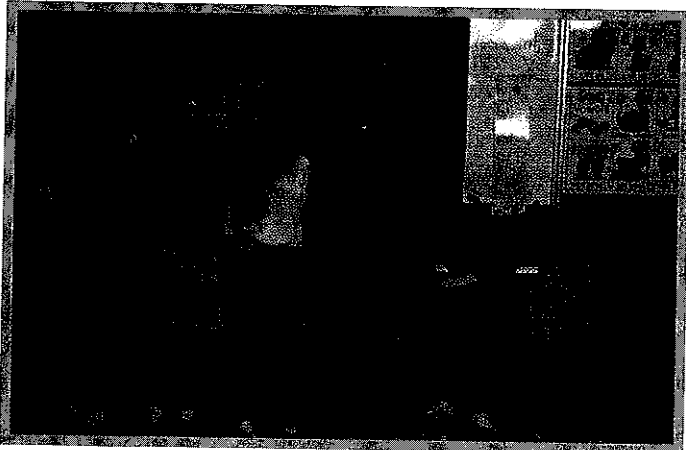
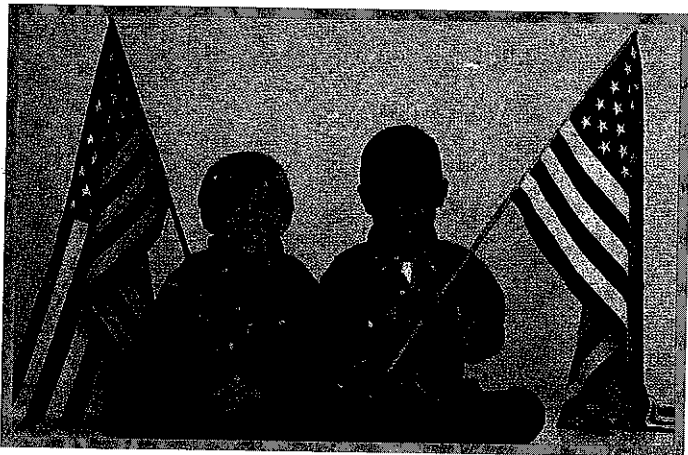


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## Mission Statement

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The Florida Foreign Language Journal is the official academic organ of the Florida Foreign Language Association. Its objective is to serve as a vehicle for expression by teachers, students and the general public who have an interest in furthering the instruction and knowledge of foreign languages. The journal seeks articles, reviews, notes and comments concerning any aspect of foreign language acquisition. In an era where educational funding is often limited, and where foreign, immigrant, and migrant students seek instructional equity, and a greater number of students are desirous of learning a foreign language, it seems imperative to have such a journal. The journal reaches out especially to those already teaching foreign languages as well as those who are preparing for such a career. The demands on teachers are overwhelming today. There is a plethora of methodological approaches, technical apparatuses, and multi-faceted textbooks available, amidst a variety of instructions with diverse milieus and attitudes toward foreign language instruction. Such an environment creates a daunting challenge to practitioners of foreign language instruction.

The goal of FFLJ is a modest one. It is to serve as a sounding board and a reference point for those who teach and learn foreign languages. It is hoped that the journal will help foreign language enthusiasts and professionals form a community that shares its concerns, discoveries, and successes of issues in the foreign language domain. It is further hoped that our voices will become more numerous and ring more loudly as we proceed through what promises to be a century of challenge and opportunity for foreign languages. Our emphasis will be on fostering better learning conditions and results for our students and teachers. FFLJ urges all readers and participants to become ardent advocates to further and safeguard foreign language practices.

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## Acknowledgement

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I would like to thank the membership of the FFLA for endorsing the launching of the FFLJ. I would further like to extend my appreciation to the FFLA board for its financial and intellectual commitment to the journal, as well as to the FFLJ board for its valuable suggestions, time and support. A warm extension of thanks goes to Karen Verkler, this year's managing editor, to Jane Govoni, next year's FFLJ editor, and to Betty Green, next year's managing editor, for their tireless and selfless efforts in making the journal a reality. Lastly, I am personally indebted to Carine Strebel Halpern for her work as assistant-to-the-editor: her liaison with the technical editor, Simone Basilio, as well as her oversight with the printer and graphic artist, and her endless contacts with the associate editors, contributors, and advertisers, were beyond praiseworthy. She was the glue that kept the project together during some challenging times. Because of the combined effort of these individuals and their continued contributions, we can feel comfortable that FFLJ will have a successful future, one that all of us can be proud of.

Phillip Crant, Editor, 2003

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## President's Note

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First of all let me congratulate the Editor, Phil Crant, and all the members of the Editorial Board who have managed to successfully get the inaugural issue of the Florida Foreign Language Journal (FFLJ) up and running. A second thank you goes out to all the contributing authors whose articles will help raise the standard of foreign language instruction in this state. Lastly, though not least, my gratitude goes to the Board Members of FFLA, whose vision it was that enabled the FFLJ to become a reality.

We live in an age where changes at every level of life seem to be occurring with ever increasing speed. Schools are no exception. Today, throughout the world, teachers are contending with a variety of constraints upon their capacity to teach in an era where information availability is expanding across an ever-widening landscape of subjects and forms. Technology plays a key role in the dissemination of information, and, as one can see from the program of the 35th FFLA conference, technology is prominent in many presentations. However, to publish a journal specifically targeting the needs of Florida's Foreign Language teachers has been a difficult one. Though it is one that the Board of FFLA is embracing willingly and gladly. New technology is expensive. It requires a re-allocation of resources. The uncertain rate of technological development, implementation and user acceptance, and the very rapidity of technological change, often of an unexpected kind, with its hidden menace that today's technology will become yesterday's hardware, all create problems. So despite funding limits, the Board of FFLA is applying its resources to embrace a journal which focuses on its members' strengths and to provide professionally relevant and classroom-based information to its membership. The FFLJ will come to publically symbolize the voice of Florida's foreign language teachers and reflect examples and ideas of best practice.

It is my hope, that the FFLJ will aid all foreign language educators in the state of Florida to confidently steer a course amidst the diverse teaching environments in which we the Foreign Language teachers of Florida teach.

Good Luck & Best Wishes

Tony Erben, Ph.D.

President

---

## The Price Is Right!

# Strategies for Teaching Listening Comprehension Using Songs

---

### Introduction

Among the most common activities in the modern foreign language classroom is the teaching of target language songs. Elementary aged students sing and play *Al Animo*, the Spanish version of *London Bridge is Falling Down*. Middle school students learn that *La Bamba* existed long before Richie Valens made it a hit in 1958. High school students rap *en español* with the popular Hispanic artists of the day. Despite the omnipresence of songs in foreign language classrooms, the use of songs frequently falls short of its pedagogical promise due to the following five reasons:

1. Teachers underestimate the instructional potential of songs
2. Songs are used primarily for recreational, not instructional purposes
3. There is an absence of clear criteria for the selection of songs
4. There is an absence of a model for designing pre-listening, during listening and post-listening exercises connected with songs
5. There is little follow-up and assessment connected with songs

This article addresses these shortcomings and suggests ways to make the use of songs in the foreign language classroom more fulfilling. We will use one recent pop song in Spanish, *Me gustas tú* by Manú Chau as an example how to fully take advantage of the unique qualities of a song for instructional purposes.

### Background to the use of songs

The use of music and songs has long been associated with the education and betterment of the human condition. In ancient Greece, music was valued for its ability to produce admirable qualities in its hearers. Socrates and Plato were superior musicians and Pythagoras is credited with the creation of the diatonic scale (Hall, 1982, p. 6). The Bible contains numerous mentions of music's ability to compose the distraught mind as in the story of David calming King Saul with the playing of his harp (1 Samuel 16: 14-23). Medieval physicians frequently summoned musicians to play and sing for convalescing patients. During the eighteenth century, French dentists traveled around the countryside in wagons with a small orchestra. The musicians performed a double function: they attracted customers to the mobile dental clinic and they took the

place of a local anesthetic (Hall, 1982, p. 9). Indeed, as the sixteenth century cleric Richard Hooken said, "...music is a thing which delighteth all ages, and beseemeth all states; a thing as seasonable in grief as in joy" (New Oxford History, 1968, p. 468).

Songs possess mnemonic qualities that facilitate their recall and interpretation. Simply put, they stick in our minds. This attribute of songs has not gone unnoticed by advertising and marketing firms. Music and songs are an integral part of radio and television advertising. Gorn examined the impact of music on product preferences from a classical conditioning perspective and found that positive attitudes (the conditioned stimuli) can develop through the association in a commercial with music that is reacted to positively (the unconditioned stimuli) (Gorn, 1982.) These positive attitudes also act as a pathway to memory. We remember a message put to music much more easily than one that is merely spoken (Fonseca Mora, 2000, p.150).

The use of songs to teach foreign languages is also supported by the theory of multiple intelligences. According to Gardner, human intelligence is multi-dimensional and includes linguistic, logical-mathematical, spatial, bodily kinesthetic, interpersonal and musical elements. Any of these elements can be utilized as a teaching tool, and so a song with embedded grammar and vocabulary serves as a vehicle that appeals to student interests as well as providing a context for linguistic and cultural concepts (Gardner, 1985).

