts containing unnatural language (Maria).

During the interview each TA of French or of Italian origin asserted their status as native speakers and a more valuable source of cultural learning than textbook materials. Elena claimed, "As long as I am French and native, I think that I can provide everything to them," and Maria explained, "You always need a point of reference which is the teacher, because I think that students like to listen to a native speaker when they talk about their own culture ... sometimes the material about the culture they contain is not real at all, so I tell them." Jean-Charles reiterated this stance and went further saying, "I'm a native, so they know that what I tell them is the truth, because it's where I come from." For these TAs, the textbook functioned as a secondary source of cultural information whereas they themselves served as their students' primary point of reference in understanding the FL culture(s).

In contrast, non-native speaking TAs were more likely to explain specific components of the textbook package they found helpful in teaching culture such as audio recordings and readings (cited by Gina, José, Katie, Natalie, Renee, Rob, and Souri) and photos of the target language cultures (cited by Natalie and Renee). Unlike native speakers who viewed the textbook's listening materials as "unnatural," non-native speaking TAs had a different stance. Renee explained, "it's stilted and it's slow, but that's what they need and that's what they can understand right now." It is important to note that these findings are consistent with those reported in previous sections of this study's findings regarding audio and video textbook materials for teaching vocabulary and presenting new content in the classroom; in both cases, only non-native speaking TAs reported their use.

The responses of both native and non-native speaking participants suggest that inclusion of more information about cultural practices and perspectives in FL textbook materials would be welcomed. In particular, TAs reported a desire for a more thorough treatment of everyday culture such as lifestyle, social issues, and the transition from student to professional life.

Discussion

The results of this investigation point to numerous ways in which FL textbook materials mediated the activity of FL teaching and learning for participants and their

students, a finding articulated in the past (Bragger & Rice, 2000; Kramsch, 1988; Parry, 2000) borne out in this empirical study. The textbook informed the participants' teaching and their students' learning as reference tool, anchored learners' acquisition of FL vocabulary (10 participants) and grammar (8 participants), and provided images, readings and audio materials for classroom instruction. In addition, numerous uses for the textbook in classroom

" I'm a native, so they know that what I tell them is the truth, because it's where I come from.' "

instruction were articulated by participants, and these uses were prevalent for presentation of new materials and guided practice activities (10 participants each).

Drawbacks of textbook materials cited by participants included a lack of usable oral student-to-student activities, relevant topics, and limited cultural content. These limitations provide ideas useful not only for academic departments but also in terms of future directions for commercial FL textbook development by publishing companies seeking insights from university-level FL teachers. In addition, several of these drawbacks echo concerns highlighted in past research on FL textbook materials including a reliance on form-focused rather than truly communicative activities (Aski, 2003; Frantzen, 1998; Lally, 1998; Rifkin, 2003; Shelly, 1995; Wong & VanPatten, 2003) and activities that lack relevance or opportunities for learners to add new information about the real world (Parry, 2000). This study also provides further information on the prevalence of controlled (or "guided") practice activities with one right answer in textbook materials, activities with limited opportunities for oral discourse beyond one or two utterances per turn, and a perceived lack of open-ended (or "independent") practice activities for student-to-student communication mirroring real-world language use. However, it must be emphasized that the limitations of textbook materials found in this study apply to just two textbooks and are thus not generalizable.[5]

Important differences emerged in the ways in that non-native speaking and native-speaking TAs used textbook materials, a finding consistent with a sociocultural perspective on how social, cultural, and historical contexts influence individuals' beliefs and practices. For example, non-native speaking TAs used textbook materials for teaching FL culture whereas native-speaking TAs did not. Moreover, native-speaking TAs tended to posit themselves as cultural experts: Recall those participants who said they could "provide everything," and equated native-speaking status and "truth." In addition, six non-native speaking TAs reported transforming textbook-based images, readings, and activities into new ones whereas the three native-speaking TAs did not.

These findings substantiate past research pointing to previous language learning as a powerful influence on teachers' beliefs and practices (Borg, 2005; Pajares, 1992). Although this study did not explore specific cultural, educational, or historical influences on individual TAs' teaching practices related to textbook materials, it could be hypothesized that because of varying contexts where these teachers were educated and learned foreign or second languages (China, France, Italy, Iran, Mexico, the U.S) their current pedagogical frameworks and beliefs about teaching and learning differ

> *"…the limitations of textbook materials found in this study apply to just two textbooks and are thus not generalizable."*

in significant ways despite common pedagogical training, teaching experiences, and collaboration with one another and their LPD at their current institution. These varying pedagogical frameworks and beliefs influence, in turn, how TAs conceive of the textbook as a tool in FL teaching and learning and how they use it in concrete ways in the classroom.

Moreover, it has been illustrated through this study that although the textbook is a tool with a conventionality of purpose (Lantolf & Thorne, 2006), individuals' repeated use of this tool resulted in varied functional uses. From the perspective of sociocultural theory, people are agents in charge of their own learning (Pavlenko & Lantolf, 2000), and we might extrapolate that despite the institutional structure in place, TAs remain agents in charge of their own classroom teaching. Although the FL textbook may be viewed as a tool to "standardize" instruction and student learning, individual teachers exercise agency in how and when the tool is used. For instance, within one level of FL learning, different groups of students may experience the FL and its culture or cultures in ways that vary significantly depending on what materials are used and how they are used.

Furthermore, the specific ways in which some participants transformed existing textbook materials into novel artifacts demonstrates the dynamic nature of tool use described by Lantolf and Thorne (2006): "Even though mediational means predate their individual users, having been created by others at different times and in different sites, this does not mean that they must necessarily be used as they were originally intended" (p. 65). Other researchers (Tomasello, 1999; Wertsch, 1998) have referred to a spin-off function or ratchet effect — shaping or adapting new tools from existing ones. Examples of this can be seen in the six participants' practice of using existing textbook activities to create new ones. By applying this conceptualization of dynamic tool use to teaching with FL textbook materials, we might begin to address the paradox explained by Ariew (1982) that textbooks aim to please as many people as possible and therefore please very few and by Graves (2000) when she presented her own textbook to an audience saying it "is written for everyone and … written for no one" (p. 174). Through the novel uses of textbook materials described by participants in this study, we see that agency is a critical element in working with textbook materials. They provide the point of departure from which individuals must plan and carry out instruction based on their own teaching style, their students' needs and preferences, and curricular objectives.

Recommendations

The findings in this study related to TAs' beliefs regarding the textbook's role in FL learning and TAs' practices in using textbook materials in the classroom lead to a number of practical recommendations. The following suggestions might serve as a point of departure for evaluation, use, and adaptation of textbook materials by administrators, publishers, and teachers:

1. LPDs are encouraged to provide contexts to facilitate new teachers' reflections on personal experiences as FL learners with textbook materials and how resulting beliefs may influence their assumptions about these materials. This might take the form of discussion or written reflection and involve comparisons of responses among teachers educated in different cultural contexts to better understand perspectives of native-speaking and non-native speaking teachers. Such reflection and discussion could serve to heighten teachers' awareness of their own conceptions of FL learning and teaching and as a point of departure and future teacher development. LPDs and teachers might identify those pedagogical concepts which informed teachers' past FL learning practices and discuss which concepts are compatible with current curricular objectives. In addition, the role of native-speaker status and the questionable idea of representing an entire culture or language group as a FL teacher is a critical point of discussion illuminated by this study.

"Although the FL textbook may be viewed as a tool to 'standardize' instruction and student learning, individual teachers exercise agency in how and when the tool is used."

2. LPDs and teachers are called to collaborate in identifying how FL textbook materials in use serve programmatic goals and objectives both globally and in terms of specific learning outcomes. At beginning stages of teaching, teachers can be challenged to identify textbook activities that support particular goals for a classroom lesson and to discuss why and how they think certain activities would (or would not) enable FL development. In many cases, new teachers simply are not well acquainted with their FL textbook and the variety of ancillary materials provided. In addition, new teachers often display great enthusiasm for creating their own materials and activities, a practice which while both typical and even necessary at times can result in extraordinary expenditures of time for finding or developing materials. By better mapping which textbook materials and activities are helpful in targeting instructional objectives, teachers might better utilize their time in developing only those materials not actually provided by the textbook or its ancillary materials.

3. LPDs and teachers are called to collaborate in ongoing dialogue on the effectiveness of FL textbook materials in use in light of the ever-changing market of available instructional materials. This can be accomplished through informal discussion among teachers and LPDs, periodic opportunities for individual teachers to provide LPDs with written feedback on textbooks in use, and written feedback by FL students themselves on what they learn from textbook materials.

Recommendations for future research efforts include investigation of classroom discourse patterns emerging from textbook-based activities (for example, I-R-E pattern or Initiation-Response-Evaluation, in Cazden, 1988) how FL textbook materials can enable Instructional Conversations (Hall, 2001) in the FL classroom, or strategies for integrating relevant cultural information into textbook materials. Whereas this study focused on two FL textbooks — of French and Italian — future research might

> *"By better mapping which textbook materials and activities are helpful in targeting instructional objectives, teachers might better utilize their time in developing only those materials not actually provided by the textbook or its ancillary materials."*

focus on textbooks used in teaching different FLs or textbooks based on different theoretical approaches than those in this study.

In conclusion, Scollon (2001) stated that mediational tools amplify our abilities yet "reduce and constrain them in other ways" (p. 117). Today's textbook materials, indeed, serve as important tools for FL teaching and learning. However, it is the task of teachers, program administrators, and researchers first to work together to identify aspects of these materials that need transformation to meet the challenges of tomorrow's FL classroom and second to communicate these ideas to those who write FL textbook materials.

Notes

1. Initial versions of the Teacher Beliefs and Practices Questionnaire and Interview were piloted with Intermediate-level French TAs, a group of instructors, both native and non-native speakers of French.
2. The faculty member who taught the required graduate seminar on teaching FL at the university level was not the primary investigator of this study. Instead, it was taught by a faculty member specializing in applied linguistics with a joint appointment in French and Education.
3. Responses from the Teacher Beliefs and Practices and Textbook Materials Questionnaire related to textbook images and readings (Item # 6 and # 7) were divided for both French and Italian TAs. In other words, for both languages, some TAs felt images and readings were helpful for presenting new content and cultural information whereas others did not.
4. Whereas carefully structured activities were seen as valuable for classroom use in guided activities, Jin's remarks refer to her perception that they are less valuable for independent activities that focus more on negotiation of meaning between students and less on production of certain forms.
5. It is well possible that other FL textbooks based on different theoretical approaches to FL acquisition might feature different content and activities (e.g., task-based or content-based textbooks) and thus produce different results than the present study.

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Appendix A

ID # _____ (Leave blank)

1. Date of Birth:___ / ___ / _____ (Month/Day/Year)

2. Gender: (Circle one)   Male   Female

3. Nationality: _____

4. Semester you began graduate studies: _____   _____
                                                  (Semester)   (Year)

5. Semester you began teaching: _____   _____
                                                  (Semester)   (Year)

6. Total number of semesters teaching experience in this department : _____

7. Check off all of the following courses you have taught in this department and how many times you have taught the course:

	Course	Times Taught
French / Italian 1	_____	_____
French / Italian 2	_____	_____

8. Have you taught any French / Italian courses at other institutions? Please list what, when, and where.

_____

_____

_____

9. What is your first language? _____

10. For non-native speakers of the language taught, check off in which contexts you studied the this language. For native speakers, check off in which contexts you studied English:

                                         Number of Years

        Elementary School   _____
        (Ages 5-12)

        Middle School / Junior High _____
        (Ages 12-14)

        High School   _____
        (Ages 14-18)

        College   _____

        Other (explain)   _____

11. For non-native speakers of the language taught, list experiences studying or living abroad in a culture where this language is spoken with dates and places. For native speakers, list experiences in an English-speaking country with dates and places:

_____

_____

_____

_____

12. Please list any teacher training experiences you have participated in besides departmental orientation and the first-semester pedagogy course:

_____

_____

_____

_____

13. Please check off your current level of graduate studies:

        MA ____   Ph.D. ____

Appendix B

The Teacher Beliefs and Practices and Textbook Materials Interview Protocol

1. In an ideal situation, what does a textbook provide for FL teachers and learners?

2. What were your own experiences with FL textbooks like when you were studying FL(s)?

3. Is FL textbook use or evaluation something that you have received instruction on or training for in your coursework or other training experiences?

4. How do you use your current textbook* when you are preparing to teach and also when you are in the classroom teaching?

5. What do you look for in the information or images provided in the textbook if you want to use it in your classroom teaching?

6. Do you think that your textbook helps your students learn about the target language culture? If so, how? If not, why not?

7. Do you think that your textbook helps your students learn target language grammar? If so, how? If not, why not?

8. Do you think that your textbook helps your students learn target language vocabulary? If so, how? If not, why not?

9. Show me some examples from your textbook of activities or information that you have used or would use in class and explain why you would choose those.

10. Show me some examples from your textbook of activities or information that you would not use in class and explain why you would not choose those.

*Note. Participants were told before the interview began that the term "textbook" included the textbook itself and all supplemental materials that were part of the textbook package (e.g., workbook, listening CD, video).

Uncovering Reading in the Foreign Language Classroom: Procedural Display or Substantive Engagement?

Kate B. Douglass, *University of Southern Mississippi*
Janel Pettes Guikema, *Grand Valley State University*

Abstract

This qualitative case study investigates the presence of procedural display in an intermediate-level foreign language reading lesson. Procedural display (Bloome et al., 1989; Bloome, 1990) is the cooperative display by teachers and students of various behaviors that can be understood as part of a classroom lesson, as well as the cultural meanings and values attributed to these behaviors. This study explores the nature of behavior and interaction in this reading lesson, the types of behaviors that are considered appropriate by members of the classroom community, and the ways in which the students and their teacher cooperate with and/or resist one another throughout the lesson. The data, which include observations, questionnaires, and interviews, demonstrate that procedural display has the potential to mask what is going on in a classroom lesson and can inhibit substantive engagement in the content.

Introduction

This study revisits the concept of procedural display (Bloome et al., 1989; Bloome, 1990) in an effort to better understand behavior and interaction in foreign language (FL) reading lessons. Recent research on teacher-learner interaction in foreign/second language classrooms has adopted a sociocultural perspective, including a focus on the notions of scaffolding, initiation-response-feedback/evaluation (IRF/IRE), or both to explain the structure of teacher-learner discourse (Anton, 1999; Hall, 1995; McCormick & Donato, 2000; Ohta, 2001; van Lier, 1998). In terms of FL reading lessons, while research in this area has investigated a wide variety of important issues, including cognitive processing in reading, approaches to teaching reading and the inclu-

Kate Douglass (Ph.D., The Pennsylvania State University) is Assistant Professor of French in the Department of Foreign Languages and Literatures at the University of Southern Mississippi. She teaches courses in French at all levels as well as courses in the Master of Arts in the Teaching of Languages program. Her research focuses on reading development, study abroad, and telecollaboration, with a special interest in motivation and awareness as they relate to foreign and second language learning.

Janel Pettes Guikema (Ph.D., The Pennsylvania State University) is Assistant Professor of French at Grand Valley State University in Allendale, Michigan. She teaches French at all levels of the undergraduate curriculum as well as methodology of foreign language teaching. Her research interests include literacy development, technology-enhanced language learning, and foreign language teacher education.

> *"…it is no longer sufficient to investigate what learners "get" from texts; we must also examine what is going on in FL reading lessons…"*

sion of authentic texts and literature in reading lessons, compelling research has recently been published on teacher-learner interaction in such lessons, particularly in those focused on literary texts (Donato & Brooks, 2004; Mantero, 2002, 2006; Scott & Huntington, 2007; Shomoossi, 2004; Weist, 2004). In our view, the data presented in these studies demonstrate that it is no longer sufficient to investigate what learners "get" from texts; we must also examine what is going on in FL reading lessons and how teachers and learners engage in discourse in this context. In light of these issues, this study reexamines the concept of procedural display (Bloome et al., 1989), which refers to the cooperative display of various behaviors that can be understood as part of "doing a lesson" as well as the cultural meanings and values attributed to these behaviors (p. 272). This qualitative case study reconsiders this concept by examining a single FL reading lesson in an effort to contribute to the understanding of FL reading in the classroom context and specifically to answer the following questions: What is the nature of behavior and interaction in this reading lesson? What do the teacher and students consider appropriate reading behaviors? And in what ways do the teacher and students cooperate with and/or resist one another as they move through the reading lesson? We begin our discussion with a definition of procedural display from the perspective of cultural anthropology. We then describe the structure of the reading lesson observed, including detailed analysis of three key events in the lesson. We end by arguing that procedural display has the potential to mask what is going on in a classroom lesson and can inhibit substantive engagement in the content.

Theoretical Framework

The present study was inspired by Bloome et al.'s work with procedural display, which they define by stating:

> (a) the display by teacher and students, to each other, of a set of academic and interactional procedures that themselves count as the accomplishment of a lesson, and (b) the enactment of [the] lesson is not necessarily related to the acquisition of intended academic or nonacademic content or skills but is related to the set of cultural meanings and values held by the local education community for classroom education. (1989, p. 272)

Bloome et al.'s concept of classroom interaction is based on cultural anthropological perspectives, specifically Geertz's (1973) notion that cultural meanings of behaviors are "publicly constructed" through interaction, rather than being based on the interpretation of an individual (Bloome et al., 1989, p. 267). In this view, behavior is culturally determined and evaluated within a given community based on the basic functional needs of that community.

Bloome et al. offer the example of supermarket shopping to illustrate this principle. They explain that "people engaged in supermarket shopping need not actually be

successful in food gathering, only that their behavior be interpreted by others as constituting food gathering" (p. 268). In a similar manner, if we are to view a classroom as a community, then any behavior within this context will be determined by the functional needs of this community, and the appropriateness of this behavior will be evaluated by its members. Bloome et al. claim that in a reading lesson, for example, simply looking at the appropriate page in the textbook or raising one's hand to answer a comprehension question can count as appropriate reading behaviors, even if there is no real academic engagement in the content of the reading (p. 281).

In their analysis of classroom interaction, these authors therefore argue that classroom lessons must be considered as cultural events (like supermarket shopping) in which teachers and students cooperate in their display to one another of behaviors, or "procedures," that can be interpreted by the local education community as part of "doing a lesson." They further claim that in procedural display, "teachers and students are displaying to each other that they are getting the lesson done, constructing a cultural event within a cultural institution – which is not at all the same thing as substantive engagement in some academic content" (Bloome et al., 1989, p. 272).

Bloome et al. acknowledge that procedural display is not the only construct to address the "procedural" aspect of classroom learning. They cite, for example, the work of Dreeban (1968), Giroux (1981), and Willis (1977) on the overriding social system constructed within the classroom; Fenstermacher's (1986) work with "studenting" (acting like students equals learning); and the research of Brophy (1983), Doyle (1983), Corno and Mandavich (1983), and Davidson (1985) on getting a task done versus academic achievement. In spite of the similarities between procedural display and the constructs listed above, there are four important features unique to procedural display: (1) procedural display is a cooperative endeavor (conflict and/or refusal to assume established social roles in the classroom can cause a breakdown in procedural display); (2) teachers and students work "cooperatively and without explicit deception of each other"; (3) the presence or absence of procedural display is not indicative of the quality of instruction (rather, "engagement in procedural display may be a necessary condition of classroom education"); and (4) "procedural display is a core issue because [it] may mask what is occurring in a lesson or classroom" (Bloome et al., 1989, p. 273).

In their delineation of the parameters of procedural display, Bloome et al. emphasize two principal ideas: (1) the *cooperative* nature of procedural display and (2) the *display* of behaviors by students and teachers to each other. They are not alone in their focus on the importance of cooperation and display in interaction. For instance, Grice's Cooperative Principle and its four supporting maxims (1989) demonstrate that in conversation, our exchanges are, to some degree at least, cooperative efforts. For each conversational group, there is "a common purpose or set of purposes, or at least a mutually accepted direction" (p. 26). As in Grice's view of conversation, in procedural display all participants work together toward a common goal: "constructing an event called a lesson" (Bloome et al., 1989, p. 272).

"…the presence or absence of procedural display is not indicative of the quality of instruction…"

While Grice's principle addresses the notion of *cooperation*, the research of Goffman (1974) and Hancock (1997) has focused more on *display* behaviors, or behaviors that serve a purpose other than that which is traditionally associated with those behaviors. Goffman's notion of "keying" within his concept of frame analysis is similar to procedural display in that it addresses the transformational power of an activity, whereby the activity is perceived by the participants to be something other than what it is (Goffman, 1974). Hancock's (1997) work with on-record and off-record discourse parallels Goffman's (1974) distinction between the literal (actions interpreted via primary frameworks) and the nonliteral (keyings of these actions). Also focusing on displayed behavior are the broad ideas of dramaturgical analysis (see Hare and Blumberg, 1988) and Goffman's notion of maintaining a line (see his paper on "Teams" in Hare and Blumberg, 1988). As in the concepts developed by Goffman and Hancock, in procedural display participants display behaviors that are agreed to be culturally acceptable in a given community, and moreover, behaviors that will forward the common goal or direction of this community.

Procedural display stands out from similar concepts as a "core issue" (Bloome et al., 1989, p. 273) because of its potential to obstruct learners' active engagement in the content and to mask what is really going on in the lesson. It therefore has significant implications for classroom learning. Since Bloome et al.'s (1989) paper and Bloome's earlier unpublished manuscript (1985), researchers have examined the construct of procedural display and its implications in a variety of contexts for learning, from social studies, literature, science, and health/human development classes in rural high schools (Alvermann, 1985) to reading lessons in elementary classrooms (Unsworth, 1988). More recently, Reigosa and Jiménez-Aleixandre (2007) investigated the construct in high school physics and chemistry labs, where they found that the existence of appropriate teacher-student roles within school culture hindered the development of student autonomy and responsibility. In the second/foreign language learning context, Ramanathan (2005) studied English language classes in two different university settings in order to explore manifestations of procedural display, including the use of choral recitation and the emphasis on finding correct answers to questions.

Focusing on FL reading in particular, Bernhardt (1991) argues that procedural display could provide an explanation for the "frequent mismatch between teacher perceptions and student understandings of texts" (p. 181) and for students' frustrations upon encountering FL reading and especially FL literature. She makes the argument that procedural display is particularly evident in these settings, where teachers are especially sensitive to students' anxiety and where students are faced with authentic texts which they do not have the resources to decipher. In such settings, she argues, there is increased pressure on the student to perform (i.e., participate verbally) and on the teacher to assist the student in performing in order to minimize anxiety and avoid lesson breakdown. Given the importance of these issues, our study answers Bernhardt's (1991)

> *"…we were able to observe and document behaviors, interactions, and general features of the lesson…"*

call for research that takes a closer look at the types of "unique procedures […] displayed by teachers and students in foreign language classrooms when they confront written materials" (p. 182) and that develops "an understanding of how learners approach these texts […], and whether these approaches merely facilitate the facade of understanding […] or the development of real understanding" (p. 185).

> *"…interviews provided an opportunity for the students to elaborate on specific points…"*

Method

The participants in this study included the teachers and students of five interme-diate-level French classes at a large state university; however, the case study presented in this paper is based on data from one fourth-semester class. The course, which was the first beyond the three-semester language requirement, met for 50-minute periods three days a week and counted toward the French minor. Approximately half of the syllabus was devoted to reading lessons, while the other half focused on the development of conversational skills. There was a change of instructor midway through the semester, and at the time of data collection, the 18 students in the class had been working with their new instructor for a month and a half. The questionnaire and interview data indicate that the students responded well to the teaching approach of the second instructor, who was a veteran teacher and who had taught this particular course before. This class was chosen for the purposes of the study due to certain key events that were particularly revelatory in terms of procedural display and degree of engagement in the reading and the lesson. In quali-tative research terms, it was an information-rich case, or a case "from which one can learn a great deal about issues of central importance to the purpose of the research" (Patton, 1990, p. 169).

Data were gathered during two sessions. The first session consisted of an obser-vation and videotaping of a regularly scheduled reading lesson. On this day, the students were reading and discussing the poem "*Amour*" by Anne Hébert (in Schofer & Rice, 1999; see Appendix A). During this class period, we were able to observe and document behaviors, interactions, and general features of the lesson itself that would have otherwise been accessible only through self-reporting of participants. The video-tape was later transcribed for analysis. In the second session, which took place during the subsequent class period, questionnaires were distributed (see Appendix B), consisting of open-ended questions pertaining to the reading lesson in session one, as well as opportunities for students to comment on their attitudes toward reading in their first language and in the FL.

In addition to observation notes, videotaping, and questionnaires, the data also included optional individual student interviews. The interviews provided an opportu-nity for the students to elaborate on specific points from the lesson and question-naires and to talk more about their views on FL reading, thereby putting their "behavior into context and provid[ing] access to understanding [students'] action" (Seidman, 1991, p. 4). The data were analyzed and coded for emergent themes.

Analysis of the Lesson

Upon initial examination of the data, we became aware of an unexpected yet significant structure of the reading lesson itself. We saw the lesson as consisting of five main parts, each representing a stage quite similar to those in an archaeological process (see Figure 1). The archaeological metaphor was inspired by vocabulary used by the students and teacher during the lesson itself and in subsequent questionnaires and interviews. We have chosen to use the words of our participants to name the five parts of the lesson we observed: *la recherche* (the search), *le survol* (the survey), *la dissection, l'excavation*, and *l'abstraction*.[1]

Figure 1

Structure of the Lesson

(1) Recherche (2) Survol (5) Abstraction

(3) Dissection

(4) Excavation
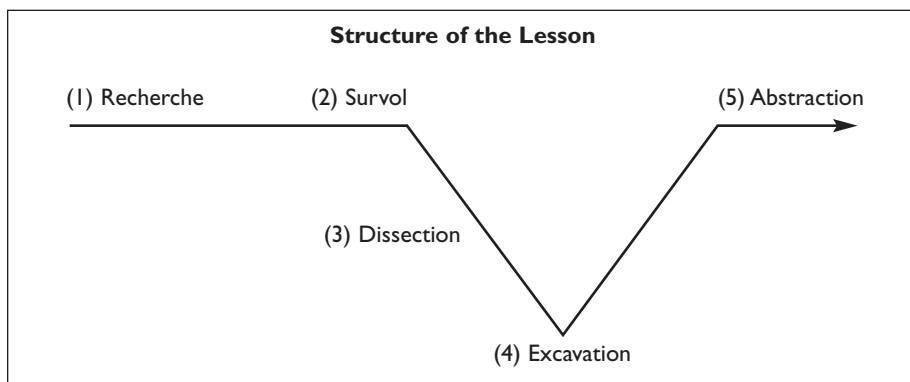
La Recherche (The Search)

The first stage, *la recherche* (literally, "the search"), is the stage during which the archaeologist looks for and decides on a site at which to dig. In the lesson we observed, this involved the teacher's selection of the poem "*Amour*," by Anne Hébert, as the text the class would be discussing that day. The poem was selected from the course text, *Autour de la Littérature* (Schofer & Rice, 1999), in which it was classified as "*difficile*" ("difficult"). This was not the first French poem the students had read in this class, as they had recently studied "*L'invitation au voyage*" by Baudelaire.

Le Survol (The Survey)

Once the archaeologist has selected a location, he or she tests the site by surveying the area, searching carefully for signs of artifacts. This second stage, *le survol* (literally, "the flying over, the survey"), also involves the preparation of the site (division of the site into equal squares, marked off by pegs and strings) and surface work, in which each square is cleaned and surface soil is carefully loosened and removed, layer by layer. The work of analysis begins in this early stage, as soil samples are gathered and taken to the lab for examination.

In the reading lesson we observed, this stage involved an introduction to the author and the poem, a surface-level discussion of individual lines in the poem, and a discussion of the meaning and structure of the text. The teacher began the lesson by announcing the name of the poem and making several comments on the level of difficulty. For instance, "*Je sais que la poésie est difficile parfois, surtout le poème qu'on va*

lire aujourd'hui.'' ("I know that poetry is sometimes difficult, especially the poem we are going to read today."). He had assigned the reading as homework, but since it was a holiday weekend, the teacher was not surprised to discover that very few students had read the poem in advance. So he gave some background information about the author (her life, the themes in her writing, etc.) before asking for a volunteer to read the poem aloud in class. He then asked the students to work with a partner and select their favorite line in the poem, as the following transcript illustrates[2]:

Transcript – *Le survol*

(T: teacher)
1 **T**: donc vous allez travailler en partenaires pendant quelques minutes juste
2 pour + parce que je sais quand vous lisez un texte comme ça (pour) la première
3 fois c'est un peu + lourd n'est-ce pas? donc prenez quelques moments avec un
4 partenaire et choisissez + c'est une liste n'est-ce pas? c'est comme une litanie
5 vraiment. choisissez le vers + qui vous semble le plus important ou qui bon qui
6 vous fait quelque chose OK? qui vous fait monter quelque chose à l'esprit OK?
7 quel est votre vers favori du poème? et euh soyez prêts à me dire pourquoi.
8 quelles sont vos raisons pour lesquelles c'est votre vers c'est le Vers du poème
9 avec "v" majuscule.
10 [The teacher circulates, explains vocabulary to individual students (*les nerfs,*
11 *un vers, une strophe*), and asks about their opinion of the poem.]
12 **T**: [walks around to the side of the room and rubs hands together with excitement]
13 [to whole class] c'est bien? alors dites-moi. + quel est votre vers préféré? +
14 [smiling, to Catherine and Anna] c'est le vers du nerf?
15 **Catherine and Anna**: ((laugh))
16 **T**: [looks around at the class, but no one answers; turns back to Catherine and
17 Anna] non?
18 **Anna**: [shakes head 'no' with a lollipop in her mouth]
19 **T**: [to Catherine and Anna] lequel donc?
20 **Anna**: [removes lollipop for long enough to say...] uh + 18 et 19 [puts lollipop
21 back in her mouth]
22 **T**: 18 et 19? c'est [looking at a student's textbook] le mien n'est pas numéroté
23 c'est ++ [reads those lines: '*Toi, ma vie, ma vie qui se desserre...*'] [looking at
24 Catherine and Anna] c'est ça? tout à (la) fait à la fin donc qui d'autre? Julie?
25 **Julie**: um ++ 17 et 18
26 **T**: vers la fin aussi. Kristen?
27 **Kristen**: uh 15
28 **T**: 15 + deuxième moitié. + qui aime les vers au commencement? *toi chair de*
29 *ma chair* Catherine?
30 **Catherine**: j'aime les vers 5 et 6
31 **T**: pourquoi?
32 **Catherine**: uh c'est très poétique et très belle
33 **T**: qu'est-ce qui est belle qu'est-ce qui est beau?
34 **Catherine**: [reads parts of lines 5 and 6] je ne sais pas ((self-conscious laugh))
35 **T**: oui...ce sont tous des métaphores très très intéressants.

36 **Tina**: (inaudible) ...*chair de ma chair* quand marié devient un chair [She
37 is asking a question about the symbolism in the first line of the poem.]
38 **T**: oui on va en parler du symbolisme du poème mais certes *chair de ma chair*
39 ça a des connotations Eve et Adam n'est-ce pas? + ou n'importe quel couple +
40 originel n'est-ce pas? ah oui. donc c'est ton vers préféré ici? le premier vers? oui?
41 **Tina**: [nods head 'yes']
42 **T**: alors qu'est-ce qui se passe dans ce poème?

In the above segment, after the reading of the poem by a student, the teacher moves the lesson into the next part of *le survol* by announcing that the students will be working with partners to select the line in the poem that is their favorite or that seems especially important or moving to them. He explains that they are beginning with this task because sometimes a text like this can be *lourd* (heavy) upon initial reading (ll. 1-7). The teacher then reminds the students that they should also be prepared to explain their reasons for choosing a particular line (ll. 7-9).