The appeal of songs is universal particularly among young people. I wake up and listen to music every day. I fall asleep to music every night. It's the perfect

soundtrack for a teenagers' life (Right Here, p. 66). Studies show that teenagers listen to an estimated 10,500 hours of popular music between the seventh and twelfth grades, just 500 hours less than the total time they spend in school over 12 years (*What Entertainers...* pp. 20-27). Songs often more accurately reflect real life experiences of the students than most textbook material, and their lyrics are good examples of authentic language (Willis and Mason, 1994, p.102).

Music and songs have an inherent appeal and offer a low-anxiety yet highly motivating framework for sampling the foreign language. Even the shyest or most unmotivated students are willing to sing along with the rest of the class hiding behind the music while still participating. According to Anton the use of songs to teach grammar combines the active and nonverbal processes of the right hemisphere of the brain with the verbal and logic-based processes governed by the left hemisphere. The result is an effective and entertaining context for learning potentially tedious grammatical functions that also serves to reduce student inhibitions. (Anton, 1990). Music is the key element in the foreign language method Suggestopedia, which goes to great lengths to lower student inhibitions. Pioneered by the Bulgarian educator Giorgio Lozanov, Suggestopedia advocates the playing of Baroque music in the background of class in order to relax students and aid their memorization of vocabulary (Ohlhaber, 1998, p.32).

In summary, there is a solid theoretical foundation to support the use of songs in the teaching of foreign languages. While certainly valuable as fillers and fun activities, songs can also be integrated into the regular instructional plan. Teachers who



underestimate the potential of songs deny themselves and their students a valuable and multi-faceted instructional resource.

### Selection of songs

Despite a solid grounding in theory and their widespread popularity, songs remain an underutilized instructional resource in foreign language classes. Teachers typically select songs on the basis of what is immediately available or what is most familiar. These selection criteria result in the overuse of cliché songs and ignores the rich heritage of Hispanic music as well as the more modern musical idioms that appeal to young people. To improve the selection process for foreign language songs we suggest the following steps.

The first step in selecting a song is to recognize the various categories of songs available. The defining criteria in these six categories is the degree to which the song is authentic to the target culture, that is material created by and for native speakers of the language (Table 1).

Generally, authentic songs are favored for the same reasons that authentic reading material is favored over material that is constructed with particular grammatical or lexical objectives. Although challenging and oftentimes frustrating, authentic material is sociolinguistically truthful and relevant. Bacon states that by "...protecting our students from the frustration of extended speech, we may also be denying them the satisfaction of being exposed to and understanding real speech" (Bacon, 1989, p. 545). Students can experience the same satisfaction by understanding the lyrics to an authentic song as they can by understanding a native speaker conversation. As Terry (1998) points out,

"the difficulty of the text is determined only by the task we ask the learner to carry out based on that material and not on the material itself." (Terry, 1998, p. 281). Thus, there are no songs that are strictly off-limits due to their supposed difficulty. What *is* off-limits are tasks that are inappropriate for the proficiency level of the student. Which tasks to construct and how to construct them is a topic for the next section of this article.

### Presentation of songs and tasks

In order to demonstrate an effective procedure for presenting a Spanish-language song to beginning and intermediate level students, we will use as our example the popular Spanish pop song *Me gustas tú* by the French/Spanish singer Manú Chau. Born in France in 1961, Manú Chau is the son of Spanish immigrants who fled the Franco dictatorship. Manú Chau sings in French, Spanish and English and sometimes blends all three in one song as is the case with *Me gustas tú*. The predictable pattern and repeated use of the familiar Spanish construction *me gusta/n* makes an ideal song for the beginning and intermediate levels of instruction. The entire song can be heard at <http://www.manuchaousa.com/splash.html>. The lyrics of the song are as follows:

#### *Me gustas tú*

Manú Chau

1. Me gustan los aviones, me gustas tú, me gusta viajar
2. Me gustas tú, me gusta la mañana, me gustas tú
3. Me gusta el viento, me gustas tú, me gusta soñar

- |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |                                                                                                                                                                                                                                                                                                                                                                                                  |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>4. Me gustas tú, me gusta la mar. Me gustas tu.</p> <p>5. ¿Qué voy a hacer?, Je ne sais pas.</p> <p>6. ¿Qué voy a hacer Je ne sais plus.</p> <p>7. ¿Qué voy a hacer, Je suis perdu.</p> <p>8. ¿Qué horas son, mi corazón</p> <p>9. Me gusta la moto, me gustas tú, me gusta correr,</p> <p>10. Me gustas tú, me gusta la lluvia, me gustas tú,</p> <p>11. Me gusta volver, me gustas tú, me gusta marihuana,</p> <p>12. Me gustas tú, me gusta colombiana, me gustas tú,</p> <p>13. Me gusta la montaña, me gustas tú, me gusta la noche,</p> <p>14. Me gustas tú,</p> <p>15. ¿Qué voy a hacer?, Je ne sais pas.</p> <p>16. ¿Qué voy a hacer Je ne sais plus.</p> <p>17. ¿Qué voy a hacer, Je suis perdu.</p> <p>18. ¿Qué horas son, mi corazón</p> <p>19. Me gusta la cena, me gustas tú</p> <p>20. Me gusta la vecina, me gustas tú</p> <p>21. Me gusta su cocina, me gustas tú</p> <p>22. Me gusta camelar, me gustas tú</p> <p>23. Me gusta la guitarra, me gustas tú</p> <p>24. Me gusta reggae, me gustas tú</p> <p>25. ¿Qué voy a hacer?, Je ne sais pas.</p> <p>26. ¿Qué voy a hacer Je ne sais plus.</p> <p>27. ¿Qué voy a hacer, Je suis perdu.</p> <p>28. ¿Qué horas son, mi corazón</p> <p>29. Me gusta la canela</p> <p>30. Me gustas tú, me gusta el fuego, me</p> | <p>gustas tú</p> <p>31. Me gusta menear, me gustas tú,</p> <p>32. Me gusta la Coruña, me gustas tú, me gusta Malasaña</p> <p>33. Me gustas tú, me gusta la castana, me gustas tú</p> <p>34. Me gusta Guatemala</p> <p>35. ¿Qué voy a hacer?, Je ne sais pas.</p> <p>36. ¿Qué voy a hacer Je ne sais plus.</p> <p>37. ¿Qué voy a hacer, Je suis perdu.</p> <p>38. ¿Qué horas son, mi corazón?</p> |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

*Me gustas tú* is an engaging song with a reggae beat and a variety of amusing sound effects that capture the students' attention. Included in the song's lyrics are a number of high frequency words such as *la cena* (19), *la mañana* (2) and *la lluvia* (10). Unfortunately, the reference to *la marihuana* (11) poses a problem for many high school teachers. As is the case with American popular music, Spanish songs are likely to have some objectionable lyrics that must be either deleted or explained. However, a single word does not overshadow the value of this song and the astute teacher can find a way to head off this controversy.

Using *Me gustas tú* simply as a warm-up activity to give students an idea of current musical styles in Spain has some merit. However, to fully explore the possibilities that this and other songs like it offer, a carefully sequenced instructional plan needs to be devised. Since music is most closely linked to listening comprehension, this plan should incorporate principles of listening comprehension development that have been outlined by researchers over the last 25 years. Richards (1983) proposes a

list of microskills whose mastery leads to improvements in listening comprehension. These include discrete tasks such as discriminating between individual sounds and recognizing syntactic patterns to more global tasks such as identifying the main ideas and guessing meaning from context. Lund (1990) proposes a taxonomy for the design of listening comprehension exercises which provides listeners with a progression of listening activities at increasing levels of detail and difficulty. These levels include:

Orientation - Preparing the listener to tune in and process the information

Identification - Recognition of words, word categories and cues to meaning

Main Idea comprehension - Getting the overall message of the text

Detail comprehension - Understanding more specific information

Full comprehension - Understanding both the main ideas and the supportive detail

Replication - ability to reproduce the message in either the same or different modality

Shrum and Glisan (1994) also propose a six-step model that guides students through the text at differing levels of comprehension. This model includes the following steps:

Pre-listening - Students preview the text and establish a purpose for listening

Identify main elements - Students identify main ideas, characters and events

Identify details - Students connect main concepts to details

Organize main ideas/details - Students summarize main ideas and details

Recreate text - Student recreate text in other format

React to text and explore intertextuality - Students relate text to other similar texts

Drawing on these insights from previous research in structuring listening comprehension tasks, we propose the PRICE model for teaching a foreign language song. Each step in this progression of activities is represented by one of the letters of the word **PRICE**:

1. Preview
2. Recognition of critical details
3. Identification of the main idea
4. Composition of a similar song
5. Evaluation

#### Preview

In the Preview phase, teachers should equip the students with the necessary linguistic, cultural and background knowledge in order to successfully complete the activity. In addition, the preparation phase should motivate students by connecting the listening activity with their interests or backgrounds. Examples of common preview tasks include

- . Personalized questions
- . Relation of target language song to native language song
- . Prediction of overall theme of song
- . Identification of style of music
- . Review of grammatical or cultural points necessary for the understanding of the song (Figures 1 and 2).

### Recognition of Critical Details

After one or two times listening to the song Recognition activities lead students to recognize particular aspects of the song such as cognates, word categories, and phonemic and morphological distinctions. Examples of common comprehension tasks include categorizing, choosing between options, filling in a grid or following oral directions (Figures 3 and 4).