During this phase of initial analysis, the teacher moves around the room and works with individual pairs, assisting them with vocabulary items and asking about their opinion of the poem (ll. 10-11). Once the students have chosen their favorite lines, the teacher moves to the side of the room and calls for contributions from the class (ll. 12-13). One by one the students call out the numbers of their favorite lines, and the teacher responds once by reading the lines aloud (ll. 22-23) but most often by commenting on the location of the lines within the poem (ll. 24, 26, 28). Despite his initial directions (ll. 7-9), the teacher does not ask students to explain why they have chosen these lines, and the students do not volunteer the information.

After several pairs have chosen lines in the middle and toward the end of the poem, the teacher asks if any students picked lines at the beginning of the poem (ll. 28-29). Catherine volunteers lines 5 and 6 (l. 30). For the first time, the teacher asks for an explanation. Catherine says that she finds these lines poetic and beautiful, but she is unable to explain why (ll. 32, 34). The teacher confirms Catherine's response by agreeing that the metaphors in her favorite lines are indeed interesting (l. 35).

At this point, Tina raises her hand and asks a question about the symbolism in the first line of the poem (ll. 36-37). The teacher comments briefly on symbolism in response to Tina (ll. 38-40) but then attempts to link Tina's comment to the topic at hand: favorite lines in the poem (l. 40). Once Tina has nodded her agreement, the teacher ends this part of the lesson and moves the class into the next segment of *le survol* by asking the students what the poem is about (l. 42).

> *"...the teacher does not ask students to explain why they have chosen these lines, and the students do not volunteer the information."*

In this segment of the lesson, we see evidence of both cooperation and breakdown in procedural display. There is cooperation of teacher and students as the teacher requests favorite lines; the students provide line numbers, and the teacher comments on the location of the lines within the poem. Both teacher and students seem familiar with the interactional pat-

tern of teacher initiation, student response, and teacher feedback/evaluation (IRF/IRE). By calling out line numbers, the students are displaying to the teacher that they are reading and that they have a response to the poem. Based on the teacher's responses (*à la fin* [at the end], *deuxième moitié* [second half], etc.), the students understand that appropriate reading behavior in this activity involves naming line numbers and, with one exception (the interaction with Catherine), giving an explanation is not required.

According to the questionnaires, most of the students appreciated this activity, either because they found it enjoyable, because they claimed it made the poem interesting or enticing or appealing, or because it helped them to raise questions about the text. One student (Ben) appreciated that the lesson began with an activity demanding surface-level analysis. He explained that he liked how "the instructor begins the students thinking by first asking moderate questions requiring one to superficially analyze the poem." However, another student (Julie) found this activity difficult and inappropriate so early in the lesson, as she explained in the follow-up interview:

> he made us say what we thought was the most important verse like right away but I don't know I just felt like I just picked something randomly because I didn't know what it meant + so I don't know if like it's good to ask questions like that before [we understand what the poem is about]

Julie's remarks demonstrate that she feels unable to choose her favorite line or the most important line until she has grasped the meaning of the individual lines within the poem and of the poem as a whole. The interactions preceding hers demonstrate that she will not likely be asked to explain why she chose these lines, so she hesitates for a moment and then chooses two lines at random. The teacher responds, like before, by naming the location of these lines within the poem before calling the name of another student. By contributing line numbers even when they are not significant to her for any particular reason, Julie is assisting the teacher in the forward movement of the activity and is thus *cooperating* in procedural display. Bernhardt (1991) explains that this phenomenon is quite common in classrooms. Students must often cooperate "in a setting in which they do not understand what is transpiring [italics omitted]. But, they do know how to behave in classrooms so they can enact appropriate procedures" (p. 184).

Later in this segment, we see evidence of a *breakdown* in procedural display. By asking an interpretation question about symbolism instead of naming her favorite line like her classmates, Tina is straying from the task at hand and is displaying behavior more appropriate for a stage later in the lesson. Her question stops the flow of the activity, and as a breakdown, necessitates repair. In an effort to make this repair and reestablish the flow of the activity, the teacher asks if this is Tina's favorite line in the poem. Once Tina has agreed, the lesson structure is repaired, and the teacher is able to close this segment and move on to the next part of the lesson.

The *survol* stage ended with a teacher-led discussion of the meaning and structure of the poem. In the beginning of this discussion and with the teacher's assistance, the

students attempted to understand the overall meaning of the poem and to answer questions such as: What type of love is portrayed? To whom is the poet writing? and Is it a reciprocal love? In an effort to offer an explanation for the relationship in the poem, the teacher revealed details about the author's life before shifting the focus of the discussion to the structure of the poem, including rhyme, meter, and the use of anaphora. The teacher then made the transition to the third stage of the lesson by announcing the next activity, the "dissection" of the poem.

La Dissection

In the third stage, *la dissection*, the archaeologist finds an artifact, brushes it off, and begins to examine it from all sides and from all possible angles. He or she then carefully maps the location of the finding and makes a drawing and/or writes a precise description of the artifact. In the lesson we observed, this stage began when the teacher announced that the class was going to "dissect" the poem: "*On va dissecter le poème comme Anne Hébert dissecte son amant.*" ("We are going to dissect the poem like Anne Hébert dissects her lover."). First, the teacher encouraged the students to contribute to an explanation on the board of the difference between metaphor and simile and asked them to think about the effect of each. He then asked them to search for examples of simile in the poem. Since there were only two uses of simile (and many more uses of metaphor), the teacher led a discussion on why the author would choose simile before encouraging the students to examine these two examples in greater detail, considering their symbolism and their effect.

In the questionnaires, several students commented on this discussion, claiming that it was easy, that it made the text more comprehensible or more relevant to them, or that it helped them to raise questions about the text. However, there was very little student participation during this activity other than the two students who provided the examples of simile. When the class was unable to answer the majority of the teacher's questions during this discussion, the teacher assisted them by providing answers before abandoning the topic and redirecting the lesson toward an "excavation" activity, which is the next phase in our archaeological metaphor.

L'excavation

As a result of his or her initial finding, the archaeologist may determine that this section of the site is worthy of further investigation. During *l'excavation*, or the fourth stage, the archaeologist begins to dig deeper and deeper to find what may lie below the surface. This stage is systematic and organized and requires the work of a team of archaeologists, each excavating a particular section of the dig site. In the reading lesson we observed, this stage consisted of an activity in which students searched for references to the four elements of the universe. As the following transcript reveals, this segment began when the teacher announced that they were going to perform an "excavation" of the poem to discover its deeper meaning.

Transcript – *L'excavation*

1 **T**: maintenant autre chose + vous allez faites uh faire un travail d'excavation dans ce
2 poème. + cherchez pour moi + vous savez + qui a suivi un cours de philosophie

3   ici ++
4   **Diane**: [raises her hand]
5   **T**: Diane? + d'autres personnes?
6   **Anna**: [raises her hand]
7   **T**: [walks to board] vous connaissez le mot Empédocle? c'est un philosophe.
8   Empédocle? vous connaissez ce nom? ++ je vais l'écrire. on dit en anglais
9   *Empedocles*. vous savez qui c'est?
10   [no one responds]
11   [The teacher explains that Empedocles is the philosopher who identified the four
12   elements of the universe. Then he makes a reference to a film about a
13   fifth element.]
14   **T**: Empédocle donc. quatre éléments. quels sont les éléments principaux de
15   l'univers? +
16   **T**: [nodding head at Brett, who has just raised his hand] Brett?
17   **Geoff**: uh le vent
18   **T**: [hesitates, looks around to see which student gave the answer] oooui? vous êtes
19   [writes it on board] vous vous appelez tous Brett
20   ((students laugh))
21   **T**: le vent c'est bien
22   **Anna**: la terre
23   **Holly**: l'eau
24   **T**: la terre l'eau [writes them on board] et Brett + vite vite
25   ((students laugh))
26   **Brett**: um ah um + je ne sais pas le mot (pour) *fire*.
27   **T**: le feu [writes French word on board] le feu. voilà les quatre éléments et le
28   cinquième élément c'est *ether* l'éther n'est-ce pas? donc le vent la terre l'eau et
29   le feu. cherchez. faites une liste. quelles sont les références + aux éléments? et je
30   vous préviens [said emphatically] il y a un élément qui manque ++ dans le poème.
31   faites une liste des éléments. quel est l'élément + et pourquoi?
32   [students begin to work with partners, T moves around to the side of the room] +++
33   **T**: et oui travaillez avec un partenaire c'est plus facile comme ça + divisez le poème
34   en deux. [writes names of four elements as headings of four columns on board while
35   students work on task] quand vous avez trouvé quelque chose dites-le-moi je vais
36   ajouter à la liste. + qu'est-ce que vous avez déjà trouvé et continuez à chercher. +
37   **Geoff**: le souffle le vent
38   **T**: le souffle [writes it on board] d'autres? ++ Anna?
39   **Anna**: ((laughs))
40   **T**: non ça va + Holly?
41   **Holly**: la tempête?
42   **T**: la tempête? c'est l'air aussi? oui le vent. la tempête. [writes it on board] + autre
43   chose?
44   **Geoff**: le corps + uh la terre. elle dit mon corps ma terre.
45   **T**: oui mon corps ma terre.
46   **Geoff**: oui

47 **T**: n'est-ce pas? ma terre c'est ça. [writes it on board, several students are raising
48 their hands] Julie?
49 **Julie**: um pour l'eau ++ [reading from text] toutes mes fontaines la mer et mes larmes
50 **T**: l'eau [writes words down and reads them] voilà fontaine c'est toute une liste
51 fontaine uh c'est mer et larmes. ++ la terre? il y a un autre. Stacey?
52 **Stacey**: um + l'arbre?
53 **T**: l'arbre. c'est la terre? oui plus ou moins. [writes it down] Rachel?
54 **Rachel**: uh la moisson
55 **T**: la moisson. moisson c'est quand vous récoltez les produits? oui? la moisson.
56 [writes it down] + ah beaucoup de réponses maintenant. Anna?
57 **Anna**: les forêts
58 **T**: les forêts. [writes it down] Holly autre chose?
59 **Holly**: le sable
60 **T**: le sable [writes it down] c'est la terre. autre chose? Tina?
61 **Tina**: chemins mouillés?
62 **T**: + oui les deux. mouillés oui [points to the water column] et chemins c'est la terre
63 donc chemins mouillés c'est ici entre les deux. [points to the water column and the
64 earth column] bien. autres? qu'est-ce que j'ai sur ma liste? [consulting his list] ++ il y
65 a voiles pour l'air c'est sur un bateau. les voiles d'un navire par
66 exemple. n'est-ce pas? donc c'est les voiles. [writes it on board] alors ce n'est peut-
67 être pas une liste complète mais ça vous donne une idée. + pour elle + lisez le premier
68 vers *chair de ma chair matin midi nuit toutes mes heures et mes saisons*
69 *ensemble*. vers la fin c'est l'univers qui chavire entre ses bras. n'est-ce pas? donc
70 pour lui ou pour elle excusez-moi pour elle cet amour c'est l'univers. c'est le monde.
71 c'est tout n'est-ce pas?

At the beginning of this segment, the teacher announces that the students will be performing an "excavation" (ll. 1-2). Before explaining what they are going to do, the teacher asks if they are familiar with the philosopher Empedocles (ll. 7-9). None of the students recognize the name, so the teacher writes it on the board and explains that this philosopher was known for identifying the four elements of the universe (ll. 10-13). He then asks them to name the four elements, and after a brief pause, Brett indicates that he knows the answer by raising his hand. However, when called on (l. 16), Brett is unable to reply, and Geoff offers an answer instead (l. 17), prompting the teacher to ask wittily if they are all named Brett (l. 19). The students laugh and offer two more elements (ll. 20-23) before the teacher returns to Brett to give him one last opportunity to answer the initial question (l. 24). Brett replies that he does not know the word in French but offers it in English (l. 26).

At this point, the teacher breaks the students into pairs and asks them to find spe-cific references to the elements in the poem (ll. 28-29). He then advises them that one element is missing from the poem and asks them why, implying that they will have to explain the significance of the missing element (ll. 29-31). He instructs them to tell him as they find examples so that he can add them to the "element chart" on the board (ll. 35-36). The students search the text to find evidence of the elements, and they mention a series of answers which are added to the lists on the board (ll. 37-

64). In most cases the teacher writes the answer under the appropriate element without requiring the students to name the element. At this point the teacher checks his prepared list to see if any textual references have been missed (l. 64). He adds one example to the list for air (ll. 64-66) before drawing the students' attention to the first line and making a statement about the kind of love portrayed in the poem (ll. 67-71). Despite his initial directions (ll. 29-31), the teacher does not require the students to explain the significance of the missing element during this segment.

In this part of the lesson, the teacher assists the students by giving them a structured list-type task to complete, and the students cooperate as they take turns displaying their answers. However, early in the activity, there is a breakdown when, after raising his hand to indicate that he has a response, Brett is unable to provide an answer. Bloome et al. (1989) refer to this as "mock participation" and clarify that if the teacher *does not* call on the student, such behavior can count as appropriate (p. 281). In this case, however, it is because the teacher *does* call on Brett and reveals that he does not actually have an answer that there is a breakdown in the activity. Unlike the breakdown with Tina, this time, it is the other students who execute the repair when they volunteer answers, clearly demonstrating appropriate behavior and restoring the flow of the activity.

It is important to note that there is more class participation in this portion of the lesson than in any other. Over half of the students volunteer one-word answers during this segment. The students are actively participating in this "excavation," and according to their questionnaires, most thought this activity made the text more interesting, enticing, appealing, and/or comprehensible. One student said that "underlining" the references to the four elements was easy, and another commented that "the whole list thing" made the students look deeper into the poem. However, unlike this phase in an archaeological dig, in which the goal is to dig deep below the surface, in this segment of the lesson, the students are still only required to make surface-level analyses. They understand that appropriate behaviors include locating and naming references to the four elements, and that in most cases, the teacher will assist them by providing the corresponding element, thus doing the work of analysis for them. Bernhardt (1991) explains this phenomenon in her argument that teachers are "so hypersensitive to the difficulties that students have in speaking foreign languages, that they help them in every way possible" (p. 183). In this lesson, by designing a structured task, by accepting one-word answers as appropriate, and by doing most of the analysis for the students, the teacher is not only assisting the students in completing the task but is also helping to maintain the forward motion of the lesson.

L'abstraction

The fifth and final stage in archaeology, which we have termed *l'abstraction*, is a crucial phase in a dig. During this stage, the archaeologist takes the artifacts back to the laboratory and begins to draw conclusions based on what he or she has found. At the laboratory, artifacts are analyzed and preserved, the locations of findings are carefully categorized and recorded, and a map is made, showing the location and depth of each artifact within the dig site. The goal of this stage is to begin to make inferences about what life was like in that place and at that time. In other words, the archaeologist is abstracting from the data for the first time.

> *"…the teacher in essence completed for the students a task he had implied would be their responsibility."*

In the lesson we observed, this stage involved further discussion of the meaning of the poem and an attempt to make it relevant to the students as readers and writers of French poetry. The teacher began this final segment of the lesson by making a connection between the four elements activity they had just completed and the type of love portrayed in the poem. He argued that the references to air, water, and earth they had found symbolized the importance of this lover for the poet and that the lack of fire (the missing element) was symbolic of the type of love they had experienced together. In offering this information, the teacher in essence completed for the students a task he had implied would be their responsibility (see lines 29-31 of the *excavation* transcript). During most of the segment, the students listened as the teacher provided his interpretation of the poem. The following transcript begins with the teacher's summary of this interpretation:

Transcript – *L'abstraction*

1　**T**: c'est le feu. c'est la création <u>poétique</u>. mais c'est aussi l'amour et il n'y
2　a pas d'amour dans ce poème. donc c'est un amour non-réciproque + n'est-ce
3　pas? elle est [makes a gesture, arms to his chest, to indicate solitude, then
4　walks around to the side of the class] elle est là en attendant le feu. et elle va
5　avoir froid tout l'hiver n'est-ce pas? elle va en mourir. voilà. + [walks to the
6　front of the class] et ++ vous commencez à aimer ce poème maintenant?
7　[no response from students +++]
8　**T**: si vous aviez à écrire un poème pour quelqu'un + parce que vous savez
9　vous avez encore un poème à écrire pour le cours. ++ est-ce que vous pourriez
10　utiliser ce poème comme modèle?
11　[no response ++]
12　**T**: vous avez eu + ne me racontez pas vos expériences personnelles + ce n'est
13　pas. ce ne sont pas mes oignons + comme on a appris <u>mais</u> vous avez tous eu
14　une expérience où vous ++ étiez + vous admiriez quelqu'un. + vous trouviez
15　quelqu'un intéressant etcetera et + cette personne ne vous a pas donné le temps
16　du jour comme on dit en anglais n'est-ce pas? donc est-ce que vous pourriez
17　imaginer un poème comme ça que vous allez écrire?
18　[no response +++]
19　**T**: c'est-à-dire qui aimez-vous mieux Baudelaire ou Hébert?
20　**Anna**: [responds right away] Baudelaire.
21　**T**: oui? pourquoi? + c'est la question du jour. pourquoi.
22　**Anna**: + parce que c'est plus passionnant.
23　**T**: plus passionnant? ++ plus rythmé? plus musical. c'est vrai.
24　[students are packing up] alors + réfléchissez-y. merci.
25　[The teacher then makes a quick announcement for the following class period
26　and dismisses class for the day.]

In his summary of his interpretation of the love portrayed in the poem, the teacher makes a link to the previous discussion of the four elements by offering an explanation of the lack of "fire" in the poem (ll. 1-5). He marks the end of his summary with "*voilà*" ("there you have it") (l. 5). When he asks the students if they are beginning to like the poem, no one responds (ll. 6-7). After a five-second delay, the teacher asks if the students would be able to use this poem as a model for one they may write themselves, including the poem they must write for this course (ll. 8-10). Again, there is no reply (l. 11). Three seconds later, the teacher attempts a third question, related to the one asked previously. This time he makes a more explicit link to the students' personal experiences and asks if they could imagine writing a similar poem if they were to find themselves in circumstances like those of the poet (ll. 12-17). He waits five seconds with no reply from the students (l. 18). At this point, the teacher alters not only the question style, but also the topic of the question. His fourth question calls for the students to choose which poet they prefer: Hébert, the author of this poem, or Baudelaire, a poet studied during a prior reading lesson (l. 19). This time, there is no delay before a student (Anna) calls out a definitive answer (l. 20). With about thirty seconds to spare before the end of the class period, the teacher asks Anna why she prefers Baudelaire (l. 21), Anna says that his poem is more passionate (l. 22), and the teacher confirms Anna's response and adds additional arguments in favor of Baudelaire's poetry before thanking the class and dismissing them (ll. 23-26).

In this lesson excerpt, the teacher asks three yes/no questions about students' impressions of the poem and how these relate to their personal experiences and impact their desire to write similar poetry in French in the future. After each question, the only response is silence. By not answering the teacher's questions, the students are not cooperating in "doing the lesson," and there is a breakdown in the lesson. The teacher tries to regain the forward motion of the lesson by rewording his questions and by making a more direct link to the students' personal experiences, but the students are unable or unwilling to respond to these questions. In response, the teacher makes a final attempt to repair this part of the lesson by abandoning these yes/no questions and switching to an either/or question format ("*C'est-à-dire, qui aimez-vous mieux, Baudelaire ou Hébert?*" ["That is to say, whom do you like better, Baudelaire or Hébert?"]). It is interesting to note that the teacher uses the expression "*c'est-à-dire*" ("that is to say") to imply that this question is clarifying the previous ones, even though there is no apparent connection between them. The repair question does not clarify his intended meaning but is rather a completely new question, which makes this instance of breakdown-repair all the more visible. This final repair is successful as it elicits an immediate response from Anna, whose display of preference allows the lesson to be repaired and to go on to its completion.

It is important to note that this entire discussion occurred within the last two minutes of the class

> *"By not answering the teacher's questions, the students are not cooperating in 'doing the lesson,' and there is a breakdown..."*

period, which could potentially explain the patterns of interaction in this segment of the lesson. The students may have been distracted by the approaching end of the hour and may have therefore been less eager to contribute to this portion of the discussion. The teacher, equally aware of the time, may have changed the structure and content of his question in an effort to end class with a question the students could answer, thus assisting them in participating in the lesson and leaving the students with the impression that they had succeeded in completing a reading lesson.

Discussion and Conclusion

The purpose of this study was to explore the nature of behavior and interaction in a FL reading lesson, to understand the types of behaviors that were considered appropriate by members of the classroom community, and to discover the ways in which the students and their teacher cooperated with and/or resisted one another throughout the lesson. Our prior awareness of the construct of procedural display shaped our research questions and led to our interest in determining whether or not it would be visible in this reading lesson. If it were indeed present, based on the arguments of Bloome et al. (1989), we anticipated that it might mask what was really going on and possibly inhibit students' substantive engagement in the content of the lesson.

The analysis revealed that procedural display was indeed present in this lesson. The students cooperated with the teacher by displaying appropriate behaviors such as identifying references to the elements, attempting to answer the teacher's questions, and giving the number of their favorite line (even if, like Julie, they randomly chose a line that they did not necessarily understand). The teacher also cooperated with the students by designing structured tasks and providing prompts and answers to ensure that the lesson flowed smoothly and to avoid breakdown. These "cooperative endeavor[s] by teacher and students" illustrate the presence of procedural display in this lesson (Bloome et al., 1989, p. 273). However, procedural display became even more visible with the incidents of lesson breakdown, which occurred when students were unable or unwilling to display the appropriate behavior (e.g., providing a line number, answering questions, etc.). This "resistance" disrupted the flow of the lesson and necessitated repair, notably when Tina attempted to ask a question about the symbolism of the poem instead of naming her favorite line and when the students did not respond to the teacher's questions at the end of the lesson.

The cooperation and resistance we observed in this lesson support Bloome et al.'s (1989) description of behaviors affiliated with procedural display and demonstrate the influence this construct can have on the unfolding of a lesson. The teacher's design of structured activities and the teacher and students' cooperation in the enactment of these activities led to an overall feeling of satisfaction in having accomplished a reading lesson. However, we would be remiss not to question the actual learning taking place here. For while it is not necessarily indicative of the quality of teaching, procedural display has the power to mask what is really going on in a lesson. In fact, much of this lesson was driven by surface-level analysis, as visible in activities that required only one-word answers and little substantive engagement in the text. Even on the two occasions when the teacher claimed that the students would be required to justify

their answers or identify a deeper significance, they were not, and several opportunities to capitalize on individual student contributions were lost. Moreover, throughout the lesson, the teacher analyzed the poem for the students, and the discussion was dominated by the teacher's interpretation. Although these behaviors are susceptible to critique by researchers in language acquisition, their more fundamental significance is found in the cultural meanings and values that are attributed to them by the teacher and students. For, as Bloome (1990) argues,

"The teacher's design of structured activities and the teacher and students' cooperation in the enactment of these activities led to an overall feeling of satisfaction in having accomplished a reading lesson."

> Doing a lesson, collaboratively constructing a social event so that it can count as a school lesson, is a cultural process that does indeed have meaning. Part of what teachers and students need to do is construct a social event that can count as doing school. They must display to each other, in collaboration, interactional procedures that signify doing [a] lesson. Part of the meaning of what they are doing is that they are doing [a] lesson. (pp. 72-73)

The danger in procedural display is that it can be confused with (i.e., taken for) the acquisition of academic knowledge. In the lesson we observed, for instance, regardless of the teacher's and students' views on the importance of academic knowledge and learning, that due to the presence of procedural display, success was measured more by their ability to get through the individual tasks than by the depth of the students' engagement. Displaying what they judged to be appropriate behaviors thus became equivalent to substantive engagement in the content.

These findings contribute to a broader understanding of the concept of procedural display and have important pedagogical implications. Since "what is often not questioned by educators or classroom researchers is whether getting through the lesson [procedural display] is actually equivalent to engagement in the academic substance" (Bloome et al. 1989, p. 287), teachers and researchers must be made aware of this construct and its potential to mask what is going on in a given lesson. The key events described in this paper offer teachers compelling evidence of FL reading behaviors that are taken by this classroom community to represent substantive engagement in the reading when in fact they do not. They also contribute to a growing body of evidence from a range of disciplines supporting the theoretical construct. So how can teachers interpret these findings for the benefit of student learning? Most importantly, reading lessons should offer learners ample opportunities for deeper engagement with the text, their peers, and the teacher. Specifically, teachers must create a balance between guided activities designed to ensure comprehension of the text (before asking students to engage in deeper analysis) and those designed to encourage and elicit student interpretations (both individually and collaboratively yet guided by the teacher). For the latter, not only could teachers incorporate open-

> *"Studies on procedural display should also include the perspective of the teacher…"*

ended questions about the text, but they could also afford learners the opportunity to create their own questions for in-class discussion, while ensuring that the teacher's interpretation does not drive the lesson. Furthermore, we suggest incorporating a reflective reading journal, where students describe their personal responses to the text, reflect on their individual reading strategies, and react to classroom discussions, thus allowing the instructor to provide feedback and guidance and simultaneously focus more on the needs, interests, and interpretations of individual students. Our study, although limited in scope to intermediate French students at a state university, presents strong evidence for the inclusion of such activities to support a more learner-centered environment that successfully involves individual students in collaboratively constructed analyses. However, we agree with van Lier (1998), who underscores the importance of including "teacher-fronted" activities in FL lessons (including the IRF/IRE interactional pattern), provided they not only offer structure and guidance for learners but also facilitate the transition to students' autonomy in discussing and interpreting content.

If procedural display is a "core issue" and may be a "necessary condition" in all classroom contexts, as Bloome et al. argue (1989, p. 273), then clearly more research is warranted in order to better understand a construct with such far-reaching practical and theoretical implications. Specifically, future research should continue to investigate the behavior of students and teachers in diverse educational contexts and in a variety of FL lessons. Studies on procedural display should also include the perspective of the teacher, which is a key limitation of our study. We acknowledge that insights provided by the teacher would have helped us to understand his teaching style, his goals for the lesson, and the choices he made during the lesson. Finally, more studies should take a longitudinal approach in order to better understand the development of patterns of behavior over time. Further research in these areas holds great potential for deepening our understanding of the implications of procedural display in a variety of contexts and of the nature of behavior and interaction in FL reading lessons.

Notes

1. We have maintained the French versions of these terms as they were originally proposed by the participants. For those stages for which the participants did not propose terms, we selected appropriate labels in French for the sake of consistency. Not all of the terms are taken from archaeology.
2. Transcriptions are provided in French for accurate representation of the lesson. A detailed description of the segment in English follows each transcript, and the translation is found in Appendix C. Transcription conventions are found in Appendix D. Pseudonyms are used throughout to maintain the anonymity of participants.

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Appendix A

"Amour"
Anne Hébert
(with glosses from Autour de la Littérature, Schofer and Rice, 1999)

Toi, chair° de ma chair, matin, midi, nuit, toutes mes heures et mes saisons ensemble,	flesh
Toi, sang° de mon sang, toutes mes fontaines, la mer et mes larmes jaillissantes,°	blood flowing
5 Toi, les colonnes de ma maison, mes os,° l'arbre de ma vie, le mât de mes voiles et tout le voyage au plus profond de moi,	bones
Toi, nerf de mes nerfs, mes plus beaux bouquets de joie, toutes couleurs éclatées,°	burst
Toi, souffle° de mon souffle, vents et tempêtes, le grand air de ce monde	breath
10 me soulève comme une ville de toile,°	canvas
Toi, cœur de mes yeux, le plus large regard, la plus riche moisson° de villes et d'espaces, du bout de l'horizon ramenés.°	harvest brought back

Toi, le goût du monde, toi, l'odeur des chemins mouillés,° ciels et marées	moist
sur le sable° confondus,	sand
15 Toi, corps de mon corps, ma terre, toutes mes forêts, l'univers chavire°	to capsize, crumble
entre mes bras,	
Toi, la vigne° et le fruit, toi, le vin et l'eau, le pain et la table, communion	vine
et connaissance aux portes de la mort,	
Toi, ma vie, ma vie qui se desserre,° fuit° d'un pas léger sur la ligne de	to come undone/to flee
20 l'aube, toi, l'instant et mes bras dénoués,°	untied
Toi, le mystère repris, toi, mon doux visage étranger, et le cœur qui se	
lamente° dans mes veines comme une blessure.	to lament

Translation

"Love"

Anne Hébert

You, flesh of my flesh, morning, noon, night, all my hours and my
    seasons together,
You, blood of my blood, all my fountains, the sea and my flowing
    tears,
5 You, the columns of my house, my bones, the tree of my life, the mast of
    my sails and the entire journey to the deepest depths of me,
You, nerve of my nerves, my most beautiful bouquets of joy, bursting with
    every color,
You, breath of my breath, winds and storms, the fresh air of this world
10   lifts me up like a city on canvas,
You, heart of my eyes, the widest gaze, the richest harvest of
    cities and spaces, brought back from the edge of the horizon.
You, the taste of the world, you, the scent of moist paths, skies and tides
    blurred on the sand,
15 You, body of my body, my earth, all my forests, the universe crumbles
    in my arms,
You, the vine and the fruit, you, the wine and the water, the bread and the table, communion
    and wisdom at the doors of death,
You, my life, my life that is coming undone, flee with a light step along the edge of
20   dawn, you, the instant and my arms untied,
You, the mystery removed, you, my sweet foreign face, and the heart that
    laments in my veins like a wound.

Translated by K. Douglass and J. P. Guikema

Appendix B

Questionnaire: Reading in a Second Language

Please answer the following questions with as much detail as possible, giving examples where appropriate.

I. RESPONSE TO THE LESSON

The questions in this section relate to the reading lesson you did in class yesterday.

1. Is this the first time you've read this poem? If not, in what context did you read it previously (for a class, on your own, etc.)?

2. Think about that way the reading lesson was structured (how the discussion was lead, what sort of activities were done in class, etc.) Is this the way your instructor usually structures reading lessons? If not, please describe a "typical" reading lesson for this class.

3. How did you feel about the reading lesson?

   a. What did you like?

   b. What did you dislike?

   c. What did you find difficult?

   d. What did you find easy?

4. Can you describe *something your instructor did* to ...

   a. ... make the text more comprehensible?

   b. ... make the text relevant to you?

   c. ... make the text interesting/enticing/appealing for you?

   d. ... help you to raise questions about the text?

5. Is there *anything your instructor did* to cause you to have negative feelings about the text? Please explain.

6. If your answer to #5 was *yes*, please describe any ways that the lesson could have been structured differently.

7. How has this text affected you? (What will you take away from the text?)

II. SECOND LANGUAGE READING

The questions in this section relate to second language reading in general.

1. Do you enjoy reading in French? Why or why not?

2. How do you feel about the way reading is typically approached in the French classroom?

   Do you feel that this approach (in #2) tends to encourage or discourage you from reading in French outside of the class context? Why or why not?