### Identification of Main Idea

By this stage in the PRICE procedure the students have heard the song several times. They have completed the preview and recognition of critical details sections and are now ready to ascertain the main idea of the song. This stage is equivalent to a skimming exercise in reading comprehension in which students are told to quickly read a passage to get the gist of the message.

After completing the Recognition exercises, listen to the song once again, this time deciding which of the following statements are *Cierto o Falso* (Figure 5).

### Composition of a Similar Song

In this phase students can work together in groups to produce their own version of the song. As a culminating activity groups can present their songs (with rhythm and music) to the class (Figure 6).

### Evaluation

Teachers often overlook the evaluation phase when working with songs. If, however, students study the song for several days as we are proposing, evaluation is a necessity to justify the time spent. Four basic principles should guide the development of any summative evaluation for students'

comprehension of a song taught using the PRICE model:

1. Test what was taught
2. Test in the way that the material was taught
3. Focus on what students can do
4. Capture creative language use by students. (Shrum & Glisan, 2000, 292) (Figure 7).

### Conclusion

The use of songs offers the foreign language teacher numerous benefits. Songs tap into multiple intelligences, they facilitate memorization, they provide a context for grammar and vocabulary and they are fun. To be effectively used, songs like any other target language text, require careful selection and presentation. This article has provided a model for both the selection and instructional process. This instructional process is summarized by the word PRICE in which each letter represents a different step in the process of presenting and comprehending different aspects of the song. If used properly songs can have a lasting impact on students and teachers. A steady diet of songs in the foreign language classroom will assure that students will experience the foreign language in rich and interesting contexts.

**Table 1: Categories of Songs for Instructional Purposes**

Category	Spanish Examples
1. Authentic popular song	Shakira's Ojos así, Manás Corazón Espinado
2. Authentic traditional song	Cielito lindo, Guantanamera
3. Teacher-constructed song with authentic melody	Months of the year song sung to the tune of La cucaracha
4. Teacher-constructed song with native language melody	El cuerpo (song about body parts sung to the tune of The Battle Hymn of the Republic (Lowe, 1996, p. 50)
5. Translation of native language songs	O Susanna, Noche de paz
6. Teacher-constructed song with teacher-invented melody	Buenos Días Mis Amigos from Sing, Dance, Laugh and Eat Tacos 2 (McArthur, 1991, 2)

**Figure 1: Sample Preview for *Me gustas tú***

Exercise 1

Songs are all about self-expression. Most songs express the way the singer feels or thinks. Many songs describe the things that the singer likes or dislikes. Can you think of some other popular songs that express these feelings? The first two are done for you.

Song	Singer or Group
1. That's the Way, I Like It	KC and the Sunshine Band
2. I Feel Good	James Brown
3.	
4.	

---

**Figure 2: Sample Preview for Me gustas tú**

---

**Exercise II**

As you have studied, Spanish uses the expression me gusta or me gustan to say I like...

Review the use of this expression by circling the appropriate form in the following exercise:

Me gusta	Me gustan	la lluvia
Me gusta	Me gustan	los aviones
Me gusta	Me gustan	la vecina
Me gusta	Me gustan	soñar

---

---

**Figure 3: Sample Recognition Activity for Me gustas tú**

---

**Exercise I**

As you listen to the song fill in the words from the song that fit the following categories:

**la moto   la montaña   la mañana   colombiana   la noche   la mar   los aviones**

Naturaleza	Transporte	Divisiones del Día	Nacionalidades
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

---

---

**Figure 4: Sample Recognition Activity for Me gustas tú**


---

**Exercise II**

In the "Sopa de letras" below circle the five verbs in the infinitive form that are mentioned in the song. Then write the verbs in the spaces below according to the order in which they appear in the song.

v i a j a r e t r

a b c d s o n a r

e f g c o r r e r

h a c e r h l j k

l l v o l v e r o

1.

2.

3.

4.

5.

---

**Figure 5: Identification of Main Idea**


---

Listen to the song once again and then determine which of the following statements are CIERTO o FALSO. Once you are finished, circle the statement that best represents the main idea of the song.

\_\_\_\_\_ Al cantante le gusta la naturaleza

\_\_\_\_\_ Al cantante le gusta la tarde.

\_\_\_\_\_ Al cantante le gusta el transporte.

\_\_\_\_\_ Al cantante le gusta el piano.

\_\_\_\_\_ Al cantante le gustan muchas cosas.

---



---

### Figure 6: Composition of a Similar Song

---

Fill in the blanks with your own likes and dislikes

Me gusta \_\_\_\_\_ place \_\_\_\_\_ Me gusta \_\_\_\_\_ place \_\_\_\_\_

Me gustan \_\_\_\_\_ food \_\_\_\_\_ Me gustan \_\_\_\_\_ food \_\_\_\_\_

Me gusta \_\_\_\_\_ activity \_\_\_\_\_ Me gusta \_\_\_\_\_ activity \_\_\_\_\_

¿Qué horas son mi corazón?

---

### Figure 7: Evaluation

---

Listen to the song and fill in the missing words with any that you hear. For most of the blanks there are many different possible answers.

Me gusta \_\_\_\_\_, me gustas tú, me gusta \_\_\_\_\_

Me gustas tú, me gusta \_\_\_\_\_. Me gustas tu.

¿Qué voy a \_\_\_\_\_, je ne sais pas

\_\_\_\_\_ hacer je ne sais plus

¿Qué voy a hacer, je suis perdu

¿Qué horas \_\_\_\_\_, mi corazón

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## Collective Scaffolding in a Computer Mediated Environment

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*The present study examined how students engage in the activity of constructing meaning in an electronic format when presented with a foreign language text. According to sociocultural theory, language constitutes the manifestation of thought; therefore, the discourse that emerged was examined to determine how the subjects executed the activity and whether collective scaffolding occurred in this forum, as per criteria established by Wood, Bruner, and Ross (1976) and employed by Donato (1994). The data revealed that collective scaffolding does indeed occur in the electronic forum as in face-to-face settings, which provides yet another means for learners to interact, negotiate, and communicate.*

The evolution of technology during recent years has provided tremendous choices for the foreign language classroom. The immediate access to information and interaction have given rise to an increased interest in the viability of the computer as a pedagogical tool, particularly in the area of computer mediated communication. By examining the use of one such means of communication, the electronic message board, the present study will contribute to the emerging body of research on computer applications for pedagogical purposes.

### Theoretical Framework

Sociocultural theory is based on the work of Russian theoretician Lev S. Vygotsky (1896-1934) and posits that the origins of linguistic behavior are in everyday meaningful interactions (Wertsch, 1985). Language constitutes the manifestation of

thought; therefore, by examining the discourse, the researcher/instructor is able to ascertain how participants orient, execute, and control a given activity.

Frawley and Lantolf (1985) further explored how language is representative of various stages of regulation. **Object-regulation** refers to being controlled by the task to the extent that the participant is unable to proceed. **Other-regulation** occurs when the participant is guided by a more skilled person. This guidance takes the learner from his or her zone of actual development (ZAD) through the zone of proximal development (ZPD). Vygotsky defines the zone of proximal development as the distance between the actual developmental level and the higher level of potential development. The expert assists the movement of the novice toward the

zone of proximal development by scaffolding onto what the learner already knows. **Self-regulation** ultimately occurs when the participants are able to strategize successfully and complete the activity on their own.

An expert can be an individual or a group of novices who collectively provide guidance. Donato (1994) investigated the phenomenon of scaffolding during open ended collaborative tasks for second language learners and found that the support provided during the interaction was similar to the type of expert-guided scaffolding that Vygotskian theory holds necessary for development. Building upon previous studies by Wood, Bruner, and Ross (1976), Donato defines scaffolding as a phenomenon where "in social interaction knowledgeable participants can create, by means of speech, supportive conditions in which the novice can participate in and extend current skills and knowledge to higher levels of competence" (40). In his study, he cites Wood, Bruner, and Ross' definition of scaffolded help (40-41):

1. *recruiting* interest in the task
2. *simplifying* the task
3. *maintaining* pursuit of the goal
4. *marking* critical features and discrepancies between what has been produced and the ideal solution
5. *controlling* frustration during problem-solving, and
6. *demonstrating* an idealized version of the act to be performed.

In this manner, the participants collectively constitute a viable source of knowledge within a social context, both for themselves and for their peers.

Given the potential of computer mediated communication as a forum for dialogic

activity, the present study asks: Does collective scaffolding occur in an electronic format? Microanalysis of the discourse from message board and face-to-face discussions will provide insight into whether collective scaffolding occurs in electronic discussions as it does in face-to-face ones and whether the electronic message board can serve as a viable option for this type of interaction.

### The Study

The present study looks at how students engage in the activity of constructing meaning in an electronic format when presented with a foreign language text. The discourse that emerges will be examined to determine how the subjects execute the activity and whether collective scaffolding occurs, as per criteria established by Wood, Bruner, and Ross (1976) and employed by Donato (1994).

### Subjects

The subjects consist of sixteen undergraduates from a third-semester French course taught during a six-week summer session at a large, state university. The activity used to elicit the discourse was that of a discussion of *La Vierge aux oiseaux*, which tells the story of the Virgin Mary who, with her infant, is fleeing the soldiers of King Herod.