Appendix C

Translation of Transcripts

Transcript — *Le survol*
(T: teacher)
1   **T**: so you are going to work with a partner for a few minutes just
2   to + because I know when you read a text like this (for) the first
3   time it's a little + heavy isn't it? so take a few minutes with a
4   partner and choose + it's a list right? it's like a litany
5   really. choose the line + that seems the most important to you or that well that
6   has an effect on you OK? that makes you feel something OK?
7   what is your favorite line in the poem? and um be ready to tell me why.
8   what are your reasons why it is your line it is the Line of the poem
9   with capital "l".
10 [The teacher circulates, explains vocabulary to individual students [*les nerfs* (nerves),
11 *un vers* (a line of poetry), *une strophe* (a stanza)], and asks about their opinion of
the poem.]
12 **T**: [walks around to the side of the room and rubs hands together with excitement]
13 [to whole class] OK? so tell me. + what is your favorite line? +
14 [smiling, to Catherine and Anna] is it the line with the nerve?
15 **Catherine and Anna**: ((laugh))
16 **T**: [looks around at the class, but no one answers; turns back to Catherine and
17 Anna] no?
18 **Anna**: [shakes head 'no' with a lollipop in her mouth]
19 **T**: [to Catherine and Anna] which one then?
20 **Anna**: [removes lollipop for long enough to say...] uh + 18 and 19 [puts lollipop
21 back in her mouth]
22 **T**: 18 and 19? that's [looking at a student's textbook] mine doesn't have line numbers
23 that's ++ [reads those lines: *You, my life, my life that is coming undone...*] [looking at
24 Catherine and Anna] is that it? all the way at the end then who else? Julie?
25 **Julie**: um ++ 17 and 18
26 **T**: towards the end also. Kristen?
27 **Kristen**: uh 15
28 **T**: 15 + second half. + who likes the lines in the beginning? *you flesh of*
29 *my flesh* Catherine?
30 **Catherine**: I like lines 5 and 6
31 **T**: why?
32 **Catherine**: uh it's very poetic and very beautiful [feminine form]
33 **T**: what is beautiful [feminine form] what is beautiful? [corrects to masculine form]
34 **Catherine**: [reads parts of lines 5 and 6] I don't know ((self-conscious laugh))
35 **T**: yes... these are all very very interesting metaphors.
36 **Tina**: (inaudible) ...*flesh of my flesh* when married becomes one flesh [She
37 is asking a question about the symbolism in the first line of the poem.]

38 **T**: yes we are going to talk about the symbolism in the poem but certainly *flesh of my flesh*

39 that has connotations of Eve and Adam doesn't it? + or any other + original couple

40 right? ah yes. so this is your favorite line here? the first line? yes?

41 **Tina**: [nods head 'yes']

42 **T**: so what is happening in this poem?

Transcript — *L'excavation*

1 **T**: now something else + you are going do uh to do a work of excavation in this

2 poem. + look for for me + you know + who has taken a philosophy course

3 here ++

4 **Diane**: [raises her hand]

5 **T**: Diane? + anyone else?

6 **Anna**: [raises her hand]

7 **T**: [walks to board] do you know the word Empédocle? he's a philosopher.

8 Empédocle? do you know this name? ++ I'm going to write it. in English we say

9 Empedocles. do you know who that is?

10 [no one responds]

11 [The teacher explains that Empedocles is the philosopher who identified the four

12 elements of the universe. Then he makes a reference to a film about a

13 fifth element.]

14 **T**: so Empédocle. four elements. what are the four principal elements of

15 the universe? +

16 **T**: [nodding head at Brett, who has just raised his hand] Brett?

17 **Geoff**: uh wind

18 **T**: [hesitates, looks around to see which student gave the answer] yyyes? you are

19 [writes it on board] you are all named Brett

20 ((students laugh))

21 **T**: wind that's good

22 **Anna**: earth

23 **Holly**: water

24 **T**: earth water [writes them on board] and Brett + quick quick

25 ((students laugh))

26 **Brett**: um ah um + I don't know the word (for) fire.

27 **T**: fire [writes French word on board] fire. here are the four elements and the

28 fifth element is ether [in English] ether [in French] right? so wind earth water and

29 fire. search. make a list. what are the references + to the elements? and I'm

30 warning you [said emphatically] there is an element that's missing ++ in the poem.

31 make a list of the elements. what is the element + and why?

32 [students begin to work with partners, T moves around to the side of the room] +++

33 **T**: and yes work with a partner it's easier like that + divide the poem

34 in half. [writes names of four elements as headings of four columns on board while

35 students work on task] when you have found something tell me I'm going to

36 add to the list. + what have you already found and continue to look. +

37 **Geoff**: breath wind
38 **T**: breath [writes it on board] others? ++ Anna?
39 **Anna**: ((laughs))
40 **T**: no that's OK + Holly?
41 **Holly**: storm?
42 **T**: storm? that's air as well? yes wind. storm. [writes it on board] + anything
43 else?
44 **Geoff**: body + uh earth. she says *my body my earth*.
45 **T**: yes *my body my earth*.
46 **Geoff**: yes
47 **T**: right? my earth that's it. [writes it on board, several students are raising
48 their hands] Julie?
49 **Julie**: um for water ++ [reading from text] *all my fountains the sea and my tears*
50 **T**: water [writes words down and reads them] there you go fountain that's a
    whole list
51 fountain uh that's sea and tears. ++ earth? there's another one. Stacey?
52 **Stacey**: um + tree?
53 **T**: tree. is that earth? yes more or less. [writes it down] Rachel?
54 **Rachel**: uh harvest
55 **T**: harvest. harvest that's when you harvest products? yes? harvest.
56 [writes it down] + ah lots of answers now. Anna?
57 **Anna**: forests
58 **T**: forests. [writes it down] Holly something else?
59 **Holly**: sand
60 **T**: sand [writes it down] that's earth. anything else? Tina?
61 **Tina**: moist paths?
62 **T**: + yes both. moist yes [points to the water column] and paths that's earth
63 so moist paths that's here between the two. [points to the water column and the
64 earth column] good. others? what do I have on my list? [consulting his list] ++
    there is
65 sails for air that's on a boat. the sails of a ship for
66 example. right? so that's sails. [writes it on board] so maybe that's not
67 a complete list but it gives you an idea. + for her + read the first
68 line *flesh of my flesh morning noon night all my hours and my seasons*
69 together. towards the end it's the universe that is crumbling between her arms.
    right? so
70 for him or for her excuse me for her this love is the universe. it's the world.
71 it's everything isn't it?

Transcript — *L'abstraction*
1 **T**: it's fire. it's <u>poetic</u> creation. but it's also love and there
2 isn't any love in this poem. so it's a non-reciprocal love + right?
3 she is [makes a gesture, arms to his chest, to indicate solitude, then
4 walks around to the side of the class] she's there waiting for fire. and she is going

5 to be cold all winter isn't she? she's going to die from it. there you have it. + [walks to the

6 front of the class] and ++ are you beginning to like this poem now?

7 [no response from students +++]

8 **T**: if you had to write a poem for someone + because you know

9 you still have a poem to write for the course. ++ could you

10 use this poem as a model?

11 [no response ++]

12 **T**: you have had + don't tell me your personal experiences + that's not.

13 that's none of my business [idiomatic expression] + as we learned but you have all had

14 an experience where you ++ were + you admired someone. + you found

15 someone interesting etcetera and + this person didn't give you the time

16 of day as we say in English right? so could you

17 imagine a poem like this that you are going to write?

18 [no response +++]

19 **T**: that is to say who do you like better Baudelaire or Hébert?

20 **Anna**: [responds right away] Baudelaire.

21 **T**: yes? why? + that's the question of the day. why.

22 **Anna**: + because it's more passionate.

23 **T**: more passionate? ++ more rhythmic? more musical. that's true.

24 [students are packing up] so + reflect on that. thank you.

25 [The teacher then makes a quick announcement for the following class period

26 and dismisses class for the day.]

Appendix D

Transcription Conventions

Adapted from Hatch (1992)

[ ]	non-verbal cues, clarification of unclear meaning
( )	inaudible or unclear utterance
(( ))	sounds (e.g., laughter, coughing, etc.)
+	pause of approximately 0-1 second(s)
++	pause of approximately 2-3 seconds
+++	pause of approximately 4 or more seconds
?	rising intonation
.	falling intonation
underlining	emphasis (pitch and/or volume)
italics	quoted content from the poem or utterances expressed in English during the lesson

Efficacy and Interest Profile of Foreign Language Teachers During a Time of Critical Shortage

Peter B. Swanson, Georgia State University

Abstract

Teacher retention and recruitment is becoming a serious matter, specifically for foreign language educators. Five factors contributing to the shortage are discussed and two more are advanced: vocational interest and teachers' sense of efficacy. Citing a dearth of active FL educator recruitment initiatives attempting to arrest the problem, this quantitative study (n=80) established a vocational profile of an efficacious foreign language instructor using the Self Directed Search interest inventory (Holland, 1994) and the Teachers' Sense of Efficacy Scale (Tschannen-Moran & Woolfolk-Hoy, 2001). Correlational analysis of the two instruments indicated a stable profile for highly efficacious foreign language educators. This interest profile has serious implications for the identification of highly efficacious foreign language educators as a means for recruitment and retention.

Introduction

At the beginning of the Reagan administration in the early 1980s, researchers and organizations reported a severe teacher shortage in America's schools (Boe & Gilford, 1992; Darling-Hammond, 1984; Haggstrom, Darling-Hammond, & Grissmer, 1988; National Academy of Sciences, 1987; National Commission on Excellence in Education, 1983) and teachers of bilingual education and foreign languages (FL) topped the list in the 1983-84 survey conducted by the National Center for Education Statistics (Boe, 1990). It was predicted that due to increased enrollments and teacher attrition, the demand for new educators would prompt a lowering of professional standards for educators by offering alternative routes to certification, thereby allowing poorly qualified teachers to enter the profession. Subsequently, student academic performance would be compromised. Now, more than twenty years later, the teacher shortage continues to exist (American Association for Employment in Education, 2006; Draper & Hicks, 2002; National Center for Education Statistics, 2002) and reports of lower student achievement resound in the media.

When examining the teacher shortage and the supply of and demand for qualified teachers, it is important to note that there is debate about the shortage. Ingersoll

Peter B. Swanson (PhD, University of Wyoming) is a veteran secondary Spanish teacher in Wyoming and Colorado and presently is an assistant professor of foreign language education at Georgia State University. In addition to working with pre-service FL educators and graduate students, he continues to investigate foreign language teacher identity, recruitment, and retention.

> *"…this quantita-*
> *tive study (n=80)*
> *established a*
> *vocational profile*
> *of an efficacious*
> *foreign language*
> *instructor…"*

(2003) suggests that there is a surplus of certified teachers who actively choose not to teach, while others continue to say that a shortage of teachers in many parts of the country exists regardless of the available teaching pool from which to draw (American Association for Employment in Education, 2006; Fideler & Haselkorn, 1999; Johnson et al., 2001). Still others feel that there is an uneven distribution of teachers (Wilson, Darling-Hammond, & Berry, 2001).

However, while the debate continues, teacher shortages appear to be prevalent in many different content areas such as special education, mathematics, science, bilingual education, and foreign language (FL) (Bradley, 1999) and FL teaching positions are reported to be the most difficult to hire for, well above special education, math, and science (Murphy, DeArmand, & Guin, 2003). Further, K-12 FL teachers left public school positions at an annual rate of 7% between 1993 and 1995 (Zoroya & Hartzell, 1999) and "this percentage will grow with anticipated foreign language teacher retirements" (Long, 2004, p. 1). Currently, the American Association for Employment in Education (AAEE, 2006) classifies FL as an area facing a national shortage.

Review of the Literature

Known factors contributing to a shortage

I suggest that the shortage of FL teachers stems from at least five factors: retirement, attrition, increased enrollments, legislation, and perceptions of teaching (Swanson & Moore, 2006). The AAEE (2003) reported that 24% of elementary and 26% of secondary teachers were 55 years old in the late 1990s and that the same percentage of elementary and secondary teachers can be expected to retire between 2005 and 2010. The same report also estimates that if student enrollments remain constant, more than 24% of the teachers at each level would need to be replaced in the next ten years.

The second factor, teacher attrition excluding retirement, is an equally serious matter. Nationally, "almost a third of America's teachers leave the field sometime during their first three years of teaching, and almost half leave after five years" (National Commission on Teaching and America's Future, 2002, p. 4), for reasons such as inadequate classroom management skills, large classes, work schedules, feelings of isolation in the classroom, and insufficient preparation for dealing with cultural diversity in schools. Understandably, these factors produce high levels of stress, especially for first-year teachers (Fideler & Haselkorn, 1999). For those individuals entering the teaching profession through alternate routes, such as emergency certification, attrition can be as high as 60% (Darling-Hammond, Berry, & Thoreson, 2001) within the first two years of teaching (Lauer, 2001). Specifically in the area of FLs, the attrition rate for teachers in North Carolina (22%) and Georgia (11%) was slightly higher than the rate for teachers in other content areas (Georgia Professional Standards Commission, 2006; Konanc, 1996).

While the number of FL educators continues to decrease, FL enrollments in public secondary schools are increasing. From 1890 to 2000 modern FL enrollments in

FL courses (Spanish, French, and German) have increased nationally from 16.3% to 42.5%, with Spanish enrollments steadily climbing since 1964 (Draper & Hicks, 2002). Unfortunately, the number of FL teachers has not increased to meet this demand. In Montana, one of the states cited by the AAEE (2006) as having a shortage of Spanish educators, Nielson (2001) found that the mitigating causes for the shortage were increased enrollments combined with FL teacher attrition and a high number of teacher retirements.

Adding to this already alarming issue, President Bush's No Child Left Behind initiative appears to contribute to the shortage of FL educators. The law requires all teachers in federal core academic areas, which now includes FL, to meet the "highly qualified" criteria. This new requirement is now problematic because FL teachers who were once licensed to teach in their respective states may find they are not "highly qualified" in the eyes of the federal government at a time of a national FL teacher shortage (Swanson & Moore, 2006). Additionally, No Child Left Behind has prioritized instruction and the allocation of resources to the core areas of science, mathematics, and reading (Rosenbusch, 2005; Rosenbusch & Jensen, 2004).

Further, state legislatures and policymakers have contributed to the lack of certified teachers. In 1999, the Wyoming Legislature passed the Wyoming School Improvement law that states: "Not later than the 2002-3 school year, all school districts shall provide instruction in foreign language to all students in kindergarten through grade two in accordance with standards promulgated by the state board of education" [sic] (School Improvement Act, 1999, p. 3). Several years later, Wyoming House Bill 0170 extended the 1999 legislation to include grades 3-6. This new legislation requires elementary educators to teach an additional subject in an area for which many are not certified (Swanson & Moore, 2006).

Lastly, public perception of the teaching profession appears to be a factor that contributes to the teacher shortage. Teaching, in which nine out of every ten public school teachers are Caucasian and approximately three out of four are female (Latham, Gitomer, & Ziomek, 1999), has been described as being a dead-end job with a perceived low status, lack of control over how schools are run, low salaries, classroom discipline issues, and ineffective administrative support leading to a lack of induction and mentoring (Boles, 2000; Boser, 2000; Brunetti, 2001; Stanford, 2001; Weld, 1998).

Clearly, these five factors help explain why FL educators choose not to enter the profession or why they leave it. Unfortunately, a review of the literature reveals that there is a dearth of active initiatives to recruit prospective FL teachers despite concerns about the crisis (Draper, 1991). Scheetz (1995) reported that active strategies to recruit FL teachers include hosting career fairs, posting job vacancies on the Internet, and identifying qualities of the "best, brightest, and most talented new staff" (p. 10). While these strategies may work well to recruit those already in the FL education pipeline, there are even fewer documented strategies dealing with recruitment of talented individuals with

> *"While the number of FL educators continues to decrease, FL enrollments in public secondary schools are increasing."*

second language abilities not in the pipeline. In a proactive approach to recruit secondary students, the Alabama Association for Foreign Language Teachers encouraged French teachers to invite their best students to attend the state meetings. There, the high school students had the opportunity to meet with other students and teachers from around the state to find out more about the teaching field (Spencer, 2003).

Two Additional Factors: Workplace Environment and Teacher Efficacy

I posit that (1) congruence of a person's vocational interests to the work environment and (2) teacher efficacy, a judgment about a person's belief about his/her ability to bring about desired outcomes of student engagement and learning (Tschannen-Moran & Woolfolk-Hoy, 2001), play additional roles in the FL teacher shortage. Farber (1991) estimated that between 5% and 20% of all teachers in the US will become "professionally exhausted" at some point in time and research indicates that educator burnout has been linked to perceived self-efficacy (Brouwers & Tomic, 2000). Further, Glickman and Tamashiro (1982) reported that educators who leave teaching have significantly lower scores on measures of self-efficacy than those who remain.

To that end, those with a high sense of teaching efficacy believe that difficult students can be teachable if the teacher exerts extra effort. However, teachers with a low sense of teaching efficacy think that there is little they can do to teach unmotivated students because students' success depends on the external environment (Gibson & Dembo, 1984). Subsequently, as educators begin to feel that they are less competent, they are more likely to perceive potential problems much bigger than what they actually may be (Brouwers & Tomic, 2000) and possibly develop negative attitudes that lead to attrition.

In addition to lower self-confidence in the classroom, I argue that much can be lost by measuring and reporting FL teacher efficacy as a solitary construct of interest because teaching appears to be "one of those rare jobs in which one's work is wrapped up in one's personality" (WELL Newsletter, 2000, p.3). The choice of one's occupation is an expressive act that reflects a person's motivation, knowledge, personality, and ability (Holland, 1997). For many, an occupation represents a way of life – an environment, rather than a set of isolated work functions or skills. Therefore, it is important to investigate the compatibility of a person's vocational interests with the work environment. To do so, a theoretical explanation is required.

> *"...a dead-end job with a perceived low status, lack of control over how schools are run, low salaries, classroom discipline issues, and ineffective administrative support..."*

Holland's (1997) theory rests on several key assumptions. First, most people can be characterized by their resemblance to each of six personality types: Realistic (R), Investigative (I), Artistic (A), Social (S), Enterprising (E), and Conventional (C). Second, the environments in which people live and work can be categorized using the same classification. Theoretically, for job satisfaction to occur, an individual's interests should match the workplace environ-

ment's requirements of skills, interests, and competencies. To demonstrate his theory graphically, Holland uses a hexagonal model (Figure 1) to show the relationship among the six domains of the typology for both the workplace environment and a person's interests where opposite points on the hexagon indicate opposing interests and environments.

Figure 1. Holland Hexagon (Holland, 1997).
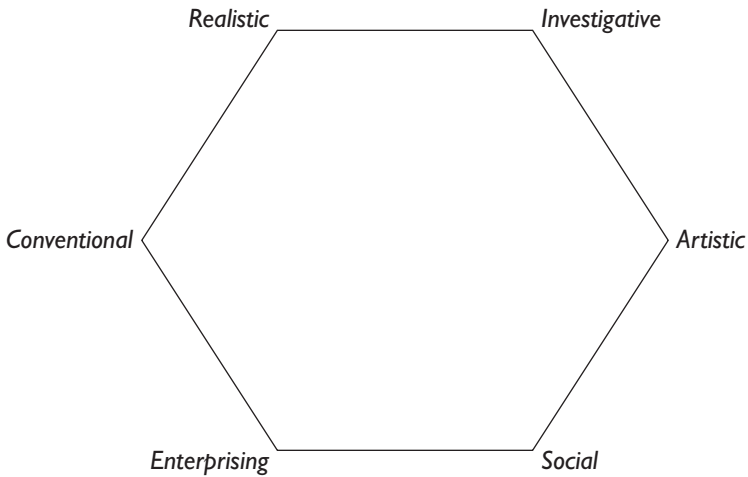
If an individual's two highest scale scores on Holland's Self-Directed Search (SDS) personality inventory (described later) are located on adjacent points (any adjacent two-point combination) on the hexagon, the person's vocational profile is consistent, leading toward stability of one's vocational interests. For example, a person with the two highest scale scores as Social and Artistic is consistent since the two domains are located next to one another. Contrarily, profile patterns composed of elements from opposite sides of the hexagon are least consistent, such as Realistic and Social. Patterns following other types are said to have an intermediate level of consistency. The more closely related the two highest scale scores are, the stronger the individual's vocational profile becomes.

The hexagon defines the similarity of the workplace in the same manner. For example, Social environments are said to be cooperative and helpful, whereas Realistic environments tend to be opposite, that is, workplaces that lack human relations ability (Holland, 1997). Holland's theory places teachers in the Social domain. According to this theory, Social individuals prefer activities that involve working with people in order to help educate, inform, or enlighten them.

Lastly, the hexagon defines the degrees of congruence between people and environments and can be used to predict the expected outcomes related to job satisfaction, achievement, and change in jobs (Holland, 1997). Holland theorizes that people search for environments in which to exercise their talents, express their attitudes, and take on agreeable roles. For example, the most congruent situation for a Social person would be within a Social environment. In the case of FL teachers, if disparity

> *"...if disparity exists between the individual's interests and the workplace, professional instability can lead to abandoning teaching as a career."*

exists between the individual's interests and the workplace, professional instability can lead to abandoning teaching as a career.

Holland tested this theory by conducting a study of 23,078 college freshmen and matched participants' vocational aspirations to their vocational preference profile. Less than one-half of one percent of the sample (17 men and 117 women) aspired to become FL teachers, and this subgroup of the entire sample was found to have a Social, Artistic, and Enterprising profile (Holland, 1966). Of interest for this study, there was not a follow-up investigation to verify if those 134 college freshmen ever entered teaching FL as a profession, nor has there been a study to confirm the classification using inservice FL educators.

Moreover, even with a large sample of undergraduates, a small number aspired to become FL educators, which is significant in light of the current shortage of FL teachers nationally (American Association for Employment in Education, 2006). Therefore, by studying FL teachers currently employed in schools, an accurate Holland vocational code can be confirmed empirically. Then, the code can be compared to teachers' ratings of perceived efficacy teaching FLs to determine any significant correlations. Such an approach could have implications for recruitment and retention of FL educators because efficacy has been related to student achievement (Armor et al., 1976), student motivation (Midgley, Feldlaufer, & Eccles, 1989), teachers' adoption of innovations (Guskey, 1988), and teachers' classroom management strategies (Ashton & Webb, 1986).

Previous research joining perceived self-efficacy and vocational interests includes college students' perceived self-efficacy with respect to occupations representing Holland's six domains (Lapan, Boggs, & Morrill, 1989), gender differences for self-efficacy on Holland scales (Lenox & Subich, 1994), and attempts to predict college majors by using Holland interest themes and general confidence themes from The Skills Confidence Inventory (Betz, Harmon, & Borgen, 1996). However, there is not any research investigating the intersection of vocational interest and perceptions of self-efficacy for recruitment to professions, especially in the area of FL education.

In a novel approach to possibly identify and recruit more FL educators, I sought to answer the research questions: (1) What is the interest profile of FL educators currently employed? (2) What is the relationship between this profile and FL teachers' perceived efficacy?

Method

Sample

During the 2005-2006 academic year, each school district (*N* = 48) in Wyoming was contacted to collect names and contact information for every certified in-service FL teacher — approximately 150 educators. Women (*n* = 62) in this study outnum-

bered men (*n* = 18) and the participants were primarily Caucasian (74%) and Latino (24%). Eighty-eight percent taught Spanish or French with over 50% veteran teachers (6+ years of experience, *n* = 50). The majority (59%) reported having only a bachelor's degree and three reported having a doctorate.

The sample's demographics accurately represent Wyoming's demographics and national teacher demographics as well because the majority of public school teachers are Caucasian and approximately three out of four are female (Latham, Gitomer, & Ziomek, 1999). Interestingly, the AAEE reported considerable shortages in bilingual education and Spanish in the region where this study was conducted. Furthermore, in Wyoming 10.95% of all FL teachers were non-certified or teaching outside of their areas (Stowers, 2004).

Research instruments

The Self-Directed Search Form R (Holland, 1994a) is designed to help adolescents and adults make career and education choices that are aligned with their interests and abilities. This instrument has been tested over the years with a variety of groups to verify its integrity, especially in terms of gender and ethnic biases. When investigating possible differences between gender and various ethnic groups, the SDS Form R has been found to be consistent with the theoretical predictions (Benninger & Walsh, 1980; Holland et al., 1994b). Furthermore, its reliability and validity have been tested and found to be remarkable (See Holland et al., 1994a for specific information).

Form R is composed of the aforementioned six subscales that measure a person's interests and is easy to take (approximately 15-20 minutes) and score. Participants mark if they like/dislike certain activities, have/do not have certain competencies, and offer a self-rating of different skills. In order to determine the interest profile, an individual totals the number of items for each of the six domains. For example, to find one's Realistic score, add all of the Realistic items marked "Like" or "Yes" for Activities, Competencies, and Occupations sections as well as the two numbers circled for Realistic in the Self-Estimates section. An individual's interest profile is determined by rank ordering the totals for the six subscales from the highest (50 maximum) to the lowest (0 minimum). Holland (1997) recommends working only with the first three highest-ranked domains for smaller studies because extremely large samples are needed for empirical studies using all six classifications. The SDS is commercially used as a vocational preference inventory and the publisher does not allow reproduction of the instrument for scholarly use; therefore, is not part of this article's appendices. However, Holland's book (1997) contains the SDS in the appendices.

The second research instrument, the Ohio State Teacher Efficacy Scale (OSTES), developed by Tschannen-Moran and Woolfolk-Hoy (2001), is grounded on premises and studies conducted by Bandura (1997), Pajares (1996), and Tschannen-Moran, Woolfolk-Hoy, and Hoy (1998). I modified the OSTES by adding two questions about teaching introductory and advanced levels of FL. The original 12 items designed by Tschannen-Moran and Woolfolk-Hoy (2001) were not modified. The instrument's creators reported a high reliability coefficient[2] for the 12-item form (.90) and stated that the construct validity was measured successfully against other existing measures of teacher efficacy. High correlations were found for all measures and "the strongest

correlations between the OSTES and the other measures are with the scales that assess personal teaching efficacy" (Tschannen-Moran & Woolfolk-Hoy, 2001, p. 801). The survey used for this study (Appendix A) asks participants to rate their level of efficacy on each item using a scale from 1 (Nothing) to 9 (A great deal).

Administration of the SDS

I contacted the president of the Wyoming FL educator association for permission to gather data during the general session of the annual meeting. Additionally, I contacted non-attending FL educators in the state via phone calls, emails, and letters requesting participation in the study. Participants (total $n = 80$) were given a packet that contained five items: a consent form, a cover letter, the SDS and the Occupations Finder booklet (Holland, 1994b), and a demographics sheet. Those who did not attend the meeting were also given a postage-paid return envelope to return the items. Three surveys and demographic sheets were not filled out completely, so those participants were contacted and requested to complete the missing data points. Following data entry, I contacted the participants via email to give them their individual vocational profiles by which they could find specific information about their vocational profile using the Occupations Finder booklet. Also contained in the email was a short note followed by a link directing participants to the online version of the teacher efficacy survey.

Administration of the modified version of the OSTES

I created and tested for accuracy the online survey and database to collect participants' responses. Once satisfied with the data collection protocol, data from the participants who took the SDS were used to populate a list of participants who were given identification numbers. Additionally, each participant was assigned a unique password number to allow access to the online survey only once. To guard against incomplete data submission, the survey was designed so it could not be submitted electronically until all data fields were completed. Due to the straightforward nature of the online instructions and the brevity of the instrument (14 questions), I felt confident that the respondents would have little to no difficulty filling out the survey. However, the SDS is considerably longer and asks respondents to give answers to 228 statements so I followed Holland et al.'s (1994b) recommendation to give the instrument in person to groups in an effort to minimize participants' possible misunderstandings.

In the following section, I discuss findings from the two instruments separately to show their individual significance. Then, I present the findings from the merging of the two instruments. In the final section of the article I discuss the implications from this research project.

Results

Nine independent variables of interest were investigated: age, gender, ethnicity, FL taught, years of teaching FL, highest collegiate degree earned, foreign study abroad, perceived support from administrators, and perceived support from parents. Analysis of the demographic variables, beginning with gender, took place in the Spring of 2006,

to begin the development of the profile of an efficacious FL teacher. Each gender was evaluated in terms of independent variables. Women (*n* = 62) were found to be on average 43-year-old Caucasian Spanish teachers who have taught FL for almost 13 years and who have studied abroad for 12 months. Thirty-nine percent reported having a graduate degree with an education major and an additional 40.3% reported majoring in FL.

Males (*n* = 18) were found to be similar in terms of ethnicity and age. However, half reported having graduate degrees. Almost three-quarters of the men were Caucasian and indicated having studied abroad for an average of 39 months. Several of the males wrote comments next to their response about time studying abroad stating that they were church missionaries. In terms of time in the classroom teaching FL, men reported having taught for an average of 14 years, slightly above the 12 years reported by females. Men were found to teach Spanish (56%) and German (22%) predominantly, whereas women reported teaching primarily Spanish (77%) and French (16%). No significant difference was found between the sexes in regard to perceived support from parents and administrators.

"Nine independent variables of interest were investigated: age, gender, ethnicity, FL taught, years of teaching FL, highest collegiate degree earned, foreign study abroad, perceived support from administrators, and perceived support from parents."

Self-Directed Search Findings

Before the SDS data were analyzed, an outside reviewer checked the accuracy of entered data points for each of the participants. The internal consistency of the instrument was evaluated, and the results indicated satisfactory instrument reliability. Values for the reliability coefficient were: Realistic (.93), Investigative (.89), Artistic (.89), Social (.86), Enterprising (.89), and Conventional (.92), indicating satisfactory instrument reliability. All of the coefficients were found to be consistent with other studies using the SDS (Holland et al., 1994a).

Next, means (numerical averages) and standard deviations[3] were calculated first for the summary totals of each subscale (Realistic, Investigative, Artistic, Social, Enterprising, and Conventional) without disaggregating the data into groupings such as ethnicity and gender to determine an interest profile of the entire sample (see Table 1).

Table 1. Means and standard deviations for sample profile.

	R	I	A	S	E	C
Total (n=80)	1473	1587	2068	2822	2014	1946
Means	18.41	19.84	25.85	35.28	25.18	24.33
Standard Deviation	11.14	9.37	10.30	7.02	9.59	10.56

R=Realistic, I=Investigative, A=Artistic, S=Social, E=Enterprising, C=Conventional

The interest profile indicates that the sample consisted of Social ($M = 35.28$, $SD = 7.02$), Artistic ($M = 25.85$, $SD = 10.30$), and Enterprising ($M = 25.18$, $SD = 9.59$) individuals. These results confirm those of previous studies using the SDS, which have consistently classified teachers in the Social domain. People associated with this profile have a preference for activities that "inform, train, develop, cure, or enlighten" (Holland, 1997, p. 24).

Additionally, teachers tend to be imaginative, emotional, independent, open, and sensitive. These characteristics are among those that define Artistic people. Furthermore, the sample group comprises Enterprising individuals, who Holland (1997) suggests strive to become influential in public affairs, and who are adventurous, assertive, extroverted, resourceful, and optimistic people. The combination of all three of these domains began to define FL teachers' vocational interests.

After determining the Holland code for the sample, the stability of the profile was juxtaposed to theory. According to Holland, Powell, and Fritzsche (1994), a differentiation of eight points, on a scale from zero to 50, increases the stability of the interest profile. The first profile clearly stood out by itself, then the second and third domains types were very close, followed by the fourth domain (Conventional). The total differentiation from the first to the sixth domain was 16.87, indicating a clearly defined and differentiated personality profile. Similarly, the environment for teachers tends to be clearly defined as well (Holland, 1997). Therefore, the participants' interest profile was congruent with the work environment when comparing the profile to the Holland hexagonal model (Figure 1).

Furthermore, if a person's profile domains are found to be adjacent to one another on the hexagonal model, this suggests that a person's vocational preference is more predictable and stable. The sample profile domains (S-A-E) were located in an adjacent orientation to one another, which suggests that these people are more predictable in terms of vocational preference. Thus, teachers' expertise, knowledge, training, skills, abilities, vocational values, and beliefs are supported in this educational environment. Moreover, this profile is consistent with Holland's code for a "secondary school teacher (subject not specified)" (Gottfredson & Holland, 1996, p. 201).