The researcher/instructor divided the class into four subgroups, each with four members. These groups were identified as Group 1, Group 2, Group 3, and Group 4. Two of the subgroups (Group 1 and Group 2) were assigned to discuss the story face-to-face while the other two subgroups (Group 3 and 4) were assigned to discuss the story using the message board.

The group using the message board accessed the story on a private web site for

the duration of the exercise. This was done as a matter of convenience for the participants since they were able to access both the web site and the board simultaneously. For those discussing the text face-to-face, the story was presented in a paper format, which was collected at the end of the exercise.

The electronic message board was established using *Discus*, a free World Wide Web software package, and took place in the department's computer lab.

### Procedure

A series of surveys was used to gather information from the participants. These surveys consisted of Likert scale and open-ended questions and addressed language background, reading and memory skills, attitudes towards and use of computers, and familiarity with French literature. After the subjects completed the surveys, the researcher/instructor gave them an orientation to the computer lab and the use of the message board.

After the orientation, all groups were instructed to discuss the story. The question posed to the message board users was: "What is your understanding of this story? Working with your classmates, please post your reconstruction of the story to your assigned message board. Feel free to post as many responses as you would like." The question posed to the face-to-face groups was similar: "What is your understanding of this story? Working with your classmates, please discuss your reconstruction of the story." Both the face-to-face and the message board groups were asked not to use any additional resources or to take notes. Each of the face-to-face groups used audiotape recorders to record their discussions, while the message board groups' discussions were retained

on the computer. All four subgroups had approximately a half hour to engage in the activity. It is important to note that no attempt was made to enforce the use of French or of English in this exercise in accordance with the tenets of activity theory, which stipulate that all decisions regarding the course of the activity are to be made by the subjects (Leontiev, 1978; Vygotsky, 1986).

### Results

The following analysis will seek to establish the presence of collective scaffolding in the face-to-face and the electronic forums. The various types of discourse described here are representative examples from the transcripts.

Group members in both the message board and the face-to-face groups demonstrated the characteristics of collective scaffolding, according to the criteria established by Wood, Bruner, and Ross (1976). For example, all but one of the groups displayed recruiting interest in the task. While one of the face-to-face groups, Group 1, simply began the activity, the other face-to-face group, Group 2, as well as the two message board groups (Groups 3 and 4) *recruited* others to join in the activity either through direct appeals for help or through questions directed to the others:

Group 2 (F2F):

001: Speaker 1: *OK, what did we get in the first area?*

Group 3 (MB):

012: Speaker 1: *OK... so babies, soldiers, Vierge, what is going on?*

Group 4 (MB):

001: Speaker 1: *What does "fuis" mean? Anyone please answer.*

Attempts to *simplify* the activity, were more subtle within the face-to-face groups than in the message board groups. For instance, Group 1 simplified the activity by comparing vocabulary words to English, while Group 2 pointed to the meaning of the title itself:

Group 1 (F2F):

037: Speaker 3: *Oh, the title is 'La Vierge aux oiseaux' so 'caille' must be a bird...*

038: Speaker 2: *It's like in English.*

Group 2 (F2F):

058: Speaker 3: *Look! It's in the title!*

On the other hand, the message board groups (Group 3 and Group 4) were more overt in their means to simplify the activity. They focused directly on specific strategies to reach their goal; Group 3 proposed that the group proceed line by line, while Speaker 1 in Group 4 attempted to clarify the activity:

Group 3 (MB):

014: Speaker 2: *Maybe we should do this line by line so that every one understands!*

Group 4 (MB)

013: Speaker 1: *I think that we are supposed to just make sure our group knows what the story is about. I do not think that we have to summarize it or add to the story.*

Each group employed discourse as a means of *maintaining* pursuit of the goal, another characteristic of scaffolded help. For example, one of the face-to-face groups, Group 1, and one of the message board groups, Group 4, continued the pursuit of the activity by soliciting responses from the others:

Group 1 (F2F):

092: Speaker 3: *'Chasseur'...isn't that like shoe? Something like that?*

Group 4 (MB):

040: *Then the Virgin replies, I am fleeing from the soldiers of King Herod. Am I on the right track anyone?*

The other face-to-face group, Group 2, and the other message board group, Group 3, used encouraging words of support to maintain the pursuit of the goal:

Group 2 (F2F):

023: Speaker 2: *OK, second paragraph, we got that this is what happened.*

024: Speaker 1: *We're getting closer.*

Group 3 (MB):

056: Speaker 4: *I think this is a good translation... someone take a crack at the second paragraph.*

However, one of the face-to-face groups, Group 1, diverged momentarily from the task, inserting a conversation that appears to be unrelated to the story:

Group 1 (F2F):

115: Speaker 2: *Where do elephants come from?*

116: Speaker 3: *India or Thailand or something...*

117: Speaker 2: *There is that one place in Africa where they got all the elephants for Disney.*

Each group had a different approach to the fourth characteristic of scaffolding help (*marking* critical features and discrepancies between what has been produced and the ideal solution). Towards this end, the two face-to-face groups (Group 1 and Group 2) focused on grammar structures and vocabulary translations:

Group 1 (F2F):

003: Speaker 1: *Is 'devant' before?*

004: Speaker 2: *I think it means 'after.'*

005: Speaker 3: *It's 'before.'*

Group 2 (F2F):

008: Speaker 3: *With that child?*

009: Speaker 1: *Your child, 'where are you going with your child?'*

On the other hand, the message board groups, Group 3 and Group 4, did not display the explicit corrections of grammar and vocabulary that the face-to-face groups did. The only occasion where Group 3 attempted to mark any critical features and discrepancies was during a discussion of the definition of the word "vierge." These students tried to equate it with the word "willow," only to abandon ultimately that strategy:

Group 3 (MB):

027: Speaker 4: *It sounds like 'willow' only in French.*

028: Speaker 2: *Right! That makes sense... it does kinda sound like 'willow.'*

029: Speaker 1: *RIGHT...Willow!*

032: Speaker 2: *What are 'vierges'... I don't remember.... are we sure this could be 'willow'?*

036: Speaker 4: *No, it just sounds like 'willow'; we are not sure.*

While Group 3 was concerned with the definition of "vierge," Group 4 was concerned with whether or not the Virgin surrendered. Group 3 raised its questions in an unfocused manner, while Group 4 was more direct:

Group 4 (MB):

006: *Speaker 1: Does she only visit three places before giving up/surrendering?*

007: *Speaker 2: I don't think she surrenders. The nightingale (alouette) helps her escape by pointing the soldiers in the wrong direction.*

008: *Speaker 2: She does not surrender. Sorry.*

As the question of whether the Virgin surrenders was raised, Speaker 2 addressed the perceived discrepancy. In addition, she added the endnote of "sorry" after her statement. The intention of the addition of the word "sorry" is difficult to interpret in this scenario; it could be characterized as sarcastic, instructional, or apologetic. While the tone would more likely be revealed in a face-to-face encounter, the purpose of the statement remains the same nonetheless: to address discrepancies between what is produced and what is considered ideal by the speakers.

While all four groups controlled frustration during the course of the activity, one of the face-to-face groups, Group 2, and one of the message board groups, Group 4, did not specifically address the frustration expressed by their peers and instead chose to proceed with the activity:

Group 2 (F2F):

070: *Speaker 4: 'Soleil', isn't that like sun?*

071: *Speaker 1: Virgin of the sun.*

072: *Speaker 2: Kind of confused from here?*

073: *Speaker 1: Yeah...Virgin of the sun.*

Group 4 (MB):

022: Speaker 1: *Possibly reconstruct what the story is about summarize.*

*Therefore, perhaps she wants us to summarize the story. I have no clue.*

*This story is stupid.*

023: Speaker 2: *I think we could summarize it by saying that Mary is trying to flee Herod and the nightingale hides her and helps her escape with her child.*

However, the other face-to-face group, Group 1, and the other message board group, Group 3, were more supportive and attempted to control frustration expressed by their peers with words of affirmation or support:

Group 1 (F2F):

098: Speaker 2: *I'm not sure we got it.*

099: Speaker 1: *I know it's weird.*

100: Speaker 2: *I thought it was hard.*

101: Speaker 1: *Yeah, I know.*

Group 3 (MB):

079: Speaker 1: *I conclude that this is all gibberish... These words have been made up to frustrate and confuse the unwitting French student... waaaaahhh.*

080: Speaker 2: *I have no clue!!!! Ok so what do we have...I think we got the 1st par. and I think [Speaker 1] is onto something.*

Both the face-to-face groups and the message board groups *demonstrated* their understanding of the ideal version of the act to be performed (the sixth characteristic of scaffolded help) as that of a summary. Throughout the course of the activity, the

transcripts indicate a defined movement away from vocabulary translation toward a more integrated construction of the story:

Group 1 (F2F):

071: Speaker 1: *Yeah they're right on her tail...you can already hear the gallop of the horses...she hides...the soldiers ask 'la colombe' if they've seen her and the child and he's saying yes; she passed by here.*

Group 2 (F2F):

075: Speaker 2: *So the Virgin and the son ran away before the soldiers got there... when the soldiers got there they asked the company where they had been.*

076: Speaker 1: *She's getting away from the soldiers.*

Group 3 (MB):

033: Speaker 3: *I am going to say that the gist of the story is that 'La Vierge' with the child follows behind the soldiers all the time and they are looking for her, but will never find her.*

Group 4 (MB):

042: Speaker 1: *This story is about a woman, Mary, who escapes from King Herod with the help of a nightingale. She is fleeing with a child.*

*Hurray!*

As illustrated through the above examples of discourse, one can determine how the participants progressed from **object-regulation** to **self-regulation** through the collective guidance of the others.

## Summary

The model of discourse analysis provides



a detailed description of what happens when students use the electronic bulletin board and how the discourse that emerged compares to that of the face-to-face conversations. While this model provides a means to observe closely the ways that participants engage in the activity, it is important to note that these observations do not constitute predictions of engagement, simply observations of what happened on this occasion.

A survey of the discourse in both the face-to-face and electronic forums reveals evidence of scaffolded help, as defined by the six characteristics posited by Wood, Bruner, and Ross (1976). The presence of each of these six characteristics of scaffolded help in both formats suggests that the motives of the groups determined the manner in which assistance and guidance was provided to its members. However, there was one notable difference between the face-to-face and the message board groups: one of the face-to-face groups diverged briefly from maintaining pursuit of the activity. While one might presume that face-to-face discussions lend themselves to diverging from the activity, it could possibly be a reflection of decisions made by this particular group regardless of the forum.

One of the most notable differences between the face-to-face and the bulletin board discussion modes is the higher number of contributions generated by the face-to-face groups. Of the two face-to-face groups in the first story, Group 1 had 120 contributions, while Group 2 had 99. Of the two bulletin board groups, Group 3 had 82 contributions, while Group 4 had 42. The higher number of contributions made by the face-to-face participants can be attributed to several possibilities, including the fact that the face-to-face groups contained more examples of

people interrupting each other, a dynamic that did not occur in the electronic format.

### Conclusion

As a medium for online communication, the electronic bulletin board offers an unparalleled *mélange* of both speech and writing that not only elicits dialogue, but also preserves it. The capacity of this instrument to preserve text offers unprecedented insight into the processes involved when engaging in an activity. The electronic message board's ability to retain discourse in a text format gives the researcher/instructor the opportunity to observe the process of interaction from its inception to its conclusion. Since sociocultural theory sees language as a socially-determined construction, it serves as an appropriate framework in which to view this preserved interaction. From this perspective, examples of collective scaffolding are evident in both the message board and the face-to-face discussions. This illustrates that the electronic message board appears to be a viable option for dialogic activity to take place. In addition, the synchronous and asynchronous properties of this form of computer mediated instruction provide numerous opportunities for learners to interact without the constraints of time and space that often limit real-time conversations. In this regard, the electronic message board offers an unprecedented option for foreign language learners to negotiate meaning construction and to develop linguistic behaviors that will contribute to acquisition.

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## Virtual French/Le Français virtuel: A New Approach to a Non-Conventional Subject

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*This essay describes "Le Français virtuel," an innovative prototype French grammar review lesson on CD-ROM, that exploits interactive hypermedia technology. Each of the 24 planned lessons reinforces a single grammatical concept. While reviewing the concept, the user will enjoy at least two super- or subliminal messages simultaneously: one visual (both text and graphics), the other auditory (both verbal and musical)-an operatic model. All content will be culturally authentic, contextually driven, and relevant. The project features a) synergy; b) replicability; and c) application of existing technology. On several CD ROMs, it thus becomes possible to recuperate and enjoy the best of French culture and civilization. This project will have a long-range impact on educational curricula. The project's replicability will make it an interesting and suggestive exemplar for other areas of the curriculum. By recuperating and inviting the enjoyment of the best of French culture and civilization, it will allow the next generation to conjoin past and present.*

### **Rationale**

Retrieval has always represented a challenge both for machines and for humans. As a lifelong teacher, I have often asked: Is there a more effective way for students to recall and then apply what they have learned? Apart from the old adage of "a change in behavior" taking place which proves learning has occurred, how can educators insure mastery of subject matter and then vouchsafe recall of the material for subsequent application? In a word, how can we make retrieval more efficient? What encoding will work particularly for humans? What learning environment will best permit the student/

user to recuperate and invest in aspects of an enriching experience or tradition-which might otherwise be lost forever to posterity? It is quite clear to me that education, especially now with so many new technologies available, needs a new model.

### **Principles**

Like simultaneous décor in a narrative or a film, synchronous presentation-like computer multi-tasking allows individuals to carry on more than one activity at a time. Inspired to an extent by Richard Wagner's operatic theory (the *Gesamtkunstwerk*), the "synergy" part of this concept embraces

such simultaneity. While appealing to incidental learning, grammatical or culture-laden explanations, illustrations, and all-enhancing examples draw from the same authentic context. The approach allows for the incorporation of dramatic elements that at once raise the student's interest and, particularly in the case of harmonious or lively music, open the cognitive sensorium to maximize learning and retention, as Zemke (2002) has recently pointed out. Opera's simultaneity of music, drama, costumes, and sets provides a vivid pedagogical analogy. Moreover, the principles followed are grounded on the principle of multiple intelligences-appealing to at least five cognitive or diverse learning styles: the verbal/linguistic (involves reading and writing), logical/mathematical (finding patterns or sorting by category), visual/spatial (drawings), musical/rhythmic (use of song and harmony), and naturalist (recognizing cultural patterns). Moreover, Zemke (2002) has summarized six other issues in this arena: andragogy (adult learner behaviors), behaviorism (rewards for learning), cognitivism (meaningful variety), conditions of learning (strategic and logical task analysis), gestalt (insightful organization), and social learning (learning reinforced through observation). Cognitive synergy, in a word, sustains the phenomenon of memory, and this promising and dynamic notion corresponds to the conclusions of a new study by French psychologist Kostrubiec (2002).

### **What is Virtual French?**

*Le Français virtuel* is a working title for an innovative prototype French grammar review lesson. It is designed to run on CD-ROM, using interactive hypermedia technology, and

was conceived originally and developed using Asymetrix Toolbook.

In this program, each intermediate to advanced level lesson reinforces a single grammatical notion. While reviewing the concept, the student-learner enjoys at least two super- or subliminal messages simultaneously, one visual (both text and graphics), the other auditory (both verbal and musical). All lesson content is culturally authentic, contextually driven, and relevant (unlike many current foreign-language grammar texts). The project thus features replicable applications of existing technology.

Each lesson's synergy asks of the learner to bathe in a step-by-step cultural immersion, a multi-sensory excursion (in the stacked style of a HyperCard program), which can be "unzipped" and exploited fully and at one's leisure, or segments of which can be skipped in order to focus uniquely on the more pragmatic grammatical exercises. The innovation also has appeal because of its potential replicability in other educational fields (particularly the humanities). The conceptual framework is adaptable for all language-learning areas, historical subjects, musical topics, or even art history content.

At numerous institutions of higher education, the technology to create such multimedia instructional programming exists (including the CD-ROM authoring software and hardware), but has not yet been fully implemented for classroom or auxiliary applications. Virtual French eliminates that lack, providing thus a third innovation: full use of current technological capabilities.

It is my hope that *Virtual French* will have a long-range impact on college curricula. Its uniqueness will be a draw for students,

especially as CD-ROM technology becomes more widespread among future generations. The project's replicability will make it an interesting and suggestive model for other areas of the curriculum. As a supplement-in the context of a "blended learning" approach (see Barbian, 2002) to teaching French-the model represents a powerful ingredient. Its relevance to Advanced Placement students and the Home-Schooled in French is obvious, although the project's primary audience is the adult learner seeking a pleasurable review of French grammar principles. Obviously, the stronger the student, the more effective the multimedia comprehension, as recently reported by the team of Maki and Maki in the *Journal of Experimental Psychology: Applied* (2002).

Nevertheless, one can envision-in a later development, beyond the mere prototype lessons-future lessons as well. On several CD-ROMs, it will thus become possible to embrace, recuperate and, in the end, enjoy the best of French culture and civilization-all to enhance and insure appreciation by future generations.

#### Application (Alpha version-Lesson One)

This prototype lesson focuses on one particular difficulty in French grammar, but, in order to make the whole more interesting, illustrative essentials from the life of Paul Gauguin have been incorporated.

Based on specific biographical details from the life and times of late Impressionist painter, Paul Gauguin (1848-1903), this intermediate/advanced French grammar lesson on the relative pronouns features interactive multimedia, such as completely authentic color graphics, audio and video clips, and illustrative examples that use elements of the painter's stormy life. Also

added are samples of authentic music, animation segments, an interactive self-assessment, a video clip from the feature film on Van Gogh's life, *Lust for Life*, excerpts from Gauguin's Tahitian journal, *Noa-Noa* ("Perfume," the text of which itself is used to illustrate the grammar forms), and simultaneous voice-over as a guide for monitoring the lesson's navigation.

Goals for this lesson include i) mastery of relative pronouns in French; ii) improving control of particular French grammar problems and obstacles typically encountered by American students; and iii) permitting the student to retrieve and invest in aspects of enriching French culture which otherwise might be lost to posterity.

#### Background

The challenge of relative pronouns arises usually not at the very beginning lessons in French grammar, but rather at a moment of transition, from, e.g., the Novice-Mid to the Novice-High level. In most textbooks, the concept is introduced in the second semester or third quarter of study. (Note: each lesson of *Virtual French* is accompanied by a mini-glossary of difficult words and expressions.)