Next, to substantiate the premise that the S-A-E profile is accurate, correlational coefficients were computed and analyzed to verify the relationships among the six subscales. Theory purports, as seen in the hexagonal model, that correlations should be low with personality domains found to be opposite one another on the Holland hexagon. The results from the correlational analysis show that 5 out of the 12 correlations were statistically significant. Additionally, the correlations for adjacent domains tended to be higher than the correlations for opposite domains, which offer support to the theory. In general, the results suggest that this sample's profile, Social-Artistic-Enterprising, is a stable and consistent vocational profile.

FL Teachers' Sense of Efficacy Findings

Once the SDS data were analyzed, work began on the teacher efficacy data in isolation before merging the two data sets. Of the entire sample for this study, 64 FL educators volunteered to fill out the online modified version of the OSTES.

Remember that the educators who filled out the OSTES also filled out the SDS; therefore, the same participant information was used for the analyses using the data already entered into SPSS for the Holland SDS data analysis. Even though only three-quarters of the entire sample filled out the online teacher efficacy survey, factor analysis (a statistical procedure that reduces a large number of questions in a topic area to a smaller number of basic factors) was permissible since Gorsuch (1983) recommends, "an absolute minimum ratio is five individuals to every variable" (p. 332).

In order to be able to analyze the data using the demographic data given earlier when the SDS data were gathered, the two files were merged. The emerging data set contained only those participants who filled out both research instruments. The 64 participants' age ranged from 21 to 66 years with a mean of 43.14 (SD = 11.59). The inservice teachers had from 1 to 35 years of experience (M = 14.01, SD = 11.57). This sample included 50 Caucasians, 12 Latina/os, and 2 African Americans who taught Spanish (68.8%), French (17.2%), German (9.4%), English (3.1%), and Latin (1.6%). In terms of the highest collegiate degree earned, those FL educators reporting having earned only a bachelor's degree (53.2%) outnumbered those with a master's degree (42.2%) or a doctorate (4.7%). Additionally, more participants reported having studied overseas (67.2%) for an average of 11.40 months (SD = 27.06).

Reliability Coefficients and Factor Analysis

After examining the demographic data, reliability coefficients were computed to determine the reliability of the participants' responses to the survey. The reliability coefficient for the modified OSTES was high (.82), indicating that the respondents' answers to the survey were consistent. Then, I conducted factor analysis of the data, a statistical calculation that aims to boil down the 14 survey items to a smaller number of basic factors since current research demonstrates that teaching efficacy is comprised of three distinct factors, sometimes called dimensions: student engagement, instructional strategy, and classroom management (Tschannen-Moran & Woolfolk-Hoy, 2001).

During this factor rotation, the 14 questions from the survey were reduced to three factors with eigenvalues greater than one (a statistical value considered to be the minimum to substantiate that a factor exists), accounted for 67.65% of the variance in the respondents' scores. Inspection of these factors showed that the three dimensions identified by Tschannen-Moran and Woolfolk-Hoy (2001) were present: (1) efficacy in student engagement (items 2, 3, 4, 11), (2) efficacy in instructional strategies (items 5, 10, 12, 13, 14), and (3) efficacy in classroom management (items 1, 6, 7, 8, 9). The two additional questions (13 and 14) related to level of FL taught loaded on the instructional strategy dimension.

> *"…the sample felt most efficacious for instructional strategy (M = 7.51) followed by classroom management (M = 7.22) and student engagement (M = 6.38)."*

Once the three factors were identified, the overall sense of efficacy was examined and the sample reported having "quite a bit" of efficacy teaching FL (*M* = 7.10). In terms of perceived efficacy by dimension, the sample felt most efficacious for instructional strategy (*M* = 7.51) followed by classroom management (*M* = 7.22) and student engagement (*M* = 6.38). Interestingly, as the age of the teacher increased, the level of efficacy teaching the introductory levels of FL, as depicted by Item 13, increased until age 50 (See Figure 2).

Figure 2. Efficacy of teaching introductory and advanced levels by FL teachers' age.
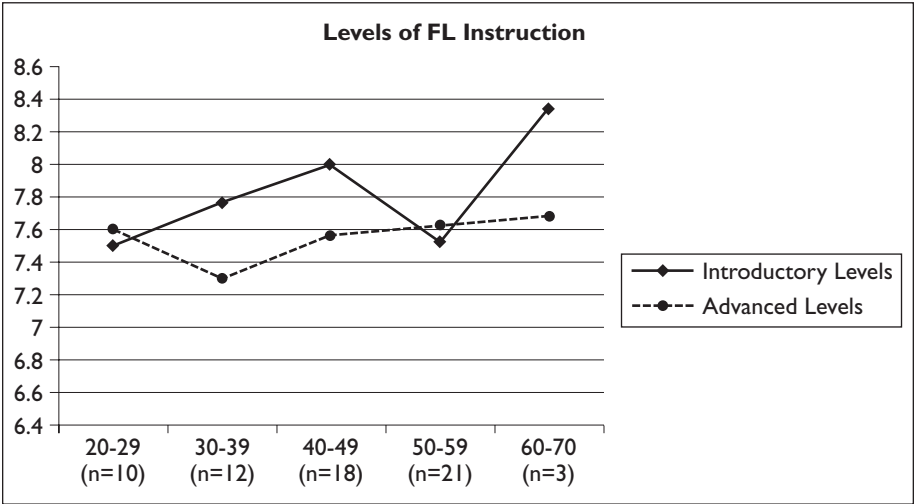
Then, a decrease was noted by a surge of perceived efficacy once FL educators enter the 60- to 70-year-old range. When asked about teaching FL at more advanced levels, the sample was found to feel "quite a bit" of perceived efficacy at during the 20- to 30-year-old stage. However, the next 10 years were found to be lower until the teacher reaches 40 years of age. After that period, efficacy continues to increase reaching a peak. These findings should be viewed with caution since this was not a longitudinal study of FL teachers' sense of efficacy and these findings investigated the sample's sense of efficacy at this point in their career.

The intersection between interests and efficacy

Finally, the two data sets were combined for analysis. The SDS data for the six domains were correlated with the modified OSTES first. Table 2 shows the correlation matrix for the six domains of the SDS and the modified OSTES data and its three subscales.

Table 2. Correlations among the SDS and modified OSTES (n=64)

	R	I	A	S	E	C	Modified OSTES	SE	IS	CM
R										
I	.32*	—								
A	.00	.15	—							
S	-.24	.26*	.35*	—						
E	-.07	.18	.45*	.63**	—					
C	.07	.28*	.13	.40**	.44**	—				
Modified OSTES	-.03	.04	.41**	.56**	.43**	.21	—			
SE	-.04	.00	.13	.39**	.13	.04	.71**	—		
IS	-.05	.07	.45**	.48**	.56**	.21	.82**	.31*	—	
CM	.04	.02	.35**	.43**	.29*	.22	.81**	.54**	.54**	—

* $p < .05$ **$p < .01$ Correlation coefficients range from -1.00 (an inverse relationship) and $+1.00$ (a direct relationship).

   Analysis showed that only the Social (S), Artistic (A), and Enterprising (E) domains, the interest profile found for the entire sample, had statistically significant positive correlations with modified OSTES. The remaining three domains, Realistic (R), Investigative (I), and Conventional (C) were not correlated at all. Further, when examining the three subscales of the modified OSTES, statistically significant correlations were found among Instructional Strategy and Classroom Management and the S-A-E domains. The Student Engagement subscale, the one with the lowest reported sense of efficacy, was significant only for the Social domain. To this end, the measures of statistical significance indicated that these findings did not occur merely by chance and that the correlations are an indication of a genuine relationship.

Discussion/Conclusions

   As highlighted earlier, there is a teacher shortage and it is being affected by at least five different factors: retirement, attrition, increased enrollments, legislation, and perceptions of teaching. Two additional factors for the crisis have been advanced: the matching of vocational interests to the workplace environment and teacher efficacy. Thus, the research questions focused on interests and self-perceived efficacy of inservice FL teachers, unlike earlier studies that investigated vocational interests and perceived efficacy of college students that were not currently employed in their chosen professions. Data analysis of the two instruments used in the present study showed some findings that were congruent with the theory (Holland, 1997). Data analysis revealed high reliability coefficients for the two instruments and subsequent correlational analyses indicated satisfactory evidence of construct validity.

   The first finding from this study confirms Holland's (1966) findings that the interest profile for FL educators is Social-Artistic-Enterprising (Swanson, 2008).

> *"…those who increasingly expressed more interest and more competence, and who rated their skills higher in the Social, Artistic, and Enterprising activities also expressed feeling more efficacious teaching."*

Juxtaposed against theory, these profile domains are adjacent to one another on the hexagonal model and the correlational coefficients among the six domains shows that the adjacent domains were more highly correlated than the correlations for opposite domains. In general, the results suggest that this sample's profile, Social-Artistic-Enterprising, is a stable and consistent vocational profile. Interestingly, the Holland study and the present investigation contained a large number of females interested in becoming FL teachers and both samples' personality profile was the same. Furthermore, the profile for the present study group was highly differentiated, adding confidence that the profile is stable since it helps to confirm the theory of the Holland Hexagon.

The second finding indicates a strong sense of efficacy for the sample. Participants reported feeling most efficacious for instructional strategy followed by classroom management and finally student engagement. Additionally, factor analysis of this research data confirmed Tschannen-Moran and Woolfolk-Hoy's (2001) findings establishing three dimensions of teacher efficacy.

The third finding, correlational analyses of the SDS and the modified version of the OSTES, resulted in strong correlational coefficients (0.71 - 0.82) for only the S-A-E domains and the teacher efficacy survey. Clearly, as demonstrated by the number and frequency of mandated educational improvement legislation over the years, this combined finding has serious implications for the profession. Standing alone, the S-A-E profile identifies individuals with interests that are harmonious with teaching FLs. However, as of yet, the profile does not address the notion of perceived confidence in one's ability to bring about desired outcomes of student engagement and learning. Thus, the correlations between the vocational profile and the teachers' sense of efficacy indicate that the S-A-E profile resembles not only a FL educator, it now speaks to the perceived efficacy of teaching FLs, truly an important aspect of teaching as highlighted earlier.

The results demonstrated that those who increasingly expressed more interest and more competence, and who rated their skills higher in the Social, Artistic, and Enterprising activities also expressed feeling more efficacious teaching. Conversely, those who expressed less interest and less competence, and who self-rated their skills lower in the Social, Artistic, and Enterprising activities were found to feel less efficacious teaching. Clearly, this is an important discovery because this strategy of identifying highly efficacious FL teachers has implications for recruitment and retention, especially during a time of critical shortage.

Since the SDS is recommended for use with adolescents and adults alike, perhaps collegiate faculty could work collaboratively with secondary FL teachers' upper-level students (grades 11-12) and administer the SDS to these students to help identify

future FL educators. Once recognized, these students could then be invited to participate in special activities that promote quality FL education. Specifically, collegiate faculty could invite these students and their teachers to campus to attend preservice induction conferences, visit education and FL classes, meet with preservice FL educators and faculty as well as admissions personnel. For those first-generation students whose parents did not attend institutions of higher education, this could be a significant first step to recruitment.

Much like the research cited earlier by Spencer (2003), organizers of state, regional, and national FL meetings could design sessions for interested preservice FL educators. Students would have opportunities to meet other students interested in becoming FL teachers and learn more about the profession from experts in the field. Through early integration of prospective FL educators, student interests could be matched more effectively to the workplace environment (Holland, 1997). Working closely with Holland's theory, perhaps the congruence between the workplace environment and one's interests need to be matched to improve efficacy, and reduce possible attrition, therefore retaining more FL teachers, especially during a shortage of FL educators.

Furthermore, the strong correlations between the S-A-E profile and the teachers' sense of efficacy have implications for preservice teacher self-awareness. The data indicate that these employed FL educators with the S-A-E career code felt the most efficacious, especially in terms of instructional strategies and classroom management. Research shows that teachers with a higher sense of efficacy exhibit greater enthusiasm for teaching (Hall, Burley, Villeme, & Brockmeier, 1992), have greater commitment to teaching (Coladarci, 1992), and are more likely to remain in teaching (Burley, Hall, Villeme, & Brockmeier, 1991).

Inasmuch as these teachers reported having a high sense of efficacy and belong to the S-A-E classification, the colleges of education could implement using the SDS as a tool for preservice teachers to examine vocational choice. Perhaps by early recognition of vocational interests as depicted by the SDS, individuals could benefit from a more in-depth evaluation of career options where congruence between workplace environments and one's personality could be strengthened. In turn, perhaps lower rates of FL teacher attrition could be achieved to help offset the current shortage.

Additionally, there are implications for teacher retention. During content specific professional development meetings, inservice FL educators could be exposed to new pedagogical strategies utilizing themes from the Artistic and Enterprising domains of Holland's SDS. Thus, these teachers could develop and nurture a broader range of interests that include those that are more congruent with the workplace environment. In turn, this specialized forum for teacher development may help retain more of these much-needed individuals.

"…individuals could benefit from a more in-depth evaluation of career options where congruence between workplace environments and one's personality could be strengthened."

Finally, even though this study investigated only FL educators, the study has implications for recruiting and retaining efficacious teachers regardless of content area specialty. Research indicates that the teacher shortage in not content specific. Other shortage areas such as math, science, and special education (AAEE, 2006) could benefit from similar approaches.

Given the wide range of implications from the present research, this study is not without its limitations. Findings from this study should be interpreted with caution due to the small sample size. Even though a large proportion of Wyoming's FL educators participated in this study, further research including a larger sample size and a more diverse population might allow for broader generalizations. Additionally, all the data were self-reported measurements. Further, even though the data remained anonymous among the participants, it was not gathered namelessly. Last, while I advocate measuring efficacy and vocational interests using these surveys, other research instruments could be utilized. Notwithstanding the limitations of this research, reasons for the teacher shortage abound and the shortage continues to persist even after researchers and organizations issued warnings almost three decades ago. Instead of hoping that prospective efficacious educators will enter in the teaching profession, I call for more research not only to arrest the decline of inservice teachers but also to develop more innovative teacher recruitment and retention strategies as a means to increase the number of efficacious educators.

Acknowledgement:

Notes

1. To be considered highly qualified, teachers must have: (1) a bachelor's degree, (2) full state certification or licensure, and (3) prove that they know each subject they teach (US Department of Education, 2004).
2. Reliability indicates the consistency of measurement and the coefficient range is from 0.0 (low) to 1.0 (high).
3. Standard deviation is a measure of central tendency that shows the spread of a dataset around the mean of the data.

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Appendix A

Directions: This questionnaire is designed to help us gain a better understanding of the kinds of things that create difficulties for teachers in their school activities. Please indicate your opinion about each of the statements below. Your answers are confidential.

	Nothing		Very little		Some influence		Quite a bit		A great deal
1. How much can you do to control disruptive behavior in the classroom?	1	2	3	4	5	6	7	8	9
2. How much can you do to motivate students who show low interest in school work?	1	2	3	4	5	6	7	8	9
3. How much can you do to get students to believe they can do well in school work?	1	2	3	4	5	6	7	8	9
4. How much can you do to help your students value learning?	1	2	3	4	5	6	7	8	9
5. To what extent can you craft good questions for your students?	1	2	3	4	5	6	7	8	9
6. How much can you do to get children to follow classroom rules?	1	2	3	4	5	6	7	8	9
7. How much can you do to calm a student who is disruptive or noisy?	1	2	3	4	5	6	7	8	9
8. How well can you establish a classroom management system with each group of students?	1	2	3	4	5	6	7	8	9
9. How much can you use a variety of assessment strategies?	1	2	3	4	5	6	7	8	9
10. To what extent can you provide an alternative explanation or example when students are confused?	1	2	3	4	5	6	7	8	9
11. How much can you assist families in helping their children do well in school?	1	2	3	4	5	6	7	8	9
12. How well can you implement alternative strategies in your classroom?	1	2	3	4	5	6	7	8	9
13. How much can you help your students learn at the first year level of the language(s) you teach?	1	2	3	4	5	6	7	8	9
14. How much can you help your students learn at highest levels of the language(s) you teach?	1	2	3	4	5	6	7	8	9

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

Alosh, M. *Ahlan Wa Sahlan: Functional Modern Standard Arabic for International Learners.*

New Haven and London: Yale University Press, 2006. Includes: Audio program CD. ISBN: 0-300-10378-6.

As an instructor of Arabic, as well as a fluent speaker of Standard Arabic, I have looked at *Ahlan Wa Sahlan: Functional Modern Standard Arabic for International Learners* from the point of view of its intended audience and find that this text, written specifically for native speakers of English, has some very strong points. However, there are also areas that need to be revised in a future edition, especially with regard to the presentation of culture. Before discussing the concept of culture and how it may be used as a tool to better teach Arabic, I would like to look at the text under review and see how it fulfills its stated learning objectives.

The audio program accompanying *Ahlan Wa Sahlan: Functional Modern Standard Arabic for International Learners* is very useful to the learner, as Arabic has many difficult sounds that require sample pronunciation by a native speaker. However, the speed of audio samples needs to be adjusted to better suit the abilities of the average learner. The audio program is intended for intermediate learners, and I contend that speech samples should be delivered at a reasonably slow speed, one that requires learners to listen to sounds again and again and have enough time to practice them on their own.

For learners of a second language, it is very useful to understand how the target language works grammatically (parts of speech), syntactically (sentence structure),

semantically (the creation of meaning), and stylistically (sociolinguistic context). All these topics are covered in *Ahlan Wa Sahlan*. Unfortunately, much of this material is very sophisticated and, as we know, sometimes complex grammar explanations confuse rather than aid the learner. For instance, on pages 4-5, the author introduces the "verbal sentence" as an Arabic structure. This is a substantial piece of information for learners whose native language (English) starts with a noun or a noun phrase, but never with a verb, as in Arabic. Next, the author covers various other parts of speech and cases, such as the nominative and the objective. I argue that this knowledge is impractical for intermediate learners. Such information may help students of Arabic to learn about cases but probably will not enhance their ability to communicate. Instead, what may be helpful is to introduce grammar in context and provide as many practice exercises as possible so that learners can understand the structure under study and learn how to use it to communicate.

Another strong point of *Ahlan Wa Sahlan* is its emphasis on vocabulary, which includes a great variety of verbs, nouns, adjectives, adverbs, and prepositions. Nonetheless, it is crucial to organize information in such a way that it facilitates teaching and learning. Phonetics may help students achieve that objective. Some teachers might argue that phonetics is unnecessary, since this is an intermediate-level book. However, I would argue that phonetics is an integral part of any non-Western language course. In a French course, on the other hand, a native English speaker may have less difficulty reading and spelling the words correctly because the alphabet is not an obstacle to overcome, since both of these languages use a similar, Latin-based alphabet.

Culture is always an important part of learning a foreign language because that language and culture are intertwined. Without providing the learner with an appreciation of Arabic culture, therefore, it is very difficult to learn Arabic. In *Ahlan Wa Sahlan*, happily, culture is never neglected. Still, the learner's own native culture — in this case American culture — should be presented in each chapter of the book in order to enable learners to draw on their own cultural experience as they learn Arabic. After all, a learner's own culture is a reference point that facilitates drawing valuable comparisons. In *Ahlan Wa Sahlan* culture is presented in various ways, for example, through the study of names of characters or places. However, I feel that a section on Arabic culture, in English, also would be very helpful because it would make it possible to learn Arabic while at the same time gaining an in-depth understanding of Arabic culture.

Before looking at a sample chapter, it may be worth mentioning that chapters 1-18 focus on syntactic structures that aim at building the learner's semantic knowledge. For example, Chapter 1 introduces the learner to the conditional conjunction of future time "if" or "ithā" in Arabic; Chapter 5 presents the verb of approximation "kāda"; and Chapter 9 explores prepositional phrases. The point I am trying to make is that each chapter is structured around a specific grammatical and syntactic task to help students attain the appropriate communicative goal. Experts in foreign language methodology and theory have agreed that syntax and phonetics are extremely helpful in becoming fluent in the target language. Still, I would argue that content must be related to the learner's first language; perhaps this can be accomplished in a future edition of *Ahlan Wa Sahlan*. For instance, Chapter 1 introduces the conditional type one (i.e., if +

present + future). The chapter content is about announcements and advertisements. For a mainstream native English speaker to learn the conditional, it may be easier to start the lesson with a section on the learner's cultural background (i.e., American culture) because the learner can relate to it. In other words, before teaching the learner complete grammatical structures such as the conditional, it may be useful to introduce examples from the learner's cultural background to facilitate learning. My recommendation is to introduce the learner's own culture first. To clarify this point, let me mention a few examples from the text. Chapter 1, as previously mentioned, teaches the conditional type one. The author begins the chapter with signs, billboards, and advertisements from Arabic culture, in Arabic. Instead, my recommendation is to begin the chapter with American signs and advertisements in order to make the learner comfortable with the content and linguistic structures featured. Chapter 5 is about a TV program called "With People." The chapter starts with a visit to the Damascus National Museum. The choice of the text is excellent, as is the way it is presented, with photos, maps and pictures, all of which enrich the cultural content of the lesson. My recommendation, however, is to begin the chapter with an American TV program that an American student can relate to and draw on intuitively to better assimilate the content of the lesson. Chapter 14 also contains a section on the Egyptian Nobel laureate Najib Mahfoud and his magnificent collection of short stories, *The Paradise of Children*. As difficult as this chapter may be due to the richness of its information on multicultural education, literature and Arabic grammar, it would have been useful to begin with a famous American author who writes about similar subjects and then draw a comparison between this author and Najib Mahfoud. This approach would enable students to better understand Mahfoud's story. Thus, what is often called the learner's "cultural capital" (referring to the culture that a person acquires in the social environment in which he or she grew up) can have a positive impact on the learning process.

In a study by Chiappe et al. (2002), data show that although bilingual children and children taking ESL performed more poorly than native English-speaking children on most measures, they acquired basic literacy skills by drawing on their first language. Language background *per se* did not explain variance in children's literacy performance; rather, knowledge of the alphabet and phonological processing were important contributors to early literacy skills among all groups of children. What this may suggest is the importance of culture capital in second language instruction. If children use similar techniques to learn L1 as they do learning L2, it should be in all aspects of learning, from alphabetical and phonological knowledge to syntactic, grammatical, and cultural knowledge. It is important to incorporate all these elements together into one lesson to be able to achieve positive results. In fact, comparative language studies (Geva, Wade-Woolley, & Shany, 1997; Koda, 1996) have proven the importance of L1 in learning all aspects of L2. For instance, Koda (1996) stated in a review of L2 reading studies, many involving college-level L2 students, that it is important in L2 reading research to consider effects of L1 experience. Consequently, it is crucial for books and learning materials of L2 to include experiences and knowledge drawn from the learner's L1.

Next I will examine a sample chapter to show strengths and weaknesses in the presentation of culture. The objectives of Chapter 10 include teaching how to

describe activities in the past, places, and people, and reviewing material previously presented, such as the permutative "idāfa," the verb "to be," etc. To meet these objectives, the author creates the following scenario: Michael Brown (the lead character in this textbook series) visits Tadmer/Belmar and Halab and learns about each place. These short texts more than fulfill chapter objectives, I think. There is enough narration and use of the past tense, as well as sufficient information describing past activities, people, and the character of both Syrian cities, in addition to review of earlier chapters. Picking this chapter at random reflects chapter content in general and also demonstrates the author's approach, which is based on reviewing material previously learned before moving forward. Once students comprehend the texts dealing with Tadmer/Belmar and Halab, they will be able to learn a fair amount of language and culture in fewer than ten pages. The issue is how much a native English-speaking student will gain from the content of these texts. Certainly students will learn a lot about pronunciation, spelling, reading, and writing. When it comes to semantics and meaning, however, they may have difficulty connecting structures and semantics because of the simple fact that they need a lot of culture capital to be able to do so well. Imagine a group of students of different nationalities: a Chinese, a Japanese, an American, and an Iranian. If we teach them the same chapter, I guarantee that only the Farsi-speaking student will do well semantically because he/she has the advantage of connecting well to the culture presented in the chapter. Hence this person will better learn other items as well, such as idioms, grammatical structures, and tenses. The other students probably will have their own unique set of difficulties because they lack the advantage of the context — the cultural context. Learning a language requires a familiarity with a cultural context. For this reason, I suggest that incorporating the learner's native culture into each lesson develops an understanding of the target culture and language.

Ahlan Wa Sahlan is an attractive text that will teach students Arabic and also give them rich insights into Arabic culture. Alosh has achieved his goal of providing learners with a realistic and stimulating set of activities. My only recommendation would be to somehow integrate the American learner's cultural capital, which would make learning Arabic a lot easier and more educational.

Ali Ait Si Mhamed, Ph.D.
Assistant Professor of Education
Canisius College
Buffalo, NY

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

New York: McGraw-Hill, 2007. Includes: *Workbook/Laboratory Manual*, **multimedia support material in DVD/VHS, audio CD, and CD-ROM format, including 1 DVD/VHS video, 12 audio CDs, 2 Vocabulary audio CDs, 1 Translating Booklet, and 1 Instructor's Resource CD-ROM. ISBN: 10: 0-07-231206-7 (Teacher Edition).**

The multimedia "Beginning Italian" course *Avanti!* includes a reference textbook, a workbook/laboratory manual, and a variety of multimedia support material in DVD/VHS, audio CD, and CD-ROM format. The strength of the program lies in the direct approach to learning a language in a realistic everyday setting where the learner is exposed to an "authentic language" environment. Each chapter opens with a collection of high-frequency expressions and commonly used language formulae in the *Strategie di comunicazione* (communication strategies), immediately giving the learner increased motivation while providing a solid preparation in basic Italian needed to perform a variety of practical functions. The videos that accompany each chapter of the book literally open a window on standard spoken Italian, constantly compared and contrasted with the language spoken in different regions of the country. This specific feature provides an effective overview of the diversified Italian culture and its deep interconnection with the language itself.

The focus on grammatical and structural concepts that are particularly difficult for English speakers mastering Italian represents another great strength of the program. In the section *Strategie di comunicazione*, particular attention is given to idiomatic meanings of certain expressions that might confuse the inexperienced speaker, who naturally has a tendency to literally translate into English. Effective strategies aimed at clarifying the real meaning of expressions taught are always provided in context.

In each chapter, we find several sections presenting new vocabulary (*Lessico*), and a comprehensive analysis of sentence structure (*Strutture*). And every chapter ends with a fully integrated tool (*Cultura*) where students can put all their strategies, vocabulary and grammar knowledge together, engaging in listening, reading, writing and speaking activities at the discourse level in a realistic cultural setting.

In our classroom, we have used the text, selected activities, and the multimedia materials as a complement to the instructional activities our multi-level Italian classes. Although *Avanti!* is primarily designed for "Beginning Italian" students, we found most of the activities to be engaging for both an intermediate and an advanced audience. A key feature of the program is the introduction of real-life situations (the video and the audio programs being the reference tools), fully integrated with grammar lessons, which reinforced the learning of the core components of the specific units paired with the core curriculum content standards.

The Workbook/Laboratory manual provides specific strategies leading to listening (*Ascoltiamo!*), reading (*Leggiamo!*), and writing (*Scriviamo!*) activities. The cultural section of each chapter presented in *Cultura* is enriched in the Workbook/Laboratory manual section *Per saperne di più*, where students can expand their cultural knowledge through guided independent research and practical activities.

The program components that are particularly impressive are the efficient integration of technology and multimedia provided by the multimedia material contained in the two DVD/videos and the audio CD-ROMs. These are clearly the features that make this program superior to other comparable ones on the market today. One might even consider the multimedia package as the core of the course text, while the printed material provides invaluable support and reference. In particular, through the short videos, the audio CDs, and the Online Learning Center Website (www.mhhe.com/avanti), learners can perform interactive virtual activities, practice discussion questions, and become familiar with key terms and phrases in a specific context where they are always naturally and comfortably immersed in a realistic Italian-speaking environment. The interactive material not only provides highlights from situations frequently occurring in a social setting but also addresses the fundamental problems of communication that might arise from common situations, providing many opportunities for further discussion. The Flash™ online interactive activities, including "Concentration," "Tetris," and Drag and Drop," engage the students in a play/game-setting bringing the learning experience to a new level of full technology integration in the language classroom.

The Quia™, an on-line version of the Workbook/Laboratory Manual, provides a full audio program and real-time feedback to students with interactive exercises that are automatically graded to allow instantaneous assessment of learning.

In conclusion, the potentialities of the program definitely surpass the general requirements of a conventional classroom setting. The structure of the program and its versatility allow for its natural application to on-line distance learning, making it a cutting-edge learning tool. Overall, we would rate the *Avanti!* program as superior, innovative, and extremely versatile. Without hesitation, we would recommend the program as an invaluable core component of a world language program at both high school and university levels.

Lisa M. Carlucci, M.S., M.Ed.
World Language Content Facilitator and Italian Teacher
Robbinsville High School
Robbinsville, NJ

Franco Paoletti, Ph.D.
East Windsor Regional School District
Hightstown, NJ

Publisher's Response

McGraw-Hill is delighted to have the opportunity to respond to Lisa M. Carlucci and Franco Paoletti's glowing review of McGraw-Hill's newest introductory Italian textbook *Avanti!*, which they describe as a "superior, innovative, and extremely versatile" program that they recommend "as an invaluable core component of a world language program at both high school and university levels."

Firmly grounded in current findings of research in second language acquisition and pedagogy, *Avanti!* offers learners a balanced approach to language and culture with an emphasis on the development of the four skills (speaking, listening, reading, and writing) through meaningful interaction in a student-centered classroom. Two of the main goals of the program are to give students the linguistic tools and structures they need to communicate right from the start and to expose them to the rich and unique Italian culture. As the reviewers aptly point out in regard to the *Strategie di comunicazione* videos that begin each chapter, the "strength of the program lies in the direct approach to learning a language in a realistic everyday setting where the learner is exposed to an 'authentic language' environment." They also note that these videos "literally open a window on standard spoken Italian" and provide an "effective overview of the diversified Italian culture and its deep interconnection with the language itself." This emphasis on culture is apparent in all sections of the chapter and culminates in the *Cultura* section at the end of the chapter where students can combine all of their skills to engage in listening, reading, writing, and speaking activities at the discourse level using authentic materials, including clips from Italian films.

Carlucci and Paoletti have given high praise to the multimedia package that supports the aforementioned goals. These include the video on VHS and DVD, the audio program, Website practice activities, the Quia™ Workbook/Laboratory Manual, and the online interactive games (ActivityPak). It is a pleasure to see these components acknowledged by the reviewers and to note their appreciation of the tight integration of the technology with the vocabulary, grammar, and culture presentations in each chapter of the textbook. It is particularly gratifying to know that these reviewers, who have used the materials themselves in the classroom, find them engaging, versatile, and applicable to a conventional classroom setting or to a distance-learning environment.

McGraw-Hill World Languages is committed to publishing high quality foreign language textbooks and multimedia products, and we are proud to include *Avanti!* and its rich package of ancillary materials among our many titles. We again thank Lisa Carlucci and Franco Paoletti for sharing their review of *Avanti!* with the readership of *The NECTFL Review*.

Susan Blatty
Director of Development
McGraw-Hill World Languages

Authentik auf Deutsch. Zeitscrift und CD für den Deutschunterricht mit Fortgescrittenen.

AS/A2 Reading Comprehension Practice Tests 2007. Ed. Ina Bennewitz. ISBN: 1-905275-20-x; AS/A2 Listening Comprehension Practice Tests 2007. Ed. Ina Doyle. ISBN: 1-905275-06-4; and, AS/A2 Grammar Practice Book German 2006. Ed. Meike Sommer. ISBN: 1-905275-23-4. Dublin, Ireland: Authentik Learning Resources, 2006.