Relative pronouns in French create difficulties for American students. Part of the problem is that traditional English grammar has dispensed with terms like "antecedent," "subject," "direct/indirect object," "verb," or "noun." The idea of using elements from Gauguin's life story (in this case) enhances the grammar illustrations with suggestive and dramatic value. For example, if we take the sentence (using English examples...),

'Paul Gauguin's first wife had five children. He abandoned her in 1884.'

it will be noted that the verbiage is

elementary, repetitious and awkward. To improve the sentence, one might write:

'Gauguin's first wife, whom he abandoned in 1884, had five children'.

The idea is to make one smooth sentence out of two clipped and somewhat clumsy ones. The relative pronoun **whom**, which introduces a relative clause, allows this improvement. (For more detail in French, the Dossier/Appendix below contains the elements of the grammar lesson along with practice exercises.)

The uniqueness of the approach lies in the incorporation of Gauguin's biography. As the lesson unfolds, color representations of Gauguin's paintings complement the presentation, as well as brief highlights from the music of his contemporaries, Camille Saint-Saens and Claude Debussy, or, alternately, traditional Tahitian folk music.

#### Lesson Two

In this segment, a second lesson teaches the past tenses in French while drawing on authentic elements from the life and films of New Wave director François Truffaut (1932-1984). The design brings together grammar illustrations from the director's voluminous correspondence, color and black and white graphics, music from Truffaut's film soundtracks, with monitoring voice-over, self-assessment, bibliography and filmography, and four videoclips to illustrate tense usage. Most especially, this step involves the difficult contrast (for English speakers) between the two past tenses in French, the *passé composé* and the *imparfait*, or the present perfect vs. the imperfect tenses. After several pages of explanations and orientation, the *forms* of the *imparfait*, then those of the *passé composé*, are

introduced. All examples illustrating the contrast between the two tenses are drawn directly from Truffaut's own letters; the videoclips illustrate powerfully the same concept. In fact, one scene from the director's 1977 brilliant hit, *L'Homme qui aimait les femmes*, exemplifies uncannily and quite perfectly the two tenses (actually explains the usage of the *imparfait* in the film's title!). The lesson concludes with several self-correcting cloze-type exercises.

#### Lesson Three (under construction)

Lesson Three represents a poem by Paul Verlaine, "Mandoline," and focuses on the pronunciation of French sounds and reading poetry aloud (not intended for beginners!). Once again, music complements the lesson, with embedded French *chansons* (among others), principally musical transcriptions of Mandoline by Claude Debussy and Gabriel Fauré, sung by array of mezzo-sopranos and tenors. Also highlighting the ambiance are dozens of auditory and visual representations of mandolines, all accompanied by a challenging phonetics tutorial with lively animation and a monitoring self-assessment module.

\* \* \*

To summarize, the cognitive assumption is a) that students can concentrate on more than one theme at a time; b) association with the drama, for example, of Gauguin's artistic life will reinforce recall of the grammatical essentials; and c) the simultaneous experience of sound (voice and music) and graphics will create positive associations for learners, thus, once again, vouchsafing recall.

#### Assessment

Controls within each lesson are varied. For example, Lesson One features a multiple-choice series wherein the user must conjoin (selecting the best answer) into one sentence two disparate sentences, using the correct relative pronoun to link them. The content of the sentences draws on elements from Gauguin's biography. Correct answers are rewarded with visual and auditory stimuli.

By contrast, the Truffaut lesson offers fill-ins, a rather long and humorous episode that deals with a certain satirical character "Oscar" (from the 1976 Truffaut film "Small Change"), which is presented in cloze format, once again with correct answers supplied to the learner at a mouse click. There is also a segmented retelling of the "Little Red Riding Hood" fairytale, complete with multiple-choice questions to reinforce control of past-tense usage.

For the pronunciation lesson, a whole series of consonant/vowel combinations, accompanied by animated stick figures, are available to the user, who, at the click of a mouse, can cause the auditory clusters to be repeated.

In conclusion, we turn to the words of this paper's co-author, Kristen Ingram, a student who had a semester's worth of direct contact with all facets of the program. She writes: "*Virtual French* provides the student an opportunity to learn once again and more profoundly the fundamentals of the French language, while acquiring new aspects of French culture. Not only does the program combine the language with the culture, but also introduces a third element—the technology. While navigating *Virtual French*, the student gets a full mental work-out, with nearly all one's senses involved and engaged. It's really fun!"

## NOTES

### Presentations of Virtual French

Southern Conference on Language Teaching-Myrtle Beach, March 1997. Presentation of Lesson One (as adapted, in the context of multimedia assessment)—on the use of the relative pronouns in French, in the context of the life, times, travels, loves, and paintings of the Late Impressionist, Paul Gauguin.

Also presented at Foreign Language Association of North Carolina-Greensboro, October 1996; at the League for Innovation in the Community College-Phoenix, AZ, November 1996; and Mountain Interstate Foreign Language Conference-University of North Carolina-Wilmington, March 1997.

Lesson Two was introduced at the Foreign Language Association of Virginia-Richmond, and American Council of Foreign Language Teachers/American Association of French Teachers-Nashville, November 1997.

Lesson Three was presented in outline format at the Central Piedmont Community College Literary Festival, Charlotte, NC, March 1996.

### **Three Frequently Asked Questions**

1) What if I just want to begin learning French, will this software work for me?

There are numerous programs for beginners on the market. This package aims at those interested in a grammar review, ideally, the adult learner who needs to brush up on or extend his/her grasp of essentials.

2) Why won't *Virtual French* be available on the World Wide Web via password security?

Do you mean the "World Wide Wait"? For those with an incredibly slow dialup connection

(locally, off campus at 26.4 and rarely faster), placing the student/learner in such a bind would be more painful than water torture.

3) What about copyright issues? Upon the completion of Lesson Three, a publisher will be sought to market the project on CD-ROM. At that point, under contract, it is hoped the publisher will secure the rights to reproduce the graphics, sound, and other files.

3) How many lessons are planned?

Twenty-Four, including the pronunciation lesson (3). Four or five are currently in draft format (e.g., on the Definite Article, using the works of Hector Berlioz).

### Dossier/Appendix

#### Paul Gauguin et le Tahiti

#### Leçon sur les Pronoms Relatifs en français

I. A. **Qui** functions as the subject of the clause and may refer to a person or a thing.

B. **Que** (or **qu'** before a vowel or vowel sound) functions as the direct object of a clause and may also refer to persons or things.

C. **Où** may introduce a relative clause referring to a place or time; its usage helps avoid using **lequel** with a preposition.

Faites UNE phrase des deux phrases, en utilisant un pronom relatif - <Answers in brackets.>

1. La première femme de Gauguin avait cinq enfants. Gauguin l'a abandonnée en 1884. <La première femme de G., qu'il a abandonnée en 1884, avait cinq enfants.>

2. Gauguin décrit les primitifs. Ils sont innocents. <G. décrit des primitifs qui sont innocents.>

II. A. **Dont** may refer to persons or things and means whose, of (about) which), of (about) whom. It cannot be followed by

a possessive adjective, and can be used only when it immediately follows the noun to which it refers (otherwise use **de + lequel**).

B. A **qui** as the object of the preposition (à) refers to persons only.

1. Tahiti est un paradis tropical. J'ai entendu parler de Tahiti. <T. est un paradis tropical dont j'ai entendu parler.>

2. Gauguin a rendu visite à Van Gogh en 1888. Van Gogh était à Arles. <V.G., à qui G. a rendu visite en 1888, était à Arles.>

III. A. **Sur qui**, **Avec qui**, and **Pour qui** consist of **qui** preceded by a preposition, which cannot be discarded in constructing a sentence. These refer to persons only.

B. **Lequel**, which, is the relative pronoun used after a preposition and refers to things or to persons. It must agree with its antecedent. When preceded by **à**, **lequel** contracts to form **auquel**, **auxquels**, **auxquelles**; **à plus laquelle** does not contract.

Faites UNE phrase des deux phrases, en utilisant un pronom relatif - <Answers in brackets.>

1. Gauguin a voyagé plusieurs fois aux pays exotiques. On ne peut pas compter sur Gauguin comme mari fidèle. <G., sur qui on ne peut pas compter comme mari fidèle, a voyagé plusieurs fois aux pays exotiques.>

2. Dans un livre, Gauguin parle de la culture tahitienne. Le livre est intitulé Noa Noa. <G. a écrit un livre, Noa Noa, dans lequel il parle de la culture tahitienne.>

### Sample Mini Self-Test

Faites UNE phrase des deux phrases, en utilisant un pronom relatif

1. Gauguin a épousé une Tahitienne. Elle était jeune.



2. Gauguin est allé au Tahiti. Au Tahiti il faisait torride.

3. Les industries principales des Tahitiens sont le tourisme et la pêche. Les Tahitiens s'occupent de deux industries principales.

4. On attribue la découverte du Tahiti en 1767 à S. Wallis. S. Wallis était un capitaine anglais.

5. Gauguin a étudié brièvement avec Camille Pissarro. Camille Pissarro était un peintre impressionniste.

6. Les Tahitiens étaient une inspiration pour le peintre français. Gauguin a dépeint des superstitions polynésiennes en des couleurs lumineuses.