At first glance, the *Authentik AS/A2 Level* series appears to be an attractive contribution to the field of German studies, since teachers and students will not be burdened by the price or the weight, for that matter, of these three volumes that deal with reading, listening, and grammar comprehension, respectively. However, a closer look at the title raises some questions for those German language educators who are unfamiliar with the meaning of the AS/A2 level. A brief investigation reveals that A-level is short for Advanced Level, which refers to the general certificate of education in the United Kingdom, which is usually taken by students during the optional final two years of secondary school. Hence, this series seems designed for students of the German language who are embedded within a particular educational system, pursuing specific language learning purposes and attempting to satisfy certain educational expectations. The overriding question, therefore, is whether or not this language tool can be useful to German language educators not teaching within a British-influenced school system and can be adapted for a wider audience and more general language learning goals.

A review of the *Authentik AS/A2 Level* series shows that these three books aim to test rather than to improve German language skills. These books can either be used as additional testing material in conjunction with other materials used in intensive language classes at the intermediate level or they serve as good assessment tools in preparation for exams, for study abroad, or for professional purposes. Each of these books can be utilized individually or in tandem with the others.

The *Reading Comprehension* book consists of fifteen tests and is divided into three sections, thereby establishing the level of difficulty for the students. The first section consists of tests 1-6, which are geared toward students at the AS level; the second section, the transitional one, is made up of tests 7-9 for students at the AS/A2 level; and the third section contains tests 10-15 for students at the A2 level. The texts of these various test-chapters deal with current topics of interest such as the Internet, the environment, immigration and integration, and violence in schools. All topics are informative and relevant to the cultural, political, and social environment of German-speaking countries.

The reading texts of each test chapter become gradually lengthier and more difficult. In the first section, the texts contain about 300 words, whereas the texts in the third section have twice as many. With each chapter the level of difficulty increases in terms of grammar, vocabulary and content. Each text is followed by various exercises, such as: answering content questions, inserting words from the

text into new passages, and translating by summarizing. It is clear that each chapter aims to test comprehension, reading, and writing skills.

The *Listening Comprehension* book has the exact same sectional division as its *Reading Comprehension* counterpart. Instead of reading, students are required to listen to a variety of interviews, news segments, and advertisements which cover any topic from wine harvesting to education in Germany. While listening to the different oral exercises, students are allowed to take brief notes to process some of the information presented. Afterwards students are asked to identify vocabulary, to answer content questions, and to summarize parts of what they have heard. At the end of each chapter test, students will find an answer key, which enables them to review their answers and correct them if need be.

The *Grammar Practice* book is divided into twelve units that deal with different grammar topics (e.g., strong versus weak verbs, conjunctions, prepositions). Although the authors focus on some of the most important grammar structures, the review is by no means comprehensive. At the beginning of this book students are asked for self-assessment, which might prove to be effective as they reflect on their language proficiency and their grammar skills. This method of assessment might help students to determine their language skills and help them track the progress they are making as they move through this book.

Each of the units is divided into three sections. The first section, *Patterns and Rules*, focuses on very brief grammar explanations in English. The second part, *Practice*, is designed to test the student's understanding of the reviewed grammar structure and to examine his or her ability to apply the grammar structures within a specific textual context. The third section of the unit, *Exam Focus*, builds on the actual A-level exam and uses testing techniques such as translation and free writing tasks, which the student will need to perform during the final AS/A2 level exam.

In summary, all three books have a valuable function. However, they can serve only as a review tool, whether for students taking the A-level exam for German or for those who desire a quick review in preparation for other goals. Some books might be better designed for review activities than the *Authentik* series, as they are not intended for a specific target audience and offer more in-depth review of Grammar structures. The value of this series of books for the German language student can be determined only by learners themselves, as they may best assess how and what they need to master. If the student is looking for a quick yet focused review and is preparing for the A-level exam into the bargain, this might be the right book!

Simone Schlichting-Artur
Department of Culture and Communication
Drexel University
Philadelphia, PA

Publisher's Response

We are delighted to respond to Professor Schlichting-Artur's detailed and thorough review of Authentik's *German Exam Practice Series*. As Professor

Schlichting-Artur points out, these books were initially designed for students preparing for the AS and A2 exams in the United Kingdom. However, the UK curriculum is by no means unique in placing authentic texts from the foreign language press and radio at the centre of teaching, requiring students to demonstrate in their final exams that they can understand and respond confidently and meaningfully to various authentic input materials.

Students preparing to meet the challenges of authentic print and audio texts need constant exposure to a variety of writing styles, topics, and levels of difficulty in print and to a mixture of accents and delivery speeds in the spoken language. The *AS/A2 Level Reading Comprehension Practice Tests* contain 15 authentic articles from 9 different German and Swiss newspapers or magazines. The *AS/A2 Level Listening Comprehension Practice Tests* contain authentic radio items from four German radio stations alongside a number of interviews with German native speakers from all walks of life. This rich collection of authentic input materials makes the book a valuable tool for a wider student audience, for example, for learners preparing for their AP or IB exams.

The *AS/A2 Grammar Practice Book* differs from the AS/A2 Reading and Listening Comprehension Books in that it offers more scope for language teaching as well as testing. In the first section of each of the 12 units, students are asked to infer grammar rules from guided observation of authentic language and to review their grammatical knowledge before practicing the grammar points in various tasks.

As all books in this series are offered as reproducible copy masters, teachers can photocopy the tests for their students as often as required; this license does not extend to other schools, however. The *AS/A2 Level Reading and Listening Comprehension* titles are published annually; in November 2008, the new editions will be available as downloadable PDFs and MP3s, in French, German, Spanish and Italian.

Barbara Sudrow
Operations Manager
Authentik Language Learning Resources, Ltd.

Blondeau, Nicole and Ferroudja Allouache. *La littérature Progressive du Français. Niveau avancé.*

Paris: CLE International, 2005. ISBN: 978-2-09-033731-0. $37.95.

La Littérature Progressive du Français is a series of three books introducing students to French and Francophone literature at the beginning, intermediate, and advanced levels. The book reviewed here is intended for teenagers and adults at the advanced level, i.e., students who have completed between 200 and 250 hours of classroom French.

La Littérature Progressive du Français is composed of 65 literary excerpts, including all genres of literature (the novel, poetry, theatre, and the short story), one full text (*L'invitation*, a short story written by Agota Kristof, published in 2005), and 600 student activities. The text is organized in chronological order and spans every period from the Middle Ages through the twentieth century, although most of the book is devoted to contemporary authors.

Each chapter opens with a two-page introduction to the period to allow students to get acquainted with the historical and cultural context of the text under study, including the different literary genres and movements developed during the period. Each sub-section includes a literary excerpt on the left page with a short biography of the author. Definitions and explanations of difficult words and expressions are provided in French in a section titled "Pour mieux comprendre." On the opposite page to the right, students will find guided activities that will help them understand the meaning of the text. Activities are two-fold, focusing on discovery and exploration. The first part, on discovery, consists mainly in helping students acquire a general feel for the text. The part inviting students to explore helps students gain a deeper and more nuanced understanding of the text. The last short story also includes a section titled "Pour aller plus loin," which can trigger in-depth discussions. Suggested corrections are available in another volume that can be purchased separately. Students will also find several indexes organized by genre, topic, and author, as well as a glossary of literary terms.

In *La Littérature Progressive du Français* literary texts are used as pedagogical tools to help students master the language and become acquainted with French and Francophone culture. The authors believe that literature should engage students to express what they think and feel. To this purpose, they designed *La Littérature Progressive du Français* to enhance students' pleasure in reading, discussing, comparing, contrasting, writing about, and exchanging their ideas.

La Littérature Progressive du Français is quite flexible and teachers should feel free to pick and choose texts, as well as the order in which they want to introduce them. However, even though *La Littérature Progressive du Français* offers a broad spectrum of French and Francophone literature, the length of the texts for advanced students could be increased. Indeed, the two other volumes for the beginning and intermediate levels offer texts of similar length. It would be nice to see a progression not only within the book, but also within the different books. Finally, since the authors decided not to include any vocabulary or grammar exercises, teachers will have to design their own activities if they want to work on grammar in context.

Céline Brossillon-Limpantoudis
French Teacher
United Nations International School
New York, NY

Blood, Elizabeth and Yasmina Mobarek. *Intrigue: Langue, culture et mystère dans le monde francophone.* 2nd edition.

Upper Saddle River, NJ: Pearson Prentice Hall, 2007. ISBN: 0-13-221378-8. Includes: Textbook with 2 Audio CDs, *Student Activities Manual* with 2 audio CDs, *Instructor's Resource Manual*, Video.

I was extremely interested in adopting *Intrigue* from the moment it appeared on the market in 2004, knowing that it was organized around an on-going narrative, somewhat like the earlier prototypes of *French in Action* (Capretz, 1987), *Destinos* (VanPatten et al., 2002), and *Débuts* (Siskin et al., 2003). What interested me even more was that many exercises, even those designed to practice grammatical structures, were not only story-based, but actually added new information to the main story. Having taught with these materials for almost a year, I am still very much taken with this dimension of *Intrigue*, which is communicative in the sense that it provides real information exchange, as well as by the intelligence and complexity of the textbook's narrative and cultural content.

The textbook contains ten chapters, including an interlude in the middle offering a list of characters and a chronology of story events that is especially useful for students coming into the second semester without having taken French in the first. The story involves a Quebecoise graduate student, Claire Plouffe, who is writing a dissertation on what she believes to be an undiscovered novel by Choderlos de Laclos. Her pursuit of the manuscript takes her on a series of adventures in Louisiana, Haiti, Paris, North Africa, Martinique, Senegal, Switzerland, Provence, and Quebec. The other main character, Jean-Louis, makes her acquaintance and follows her trail on his own mission to purchase the manuscript for a Parisian bookseller. The main story line is recounted in fairly long (two-page) written conversations at the beginning of each chapter, and further developments in the story are contained in exercises, readings, and audio materials. The two audio CDs accompanying the textbook contain readings of *expressions utiles* and additional dialogues between various characters in the story. These dialogues often add essential information to the ongoing story but can be skipped on occasion without detriment. Chapter themes include topics such as travel, work, cooking, dress, family, music, the press, politics (including the more unusual subject of separatist movements in the Francophone world), ecology, arts, health, sports, traditions, and modernity. Each chapter contains supplementary readings relating to the main story, such as e-mail messages and letters, in addition to longer literary excerpts from works by Proust, Ronsard, Maupassant, Assia Djebar, Molière, Victor Hugo, Patrick Chamoiseau, Rousseau, Mme de Staël, Alphonse Daudet, and Monique Proulx, and of course Laclos (*Les Liaisons dangereuses*). Composition writing is presented in three stages, including brainstorming ideas in spoken interaction with classmates, as part of a process approach.

Strong points of the materials include, first and foremost, the continuity and contextualization afforded by the ongoing narrative. Secondly, the cultural con-

tent of numerous highly readable, interesting short texts in the margins is rich, touching on such topics as New Orleans (pre-Katrina), the Haitian diaspora, ethnic diversity, the Vietnamese population in Paris, the DOM-TOM (overseas departments and territories), the EU, and regionalism in France. Perhaps the most impressive materials, however, are the intelligent and highly workable exercises. For vocabulary, the authors have written thought-provoking matching and *chassez l'intrus* exercises, and *vocabulaire personnel* exercises in which students construct lists of vocabulary of personal import to them. The discussion questions introducing chapter themes (e.g., *Quels aspects des actualités vous intéressent le plus? Avez-vous jamais essayé de créer une oeuvre d'art? Quel est votre plat préféré? Connaissez-vous des artistes français?*) are effective in eliciting interesting classroom talk. To accompany the opening conversation in each chapter, *d'accord/ pas d'accord* exercises are short, oriented toward getting the gist and main ideas of a complicated text, they elicit students' interpretation of the characters' motivation. The grammar exercises provide yet more text and context relating to the story of Claire and Jean-Louis. Lastly, for purposes of oral practice, each chapter provides dialogues — off-shoots of the main narrative — containing a variety of response options for students to read aloud. While some of these dialogues are long and difficult for students to handle, the idea of the exercise is appealing.

Grammar explanations for the most part are quite short (e.g., "The future tense (*le futur*) is used to describe events that will occur at some future date," p. 240), with relatively few examples; however, this scarcity is doubtless less intimidating for students than lengthy explanations or lists of rules would be. And, to the authors' great credit, in a number of cases the use of grammatical structures is illustrated in a textual environment. For example, the relative pronouns *qui, que, dont*, and *où* are highlighted within a narrative text, a humorous version of *Le petit chaperon rouge*.

Each chapter of the *Student Activities Manual* contains three sections. *Activités orales* consist of multiple choice exercises practicing comprehension of language functions such as apologizing, disagreeing, giving one's opinion, and complaining or conversational strategies like interrupting or obtaining clarification. There is also a dictation exercise. *Activités écrites* are exercises on vocabulary and grammar, including the unusual and welcome feature of exercises that recycle grammar structures from previous chapters. Every chapter has a useful multiple choice culture quiz and composition topics on cross-cultural comparisons and literary readings. The third and last section comprises very well thought-out *activités audiovisuelles*, including pre-viewing elicitation of students' background knowledge, profiles of interviewees, multiple choice comprehension checks, exercises on grammar and vocabulary, and personal questions on the interview topic.

The video in the textbook package contains interviews with a variety of French-speaking informants residing in the Boston area who speak about their own backgrounds and what they miss about their country of origin, and offer their views on politics, family, and other topics. Some of the interviews are quite long, but they can be viewed in segments. It is refreshing to listen to the differ-

ent versions of French (in terms of accent, grammatical accuracy, and fluency) offered here, and to hear both native speakers and speakers of French as a second language. Nevertheless, many of my students and I agree that a filmed version of the story of Claire and Jean-Louis would be the ideal video component for this textbook.

The *Intrigue* Website (*Cahier électronique*) has a number of excellent components, such as self-check revision exercises for vocabulary and grammar, Web-based cultural activities, and ideas for service or experiential learning and community or classroom events. The *Instructor's Resource Manual* offers teaching suggestions, answer keys, audio and video scripts, and a test bank with two tests for each chapter. There is no audio component for testing purposes.

Weak points of the materials include the lack of color photographs or graphics in the textbook, the difficulty and length of opening dialogues, and the *Comment dire* sections, which are lists of *expressions utiles* offering students many choices but no explanations or translations. There is no recorded version of the opening conversation in each chapter, and the dialogues in the *A l'écoute* sections are quite long and sound like tapescripts being read. Thus there are no samples of natural conversation in the materials, since the video consists primarily of monologues. Lastly, the debate topics (for example, sovereignty and separatist movements, bilingual education, or human rights) and scenarios for oral interaction suggested in the textbook are quite difficult for intermediate-level students.

In a written survey of forty-seven students using *Intrigue*, the overwhelming majority (forty-one) gave high marks to the cultural content of the textbook, many explicitly commenting on the positive feature of learning more about areas other than France. Most students found the on-going story of Claire Plouffe to be of considerable interest. Grammar presentation and exercises also received positive evaluations from most. Many found the Website review exercises useful. Students were more divided regarding the interest and accessibility of readings, video material, and audio exercises.

One student characterized the difficulty and interest of *Intrigue* as a strength:

> I really like this text. It's different but the format is much more engaging as opposed to the mechanical, predictable format of other texts that put me to sleep. If you're still trying to teach Basic French, then I think this text is not optimal. If you want to push students to understand better, and be more entertained, then I think this unique textbook is perfect.

For a course meeting three times weekly, there is much more material than one can use, but it is good to have so many choices. *Intrigue* is long on text, culture, story, and meaning. The care and intelligence with which it has been written are extraordinary

Elizabeth Knutson
Professor of French
U.S. Naval Academy
Annapolis, MD

Colligan-Taylor, Karen. *Living Japanese: Diversity in Language and Lifestyles [Ikita Nihongo: samazama na kotoba, samazama na seikatsu].*

New Haven and London: Yale University Press, 2007. DVD/text package. ISBN: 0-300-10958-X. Pp. 326.

Living Japanese: Diversity in Language and Lifestyles (DVD/text package) is an excellent tool for intermediate to advanced students who want to improve their listening comprehension skills in contemporary Japanese as it is spoken by native speakers. Most of the existing audio or audiovisual language teaching materials offer rehearsed speeches by one or two professional speakers scripted by foreign language educators. Accordingly, they sound very clear, smooth, and grammatically correct and are easy to understand; however, they are different from "real" Japanese. By contrast, the DVD in *Living Japanese* offers unscripted and unrehearsed speaking by 33 native speakers of Japanese, aged seven to seventy-five, who are not professional speakers, actors, or actresses, but, rather, people from all walks of life and from different geographic areas in Japan. Therefore, it is valuable and effective for training listening comprehension skills for real-life communication in Japanese, especially for those students who do not have a chance to learn Japanese by interacting with native Japanese. *Living Japanese* consists of a collection of interviews dealing with a variety of topics related to Japanese culture and society. However, unlike most audio-visual materials for Japanese language and culture, *Living Japanese* not only presents not only general concepts and commonly held ideas about Japanese culture and society, but also presents diverse perspectives and individual opinions. Topics explored include:

- Family, house, household crafts, architecture

- Issues faced by children, working women, and the elderly

- *Anime, manga*, the revival of traditional arts

- Buddhist thought on the interrelatedness of all things

- Childhood memories, including school life during World War II

The text provides background information on each topic, a complete verbatim transcript of interviews, a vocabulary list, grammar notes, and discussion questions. As the author states, *Living Japanese* embraces the Five Cs (Communication, Cultures, Connections, Comparisons, and Communities) outlined in the *Standards for Foreign Language Learning* established by ACTFL (American Council on the Teaching of Foreign Languages). It is a great tool to improve students' communicative skills and deepen and widen their understanding of Japanese culture and society. They can also make connections with other disciplines such as sociology, religious studies, ecology, women's studies, linguistics, education, history, art, music, and so forth, and make comparisons with their

own culture. Some discussion questions ask the students to engage in communicating with native speakers in their own community.

The DVD and the text consist of 20 Lessons, each of which has a unique theme. The DVD offers numerous video clips relevant to the topic of the lesson, for example, slides of landscapes, houses, and popular animation characters, as well as videos of actions such as wearing a kimono. Each interviewee appears on screen in a close-up. By clearly seeing a native speaker's facial expressions, lip movements, and gestures, students can learn important pragmatic cues associated with a speech act in a natural context, as well as phonetic and phonological facts associated with pronunciation. Abbreviations, ellipses, fillers, interjections, and even misspeaking are also present, and most of them are faithfully transcribed in the text. For example, fillers like *anō* (um) are written in small font. Instances of misspeaking are also included, but in parentheses. However, the interviewer does not appear on screen, and her speech is either inaudible or just barely audible. Evidently, interactive conversational Japanese is not the main focus of this program. In addition, because this program follows an interview format, it almost always presents polite speech style (characterized by the *desu/masu* ending), and not informal speech. Thus, the users should be aware that the linguistic focus of this program is in a one-directional polite speech style, typical in interviews. Using this program, students will learn how to express their opinions appropriately, clearly, and naturally in front of other people in a relatively formal setting. Interviewees give both introductory remarks about the given topic as well as their own understanding, interpretation, and opinion of it. This approach helps students look at topics from different angles, recognize different viewpoints, and deepen and broaden their understanding of Japanese culture and society.

The text is very user-friendly. The introduction of the text includes a section called "Elements of Conversational Japanese," which lists and illustrates some of the common characteristics of conversational Japanese, such as dislocation, ellipsis, contractions, filler words, misspeaking, feedback signals, speech levels, and speech styles. Each lesson in the text starts with a helpful introduction to the topic of the lesson, as well as information about the interviewee, his/her speech style, and the context of the interview. The transcript of the recorded interview in each lesson is divided into several segments, including a time code identifying each segment. The interviewer's questions are written in the text at the beginning of each segment, marked by a Q, even though they are not recorded on the DVD. The interviewer's short responses heard on the DVD are sometimes typed in brackets { }, but many of them are not included in the text because the author wants to let students focus on the interviewee's speech. The selection of the words and phrases in the vocabulary list, as well as their translations, descriptions, and grammar/usage notes, are appropriate for intermediate/advanced students. Each lesson ends with a few questions that prompt a lively discussion among students about the topic of the lesson.

Living Japanese is multi-functional and versatile. It can be used by advanced students or intermediate students, as a self-study tool or as a classroom supplementary ancillary, to improve listening comprehension, communicative skills, vocabu-

lary, and discourse devices, and/or enrich knowledge of Japanese culture and society. Advanced students can just watch one lesson at a time on the DVD, and then engage in discussion. On the other hand, less advanced students can go over the vocabulary before they watch the DVD, if they prefer. They can watch one segment or a part of a segment at a time, instead of watching the entire lesson at once. The instructor can prepare simple listening comprehension questions (fill-in-the-blank type exercises), as the author suggests. They can also prepare true-false questions, multiple-choice questions, or simple content questions, so students can train their listening comprehension skills gradually, especially if they are less advanced students. The program is also useful for students to analyze the speech heard on the DVD and learn about the linguistic characteristics of natural spoken Japanese. Depending on students' level of preparation, the depth and the orientation of discussion can be modified. Less advanced students can simply discuss the general facts about the theme of the lesson, share personal opinions and experiences, and make comparisons with their own culture and society. But advanced students can be invited to study other disciplines such as sociology, women's studies, history, and music, all the while making use of their Japanese, making this program an excellent tool for content-based language learning.

Eriko Sato, Ph.D.
Lecturer in Japanese
Department of Asian and Asian American Studies
State University of New York at Stony Brook

Diller, Jerry V. and Jean Moule. *Cultural Competence: A Primer for Educators.*

Belmont, CA: Thompson Wadsworth, 2005. ISBN: 0-534-58416-0.

Jerry Diller and Jean Moule have produced a most important work to help all educators teaching in a new cultural milieu. Education in the U.S. has had to deal with different ethnic groups and questions about how to teach them for centuries. However, most educators have traditionally tried to ignore cultural differences and ethnic diversity and taken some kind of middle road that usually privileged a particular group of students and their culture or privileged the teacher's own culture. In the majority of the U.S. this would be a white Northern European heritage culture. But this same situation would also be found in a class where the majority of students were African American. Students who might be considered "black" (from Africa or the Caribbean) would find their culture and experience ignored as would other students of color. Historically, this approach to teaching to the majority has been repeated in most classrooms throughout the United States.

Although there are exceptions, most American teachers simply are not trained to deal with diversity in the classroom in a way that explains the differences among cultures and attempts to provide appropriate methods to address them. In our ever more diverse nation, this situation is no longer acceptable. Even parts of the country that are predominantly rural are experiencing growing levels of

ethnic diversity. Teachers should be on the front line in working to understand diversity and how to teach it. Other professions began to address this issue years ago. As an example, New York City police had diversity training already in the 1970s to teach them about Puerto Rican culture, and especially Puerto Rican body language. NYPD officers did not understand that Puerto Ricans males often smile and appear aggressive in body movement when they are afraid and/or embarrassed. The officers were interpreting this body language as aggressive behavior that needed to be dealt with in an extremely firm manner. The Puerto Rican males would then respond in kind, leading to a "situation." Yet, when I tell this story to education students, they are surprised and do not understand this kind of cultural difference. Imagine, then, how they would react to a smiling Puerto Rican student who was actually embarrassed and fearful. Again, this shows how far behind teachers often are in their understanding of cultural diversity.

It is clear that cultural awareness training is necessary for both practicing teachers and those who are still doing their teacher training. Although this training is certainly something that all teachers should undergo, it seems to make sense for (foreign) language teachers to take this kind of training most seriously in order to become leaders in this effort. Why? First and foremost, (foreign) language teachers are already trained in understanding at least two cultures, i.e., their students' native culture(s) and the target culture of their language instruction, and language teachers are charged with the teaching of this target culture. In this respect, language teachers are already at least one step ahead of other teachers in cultural awareness training. In addition, language teachers are often those whose personalities would likely be most sensitive to concerns about cultural diversity and the cultural "other." Many language teachers go into language teaching to promote understanding and communication. Thus, they should welcome a role as diversity training leaders. Using this book by Diller and Moule would help them grow in their role as leaders.

Cultural Competence is first and foremost a book accessible to current students but also addresses the changing needs of veteran teachers. It does include some theory and research findings, but takes great pains to keep its level of jargon low. It uses anecdotes and case studies quite frequently to provide variety and a change of pace. It also provides a convenient summary at the end of each chapter and prepares its reader for the chapters to come. In many ways, this is like a good teacher who knows how to summarize a class session and then look ahead to the next day's class. From the outset the authors also clearly state their own ethnicity (one is a male Jewish American and the other is a woman of color who has biracial children). These circumstances, I think, confer a measure of authority on their work.

It is clear that the targeted audience for this book is primarily white teachers of northern European descent, from a Catholic or Protestant background. Since this group represents a majority of American teachers, this assumption makes sense. Although more and more culturally diverse teachers are coming into the profession, they are still a minority. As the authors state in Chapter 1, the purpose of the book, in addressing this white majority of teachers, is to sensitize them to the complex issues involved in cross-cultural education, since only routinely available competent cross-cultural teaching will allow students to reach their full

potential (2). The authors define the terms they use in the book next and then address the question of which cultural groups they will target.

In Chapter 2 the authors look at what it means to be culturally competent and explain that to them it is the ability to teach effectively cross-culturally. They present changes in demographics in the U.S. and reactions to it. They point out that cultural competence is not something to be learned in a day and must grow out of a basic attitude of empathy for others. Culturally competent teachers must be very aware of others and accept differences. They must have self-awareness, understand dynamics of difference, have knowledge of their students' culture, and be able to adapt their teaching skills appropriately. They must be prepared to face their own prejudices and fears honestly and be prepared to work hard to understand others on their own terms. The authors give guidelines on how to do this, offer a cultural competence survey to help focus ideas about teachers' cultural competence and finish the chapter with a note of encouragement.

In Chapter 3 the authors try to help teachers understand racism and prejudice. They review different types of racism and prejudice, offer anecdotes and stories that illustrate them, and provide a number of exercises to help elucidate them. Implementing these exercises in a methodology class would be very useful.

Chapter 4 is a nice complement to Chapter 3. This chapter attempts to help teachers understand how whites have been privileged in American culture and what kinds of racial consciousness occur among whites. This chapter is a powerful and useful one, especially for students who come from all-white or nearly all-white backgrounds, and especially for those who are upper class or upper middle-class. On page 55 the authors quote Peggy McIntosh, who gives thirteen examples of how whites are privileged in the U.S. They include such things as: "When I use checks, I can count on my skin color not to work against the appearance of financial responsibility;" "I can be pretty sure if I ask to talk to the person in charge, I will be facing a person of my own race;" and "If I should need to move, I can be pretty sure of renting or purchasing housing in an area I can afford and in which I would want to live" (55). People of color, as the authors point out, have the opposite experience in the U.S. They next consider models of racial attitude types, a model of white racial-identity development, identity development in the college classroom, implications for white teachers, and then reflection questions and a technique for solving problems.

In Chapter 5 they look at understanding culture and cultural differences. They return to the question "What is culture?" which they answer in a variety of ways, insisting that humans create culture and that cultural paradigms represent reality for all groups. They quote Brown and Lundrum-Brown's dimensions of culture (70) and, more anecdotally, discuss cultural dimensions such as time orientation, people relations, work and activity, and human nature. They then present an example of cross-cultural miscommunication, discuss whether educational theories are culture-bound, and examine both conflicting values in educational theory and conflicting strategies about multicultural education. They again end the chapter with reflection questions and a technique for solving problems before summarizing and presenting the following chapters.

Chapter 6 looks specifically at children, parents, and families of color. Since this is one of the largest minorities in the U.S. and often considered problematic, this chapter is the center of this book. It begins with children and looks at all of their stages of development, discussing how being a person of color affects this development. After discussing parents of color, the book turns to bicultural couples and children. This is a very important chapter and presents both historical research and current research in a very readable manner. It concludes by showing the diversity of the experiences of this group and the complexity of their situation. It advises teachers to be even more careful not to lump everyone in this group together and reminds them of the conclusions reached in the chapter.

Chapter 7 turns to psychological and educational issues, including racial identity and group belonging, assimilation and acculturation (presenting many ethnic groups' experiences), stress, and psychological support in the classroom; the authors then return to specific problems of people of color, such as the isolation of students of color, the isolation of teachers of color, and interaction with parents of color. In this reviewer's opinion, the structure of the book breaks down a bit in Chapter 7. The first part of this chapter could have been included in Chapter 5 and the second part added to Chapter 6.

Again, in Chapter 8, the structure of the work is not apparent. The authors here consider bias in the classroom and in the curriculum. However, one wonders if this chapter could not have been included earlier. The material is valuable but could have been discussed earlier in the book. Furthermore, some of the material included in this chapter could even have been omitted, since parts are repetitive and parts are too generic to be useful for a work that targets cross-cultural teaching.

Chapter 9 returns the book to an even keel in its discussion of critical issues to be considered in working with culturally diverse students. There is a welcome return to issues of cross-cultural teaching and classroom work, including a discussion of bilingualism and immersion programs. The anecdotes and examples are well chosen and enlightening. The last five chapters each target a particular ethnic group and make special mention of its demographics and its family and cultural values, and then provide an interview with an educator who gives insights into how teachers should teach to his or her group. The groups chosen are Latino/Latina, Native American, African American, Asian American, and White Ethnic (Jewish). There is no concluding chapter. However, there is an excellent bibliography and a useful index.

Cultural Competence: A Primer for Educators is a very good book and worthy of inclusion in teacher education programs, as well as serving as a foundation for teacher development workshops that address issues of diversity and cultural competence (as defined by the authors). Foreign language teachers should be leaders in the effort to provide training and help for other teachers in becoming culturally competent, since their content area should have sensitized them to issues of cultural competence. This book will certainly help them in their efforts to become leaders in diversity training. Yet, this book is not perfect. Its lack of content coherence in the second half needs to be addressed, and a concluding chapter that would pull together the concluding summaries of all of the previous chapters would be extremely welcome. However, the book's examples, anec-

dotes, accessibility, and readability, along with its thorough use of appropriate research and theory, mitigate those shortcomings. As such, I wholeheartedly recommend it to all teachers.

Mikle D. Ledgerwood
Professor of French
Chair of World Languages and Cultures
Samford University, AL
On leave from SUNY at Stony Brook, 2007-2008

Flash Arabic.

Carlsbad, CA: Penton Overseas, Inc., 2006. ISBN: 978-1-59125-943-5.

This review aims to evaluate the effectiveness and usefulness of the set titled *Flash Arabic* in the series *Speak in a Week*, published by Penton Overseas. The set is composed of 1001 color-coded and double-sided flash cards. The color green denotes verbs, purple denotes prepositions, red denotes adjectives, and blue denotes nouns. One side gives the Arabic word and its phonetic transcription, the other the word's meaning in English. Some cards include visual hints. The set does not include a statement of objectives, nor does it offer any guidelines or learning strategies. The order of vocabulary items does not follow the logic of high frequency use but, rather, lists words in alphabetical order.

One criticism I have concerns language mistakes that should not have occurred if the publisher had had the product reviewed by a language professional who knew Arabic. Mistakes include the following:

مطار instead of مطر, إلى instead of إلاى, على instead of غلى,

الشارع instead of الشراع, نادراً instead of ناذراً,

الخباز instead of المخبز.

In some cases, a word is repeated twice, for example: بقى; one time it is correctly translated as "to stay" and another time it is mistranslated.

Another example is the word دل; it is translated as meaning "to lead" and "to lend." Other examples include the word وطن which means "homeland" and not "furthermore."

A second criticism I have is that the English phonetic transliteration is not accurate. Some of my students were unable to match the phonetic transcription to the word(s) it corresponds to. The cards do not include inflection marks even though this is common practice. However, adding the short vowel in the phonetic transcription is not optional. For example, the word مُشمس is transliterated into *Mishmiss*. The proper short vowel is ضمة *Dammah* and therefore the correct transliteration should be *Mushmiss*.

In some cases, the transliteration follows the Gulf dialect, not the MSA rules of pronunciation. For example, the letter ق is pronounced like a "Q" in MSA and with a "Gu" sound in Gulf dialect. Words like ورق, قهوة, فندق are transcribed as Fundug, Gahwa, and Warag. If this is a rule that the writer wanted to use, s/he should have said so from the beginning. However, this practice is not consistent on all cards; for example, the word أشقر is transcribed as "Ashqar." Actually the set could benefit from including a CD to help beginning students.

Some words belong to dialect, for example شواي شواي. When introducing dialect, the writer should point it out to students.

Some cards include good visuals; for example, the verbs for " carry," "catch," "hold," "marry" and at least 10 more verbs have excellent illustrations. However, some visuals are rather confusing; to convey the adjective "valuable," for example, the card picture jewelry. Another example is the adjective "serious," which has a picture of a young man wearing a suit.

Blue cards containing nouns are another issue. They introduce words in the definite form but the translation gives them in the indefinite form or vice versa. For example, العنوان is translated as "an address." This problem is crucial as it confuses students. Some cards offer the plural form in Arabic but the singular in English, for example, the word العيون which means "eyes" but is translated as "eye." There are many such mistakes. One of my students worked on identifying cards that had no mistakes at all but could only find 265 (out of a total of 1001).

When life gives you lemons, you make lemonade. My students and I made lemon tea, lemonade, lemon marmalade, and, of course, lemon meringue pie. We made up a game called "Find All the Mistakes on the Cards," and it provided an excellent drill. All things considered, *Flash Arabic* would be best used in a controlled classroom environment under the supervision of an instructor.

The price is a modest $12.95, which is affordable, and makes *Flash Arabic* look attractive to student users. However, flash cards are intended to be used frequently, so they should be made of a more durable material.

Flash Arabic represents a worthwhile idea but needs serious revision. Ideally, it would offer fewer vocabulary items printed on material of higher quality and would include both a CD and a Work Book.

The views expressed in this article are those of the author and do not reflect the official policy of the Defense Language Institute Foreign Language Center, the Department of the Army, the Department of Defense, or the U.S. Government.

Rasha Roshdy, M.A.
Assistant Professor of Arabic
Defense Language Institute
San Diego, CA

Forcier, André. *Gumb-Oh! Là! Là!* (thirteen-part series).

Lafayette, LA: Louisiane à la carte and Tele•Vision, 2002. Thirteen DVDs: average length is twenty-six minutes. $20.00 for each DVD. For orders, contact Charles Larroque, Producer, P.O. Box 52192, Lafayette, LA 70505-2192. Tel: (337) 233-5616. Fax: (337) 233-5616. E-mail: charles@louisianealacarte.org. Website: www. louisianealacarte.com.

Gumb-Oh! Là! Là! is a thirteen-part documentary series on French Louisiana, an outstanding series for making French relevant to American students today. Each engaging episode focuses on a prominent person in the preservation of French language and culture in Louisiana: Richard Guidry, Geno Delafose, Merline Courteaux, Greg Guirard, Amanda Lafleur, D. L. Menard, Ronald Gaspard, Gérard Dupuy, Herbert Wiltz, Horace Trahan, Mark Krasnoff, Jolène Adam, and André Courville.

No documentary on French Louisiana would be complete without the presence of Richard Guidry. Guidry fulfills the role of "institution" for a people who was heretofore denied any institution for the preservation of their language and culture. As a defender of the Cajun language and culture, Richard deconstructs the myths that abound about what it means to be Cajun. As a Cajun linguist, Guidry labors to restore an eroding language; this he does with no small amount of typical Cajun hard-headed determination and tough love for those seeking to bring this language and culture into the twenty-first century.

Geno Delafose is a zydeco musician who stays true to his Creole roots and sings the French songs born of the old "Là Là" tradition. Geno comes from a long line of musicians nurtured by the cross-pollination of the different influences found in south Louisiana. His French is Cajun prairie French yet he identifies himself as a Creole (Black French). His music is both Cajun and Creole, as he mixes it up on his diatonic accordion whenever he performs. Most importantly, Geno Delafose connects with the youth of south Louisiana, and his attitudes of tolerance, inclusiveness, and *laissez les bons temps rouler* are well received throughout the world.

Merline Courteaux makes a profound statement when she declares that one cannot claim to be Indian in Louisiana if one does not speak French. This Houma Indian symbolizes the special bond between the French colonizers and the Native Americans that exists to this day.

Greg Guirard is a modern-day Cajun "Johnny Appleseed," as he plants seeds of understanding and redemption for a people still numbed from the trauma of the past. The photographer/writer/crawfisherman has a Zen-like approach to life in the Atchafalaya Basin, and his message is a universal one for Cajuns caught up in the not too long ago unfamiliar world of Americanization.

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Amanda Lafleur, an academician at LSU, has successfully produced a Cajun dictionary. Of particular interest is how she does her fieldwork with the quirks of her many language "informants."

D. L. Menard's famous song "La Porte d'en Arrière" has become an anthem of sorts for many Cajuns used to having to come in through "the back door" to be able to partake in the American dream.

Ronald Gaspard appears in the series to emphasize the fact that not all Cajuns and Creoles are musicians, fishermen, etc., but perform many different jobs, just like everyone else in the rest of the U.S. Ron is a private detective, but he purges his camera, which earlier spied on cheating husbands and wives, by later using it to interview the elderly in old folks' homes in his own personal effort to help preserve a disappearing way of life — one, incidentally, that never needed private detectives!

Gérard Dupuy is a product of the early French explorers, Napoleon's soldiers, the Tunica-Biloxi Indians, and maybe a few Cajuns thrown in. Although he does play the fiddle, Gérard bucks a few conventions about "Cajuns" and teaches GED at Angola State Prison. (He is now retired.) If every culture needs its own primal scream, Gérard Dupuy is the guy who can connect.

Herbert Wiltz embodies the Louisiana Black Creole French experience. he word "Creole" in Louisiana is rife with misconceptions and misguided judgments. Herbert tries to set the record straight with his interpretation, which is different from the New Orleans version. This is of particular importance in the series since many outsiders mistakenly associate contemporary French Louisiana with New Orleans. There is very little if any French remaining in New Orleans; however, in the sugar cane fields of St. Martin Parish, the children of the Haitian Revolution mixed in with the French colonists, local Indians, and Spanish, and Cajuns continue to define and redefine themselves by more than one word could ever say.

Horace Trahan is no ordinary Cajun musician. In fact, he's not really a "Cajun musician," as this white boy does zydeco and does it well. Horace was once deemed "the anointed one" destined to carry the old Cajun music tradition into the next generation. He sounded just like the old Cajun masters. Then one day, he went zydeco on them and took his share of flack for preferring the black French style to the "white" Cajun style. But Horace was all about Bob Marley, and in the series he tells Cajuns and Creoles alike that they need to "Get up! Stand up!"

Mark Krasnoff is perhaps the most charismatic and profound subject of the whole series. Half Cajun, half Jewish, Mark gives a unique view of the spiritual side of a people steeped in the mysticism of the survivor. "Kraz" was brought up in the cotton fields and bayous of Ville Platte and made his way to the theater circuit of New Orleans via New York. (Mark adored all things Orleanian. Unfortunately for us, he could not bear living in a dying city after Katrina, and he tragically took his own life just last year.) In the program, Mark brings his own brand of *françité* to New Orleans, and New Orleans just loved him to death.

Jolène Adam's story is that of a young girl discovering her roots and vowing to honor her Acadian ancestors by totally embracing the French language. It's a sim-

ple story, but one that is inspirational to many young Louisianians who want to know their roots and how to transplant them in a modern American setting.

André Courville's story is similar to that of Jolène Adam. His love of genealogy and music, coupled with his schooling in French immersion, creates a unique space where the Liberal Arts meet *Les Humanités*. It's a story of hope for the next generation. Today, André sings opera in New York and in Italy.

Undeniably rich in the history and culture of French Louisiana, *Gumb-Oh! Là! Là!* is a true gem, as it brings to life the efforts of those committed to preserving French in Louisiana. *Gumb-Oh! Là! Là!* has genuine appeal for students of all ages and backgrounds, not just for the French language classroom but also for history and social science classes.

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

Publisher's Response

The Acadians call it a *tintamarre* — the defiant actions of those who sought refuge in the woods after being driven out of their homes by the British in 1755. With pots and pans and anything that would make a racket, the Acadians in turmoil noisily reminded the British that they were still there. *Gumb-Oh! Là! Là!* was created as a *tintamarre* letting the world know that French Louisiana is still out there and that there is much left to be said on that subject.

Our hope is to see this series (and its successor, *Coeurs batailleurs*) used in the classroom with accompanying instructor's guides. There should be only positive outcomes in meeting pedagogical objectives given the unique cultural setting presented here. In the meantime, we at Louisiane à la carte continue to further our social mission by seeking ways to provide a new generation with a voice in a language once a mother tongue and now a "grandmother" tongue. Along the way, there are myths to deconstruct, sociolinguistic identity crises to be dealt with, and a language and culture to validate.

The viewing of these Louisiana French documentaries by Louisiana students produces an impact on a population whose collective memory gets jogged by a familiar reality, albeit a reality clouded over by the forces of assimilation. It is our hope that locally, these films serve as an agent of change where dots are connected, where memories are no longer repressed. On a broader scale, it is hoped that the exploration of these questions of language and cultural identity will strike a chord with a greater North American Francophone audience who increasingly find themselves in survival mode. These survivors have a voice and they speak to us louder and louder, and with pride for they are still standing — standing tall — thanks to the shoulders of their ancestors. Others wait to stand too. And so the *tintamarre* continues …

Charles Larroque
Writer/Producer
Lafayette, LA

Fratter, Ivana and Claudia Troncarelli.
Piazza Navona. Corso di italiano per stranieri. Livello A1-A2.

Genova: Cideb Editrice, 2006. Includes audio CD. ISBN: 978-88-530-0300-3.

Piazza Navona is an Italian course written and published in Italy for beginning to intermediate students. It includes a textbook and one audio CD. The levels A1-A2 indicated in the subtitles may need some clarification for an American audience, as they refer to the Common European Framework of Reference established by the European Union Council Resolution in 2001. On a comparative basis, the A1-A2 levels should correspond, with some approximation due to the difference in the articulation of these standards, to the ACTFL/ETS Scale Novice to Intermediate High or 0+ to 1+ ILR or Government (FSI) scale.

The course is presented and organized in units and thematic subunits within four main linguistic contexts: personal, public, professional, and educational. As the authors point out, this course was conceived for independent study, and in this sense it appears to be a very manageable introduction to Italian. The layout, images, and photos are very crisp and pleasing to the eye. Another positive aspect is the use of many authentic pictures and notes depicting and explaining the most recent public documents and cards used in Italy to carry out basic public transactions, from the health card (*carta sanitaria*) to the European electronic driving license (*patente informatica*).

One of the drawbacks of the program is the limited practice available in the text and in the audio CD, since there is no accompanying laboratory manual or supplemental workbook. In this sense, *Piazza Navona* would require a lot of extra work on the part of a class instructor to supplement and create dynamic class interaction. This is also true for the audio CD, which is too short to provide much real practice for listening, pronunciation, or comprehension practice. One suggestion to the author would be to insert a list of Web links to help the self-learner or the instructor draw from other sources as a way to promote independent learning.

Although it is true that basic grammar structures are summarized at the end of each unit to allow focus on the communicative aspects of the language, it should also be pointed out that they sometimes appear too sketchy. For example, occasionally some graphics (designed, I assume, to downplay the boredom of a grammar rule) are unclear in their purpose or slightly imprecise, such as the list of possessive adjectives and the presentation chart for the imperfect tense. The activities presented for each unit, so few and far between, can only give a very poor taste of the language and do not allow enough time and opportunity to master any structure or vocabulary to prepare for tests. Specifically, I am thinking of a college curriculum where usually students' progress is assessed with some regularity, perhaps even on a biweekly basis.

All in all, *Piazza Navona* is a fun and refreshing basic Italian course, and it could also be used in a class for foreign learners in Italy; such courses are organized by local Italian authorities to serve the growing foreign population and are becoming ever more numerous. However, it would probably be of marginal use in American colleges or even Board of Education approved courses where the curricula are designed with very specific benchmarks.

Brunella Bigi, Ph.D.
Assistant Professor of Italian
Defense Language Institute
Monterey, CA

Granville, Paris, Eugenia Porello, and Priscilla Russel. *Mitos del mundo azteca.*

Washington: Language Shaping Solutions, 2005. Includes: Textbook, DVD, and flashcards. ISBN: 0-9718678-9-5.

Today's educational pendulum swing finds many schools faced with the challenge of teaching reading across the curriculum so that students are better prepared to meet state requirements for the standardized tests that have followed in the wake of No Child Left Behind legislation. What is increasingly recognized today is that World Language classrooms are pioneers in the areas of differentiated instruction and reading across the curriculum. As the ACTFL 5 "C's" are implemented in many curricula, it is important that new materials and texts provide all of the necessary tools to further develop and reinforce skills that have already been conceptualized.

Mitos del mundo azteca is a thematic unit that provides not only instruction, but also detailed activities and step-by-step directions on how to effectively utilize the material in a Spanish course, whether at the high school or elementary level. Divided into three sections — *Pre-Reading, Reading*, and *Post-Reading* — the materials allow teachers to engage students and thereby ensure understanding and implementation of the 5 C's.

For many teachers, adding a thematic unit to the curriculum may not be feasible due to time constraints and pre-determined expectations; however, *Mitos del mundo azteca*, while most effective if utilized in its entirety, can be presented to students in a piecemeal format. ith a linguistic level of novice-mid to intermediate-low, this thematic unit effectively makes use of authentic readings as a medium through which to teach reading skills, comprehension, and written expression. The opportunity to read stories of ancient cultures is unique and interesting from a cultural vantage point. Students are more likely to make an effort and remain engaged when they are able to relate to what they are learning in class. The variety of activities provided will permit students to explore the readings and their own culture in a variety of ways.

Another strength of *Mitos del mundo azteca* is the accompanying DVD, which includes readings with visuals for the various stories, as well as a review

of vocabulary for the story *El sol y la luna*. What I found most interesting about the DVD was that a group of students was given vocabulary terms and asked to mime their meaning. Demonstrating this ability in class not only will allow students to feel comfortable with their peers, but will also provide them with a visual image related to the words that are being said in Spanish.

Overall, this thematic unit will effectively teach students history, culture, vocabulary, grammar, and much more, all through authentic stories in Spanish. Moreover, everything is presented in a very user-friendly manner. Students and teachers alike are sure to reap the benefits of using *Mitos del mundo azteca* in the Spanish language classroom.

Michael W. Donnelly, M.S. Educational Leadership, M.A. Teaching
Spanish Teacher
Tohickon Middle School
Doylestown, PA

Heminway, Annie. *French Pronouns and Prepositions.*

New York: McGraw Hill, 2006. ISBN: 978-0-07-145391-2. Pp. 213.

Teachers of French will no doubt agree that pronouns and prepositions are among the most difficult parts of speech to teach. There are a few recent books that deal with these topics in detail, for example, *French Prepositions: Forms and Usage* by T. M. Booth or *Est-ce "à" ou "de"*? by E. Lasserre. Most often, however, pronouns and prepositions are simply included as individual chapters in French grammar books.

The main difficulty in teaching French pronouns results from the fact that they are inflected to indicate their function in the sentence (subject, direct object, and so on), as well as to reflect the person, gender, and number of their referents. While English draws some of these distinctions as well, French draws them in many places where English does not; as a result, there are many more pronouns in French than there are in English. As far as prepositions are concerned, relying on their English counterparts is often deceptive. Even my advanced students often forget the difference between *à, sur*, and *pendant* and produce sentences in which they describe the programs they like to watch "*sur la télé sur les week-ends.*" Many French textbooks include extensive theoretical explanations and few practice exercises or, on the other hand, numerous exercises, but few explanations. This new book combines both, in a balanced manner, and contains more than a hundred different exercises.

Published in the best-selling *Practice Makes Perfect* series, this volume examines French pronouns and prepositions systematically in a text and workbook format. It gives clear explanations and all the tools students will need to learn and practice these two complex parts of speech. With clear and concise definitions and a variety of exercises, the manual will not only help develop knowledge of how and why pronouns and prepositions are used, but also and, more impor-

tantly, how to incorporate them in everyday conversations. The book is divided into two parts, which contain a total of eighteen units, followed by a glossary and an *Answer Key*. The first fourteen chapters are entirely devoted to various groups of pronouns (demonstrative, disjunctive, indefinite, interrogative, possessive, relative, direct and indirect object). The last four chapters deal with simple and compound prepositions as well as with the order of prepositions. Each unit starts with a brief description of the particular group of pronouns or prepositions, their forms, and their usage, followed by numerous French examples with English translations. The author avoids specialized jargon or lengthy lists of exceptions to the rules, which makes the book easy to read and easy to use.

The idea behind this manual is that students can build their skills in a foreign language through regular, daily practice. The author encourages the learners to do all the exercises in a unit using a pencil, then — and only then — to check the answers in the *Answer Key* at the end of the book. Once all the exercises have been completed, students should start all over again. The mastery of these features, which comes with practice and repetition, in the end will make it easy to understand the nuances of French and appreciate the language even more.

The book can be used either for individual work at home or in a classroom setting with an instructor. It is designed primarily for the intermediate level. More advanced students will also benefit from the book, as a review, before moving on to more complex grammatical structures. The numerous skill-building exercises include a variety of formats, such as fill-in-the-blank sentences, sentence rewriting, writing original sentences, translations from English into French, and others. Furthermore, students will have the opportunity to practice prepositions and gender, pronouns as subjects, direct and indirect objects, prepositions with geographical names, and prepositional contractions.

In addition to the exercises, the volume also includes useful reference lists of verbs followed by the preposition *à* or *de*, as well a list of those verbs that take no preposition. The last unit contains a number of pages titled *A Potpourri of Verbs* where Heminway discusses verbs whose meaning changes depending on whether they are followed by a preposition or not, such as *manquer à, manquer de*, or *manquer*. The section *La cérise sur le gâteau* lists six very common verbs in the *passé composé*, which can be used either with the auxiliary verb *avoir* or *être*, such as *monter* or *descendre*. As in previous units, students will be able to practice the use of these verbs in various exercises.

Given the clear presentation, easy-to-follow examples, and large number of exercises, this book will prove an invaluable resource to intermediate-level students. It can be a useful supplement in a French Grammar course, especially for those students who, having studied French for four or more years, still only have a vague knowledge of pronouns and are sometimes unsure about the difference between a direct and an indirect object pronoun.

Even though students can also use this book on their own by verifying their responses in the *Answer Key*, it would have been helpful to include a more exhaustive glossary at the end of the volume. Intermediate students may not be familiar with words such as *une pelote* (37) or *les concitoyens* (63), which are

not in the glossary. They may not know either how to translate verbs *to prevent* (164) or *to threaten* (164) to complete the translation exercises. Therefore, they may need a good dictionary to supplement this valuable book on pronouns and prepositions.

Andrzej Dziedzic
Professor of French
University of Wisconsin-Oshkosh
Oshkosh, WI

Publisher's Response

McGraw-Hill is very pleased to respond to Professor Dziedzic's detailed review of our new addition to the *Practice Makes Perfect* series, *French Pronouns and Prepositions*. He identifies the main aim of the title to present clear explanation and review of all aspects of French pronouns and prepositions, its suitability for both individual work at home and in the classroom, and its aim to encourage learners to effectively incorporate these parts of speech into spoken communication.

While this book is highly appropriate for intermediate students, we would suggest that advanced beginners would also find this book useful. And we take note of Professor Dziedzic's helpful suggestion for a more extensive glossary to reduce the need for students to refer to a dictionary while completing the exercises.

Garret Lemoi
Acquisitions Editor
McGraw-Hill Professional

Hirayama, Hitomi. *Breakthrough Japanese: 20 MiniLessons for Better Conversation.*

Tokyo, Japan: Kodansha, 2004. ISBN: 4-7700-2873-3.

Breakthrough Japanese addresses a variety of topics, specifically Japanese idioms. It consists of twenty lessons on appealing subjects such as the idiom "wide face and light mouth" and personal pronouns that cannot be used in certain situations. Each lesson begins with an eye-catching anecdote. Multiple examples follow along with application exercises. In addition, the sample sentences are filled with culture. For example, "Hmm … well …" (118) does not mean that the person is thinking but, instead, implies "no" in Japanese culture. However, in spite of these examples, supplemental explanations on corresponding sociocultural aspects of the language seem relatively scarce. About halfway through each lesson is a section for application in the form of fill-in-the-blanks or translations of an entire sentence in a dialogue.

One strength of *Breakthrough Japanese* is that the topics and language samples reflect Japanese culture very well. One of the stated goals of the text is to describe "why Japanese say something in a particular way" (8), which is illustrated in the anecdote at the beginning of each lesson. Many of the selected topics cover what appears more in colloquial expressions than in relatively formal

teaching materials. Sample sentences and dialogues in formal teaching materials tend to be very grammatical, though their grammaticality makes them look sanitized and unnatural. However, *Breakthrough Japanese* presents samples that are close to authentic uses of the language.

Breakthrough Japanese may not be suitable as the sole textbook for a Japanese course because it requires a substantial amount of background knowledge. The level of vocabulary, grammar, and sentence length does not gradually increase but remains constant throughout the lessons. This attribute leads this reviewer to believe that learners should have a certain amount of background knowledge of Japanese prior to using *Breakthrough Japanese* instead of trying to add to their knowledge of the language by studying this text.

Teaching culture creates difficulties regarding vocabulary and grammar. Many times when sample sentences are authentic, readers must already know how to use certain vocabulary words. In order to provide this type of knowledge, an instructor must prepare numerous supplemental material to teach any language skills with *Breakthrough Japanese*. It requires time for any learner to decode language samples that need to be presented in meaningful and constructive steps. The samples in *Breakthrough Japanese* seem to skip these constructive steps that beginning level learners must take. It is erroneous to assume that students can read sample sentences and immediately understand how to use them.

As the author states, the explanation of grammar is limited to a minimum, which leaves learners to discover the rules by themselves. An advanced learner may not find this hard to do, but a beginner most likely needs a separate resource. Another confusing characteristic of *Breakthrough Japanese* is that the information is not always organized into consecutive units. For example, Lessons 5, 15, and 16 should follow each other since the topic is numbers.

Another possible problem deriving from limited grammar explanations is the structural difference between English and Japanese. Japanese sentences do not always require a subject and a verb. What is already mentioned becomes unnecessary to repeat. Deleted parts of a sentence must be filled in by the reader. Due to this characteristic, the longer a reading selection, the more difficult it becomes. Secondly, there is a part of speech called particles that are rather hard to understand when presented without a context. Third, the use of *kanji* characters is quite extensive from the beginning, which, as a result, makes each short language sample denser and that much harder to decode.

As regards reading, *Breakthrough Japanese* provides few extended materials with sufficient context. Most of the samples are independent sentences. The dialogue in Lesson 17 is somewhat longer than others, yet insufficient for intermediate students. Eight lines of a conversation in this dialogue is hardly enough for intermediate or advanced learners. If the vocabulary, sentence length, and structures were controlled, dialogues of this length would provide a great reading practice for beginners.

Being rich in cultural content may add yet another type of difficulty concerning the use of honorific and humble forms. Unless a learner is already familiar with the concept of different ways of showing respect, they may be easily confused.

If *Breakthrough Japanese* is to be used for speaking, some form of audio guide seems necessary because pronunciation in Romanization can be a problem. Without an audio guide, the readers' pronunciation of Romanized Japanese scripts typically would be heavily influenced by their native language. Japanese has characteristics such as high and low pitches. Intonation and location of pauses are also quite difficult to acquire through Romanized Japanese.

Although the author claims this book is for multiple levels of learners, it is suited more for advanced students for reference purposes because of the level of vocabulary, idioms, and the organization of the lessons. These elements are not introduced step-by-step so that the degree of difficulty increases gradually in each lesson.

Breakthrough Japanese can serve as a great resource for non-native Japanese speakers to learn about the culture expressed in Japanese idioms. However, it is probably more suitable as a supplemental reference book of specific usages of the language in an authentic Japanese cultural setting.

Yasue Oguro
Assistant Professor
Defense Language Institute
Monterey, CA

Jin, H.G, D. B. Xu, S. Cui, S. Y. Chen, and Y. Zhang. *Shifting Tides: Culture in Contemporary China.*

Boston: Cheng & Tsui Company. 2003. ISBN: 0-88727-372-6.

Learning a target language can never be separated from learning a target culture. *Shifting Tides: Culture in Contemporary China* is a language-culture integrated textbook for intermediate Chinese language learners. It is written so that students can learn the language through culture and understand the target culture by learning the language. This approach enables students to learn language and culture together.

There is a wide array of topics covered in the textbook: social and cultural issues in China, the economy, and science and technology, as well as literature and the arts. Since all of the selected topics are based on factual reports drawn from a great variety of media sources, learners are more likely to feel that learning occurs in an authentic language environment, making learning meaningful.

The book consists of twelve lessons, each with a specific theme. Each lesson is divided into three major parts. The first part consists of a main text that is then subdivided into shorter texts, grammar points, and exercises. There are normally two texts in each lesson, with the first serving as a background introductory passage and the second being topic-related TV reports, excerpts from newspapers, adapted readings, etc. It is also worth mentioning that the texts vary in type and style from first-person narratives to interviews and formal news reports. In addi-

tion, a vocabulary learning list is an integral part of the text, and vocabulary items are listed according to the order in which they appear in the texts.

The second major part of each lesson consists of key grammar structures. Detailed explanations are provided in English, including sample sentences to reinforce understanding.

Finally, the third major part of the lesson consists of exercises that can be divided into two types: linguistic pattern practice drills and language-function exercises, with the former paving the way for the latter — the communicative free practice stage. Communicative practice is presented in both oral and written form, which includes oral discussions, structured-paragraph writing tasks, compositions, and a language practicum consisting of field interviews conducted by students themselves.

Audio recordings are adapted to the content and are read at a normal speed in Mandarin. In addition, supplementary listening passages along with comprehension questions are provided. The book, therefore, makes it possible to practice multiple language skills: reading, speaking, listening, translating, and writing.

In addition to the salient feature of skills integration (which is strongly advocated by the communicative language teaching [CLT] approach to learning a foreign language), the textbook offers ample opportunities for learners to practice in real-life or quasi real-life communicative settings. It is undeniably true that all these communicative output activities in the form of function-oriented tasks constitute the later learning stage in a step-by-step, form-oriented tasks approach. In other words, the textbook situates traditional grammatical drills and practice exercises in authentic situations.

Despite the fact that the level of difficulty from one chapter to the next does not progress in a natural way and despite the relative lack of cultural explanation, *Shifting Tides: Culture in Contemporary China* is particularly appropriate for intermediate Chinese language learners who wish to acquire more sophisticated grammatical structures and achieve a higher level of cultural competency.

Rong Yuan, Ph.D.
Associate Professor
Office of Faculty Development
Defense Language Institute Foreign Language Center
Monterey, CA

Publisher's Response

We would like to thank Professor Rong Yuan for an insightful and balanced review of *Shifting Tides: Culture in Contemporary China*. With its focus on cultural topics selected from a variety of media sources and written in different styles, *Shifting Tides* aims to give students exposure to authentic materials that make learning interesting and meaningful. The reviewer correctly notes that the book is suited to students at the intermediate level who seek to master more challenging language structures and who strive for a higher level of cultural competency. We would like to add that with the emphasis placed on culture in the

new AP® Chinese Language and Culture Course, this book is also perfect for high school students preparing to take the AP® exam. Cheng & Tsui is pleased to offer *Crossing Paths: Living and Learning in China*, a companion book to *Shifting Tides* written by the same team of lead authors that focuses on study abroad preparation for high school and college students.

Cynthia Shen
Cheng & Tsui Company

Kurbegov, Eliane. *Must-Know French: 4000 Words That Give You the Power to Communicate.*

New York, NY: McGraw Hill, 2006. ISBN: 0-07-14-5644-9. Pp. 254.

This trade paperback is a thematic vocabulary guide described on the cover as providing "hundreds of phrases for business, travel, and everyday conversation." The target audience includes business people, tourists, students, and other adult learners. The guide is divided into twelve chapters, including themes such as "Work" and "Leisure Time" and situations like "Getting Around" or "Communicating with Others," with three to six subcategories for each. Under each heading is a list of words and occasional phrases in alphabetical order. English terms are given on the left-hand side in regular type, with their French equivalents on the right in boldface. Nouns are listed with definite articles; adjectives are given in the masculine form, with feminine endings in parentheses. The lists are interspersed with "must-know tips" primarily concerning vocabulary (idioms and false cognates) with an occasional grammatical point (such as the use of the demonstrative adjective *cet*).

At the end of the book are more than one hundred exercises with an answer key.

Exercise types include: matching English with French sentences or translating English sentences into French; putting sentences in a conversation in correct chronological order; fill-in-the-blanks (with choices); multiple choice questions; matching (questions with answers; definitions with words; nouns with same roots as verbs); true/false; *chassez l'intrus*; ranking small to large; identifying categories (e.g., fruit or vegetable?); and identifying antonyms.

The variety and quality of these exercises are strong points of the text. In addition, the vocabulary offered on the topics of distance learning and technology is current and extremely useful (e.g., wireless / *réseau sans fil*). Sections on work and the economy are strong, and readers will find very good content on the topics of crime, politics, the military, terrorism, and ecology (although, while "greenhouse effect / *effet de serre*" is included, there is, oddly, no word provided for "global warming").

A few minor problems deserve mention. The first chapter, entitled "Communicating with Others," would be more coherent were the section on

parts of speech set apart as a preliminary chapter. Vocabulary related to computers is included in the "Leisure Time" chapter, not in the technology subsection, and is thus hard to locate. The word for ATM is in the vocabulary on banking section, but is not included in the shopping section, where one finds the outdated item "traveler's cheques" instead. And, in the section on careers, there is no vocabulary for careers in IT or education. Finally, there are a few errors like the phrase "*Un steack frites, s'il vous plaît!*" listed under *boucherie* (where it would not usually be used), rather than in the section on "Eating Out."

Somewhat more questionable is the usefulness of the many phrases listed. Some illustrate impersonal structures ("*il a les cheveux châtains et les yeux verts*"), " high-frequency expressions ("*Elle est en pleine forme*"), or colloquial usage ("*Je vais boire un pot avec mes cousins*"), but others seem arbitrary or obscure ("*Sa grande taille le distingue des autres*"; "*Une grande peur la fait défaillir*"). While "*Fais-toi vacciner contre la grippe!*" illustrates vocabulary related to illness, it is doubtful that a learner would ever need to say or understand this phrase in a real-world situation. By contrast, in the section on food, the authors provide the phrase "*Donnez-moi une grappe de raisin,*" which is highly useful for shopping. More examples of this kind would be welcome. Finally, a few signs such as *fermé le dimanche* and *ne pas déranger* are included under various thematic categories, but a separate section on signage would be a valuable feature for the potential tourist.

Overall, this guide is a useful resource for instructors to consult, and for students preparing to write or speak on a particular topic. For the general adult learner traveling or working abroad, it provides a good, varied selection of terms and exercises for vocabulary building. The text is readable, clearly organized, and easy to use.

Elizabeth M. Knutson
Professor of French
United States Naval Academy
Annapolis, MD

Publisher's Response

We would like to thank Professor Knutson for her informative review of *Must-Know French*. We appreciate her praise of the extensive exercises included and take careful note of her constructive comments for improving the organization of the book, though it can be noted that the detailed table of contents should be of considerable help to first-time users.