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## Technology-Enhanced FLES; Technology-Enhanced Professional Development

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*Support for Elementary Educators through Distance Education in Spanish (SEEDS) is a title VI grant project that provides generalist elementary school teachers interested in learning/improving their Spanish and interested in bringing Spanish language and culture to the classroom with three learning modules that will enable them to do so. The three distance education modules are available on CD-Rom and on the WWW and are comprised of: Spanish Enhancement, Teaching Spanish as a Foreign Language and Internationalizing the Elementary Curriculum. This paper will explain the first module, Spanish Enhancement, and discuss the state of the art techniques used to deliver the material in this module. In addition, it will give details of the strategies employed to assist the generalist teacher in bringing Spanish language and culture to the classroom.*

Do you know a generalist teacher who would like to learn and or improve his/her Spanish? Do you know a generalist teacher who would like to bring Spanish language and culture to the classroom? Do you know of a generalist elementary school teacher who would like to help you teach Spanish in the classroom? Support for Elementary Educators through Distance Education in Spanish (SEEDS) is a title VI grant project that provides generalist elementary school teachers interested in learning/improving their Spanish and interested in bringing Spanish language and culture to the classroom with learning modules that will enable them to do so. The SEEDS project is comprised of three distance learning modules: Spanish Enhancement, Teaching Spanish as a Foreign Language and Internationalizing the Elementary

Curriculum. This paper will describe the first module and explore the techniques used to deliver the material in this module and the strategies employed to assist the generalist teacher in bringing Spanish language and culture to the classroom.

Foreign Language in the Elementary Schools (FLES) is the umbrella term used to describe a variety of different models used to teach foreign languages at the primary level of schooling. Under this umbrella, a common instructional model that is used consists of a 20-30 minute lesson delivered by a FLES teacher who visits the students usually in the generalist teacher's classroom. Unfortunately, once the FLES teacher leaves the classroom, most Spanish language and culture also leaves out the door and the result is a disjointed and piecemeal FL curricula. This is not to

say that the FLES teacher hasn't already done a fantastic job. We all know how dedicated FLES teachers are. However, it is the generalist teacher who teaches the class 90% of the week, so why not recruit him/her in your efforts to teach Spanish? In most cases, the generalist elementary teacher does not have the Spanish language skills or cultural knowledge to continue infusing Spanish language and/or culture throughout the curriculum between the time the FLES teacher leaves the classroom and the time the FLES teacher comes back. Although excellent FLES programs exist, the piecemeal model mentioned above is a common model in Florida and in many other states around the country.

We share the view that it is vital for the generalist elementary teacher to have ownership in the FLES process. Moreover, FLES programs supplemented with language and culture could benefit thousands of elementary school children if their regular elementary classroom teachers are able to promote language and culture throughout the week in an integrated, meaningful and contextually rich way. In order to accomplish this goal, the University of South Florida has created the SEEDS program (Support for Elementary Educators through Distance Learning in Spanish) that aims to improve the levels of Spanish proficiency among elementary school teachers as well as provide them with the necessary levels of competence to promote communicative teaching and learning practices in school classrooms.

The Spanish Enhancement module is comprised of 114 web-based classroom activities. The teacher can go through these activities on his/her own terms and in his/her own time. Once the teacher feels comfortable with the activity, the teacher can then use the same activity with his/her class. The

underlying philosophy of SEEDS is "through doing comes learning." In other words, we feel that a lot of learning comes through actual teaching, so in this context all 114 SEEDS activities are structured as teaching activities.

The activities can be accessed through a CD-rom or via the World Wide Web (WWW) <http://www.outreach.usf.edu/seeds>. The uniqueness of these activities lies in that they use immersion pedagogy and electronic distance education principles. Some of the immersion instructional strategies used include: redundancy, repetition, circumlocution, elaborated and simplified speech, audio and video visuals, realia etc. All activities are experientially-based, sequenced, task-based, and contextually appropriate content-driven. In addition, these activities contain electronic resources such as glosses, audio of text, supplemental video demonstrating activities in the classroom, supplemental audio of songs and poems used in the activities, and attachments of all black line masters required for each activity.

Each activity begins with a summary. The summaries are accompanied by a set of objectives to be accomplished while working through each activity. In addition, the user can preview the activity key that contains the title of the activity and the categories the activity falls under, including grade level, curriculum area, the activity type (information gap, role play, drill, song etc), Florida Sunshine State FL Standard, and macroskill. The teacher can preview the summary and key to gauge if this is an activity s/he would like to do with his/her class. The text is presented entirely in Spanish, though as explained above, contains immersions strategies such as repetition, redundancy, simplification, etc. and glosses that will assist the reader. Moreover, the user can listen to the text by using the audio clips

provided (Figure 1).

Once the teacher has read or skimmed through the summary and objectives, and s/he has decided to work with this activity, s/he can go move on to the activity steps. These steps describe in detail the various phases of the activity including suggested teacher talk, as well as examples of the range of Spanish language the teacher can use with his/her students. In addition, we have included black line masters or attachments required to complete the activity in class. These attachments include worksheets, 3X5 cards, pages of books, and maps to name but a few. Moreover, the answer key is provided when necessary. Suggested supplies and vocabulary required to carry out the activity are also included. A recommended set of web links to continue learning on the topic addressed in the activity is also provided.

Most importantly, many activities contain a video demonstrating the activity in an actual classroom or audio clips of songs used in the activity (Figure 2).

The teacher has two options in order to reach the activities s/he would like to practice or use in the classroom. The teacher can go through the activities from "easy" to "advanced" or search for particular types of activity using the activities menu. If the teacher wants to improve his/her Spanish, we suggest that the teacher go through the activities in the sequenced or graded fashion. The teacher will find that activities have been graded from "easy" to "advanced" using a color coding system.

If the teacher chooses this option, s/he will find that the first third of the activities contains English glosses and simple present tense. The next group of activities the teacher encounters has elaborated Spanish glosses

and more complex language including past tense. The last third of the activities has one word English to one word Spanish glosses and present, past and future language use.

The teacher can also search the activities database and select particular activities using grade level, curriculum area, etc. The full search capabilities available to the teacher include: themes, SEEDS area topic, grade level, curriculum area, lesson plan, instructional activity, macroskill focus, or the FSS standards. If a teacher would like to work on activities appropriate for the grade level s/he teachers, the teacher can search for all activities under a specific grade level. If a teacher would like to use an activity that correlates with the curriculum area being covered in class, the teacher can search for activities under language arts, mathematics, science, music, art, physical education, geography, social studies, and civics.

The goal of the first module of SEEDS is that the teacher will learn Spanish while reading and preparing the activity, trying out the activity with the class and going beyond the content of the activity with the supplemental materials provided. While the SEEDS program is a useful tool, it depends on the collaboration of FLES teachers and generalist teachers. FLES teachers should inform generalist teachers of the availability of the program and how it can benefit the generalist teacher and the students in the classroom. The success of the program also depends on the teachers' willingness to go through this professional development. Furthermore, we believe that with the assistance of the FLES teacher, the generalist teacher can successfully complete the SEEDS program and incorporate language and culture into the classroom. Finally, a teacher can receive graduate level credit at the University

of South Florida in the Foreign Language Program if s/he completes all the webquests associated with each of the phases of the program.

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Figure 1

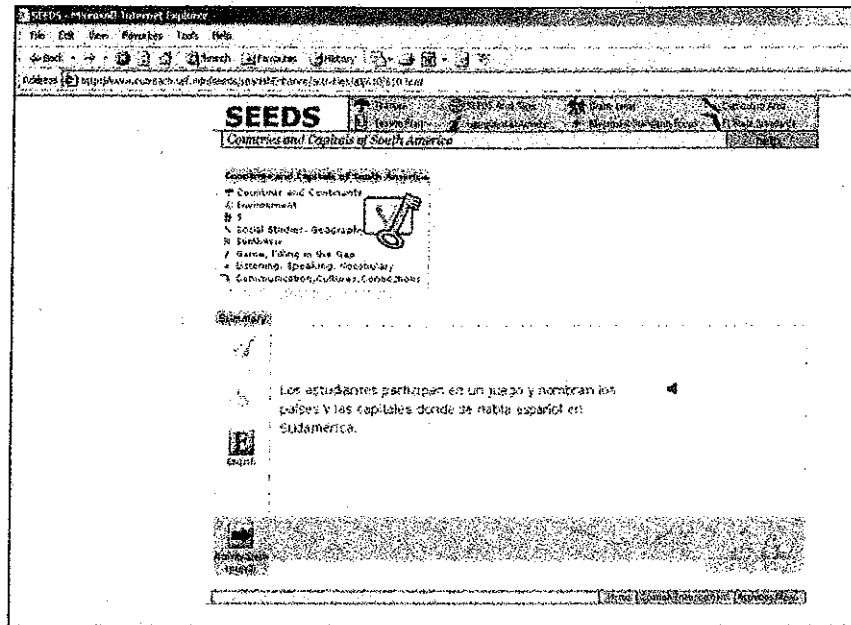
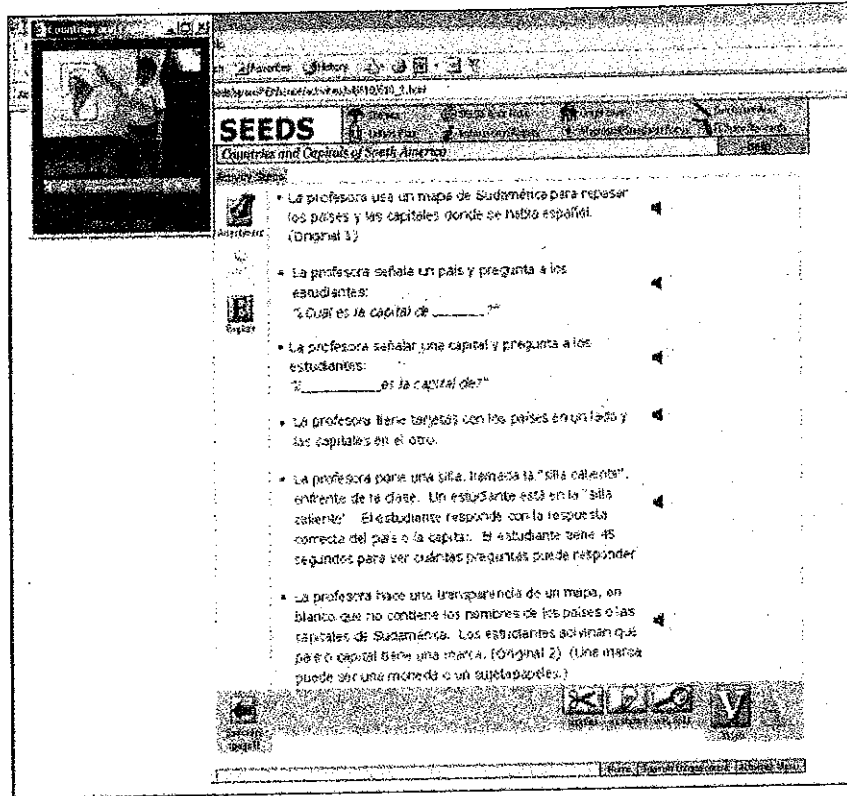