The intended audience for this book is broad, ranging from students and travelers to adult learners, as Professor Knutson points out. Therefore, her suggestion to focus all the sample sentences on practical usage with application in real-world situations is a very helpful.

Garret Lemoi
Acquisitions Editor
McGraw-Hill Professional

Listen, Paul, Robert Di Donato, and Daniel Franklin. *The Big Yellow Book of German Verbs: 555 Fully Conjugated Verbs.*

New York: McGraw-Hill, 2005. Includes: Textbook and Interactive CD-ROM. ISBN: 978-0-07-148758-0.

The Big Yellow Book of German Verbs is a comprehensive reference resource of 555 fully conjugated, commonly used verbs that highlights the "top fifty" in terms of frequency and usage. The verbs are listed in alphabetical order with exhaustive paradigms, a list of possible usages, and a cross reference to other closely related verbs and their page numbers. The book contains thirty-seven pages of English prefatory material on the basics of verb conjugation and explanations of grammatical verb categories such as person and number, mood, tenses, and voice. Notes on sentence structure/word order, which affects verbs strongly in German, as well as the relatively recent spelling reform, are also given.

Following a brief overview of the properties of German verb grammar and the exhaustive lists of verb conjugations and use, the book offers written practice exercises, an English-German verb index, an irregular forms index, and a cross-referenced index of 4,200 verbs that are derivatives of the 555 primary forms fully modeled in the book. In sum, this represents primarily a lot of information "about" language, using the metalanguage of grammatical instruction.

An important component is the interactive CD-ROM. It includes a diagnostic test consisting of 40 multiple-choice questions to help learners determine their strengths and weaknesses. There are multiple practice modules that parallel the organization of the reference book divided into verb categories addressing tenses, moods, and aspects as well as irregular forms and sentence structure/word order practice. The third component of the accompanying CD is dedicated to the "Top Fifty" verbs in German and is divided into two components: special cases of usage and commonly confused aspects of certain verb pairs, as well as idiomatic verb usage that may not be literal in nature. Finally, there is an eighty-question, multiple-choice review test that gives a final score expressed as a percentage and a breakdown of performance on sub-skills expressed as a fraction.

The Big Yellow Book certainly has many positive features: it covers idiomatic usage, identifies high frequency verbs, and indexes a multitude of other verbs that are formed by adding particles to the most frequent ones represented in the materials. However, I cannot help but feel that the concept had the potential to be so much more, particularly the CD-ROM component. The graphics are attention-grabbing and nicely laid out with beautiful photo montages, inspiring music, and a real life "helper" who steps out of a box to give verbal instructions on completing the module at the click of a button. However, beyond these surface features and some nice visual support, the program soon turns out to be another, spiffier version of the same old "drill and kill" of yesteryear.

The module exercises consist of three options: click and drag, fill in the blank, and multiple choice. These are not interactive in the sense that the program

allows the user to drag incorrect answers into the box. There is no indication of incorrectness until the user finishes the module and clicks on the assessment button. What shows up at this point is a red check mark and an indication that this answer is not correct, with a reference to pages in the main reference book where more information can be found.

In line with current pedagogical knowledge of corrective feedback, error correction is proven to be more effective when it is both pro-cognitive and pro-affective. This means that learners are both made immediately aware of the error and given the opportunity to fix it on their own. The materials could have easily been programmed so that the user could not put an incorrect answer in a box, such as having an incorrect answer bounce back out with a funny sound or something alerting the user to error. Immediate feedback explaining why an answer is incorrect and a message of encouragement to try again before moving on is precisely the kind of engagement with error that results in both uptake *and* repair. Also, the green checks and red Xs are too reminiscent of punitive, decontextualized feedback and are not necessarily as pro-affective as the technology could allow.

There are also some glitches in the feedback algorithms that cause correct answers given by the program user to be flagged as incorrect, even when closer inspection reveals that the user did indeed type in exactly what the computer states should have been the answer. While this feature is certainly not a deal breaker for effective use of this program, students should be warned that it does occasionally happen. In the modules tested, as well as in the final exam, there were some isolated instances of poor question design that resulted in the answer set containing two grammatically plausible answers for fill-in-the-blank exercises. Although the sophisticated user can infer that one of those choices is not likely to happen in real life and is therefore not the best answer (though sometimes the more intriguing), these kinds of anomalies should be eliminated in piloting.

While *The Big Yellow Book of German Verbs* is particularly well suited for the needs of analytic, independent learners and those who find themselves in need of a good and easily navigated verb reference for other projects, it misses its mark as an instructive tool by not only replicating the decontextualized efforts of its predecessors in the written materials, but also failing to introduce learners to a new generation of technology-based modules.

With the visual and auditory possibilities offered by newer technology, engaging contexts for verb forms such as the written narrative simple past that occurs in fairy tales vs. the verbal present perfect that occurs in informal narration could be capitalized upon to deal more effectively with sociolinguistic and pragmatic aspects of verb usage rather than remaining at the level of knowing "about" it. Even click and drag exercises that were contextualized in naturally occurring formats such as handwritten letters or in response to a recorded conversation would serve to optimize this kind of practice toward a more meaningful overall outcome when considering form, meaning, and use.

Wendy Ashby, Ph.D.
Assistant Professor of Faculty Development
Defense Language Institute Foreign Language Center
Monterey, CA

The views expressed in this article are those of the author and do not reflect the official policy of the Defense Language Institute Foreign Language Center, the Department of the Army, the Department of Defense, or the U.S. Government.

Publisher's Response

McGraw-Hill thanks Dr. Ashby for her review of *The Big Yellow Book of German Verbs*. As she indicates, this is an extensive reference to German verbs, incorporating numerous sample sentences that illustrate meaning and common usage; it also features an index of 4,200 verbs, with principal parts, that are cross-referenced to the 555 verb paradigms.

I appreciate in particular Dr. Ashby's constructive criticism of the accompanying CD-ROM. The 400 exercises on the CD-ROM can with some justification be termed "drill and kill," though this might be considered an appropriate complement to a verb reference book! That said, I am very receptive to her suggestions for improvements: in corrective feedback that utilizes sound effects, in ironing out the minor glitches that she identifies, and in providing greater context within the exercises.

However, I do feel that the CD-ROM currently provides students with significant opportunity to fix their errors, as each exercise offers the option to immediately re-set and repeat. As Dr. Ashby points out, the CD-ROM offers an appealing visual interface that, I believe, encourages students to spend more time interacting with the program. In addition, the random shuffle feature ensures a different sequence of exercises each time, so learners have an incentive to return to sections that have proved challenging to them in the past.

Christopher Brown
Publisher, Language & Reference
McGraw-Hill Professional

Mahoney, Anna Maria. *Feliz Navidad: Learning Songs and Traditions in Spanish.*

Minnetonka, MN: Teach Me Tapes, Inc., 2006. CD: Narration and 21 songs. ISBN: 10 1-59972-061-2. Pp.32. $19.95.

Mahoney, Judy. *Joyeux Noël: Learning Songs and Traditions in French.*

Minnetonka, MN: Teach Me Tapes, Inc., 2006. CD: Narration and 21 songs. ISBN: 13 978-1-59972-061-6. Pp.32. $19.95.

For ordering information, contact Teach Me Tapes at: Tel: (952) 933-8086, Fax: (952) 933-0512, or www.teachmetapes.com.

Teach Me Tapes has produced two glorious holiday books: Anna Maria Mahoney's *Feliz Navidad: Learning Songs and Traditions in Spanish* and Judy Mahoney's

Joyeux Noël: Learning Songs and Traditions in French. To start with, both books are so richly illustrated that one will want to spend time just enjoying their beauty. Then, when one considers the accompanying music CD, one is quickly entranced by the beautiful voices and excellent sound quality. In fact, this reviewer's daughter, who normally will begrudgingly humor her mother by watching a Spanish or French DVD or experiment with some language software, was so enraptured by both books and CDs that she continues to look at the books and dance to the CDs even though the holiday season had passed.

Each book is a bilingual celebration of family customs and traditions of Christmas; the Spanish version focuses on Mexico and the French version on France. The prefaces of both books explain: "In every country around the world, families and friends gather together during the holiday season to celebrate with special traditions. Many holiday traditions are very similar in different countries, even if the language is not. Food, songs and activities are all part of the festivities, but every country has its own unique traditions which reflect the culture of the people and the language they speak" (2). For example, this reviewer and her family particularly enjoyed learning about the Mexican legend of the Poinsettia (*La Leyenda de la flor de nochebuena*) and the French treat of glazed chestnuts (*marrons glacés*), both seen through the eyes of a child.

What truly distinguishes the Teach Me More Christmas titles from other holiday books/music CD combinations is the continuous narrative thread of following a family that is reflecting on memories of seasons past and celebrating the holiday with their favorite Christmas songs. A full transcript of the target language narration and its English translation are provided in the books. Most importantly, the English translation is not narrated on either CD. Moreover, the songs are first sung in the target language, then in English, and then again in the target language. Lyrics for the songs are provided in both the target language and English except for traditional Mexican and French songs, which are not translated. Truly pleasing is the fact that all target language text is in bold while the English text is minimized, to create the illusion of margin glossing.

The Mexican songs featured are: "Feliz Navidad" ("Merry Christmas"), "Canción de Adviento" ("The Advent Song"), "Adornemos Nuestras Casas" ("Deck the Halls"), "Venid, Adoremos" ("O Come All Ye Faithful"), "La Primera Navidad" ("The First Noel"), "Felicidad al Mundo" ("Joy to the World"), "La Marimorena" (Traditional Song), "Jesús en Pesebre" ("Away in a Manger"), "Campaña Sobre Campaña" (Traditional Song), "Los Peces en el Río" (Traditional Song), "Canción de las Posadas" (Traditional Song), "Canción de la Piñata" (The Piñata Song), "Dale Dale Dale" (Traditional Song), "Noche de Paz" ("Silent Night"), "Noche Sagrada" ("O Holy Night"), "A la Nanita, Nana" (Traditional Lullaby), "Fum Fum Fum" (Traditional Song), "Cascabel" ("Jingle Bells"), "Los Tres Reyes" ("We Three Kings"), "El Niño del Tambor" ("The Little Drummer Boy"), and "Si Quiero Que Haya Paz" ("Let There Be Peace on Earth").

The French songs featured are: "C'est bientôt Noël" (Traditional Song), "Bougies de l'Avent" ("The Advent Song"), "D'où viens-tu bergère?" ("What Did You See, Shepherdess?"), "Dans la crèche" ("Away in a Manger"), "Chanson des écoliers"

("Saint Nicholas Poem"), "Boules de gui" ("Deck the Halls"), "Mon beau sapin" ("O Christmas Tree), "L'enfant au tambour" ("The Little Drummer Boy"), "Joie sur la terre" ("Joy to the World"), "Un flambeau, Jeannette, Isabelle" ("Bring a Torch"), "Il est né le divin Enfant" ("He is Born, the Holy Child"), "Minuit, Chrétiens" ("O Holy Night"), "Les anges dans nos campagnes" ("Gloria"), "Entre le boeuf et l'âne gris" ("The Ox and Grey Donkey"), "Petit Papa Noël" ("Father Christmas"), "Guillau prends ton tambourin" ("Pat-a-Pan"), "Douce nuit, sainte nuit" ("Silent Night"), "Ce n'est qu'un au revoir mes frères" ("Auld Lang Syne"), "Vive le vent" ("Jingle Bells"), "Marche des Rois" ("March of the Kings"), and "Que la paix règne sur terre" ("Let There Be Peace on Earth"). Probably the only thing that this reviewer would want to see included about the songs would be some information about the origins of each one. For example, "Jingle Bells" appears on both CDs, but it would be interesting to know how the song was adapted to fit the Mexican and French cultures.

Rounding up these two delightful books are traditional recipes and one-page vocabulary lists. The Mexican recipes are *Rosca de Reyes* (Three Kings Cake), *Chocolate Caliente* (Mexican Hot Chocolate), and *Buñuelos* (Mexican Fritters). The French recipes are *Galette des Rois* (Three Kings Cake; Shortbread type) and *Gâteau des Rois* (Twelfth Night Cake, Creole version). Indeed, Anna Maria Mahoney's *Feliz Navidad: Learning Songs and Traditions in Spanish* and Judy Mahoney's *Joyeux Noël: Learning Songs and Traditions in French* would not only be a tremendous asset to any FLES classroom but would also very easily become a family treasure to be shared for many years to come.

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

Minkova, Milena and Terence Tunberg.
Mater Anserina.

Mater Anserina reaches out to learners of all ages. The text comes in a convenient 62-page hardcover edition that includes a useful table of contents and consists of twenty-eight popular nursery rhymes, each presented in English and Latin translation. Of the twenty-eight rhymes, twenty-three are well-known favorites such as *Hey, diddle, diddle* and *Jack and Jill*.

The Preface explains that many of these songs and rhymes have been around since the eighteenth century: "When several printed collections were published" (1). The authors explain, furthermore, that both American and British selections are included.

A further historical note is included in the preface touching on the contrast between the classical quantity (long vowel/short vowel system) and medieval

accentual verse. The former is known primarily to the Latin and Greek students of the world. The latter, by contrast, is very familiar to the modern world and is a reason those who have had the good fortune of learning medieval Latin feel a joyful affinity with this time period. Jovial Christians of the Middle Ages, in most cases, speak to us today with their simple and down-to-earth humor.

Of equal historical interest to the uninitiated is the fact that "this accentual and rhyming medieval Latin poetry was used for themes ranging from the light-hearted and jocular to the sacred" (1).

Two sources offering expertise on accentual Latin versification are mentioned: Charles Beeson's *A Primer of Medieval Latin* (originally published in 1926) and Dag Norberg's *An Introduction to the Study of Medieval Latin*, a contemporary work in translation from 2004.

The medieval technique, based on word accents and rhyme, is the format for this text. Classical lyric poetry relied on the alternation of long and short vowels, by way of contrast. The rhyming technique is the friendlier choice, actually. The more familiar is more appealing to the general public. The classical model of short and long syllables would unnecessarily limit the audience to those with a fourth- and fifth-year (Virgil, Catullus, and Horace) high school preparation.

A five-point explanation of the accentual model chosen wraps up the concise and informative preface. In a footnote, Minkova and Tunberg take credit for the respective poems each composed. In reference to their collaboration, they mention how "both benefited…from their continuous mutual advice and support" (2).

Ten of the twenty-eight selections are illustrated with color prints and capture perfectly the main subject of each rhyme. For example, on page 11 one finds the picture of *Little Miss Muffett* eating her curds and whey. The spider is lurking nearby. Jack and Jill, interestingly, have been turned into *Iuliana and Ioanna*, two little girls who, on page 21, look all undone in the aftermath of their tumble down the hill, the pail overturned, the water spilling out.

Anyone with any background in Latin, say, at least two years of high school study, will be curious to know how the titles of the nursery rhymes translate into Latin. All rhymes named after the principal subject, such as *Little Bo Peep* and *Humpty Dumpty*, are rendered in Latin with the prepositional phrase *de* plus the ablative of name: e.g., *De Humphrido Dumphrido* and *De garrula parvula*. That a Bo Peep can be rendered into a Latin proper noun meaning "chattering" is instructive, assuming that this follows an etymology suggesting that Bo Peep was a chatterbox in the first place.

Even the *Itsy Bitsy Spider* becomes *De parva aranea textrice*. *Textrice* actually means "weaver" and was chosen as a figurative name for the spider, as the footnotes generously reveal. Therefore, that makes the two-ending consonant stem third declension feminine a poetic license type of lexical choice.

In *De parva aranea textrice*, the preponderance of alliteration with harsh sounding *p* and hard *c* sounds suggests the disgust that we humans feel for this poor spider. The frequent hissing *s* sounds onomatopoetically associate in our subconscious with a snake, the reptile we most despise. *Parva…pluvia…parvula*

(little…rain…bitsy) appear together with (*Ecce…tunc…siccavit*) (Look!…then…dried out).

De parva aranea textrice (15) also illustrates the authors' stated intention of holding to the original syllabification when possible. *Itsy bitsy spider* in six syllables is matched with *Ecce textrice parva*, also in six syllables. "Down came the rain" in four syllables is rendered in four Latin syllables as *pluvia tunc*). Diminutives like *parvula* from *parva* add a special Latin flavor to the song, appealing to the child, large or small, fortunate enough to hear, read, and sing these songs in Latin. "Down came the rain" contrasting with the Latin *pluvia tunc* (literally "rain then") shows the economy of the Latin, which seems to suggest more with fewer words. The more cerebral and terse classical grammar system of Latin displayed here shows a major reason why Latin became the language of scholarship, learning, science, and diplomacy throughout the Middle Ages. In Latin one can say a lot in fewer words. Pitch the Augustan poet Horace, master of terseness, versus Victorian Edgar Allen Poe, master of profuseness, in a tag team match of wit and power of suggestion. Thus you have the Latin version versus the English original for a comparison.

Rendering *Here we go round the mulberry bush* into *Circa morum illam* must have been a tedious joy, a *festina lente* (make haste slowly) exercise. This rhyme has always seemed to be long-winded and wordy — exactly what the doctor ordered for a loquacious Lucy like Little Bo Peep, Minkova and Tunberg's *Garrula Parva*.

Splende, splende, stellula shows the imperative of the verb *splendere* (to shine) which clarifies the English *Twinkle, twinkle*, which has always looked more like an adjective. The reduplication in *stellula* (from *stella*) shows the diminutive in action — a one-word modification of the original in Latin, where English requires two words ("little star").

In *Circa morum illam* (*Here we go round the mulberry bush*), the authors utilize the Passive Periphrastic, which literally translates "ought to be done." In English, the phrasing appears as the simpler declarative: "this is the way we wash…this is the way we iron." The Latin version, rendering the idea of necessity (something that ought to be done), is both instructive and economic in light of the rhyme schemes. For example: *ferro premenda lintea sunt* (with an iron they need to be ironed). So it becomes: *vestes lavandae* (clothes to be washed); *lintea premenda* (linens to be pressed); *solum purgandum* (floor to be swept); *panes coquendi* (breads to be baked).

De Iuliana et de Ioanna (*Jack and Jill*) turns the tables on the original rhyme. Instead of beginning with "Jack and Jill," the Latin version begins with "were climbing up" (in the imperfect tense) followed by the subject. The variation facilitates the rhyme scheme (*tumulum scandebant tum Ioannes, Iuliana*) and changes the tone of the poem a bit. The emphasis is more on the climbing (offset later by the falling which makes "climbing" a type of foreshadowing) than on the characters. This rhyme is also about two girls, not a boy and a girl. A little poetic license is allowable, surely.

Circa montem ducetur (*She'll be coming round the mountain*) takes three themes and runs with them, just like the six white horses driving the coach. The themes in English are: coming around the mountain, driving six white horses, and we'll all go out to greet her. The Latin counters with: *circa montem mox ducetu, albis equis sex vehetur* (the passive voice of the verb "to carry" with an ablative of agent for the horses), and, finally, *tunc a nobis salutetur* (same pattern of passive of the verb "to greet" with the ablative of agent *a nobis*, "by us"). In the sense of taking a few simple ideas and then driving them home with a rhyme scheme and catchy tune, how is this classic rhyme not unlike a modern pop song?

Unde pueruli et puellulae facti? (*What are little boys made of…What are little girls made of*) shows the economy of thought of Latin once again where "made of" can be rendered with a perfect passive participle, leaving out the "sunt" form of the verb "to be." *Unde* is a powerful descriptive word also meaning "from where." Since *unde* appears as the first word for both verses you might say *unde* is just as much the main idea here as the "little boys" and "little girls" spoken of.

The CD that accompanies the hardcover book contains all of the book entries, some of them sung or chanted, as befits the particular rhyme. The voices are those of the two authors, Minkova and Tunberg, plus that of William du Casse, who capture admirably the poetry of the texts presented.

James A. Manthey, M.A.
Independent Scholar
Green Bay, WI

Publisher's Response

This intelligent and insightful review reflects well the abilities of two of the brightest Latinists I know, Terry Tunberg and Milena Minkova. As a publisher, I was looking for material, especially in Orberg's Lingua Latina mode, that young children could (and would) use just to have fun with Latin and learn the language in a way that young learners do so well — by playing and memorizing.

Ron Pullins
Focus Publishing

Rice, Anne-Christine. *Cinema for French Conversation.* 3rd edition.

Newburyport, MA: Focus Publishing, 2007. ISBN-13: 978-1-58510-268-6. Pp. 358. Includes a *Cahier du professeur*. ISBN: 978-1-58510-269-3. Pp. 227.

In a teaching career spanning more than two and a half decades, I have used film successfully at every level of the French curriculum, but I have almost always had to rely on my own teaching materials. For some unfathomable reason the foreign language textbook market is overflowing with largely identical first-year language

programs but desperately lacking in such fields as civilization, cinema, and French literature — at least until recently. Cursing the powers that be, I have had to assemble my own course packets, including short introductions on the cinematographic medium or on famous actors and directors, along with study questions, group projects, cultural modules, etc. Not any more. To say that Focus Publishing in Newburyport, MA, fills a void in the market is the understatement of the year; many of their titles in cinema studies (dealing with French, German, and Spanish films) are invaluable contributions to the field and, thanks to their intelligent, pedagogical design, are destined to have a profound impact on the way film is taught in the FL classroom, whether at the high school or college levels. Among the many recent titles worthy of being singled out (most of which already have been reviewed in the pages of *The NECTFL Review*), I must mention Alan Singerman's *Apprentissage du cinéma français* (2004) as well as a panoply of pedagogically sound study packets (*Ciné-Modules* and *Cinéphile*) dealing with major French films (many of them authored by Anne-Christine Rice and Kerry Condito).

Cinema for French Conversation by Anne-Christine Rice (which comes with a comprehensive Teacher's Manual) is an outstanding text that is unlikely to be equaled anytime soon. This visually attractive, luxurious, 358-page tome is a language text in its own right since it incorporates a great many language-specific activities. Other companies have tried to follow suit, and it remains to be seen what McGraw-Hill can do with its very recent series in the same vein. For right now the standard of excellence is measured by our good friends up in Newburyport, Massachusetts. Rice's text offers an initiation into the cinematographic medium through more than one dozen case studies of French films, many of which have gained enormous international attention and commercial success. The text is divided into eighteen chapters, each presenting a different film, in the following order:

Chapitre 1: *Inch'Allah dimanche* — Yamina Benguigui

Chapitre 2: *Jean de Florette* — Claude Berri

Chapitre 3: *Manon des sources* — Claude Berri

Chapitre 4: *Ressources humaines* — Laurent Cantet

Chapitre 5: *Madame Bovary* — Claude Chabrol

Chapitre 6: *Marius et Jeanette* — Robert Guédiguian

Chapitre 7: *Le Fabuleux destin d'Amélie Poulain* — Jean-Pierre Jeunet

Chapitre 8: *L'esquive* — Abdellatif Kechiche

Chapitre 9: *Ridicule* — Patrice Leconte

Chapitre 10: *La veuve de Saint-Pierre* — Patrice Leconte

Chapitre 11: *Au revoir les enfants* — Louis Malle

Chapitre 12: *8 Femmes* — François Ozon

Chapitre 13: *Cyrano de Bergerac* — Jean-Paul Rappenau

Many additions have been made to the third edition. For starters, there are four new films (*Inch'Allah Dimanche, Ressources humaines, L'esquive*, and *8 Femmes*), two of which anticipate the kinds of questions that suddenly made the headlines following the riots of November 2004 (euphemistically known as the "events of November 2004") that shook France and forced mainstream society to finally recognize that all was not well in the suburbs of all major cities across the country where problems abound, chief among them double-digit unemployment, crime, drugs, and violence, all of which can be related to immigration and the lack of integration of peoples from around the world who do not look, act, think, or speak "French" quite like everyone else and therefore face a different set of challenges. In the third edition Rice has refined her approach further by adding various sections to each unit, including, among other topics: *contexte* (a film's historical context), *vocabulaire, A savoir avant de visionner le film* (information on actors, directors, budgets, etc.), *Analyse d'une scène* (a close reading of an important scene in the film under study), *le coin du cinéphile* (information on stage set, genre, point of view, subtitles), *Affinez votre esprit critique* (various classroom activities that encourage students, for example, to compare the title of and advertisement for the film in the original French vs. the American version, to consider historical movie reviews, or to look at the reception of the film by the general public and by the critics), and *art* (inviting students to consider paintings related to the films covered). All sections have one basic aim: to further student understanding of French culture through film.

A few of these films are bound to startle students of today's generation, in terms of content and, especially, style. How many of our students have ever seen a foreign film, much less what people in my generation euphemistically used to call "fine films"? The only French films that students today are likely to have seen are box office hits, such as *Jean de Florette, Manon des sources*, and *Le Fabuleux destin d'Amélie Poulain* (henceforth *Amélie*). All of these films finally made it to North American shores where they received critical accolades and enjoyed a brief moment of commercial success (though the reception of *Amélie* by young people was mixed, to say the least). In point of fact, if my students have seen any of the films listed above, it is mainly thanks to the tireless efforts of my colleagues at the secondary level. Therefore, I am wondering if it would not have been wise to include a chapter on the appreciation of fine films, since the ones studied in this text — all of them "fine films" to the nth degree — are bound to have an alienating effect on contemporary American students, who need to understand that a "good" movie does not necessarily have to contain graphic violence and extravagant special effects that deflect from character development and ideas, not to mention cinematographic "poetry." Until recently, at least, French films (and European cinema in general) have been fundamentally different from much of

American film production, which unfortunately caters to the lowest common denominator (read: inane special effects and big name stars with no brains … make up for a weak plot). Therefore, the introductory sections titled "Vocabulaire du cinéma" and "Comment exprimer votre opinion" could easily be expanded in a future edition to help students deal with films that are so, well, extraordinary. The overwhelming majority of my freshmen have never seen *2001: A Space Odyssey, The Godfather,* or *The Graduate*, to name only a few of the films that marked a generation of students in my time. Most students today have no frame of reference and need to be educated and gently be made aware that film is both an international medium (invented and perfected by foreigners, really, if one thinks about it) and an artistic medium in its own right. There is a whole world outside Hollywood waiting to be discovered by young people everywhere.

In a future edition the author would do well to consider a preface outlining her goals for this volume and, moreover, provide some discussion of how best to use this wonderful book in the classroom. What kind of course is it designed for? How many films can realistically be covered in a one-semester course? What level of language competency is required? To what extent must instructors pay attention to the moral standards of their community? (And, as I am sure everyone reading this understands, I am not talking about anything so banal as graphic depictions of extreme physical violence.) Thus, *Amélie*, discussed below, contains more than one scene of amorous rapture that might be inappropriate for some audiences, especially (but not limited to) the high school audience. In this day and age it is wise to anticipate the objections raised in some quarters…

Thus, the author does not assume that the reader knows anything at all about French cinema or, for that matter, about the medium or period, other than a few commonsensical insights and facts that virtually anyone growing up in today's visually-dominated, image-oriented society would have. Therefore, she takes a step-by-step, eminently practical and pedagogical approach; indeed, it is easy to see how inexperienced instructors in particular could literally "lift" an entire unit into the course syllabus without really having to add anything at all. Rice's book is that good. It goes without saying, of course, that there is more material than any instructor can hope to use in a single course, so instructors will have to pick and choose the films they find most useful for their purposes.

At present I use three films in my second-year intermediate language sequence, among them *Amélie*, so I thought that I would take a closer look at how Anne-Christine Rice presents this film. To date I have had to make up my own materials, borrowing here and there, and creating new activities for my students as I go along. How self-sufficient is this chapter, and what can I take away to use in my own classroom? These are the two questions I set out to answer in this review. Her treatment of this particular film is not markedly different from her presentation of the other seventeen films in this volume, so I think it fair to say that my remarks on the chapter dealing with *Amélie* are representative of the volume as a whole.

By way of introduction to this film Rice provides a short "presentation du film" (summarizing the story), a "Carte d'identité du réalisateur (presenting the director, Jean-Pierre Jeunet along with a brief bio), followed by "Carte d'identité des acteurs" (introducing students to the actors), and "L'heure de gloire" (discussing

the reception of the film by the public and by critics). The next sections are "Vocabulaire" (providing useful vocabulary from the film along with English translations), "Repères culturels" (containing comments on Amélie's neighborhood, Montmartre, the *foire du trône*, where Nino has a part-time job, and M. Dufayel's favorite painter, Renoir). All of these topics will be further developed later on, of course, so this is just meant to give a flavor of what is to come.

Each chapter has five basic components, ranging in difficulty: *Première approche, Approfondissement, Le coin du cinéphile, Affinez votre esprit critique,* and *Pour aller plus loin*. The first consists of *L'histoire*, with straightforward comprehension questions on the plot; *Analyse d'une photo*, which presents a significant photo from the film and asks students for an analysis; and *Analyse de citations*, which typically quotes one of the characters in the film and asks viewers to identify the speaker and explain what he or she means.

Approfondissement starts with a list of additional vocabulary (including translations and a selection of exercises), and the *Réflexion Essais* section asks more probing questions on character and plot, but also includes grammar exercises adapted from the film. *Le Coin du cinéphile* draws attention to the medium of film by asking students to reflect on such things as lighting, color, special effects, and, last but not least, music, which has an extraordinary way of influencing how we perceive the story. This section also includes an intriguing exercise where students are asked to look at the subtitles of various scenes (in the version prepared for the American market, presumably, though this is not clear), underscoring how subtitles never can fully capture the original, which of course reiterates the importance of understanding the French original. *Affinez votre esprit critique* discusses such questions as the title of the film, its reception in the U.S., and comments by critics on both sides of the Atlantic. Many quotes from actual media alert us to the cultural divide between our two countries. For example, a quote from the Communist daily *L'Humanité* suggests that the film was made with an American audience in mind, which explains its hunky-dory, feel-good, picturesque touch. Sadly, students probably are oblivious to the great cultural divide between our two nations but nevertheless are likely to be able to offer their perspective on what made this film such a success. I really like the final section of the chapter, appropriately titled *Pour aller plus loin*, which includes a variety of cultural tidbits, in this case a presentation of painters such as Villeneuve, Lepine, Renoir, Van Gogh, and Utrillo, all of whom have helped render Paris immortal; selections from famous writers on topics such as happiness (remember, this is a film with a happy ending); and extended selections from the Parisian press showing just how the film has given Montmartre a boost; thanks to the "effet Poulain" the *quartier* surrounding the Abbesses metro station, in particular, has experienced somewhat of a renaissance coupled with a new sense of identity (not all for the good, since busloads of tourists do not always find what they came for and, when they do, it is only because certain venues have been "disneyfied"). Many of the businesses shown in the film — cafés, shops, and restaurants — have been only too quick to capitalize on its fame, which brings in hordes of tourists along with their dollars and yen (there exist special tours of the neighborhood, promising visitors a chance to walk in the footsteps of Amélie), but let us hope that it will not destroy what remains of the magic of Montmartre.

Finally, a companion volume, *Cahier du professeur*, covers all the films studied and contains an answer key to all the activities in the text and provides teachers with positively exhaustive answers. The only thing lacking is a lesson plan; in fact, this is the only real weakness of the text as a whole. Instructors will have to sit down and figure this out for themselves, sifting among all the possibilities and finding the activities best suited for their class and then devising a way to incorporate as many of these films into their classroom as possible.

Unfortunately, there is no room in the curriculum at many small schools like my own, which does not even have a foreign language requirement, for a course devoted entirely to film (sadly, most colleges these days are cutting, not adding, courses, so the prospects for the future are grim), and it is at times like these that I especially miss being a student at an institution that values foreign language study enough to be able to offer a broad spectrum of courses. Therefore, I probably could not adopt this text in one of my second-year courses where I teach grammar in a more organized and not so subtle way (unless it were a year-long course) because I would not be able to cover more than half a dozen films, if that, and am loath to have students buy a book (marked up several hundred per cent, as is customary) that we could not cover in its entirety. One solution in a future edition, of course, would be to divide the text into two volumes, making it nearly irresistible for instructors, who have a grammar agenda as well. However, I would still be very keen to use parts of this text in my classroom and interested in discussing copyright arrangements with our college bookstore, which, to its credit, realizes the problem for faculty of having too much material to cover in a single fifteen-week semester and therefore helps them to incorporate copyrighted material by preparing special class packets of relevant excerpts (at significant savings for students). We have done so in the past, and I expect that tailor-made textbooks will become the wave of the future as ever more schools move toward a slimmed-down, "light" curriculum that cannot accommodate too narrow a focus in any one course.

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

Publisher's Response

It's been interesting to watch the impact that film has had on foreign language education, coming as it has over the course of the lifetime of our publishing company, and it has been our delight to have been a part of it, and gratifying to think it has been an important part. We don't have the resources of the larger publishers, so like any smaller publisher that survives, we have relied on being innovative in what we do. We appreciate the support we have gotten from language teachers, and especially French language teachers. The comments above are well taken. Much of what we have focused on in the past has been the use of film to serve language learning, and we have been careful not to intrude too deeply into film and film aesthetics. But now film has become as essential part of learning culture and thought and we hope to bear all these thoughts in mind as we develop a new generation of books and revise these to fit evolving needs. Of course I am still guided by a single thought that struck me when Anne-

Christine Rice first brought this manuscript to Focus. "Wow, what a delightful course this would be. What a fascinating way to learn language and culture." This has been the guiding principle of our acquisition process since the beginning, and I hope it never changes.

Ron Pullins
Focus Publishing

Rochester, Myrna Bell and Natalie Schorr, editors. Camara Laye, *L'enfant noir.*

Newburyport, MA: Focus Publishing, 2005. ISBN: 1-58510-153-2.

The objectives and the format of *L'enfant noir* are identical to those of other works published in the Focus Student Edition series, such as Molière's *L'École des femmes*, Guy de Maupassant's *Pierre et Jean*, and Voltaire's *Candide ou l'optimisme*.

These editions are meant to provide students with a smooth transition from the study of language to the study of literature. As a matter of fact, they oftentimes provide a bridge that leads imperceptibly from one to the other (this is particularly true in the case of *L'enfant noir*, the story of a boy's youth told with meticulous contextualization, considerable repetition, and constant rephrasing — characteristic techniques of the oral storytelling tradition). In addition, these editions help prepare students for the AP French literature examination (though they can be incorporated into other courses as well, whether at the high school or the college/university levels).

Every title in the Focus Student Edition series follows the same format, although editors modify it slightly to accommodate a particular author, *genre*, historical period, readership, or aesthetic standards:

- *Introduction*

  The introductory essay presents a relevant biography of the author as the *enfant noir* of the novel; it also situates *L'enfant noir* in its literary-sociopolitical context.

- *Notes Stylistiques*

  These notes include a brief explanation (with examples from *L'enfant noir*) of the uses of *l'imparfait du subjonctif* and of *le plus-que-parfait du subjonctif*, two modes that students might find difficult as they transition from a conversational to a literary form of expression.

- *La Guinée*

  This feature is unique to the Focus Student Edition of *L'enfant noir*. It provides a map of Guinea along with a bullet presentation of the pertinent geographical, political, linguistic, climatic, ethnic, religious, economic, and historical data of this Francophone republic.

The introduction, along with this section, helps make for a very meaningful reading of *L'enfant noir*. Teachers of AP French literature should be cautioned, however, not to encourage students to use this information in answers to AP questions, where students are to demonstrate (and are graded on) their comprehension of the text *qua* text.

- *Chronologie (le texte de l'oeuvre)*

The body of the novel is preceded by Camara Laye's touching and poetic dedication to his mother who embodies both his own mother and every African woman.

Words and expressions in the text deemed to be difficult for students to understand are followed by a ° for which a French synonym or a French periphrasis is given in a grey-shaded box located toward the bottom of the page, just above the footnotes.

The footnotes provide excellent insights and may even at times be considered exemplary and concisely worded *mini-explications de texte*. Passages that are footnoted are supra-numbered in the body of text.

- *Activités*

Each chapter has two sets of questions: multiple-choice and essay. Multiple-choice questions are designed to have students focus on significant details in the text. Essay questions are intended to provide students with the opportunity to discuss their understanding of the text.

Following the *Activités* for the twelfth and final chapter are two concluding *Activités: Essais /Discussions* and *Tremplins*.

Here, as always in using the Focus Student Edition series, AP teachers should distinguish between questions that pertain specifically to the text and questions that encourage students to go beyond the text. The latter, no matter how interesting and challenging, do not appear on AP French literature examinations and should therefore not be a major feature of the AP French literature course.

The section ends with the answers to the multiple choice questions in *Activités*.

- *Bibliographie*

The bibliography lists works by and about Camara Laye, interviews with the author, general works on African literature, and *Tremplins* (including literary, cinematic, and music productions).

- *Vocabulaire utile: pour parler d'un roman*

This section lists words and expressions that would be useful in any course on the novel, but does not provide translations, synonyms, or circumlocutions for the items in the list.

- *Remerciements* (Acknowledgments)

- *About the Authors*

There is so much that is admirable and useful in this edition of *L'enfant noir*. However, the edition would have benefited from a pre-publication field test and/or a wider editorial staff. Any professional who has edited a literary work — and most language teachers have engaged at some point in their career in such activity — knows the difficulty and even the near-impossibility at times of rendering a text comprehensible to a non-native user of a language, especially if the explanation is confined to the target language. Greater input from the profession would have eliminated such flaws as the omission of explanations for cognates ("case" and "vaine" on p. 134, for instance) and the absence of a gloss for French lexical items, like "enfoui," that are beyond the experience of novice readers of literature ("le doux-amer des choses à jamais enfouies," p. 152). Professional input would have picked up on the misinterpretation of passages such as the one where Camara Laye's mother is decrying the departure of her son for France; the mother's statement "Je me demande à quoi tout cela rime" is rendered by the editors as "de quoi il s'agit," although the mother states very well in the passage what the departure is really about from her perspective. What she means is: "this is all nonsense — it has neither rhyme nor reason." Or again, a larger pool of classroom professionals would have recognized that Roman Catholics do not <u>count</u> their prayers on rosary beads (they <u>say</u> the rosary on them) and that the African and South Pacific "chapelet de cauris" has no connection with the Christian "chapelet," which is appropriately explained in footnote 7 on page 23.

The main suggestion for the improvement of this edition concerns the explicit purpose of the series: to prepare students for the AP French literature examination. This examination requires students to have read a number of literary texts; it also expects them to use the same reading skills they develop while reading required texts to interpret texts that they have not previously read. In short, the AP French examination hopes that students will become "intelligent" readers, that is, readers who can deduce the meaning of words from such clues as the context, their knowledge of other languages (after all, over 45% of English vocabulary is of Latin derivation), and their life experience. There are a number of occasions where the editors of the Focus Student Edition of *L'enfant noir* have allowed student readers to do just that. In one instance, for example, a group of boys is responsible for preventing birds and monkeys from pillaging (not "flying over" as indicated in the grey box on p. 53) a field. The boys fool around, forgetting their duty. They are then "dûment édifiés" by their parents. "Dûment" is not explained, presumably because the editors judged that students at this point in their linguistic development should be able to break down the word into "due" and "ly," thus arriving at the meaning of "duly." "Édifiés" likewise is not glossed, although students might think that the word means "edified" and not "reprimanded," as the context would suggest. So many more passages in *L'enfant noir* lend themselves to this kind of intelligent reading because of the very nature of oral storytelling. In allowing students to guess, hypothesize, deduce the meaning of words and expressions, synonyms and periphrases could be greatly reduced.

Notwithstanding its flaws, the Focus Student Edition of *L'enfant noir* is currently the best available. It has great merit. AP and non-AP teachers of Francophone literature should not hesitate to adopt it

J.Vincent H. Morrissette
Adjunct Professor of French
Fairfield University
Fairfield, CT

Publisher's Response

It would probably be an interesting discussion to quibble with some of the concerns raised in this review (counting beads on the rosary versus saying them; or glossing terms/not glossing terms as with "case", glossed in fact on page 1, but not on page 134, etc.) However, we deeply appreciate the overall evaluation of the book as the best available and of merit. It was class-tested and widely read. Unfortunately it is no longer on the AP list, but, like all of our French language student editions, it is appropriate for both college and high school, and we hope it serves instructors well.

Ron Pullins
Focus Publishing

Siskin, H. Jay, Ann Williams, and Thomas T. Field. *Débuts: An Introduction to French*. 2nd Edition.

New York: The McGraw-Hill Companies, 2007. ISBN: 0-07-321910-X-0 (Instructor edition). Includes: interactive CD-ROM, Instructor's Manual, *Le Chemin du retour* Instructional Version DVD (a 3-DVD set complete with onscreen activities), *Le Chemin du retour* Instructional Version four-pack videocassette, *Le Chemin du retour* Director's Cut DVD, *Le Chemin du retour* Director's Cut (French subtitled version), Film Script, Picture File, Adopter's Audio CD Program, Student Audio Program (Parts 1 and 2), Online Resources. For ordering information and assistance from a sales representative, contact McGraw-Hill World Languages at 1-800/338-3987 or www.mhhe.com/worldlanguages.

Textbook publishers and their marketing executives are always trying to find something unique and innovative to promote their books. This is especially true in the case of introductory language texts. What sets *Débuts* apart is the feature-length film *Le Chemin du retour.* Serving as the centerpiece of the program, *Le Chemin du retour* follows the story of Camille Leclair, a popular, attractive, and young French television journalist who is investigating her grandfather Antoine's hidden past: was he a Resistance fighter or a Nazi collaborator during World War II? Camille's search, which causes personal pain for her family and professional stress for her employers, takes her from Paris to the south of France and from

there to Morocco. *Débuts* is therefore especially appealing to the instructor seeking the seamless integration of recent French history in a beginning French language course.

Having successfully used *Débuts* with my beginning students, I am able to provide some student perspective here. First and foremost, students truly enjoyed the fact that the film was so visually pleasing. They were happy to discover that the film did not have a corny plot and weak acting. In fact, attendance in the language laboratory increased as students, intrigued by the film's plot, were impatient to find out how the plot unraveled. Thus, they would go to the language laboratory during their free time to watch the next episode of the film. Without a doubt, the publisher-provided film script facilitated individual student viewing of *Le Chemin du retour.*

Secondly, my students were motivated by the authentic cultural readings. A particular student favorite was the Chapitre 14 reading "Marraine de Guerre: Correspondance d'un matelot corse à une jeune Canadienne pendant la Deuxième Guerre Mondiale," which presented the myriad of Francophone connections during World War II. Also popular with students was the presentation of the song "Mon amant de Saint-Jean," in Chapitre 12. I was often impressed by the number of students who, on their own, would search for the song online and download different versions onto their I-pods to share with the class. Indeed, the authentic cultural readings inspired my students to move beyond their textbook and to explore French language, culture, and history.

From an instructor's standpoint, the elements most appealing in *Débuts* are the Instructional Version of *Le Chemin du retour*, which comes with complete pre- and post-viewing onscreen activities (which are done by students outside of class and which sometimes mine found to be too easy), the Director's Cut *Le Chemin du retour* with French subtitles so that students simultaneously hear and read French (which I firmly believe tremendously enhances the language acquisition process), and the picture file, a collection of photo stills from the film that facilitates class discussion of the film's plot. Also fun to share with students are the film director's anecdotes found in the Instructor's Manual and which provide insight into the actual filming of *Le Chemin du retour.* For example, the dinner scene of Chapitre 10 ("Rendez-vous au restaurant") was done in the wee hours of the morning so as to eliminate background noise. As a result, the window shades had to be drawn so that the early morning sunshine did not appear on screen.

Débuts comprises twenty-two chapters plus a preliminary chapter and an epilogue chapter. For a class that meets three days per week, it can easily be used over the course of three semesters, or, as I did, over four semesters, since I supplemented the cultural readings with my own authentic materials from the World War II era and on the other Francophone regions of the world. Having used the first edition of *Débuts*, I am happy to see that the authors listened to instructor feedback on the grammar sections and adjusted the activities so that there is a more gradual transition from the beginning activities to the more challenging ones. In addition, more care is given in the second edition to the explanations of how to correctly use the *passé composé* and *imparfait*. Overall, *Débuts* is an effective and satisfying introductory French program.

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

Publisher's Response

McGraw-Hill is delighted to have the opportunity to respond to Professor Angelini's favorable review of the second edition of *Débuts*, which she describes as "an effective and satisfying introductory French program." Based on the feature-length film *Le Chemin du retour*, *Débuts* is an innovative program that provides a balanced, four-skills introduction to French language and culture in the rich context of film.

In her review, Professor Angelini has made numerous complimentary remarks about her experience using *Débuts* with her students. It is gratifying to learn that her students are engaged and motivated by the story of *Le Chemin*, as evidenced by increased attendance in the language laboratory. In addition, Professor Angelini has highlighted some of her students' favorite authentic cultural readings in *Débuts*, which are excellent examples of how these can be used as a point of departure for cultural exploration beyond the text and the film. Of additional note are Professor Angelini's favorable comments about changes to the second edition. As someone who used *Débuts* in its first edition, she is well qualified to observe and comment on changes appearing in the second edition. Finally, Professor Angelini has detailed a few of her favorite components from the wealth of print and media assets available with *Débuts*. It is a pleasure to see these components acknowledged here.

McGraw-Hill World Languages is committed to publishing high quality foreign language print and digital materials, and we are proud to include *Débuts* and its ancillary program among our many titles. We again thank Professor Angelini for sharing her review of *Débuts* with the readership of *The NECTFL Review*.

Katherine K. Crouch
Sponsoring Editor
McGraw-Hill

Stillman, David M. and Ronni L. Gordon. *Reprise: A French Grammar Review Worktext.* 2nd edition.

New York: McGraw Hill, 2007. ISBN-13: 978-0-07-353541-8; ISBN-10: 0-07-353541-0. Pp.340.

Reprise is a manual of workbook size (8 ½" x 11") comprising a comprehensive grammar review, a varied collection of exercises (*activités*) with an answer key for the practice of grammatical structures and vocabulary, appendices, a French-English glossary (including idiomatic expressions), and an index. This second college edition incorporates suggestions from teachers who used the first,

and is designed for use by intermediate to advanced learners as part of classroom instruction or self-study. The aptly titled "worktext" is visually clear and attractive but stark, with dark blue print and no photos or illustrations. The text is highly legible, with traditionally organized verb conjugation charts (*je/tu/il* in one column, *nous/vous/ils* in the other) and short, easy-to-read vocabulary lists.

The manual is comprehensive, straightforward, traditional in its approach and content. The grammar review consists of twenty-five chapters divided into five sections: Verbs (11 chapters); Nouns, Adjectives, Adverbs, Pronouns (7 chapters); Interrogatives and Negatives (4 chapters); Prepositions (1 chapter); and Subjunctive (2 chapters). Brief explanations of each grammar point are provided in English. The five appendices provide explanations and charts relating to accents, telling time, infinitives as complements to verbs, literary tenses (including the imperfect and pluperfect subjunctive and *passé antérieur*), spelling-changing verbs, irregular verbs, and verbs that take *être* in compound tenses.

Overall the text describes language in terms of grammatical structure and vocabulary. No reference is made to language functions (compliments, apologies, etc.). There are, however, several notes on politeness. In the section on interrogatives, for example, distinctions are drawn with respect to informal and formal speaking styles, and between written and spoken forms of language.

In terms of grammar presentation, explanations of verb tenses begin with formation and are followed by brief descriptions of usage. These explanations may give rise to more questions than they answer. For example, the pluperfect tense is said to express "a past action that occurred prior to another past action that is either mentioned in the same sentence or understood from the context" (96). In a sentence such as *On a dîné, puis on s'est couché* the action of eating dinner occurs prior to the action of going to bed and is mentioned in the same sentence. Why, then, the learner might ask, isn't the verb *dîner* expressed in the pluperfect? The brevity and opacity of textbook grammar explanations of this kind are problematic, as classroom instructors well know. With respect to past tenses, *Reprise* also reprises a common feature of traditional textbook explanations: all examples of tense usage are sentence-level. There are no samples of extended text to demonstrate tense shifting in past narration.

On the other hand, *Reprise* interestingly offers a well thought-out explanation of the difference between the *futur proche* (said to convey the idea that an action will be carried out soon) and the simple future tense (said to lack the same focus on completion of an action).

By far the strongest component of the text is the variety of intelligent exercises offered in each chapter to help students practice grammar and vocabulary. Instructions for the exercises are given in French. Many exercises can be used in oral or written modes; most are geared toward production, rather than comprehension. The exercises on relative pronouns (Chapter 18) stand out in particular for the thorough and varied selection of transformations represented. Basic exercise types throughout the worktext include: contextualized fill-in-the-blank sentences (in which the whole exercise relates to a single context, e.g., *problèmes de bureau*); sentence construction using given elements; question-answer exercises; paragraphs with fill-in-the-blanks; translation; and oral activities. To the

authors' credit, the utterances represented in many exercises are fairly natural representations of conversational speech, as in the question/response model: "*Vous travaillez aujourd'hui? — Non. Mais j'ai travaillé hier*" to practice the *passé composé*.

For the *passé simple*, there are two production exercises. First, the student rewrites a short narrative, changing verbs in the *passé composé* to the *passé simple*; second, the student performs the opposite transformation, with a different narrative. Arguably, there is no need for a production exercise at all; most learners need to understand rather than produce the *passé simple*. A recognition exercise (read a short narrative, underline all verbs in the *passé simple*, identify the infinitive), followed by an exercise calling for changing the verbs to *passé compose*, would be preferable.

In sum, *Reprise* can best be used for self-study in advanced-level courses as a review of language forms, high frequency vocabulary, and idiomatic expressions. It is not strictly speaking an advanced grammar text, because it does not deal with nuanced use of tenses or complex syntax. I would not recommend it for the intermediate level, because the grammar explanations are too cursory, and too much is missing in the way of social and situational use of language.

The book excels, however, in its compendium of *activités*. This is a book I want to have on my shelf in order to provide students of many levels with interesting and intelligent supplementary exercises, according to their individual needs.

Elizabeth M. Knutson
Professor of French
U.S. Naval Academy
Annapolis, MD

Publisher's Response

McGraw-Hill is pleased to have the opportunity to respond to Professor Knutson's review of the second edition of *Reprise*, which she describes as "comprehensive, straightforward, and traditional in its approach and content." In its second edition, *Reprise* is a comprehensive grammar review worktext, intended to be used either as a stand-alone text or in conjunction with a literary or cultural reader. *Reprise* is also useful as a grammar reference for French students at any level.

In her review, Professor Knutson provides a detailed summary of the contents and organization of *Reprise*, and she is correct in pointing out that *Reprise* focuses almost exclusively on grammar review. The text is designed in a workbook format to allow students to review concise grammar explanations before moving on to a wealth of exercises for self-paced practice. While Professor Knutson finds certain verb tense presentations to be less clear (such as the pluperfect), she expresses satisfaction with the "well thought-out" presentation of others, such as the difference between the *futur simple* and the *futur immédiat*. Professor Knutson also makes favorable comments about the "compendium of *activités*," which she calls "the strongest component of the text." It is gratifying to learn that she finds these exercises both "interesting" and "intelligent," and that she feels that this collection is an excellent resource for both students and instructors.

McGraw-Hill World Languages is committed to publishing high quality foreign language print and digital materials, and we are proud to include *Reprise* among our many titles. We again thank Professor Knutson for sharing her review of *Reprise* with the readership of *The NECTFL Review*.

Katherine K. Crouch
Sponsoring Editor, World Languages
McGraw-Hill Higher Education

Toffolo, Linda, Nadia Nuti, and Renate Merklinghaus. *Corso mulitimediale d'italiano, Allegro 1.*

Edilingua, 2003. ISBN: 960-7706-60-9 (Libro). Note: a package offering the book and CD is also available. ISBN: 960-6632-13-X.

Toffolo, Linda, M. Gloria Tommasini, and Renate Merklinghaus. *Corso multimediale d'italiano, Allegro 2.*

Edilingua , 2003. ISBN: 960-7706-71-4.

Toffolo, Linda, and Renate Merklinghaus. *Corso multimediale d'italiano. Allegro 3.*

Edilingua , 2005. ISBN: 960-7706-90-0 (Libro). Note: a package offering the book and CD is also available. ISBN: 960-6632-15-6.

This Edilingua series of Italian texts for foreigners is entirely in Italian. A new version for English speakers, *That's Allegro 1*, is now available; however, since I did not have a copy of it to review, my comments will be limited to the Italian-only version.

Each text (1, 2, and 3) is geared towards the adolescent or adult language learner and conforms to levels A1, A2, and B1 of the European Union standards, respectively (the European standards are similar to ACTFL's). Each text is divided into 12 units, 4 of which are review (3, 6, 9, and 12) in the first two texts, and three of which are review in the 3rd text. Each unit contains a wide variety of activities (solo, paired, and group) aimed at developing and improving the four language skills: listening, speaking, reading, and writing. Each unit introduces a different theme (*Come va?; Dove vai?; Prendi un caffè?*, etc.) and is divided into sections (typically 5 or 6) centered on the main theme. Pronunciation is covered in the final section of each unit. Review units, printed on yellow pages for easy identification, offer students study tips (flash cards and how to organize them, word associations, reading comprehension strategies, etc.) and a section on Italian culture. The 12 units are followed by a section of written exercises corre-

sponding to each non-review unit. Written exercises are varied, innovative, and engaging, with many photos, graphs, charts, and drawings to enliven what sometimes can be viewed by students as a boring activity. The third section of each text is a grammar appendix, which goes into more depth on the grammar points previously presented in each unit. The final section is a glossary that contains all of the vocabulary divided by unit and accompanied by a blank space on which the student is encouraged to write the translation in his/her native language. The *Edilingua* Website indicates that an instructor's teaching guide is also available, which includes supplemental materials to photocopy, transcriptions of all listening activities, and a key to the grammar exercises.

Allegro 1 covers the equivalent amount of material found in the first half of a typical introductory college-level text, including:

- definite and indefinite articles

- singular and plural nouns

- cardinal numbers

- telling time

- possessives

- adjectives

- days of the week

- present tense verbs (regular and irregular including *piacere* and reflexive verbs)

- the *passato prossimo*

- articulated prepositions

- adverbs of place and adverbs in *-mente*

- direct object pronouns

- use of the partitive

Allegro 2 covers most of what would be found in the second half of a typical introductory college-level text, with the exception of the subjunctive, contrary-to-fact statements, and the *passato remoto*. Topics covered include:

- the *passato prossimo* of reflexive verbs

- double negation

- indirect object pronouns

- direct object pronouns with the *passato prossimo*

- conditional

- absolute superlative

- ordinal numbers

- impersonal (*si* + 3rd person singular or plural)

- present progressive

- comparatives (of equality and inequality)

- imperfect

- imperfect vs. *passato prossimo*

- demonstrative adjectives

- imperative

- imperative with direct and indirect object pronouns

- relative pronouns

- future

- past perfect

Allegro 3, in compliance with standards set for the low-intermediate level (B1), covers the remaining grammar points not covered in *Allegro 1* or *2*, and goes into intermediate-level details on points covered in the previous two texts.

Full-color photographs, maps, and drawings make the entire *Allegro* series visually appealing and inviting. The numerous photographs accurately depict Italy in the 21st century and could easily be used as a springboard to discuss various facets of Italian culture. Each written and oral segment is authentic, providing the student with realistic examples of current usage of Italian. The rich cultural content of this series brings each unit's grammar and vocabulary to life.

To give a better idea of how each unit functions, I will use Unità 4, *Prendi un caffè?* as an example. This unit is divided into 7 sections and covers such related topics as the verbs *prendere* and *avere*, numbers, plural nouns, and associated vocabulary. The pronunciation section for this unit covers *gn* and *gl*, very useful when ordering gnocchi and tagliatelle! The corresponding written exercises offer the student the opportunity to practice food vocabulary, the verbs *prendere* and *avere*, numbers, and indefinite and definite articles. Activities include fill-in-the-blank, matching, organizing random words to create a dialogue, creating questions to go with provided answers, etc. There is enough variety to keep any student from becoming bored.

After reviewing this innovative series of texts for foreigners, I have very few criticisms. Among them, I would point out the lack of page numbers in the index. Only the starting page for each unit is given although it would be quite easy to add the starting number for each segment within the unit. In addition, the glossary does not contain page numbers, something else that would be easy to add and useful to students as they review grammar and vocabulary. I think that a text entirely in Italian could be intimidating and frustrating to the typical college or university student, who initially might feel entirely lost without one word of

English to guide him or her. I would welcome the chance to review the *That's Allegro 1* text for speakers of English to see how it compares to the version for foreigners. The series is perhaps better suited to the language school setting than to the typical college or university language classroom; however, I feel that in the hands of a properly trained and motivated professor, this series could provide a welcome and refreshing alternative to the typical North American language text.

Overall, I am very impressed with the *Allegro* series. It is vibrant, inviting, colorful, well organized, and soundly based on the European Union standards for the teaching of foreign languages.

Rosemary Sands
Adjunct Instructor of Italian
University of Wisconsin-Green Bay
Green Bay, WI

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

Thomas S. Conner, Review Editor
St. Norbert College
De Pere, WI 54115-2099
tom.conner@.snc.edu
920-403-3102

NEWS FROM NORTHEAST

A Message from the 2009 Conference Chair

Laura Franklin

Dear Colleagues,

As Conference Chair for 2009, I'd like to send warm greetings to all of you while projecting a bit to consider our future conference theme. In 2009, NECTFL will explore the many definitions of communities — communities of practice, communities of belonging, communities of interest, learning communities, online communities, language and cultural communities and, of course, the Fifth C of the National Foreign Language Standards. This standard encourages educators to prepare students to "participate in multilingual communities at home and around the world." By providing our students with opportunities to use their language in real-world contexts, we enable the kind of meaningful communication that results in building new relationships and promoting intercultural awareness. When we focus on real communication, we elevate the status of language education from a purely academic discipline to an essential tool for dialogue with people all over the globe.

Early planning for this conference includes a "Global Exchange" that will feature organizations that deal with the issues that are truly important to our students and to the very future of our planet such as the environment, sustainable development, social justice, and fair trade. With the help of our Global Exchange organizations, we will look for ways for our students to interact directly with their communities, be it through service learning, study abroad, conversation exchange or volunteer opportunities where the target language will be used.

We will have our ever-popular exhibit areas where attendees can find the materials and services to make their classrooms reflect the cultures of the languages that we teach. Technology, tour and study abroad companies and media exhibitors will help us find new ways to connect with the world, while artisans, publishers and other vendors will offer materials that reflect our theme along with the "tried and true".

We also welcome you to discover the many vibrant communities available to us in New York City, as the conference returns once more to the Marriott Marquis Hotel in Times Square. Target language immersion experiences abound in the neighborhood whether you roam to the nearby Little Brazil or venture out to Chinatown, Little Italy or other international neighborhoods.

On behalf of the NECTFL board I encourage you to join us in New York City for a conference that promises to be an exciting opportunity for professional development, discovery and networking. I look forward to greeting all of you in 2009.

Sincerely,

Laura Franklin

Laura Franklin
Northern Virginia Community College

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- "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."

If you want to feel this good about a professional experience next spring, plan now to attend NECTFL 2009, April 16-18, at the Marriott Marquis Hotel on Broadway in New York City!

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DEVELOPING AND ASSESSING INTERCULTURAL COMPETENCE

Professional Development for K-16 Educators
October 10-11, 2008 – University of Arizona, Tucson AZ

A conference for K-16 educators in Foreign Languages, Social Studies and Humanities-related fields, featuring renowned experts in Intercultural Competence and Communication from across the U.S. as well as University of Arizona faculty, organized by the University of Arizona's Center for Educational Resources in Culture, Language and Literacy (CERCLL) and cosponsored by the Center for Latin American Studies and the Center for Middle Eastern Studies. For more details about the conference including complete schedule with abstracts, see the conference webpage: http://cercll.arizona.edu/events_intercultural.php. Scholarships that pay registration and lodging costs are available.

***

Intercultural competence is [the ability] "to see relationships between different cultures — both internal and external to a society — and to mediate, that is interpret each in terms of the other, either for themselves or for other people." It also encompasses the ability to critically or analytically understand that one's "own and other cultures'" perspective is culturally determined rather than natural.

— Michael Byram, Professor, University of Durham, England

A simple definition [of intercultural competence] might be: the abilities to perform effectively and appropriately with members of another language-culture background on their terms.

— Alvino E. Fantini, Ph.D., School for International Training, Vermont

Intercultural competence might also be defined as knowledge of others; knowledge of self; skills to interpret and relate; skills to discover and/or to interact; valuing others' values, beliefs, and behaviors; and relativizing one's self.

— Darla Deardorff, Ph.D., Executive Director of the Association of International Education Administrators, Duke University, North Carolina

Although the term is increasingly used today, there is by no means consensus about what it is. So what is Intercultural Competence? How can we help students develop it? How do we assess it? These are the many questions that we will try to answer during this conference. Participants will examine how to develop and assess Intercultural Competence within four disciplines (Foreign Languages, Social Studies, Language Arts, and Fine Arts) with a focus on two regional areas: Latin America and the Middle East. The schedule culminates in discipline-based workshops in which participants can begin to create curriculum materials using the information presented in the keynote and plenary talks.

<p style="text-align:center">***</p>

Scholarships Available! Teachers and students who wish to attend the conference may apply for scholarships that cover registration fees and lodging. Recipients will be asked to share their impressions of the conference and how what they learn in the presentations influences their teaching. Scholarship recipients' work may be published and distributed nationally. The deadline for scholarship applications is September 5th, 2008.

Credit: K-12 educators receive a certificate for 14 hours AZ Continuing Education

Registration Information: Cost: $60 regular; $30 students. Early bird registration by September 5th: $50/$20. (See scholarship information for details about how to apply for scholarships that cover registration and lodging costs.) To register: Complete the registration form (using the link at the top of the conference website) and e-mail, fax or mail it with your payment to CERCLL (contact details are on the form).

Lodging: A limited number of rooms have been reserved at the Marriott University Park hotel, where some parts of the conference will take place. Rooms may go fast, so please book early. From mid-July, mention the conference name to receive the event rate of $189.24 per night (including taxes).

For more information, see the conference website: http://cercll.arizona.edu/events_intercultural.php

Additional Questions? Please contact CERCLL at cercll@email.arizona.edu, (520)626-8071

NECTFL MAILING LIST AVAILABLE TO FOREIGN LANGUAGE EDUCATORS

Our mailing list of 14,000 names throughout the region and the country represents the most active, dynamic, and professional educators in the field. These are the individuals who seek out opportunities for continued growth in their teaching, administration, research, and personal knowledge. The mailing list is available for purchase to those with a demonstrated interest in and commitment to foreign language education. It will not be sold to anyone outside the field. If you wish to present information about your program, district or materials, please contact us at 717-245-1977 or at nectfl@dickinson.edu for further information.

FUTURE CONFERENCE DATES AND LOCATIONS

2009: APRIL 16-18, NEW YORK MARRIOTT MARQUIS

2010: MARCH 25-27, NEW YORK MARRIOTT MARQUIS

IMPORTANT!

HOW TO CONTACT THE NORTHEAST CONFERENCE

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Laura Franklin,
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