Figure 2





Judith B. Galician

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## America Is A Patchwork Quilt:

### An Interdisciplinary FLES Cultural Project

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*Many children who learn a second language do not realize that their familial roots most likely enclose a language other than English and at least one ethnic offshoot. Their classrooms are microcosms of America; students who explore their family histories often gain valuable knowledge and insight about heritage and related history. There is increased motivation to become bilingual or even multilingual. 'America is a Patchwork Quilt' is an interdisciplinary, FLES cultural project that allows participants to explore their family trees, celebrate their origins, and appreciate unique facets of classmates and America's citizenry.*

America has often been called a *melting pot* and more recently, a *salad*, a *mosaic*, and a *patchwork quilt*. Originally, assimilation into American culture by European newcomers was greatly desired. Today, with the rapid influx of Asian, Hispanic, and Caribbean immigrants, sociologists and linguists are pointing out the need for both the acquisition of English AND the preservation of heritage languages and cultures. Thus, nowadays, the term patchwork quilt is the most desirable interpretation of America's ethnic makeup, where each piece can stand alone but adds strength and character when it is seen as part of a multicultural nation.

#### Origin of the Project

##### Need to motivate language acquisition

The project's coordinator teaches Spanish at the University School of Nova Southeastern

University, a college preparatory institution in Fort Lauderdale. The program in the lower school reaches approximately seven hundred students who attend Pre-Kindergarten through Grade 5. Although many younger children use simple Spanish phrases outside the second language classroom, older students need more motivation to engage in second language acquisition.

Sonia Nieto wrote, "Although we almost all have an immigrant past, very few of us know or even acknowledge it" (1992, p.16). A project that explores familial background could perhaps enthruse and motivate youngsters to acquire and make use of more secondary language. Other benefits would include increased pride in and knowledge of one's own heritage and additionally, awareness of similarities between cultures.

##### The P.I.E. Grant connection

During the 2001-02 school year, the University School instituted a special grant program called *Projects For Instructional Excellence* or P.I.E. Faculty was invited to submit proposals that embodied the mission statement of the school, while being innovative and serving as vehicles for best instructional practices. Nineteen projects contributed by both the lower and upper divisions were chosen for implementation, publication, and dissemination amidst the university community.

### **Progression of the Project**

#### Target group of students

The Third Grade was chosen to complete the project. Regular classroom social studies curriculum includes a look at America's states. Students are mature enough to interview relatives and use the Internet as a resource for background information. Five color groups, each with about 22 students began the project in late April, continued through the end of the school year, and completed their individual muslin heritage patch in Fourth Grade the following September.

#### Components of the project

The project was initiated by this writer with an oral presentation of *The Patchwork Quilt* by Patricia Polacco and *La Colcha de Retazos* by Kristin Avery. These two books relate stories about the creation of heirlooms made out of cherished, discarded family clothing that are handed down from generation to generation. Each color group proceeded through a brainstorming process to make a diverse list of Americans and explain symbols that represent our nation's core. Students were given about two weeks to investigate and/or interview prospective, foreign-born familial candidates. Although students initially stated that none of their

relatives came from outside America and asked to use babysitters and friends as project subjects, further discussion clarified that grandparents and other relatives did indeed originate in *foreign* places. Reports by the students included photos, recipes, and cultural artifacts and realia. These reports were presented orally and allowed for a forum where information was gained and questions and answers about culture were interchanged. Some presenters brought ethnic foods to share with classmates.

This interdisciplinary opportunity allowed students to explore the language, background, and essence of a selected family member, and to ultimately create a patch about this person in a culminating project activity. A brief anecdote about the person was word-processed and placed within a clear, vinyl pouch on a 12" X 12" cream-colored, muslin square, along with a recipes and copies of birth certificates, photographs, and other unique finds. A word or expression in a language other than English that the relative speaks or spoke when alive was placed in the middle of the square. Patches were to be sewn into quilt/wall-hangings from each group that would embody Third Grade's familial structure as a mini-reflection of America. Many family recipes would be compiled in to a booklet for each participating student. The project encompassed language arts through writing, higher-order thinking skills, inter and intrapersonal skills through interview and discussion, technology, social studies, multi-lingual word acquisition, word-processing, and creative arts, and still could have accommodated such curricular components as music and art appreciation. The project allowed for an increase in content knowledge as well as cultural enlightenment, while addressing different learning styles and

Gardiner's multiple intelligences.

#### Professional dissemination

The University School published a journal of the year's P.I.E. projects that featured each grant recipient and a comprehensive description of his/her project. A copy of the publication was sent to every University School family, faculty members, and to various departments of Nova Southeastern University. Research is validated through dissemination. Presentations at conferences give educators the opportunity to share strategies, and creative ideas with other colleagues. Memberships in professional organizations provide exposure to journals and to academic milieux that inspire and nurture professional growth that can ultimately make us mentors and experts.

*America is a Patchwork Quilt* was presented at the 34th Annual Conference of the Florida Foreign Language Association in Orlando as a FLES multicultural offering. Despite an early time slot, attendees gave positive feedback about the interdisciplinary nature of the session, wide range of explored cultures, and student work products; these included heritage anecdotes, completed muslin patches representing the chosen family member, photos, recipes, Internet information relating to a country or relevant source, and authentic realia such as birth certificates and naturalization papers.

#### **What the Research Says**

Rosenbusch (1994, citing Gonser, 1992) notes a national tendency in elementary school education toward an *integrated* or interdisciplinary curriculum where common subject areas such as math, science, social studies, English language arts and others are taught within the context of broad themes.

"Second-language teachers have long heard that 'language is culture and culture is language.' Education for global awareness provides the language teacher with a vehicle for weaving language and culture together" (Bragaw & Zimmer-Loew, 1985, p. 36). Byrnes (1997) encourages *global education* for students that will hopefully equip them with skills to live well in a briskly transforming world. Such global education encourages the use of interdisciplinary teaching strategies that include looking beyond textbooks to plan activities and engaging students through hands-on, student-centered learning that taps past experiences and addresses individual interests. Met (2001) asserts that students who are bilingually competent read better (citing Leary, 2000), have enhanced metalinguistic skills and divergent thinking (Robinson, 1998), and achieve higher scores on standardized assessments of mathematics and reading (citing Caldas & Bordeaux, 1999; Robinson, 1998). Clearly, when students are presented with interesting, relevant projects to motivate augmented second language acquisition, the promise of bilingualism is achievable. Met strongly believes, "languages should be a part of the core curriculum in elementary, middle, and high school" (p. 1); this view is further substantiated by a survey conducted by the Center for Applied Linguistics (2000). Language is intrinsically tied to the imparting of culture. In fact, it is the most visible, actually audible way, of knowing that culture is being passed on. One of the primary goals of education is to prepare students for their role as a future citizen and contributor to society. Both Met and Hoecherl-Alden (2000) maintain that one needs to become culturally aware and demonstrate linguistic functionality to live in and succeed in a global economy. Marcos and Peyton (2000) state, "a multilingual workforce enhances America's economic

competitiveness abroad, helps maintain our political and security interests, and promotes tolerance and intercultural awareness" (p. 3).

### Implications and Conclusions

Language acquisition involves so much more than assessable oral and written abilities. The spoken language is the communicative portion of a culture and embodies beliefs, values, and customs not shown by superficial markers like clothing, food or holidays. A language class must include not only cognitive enhancement, but the essence of culture must be woven into curriculum and not just tacked on.

### Conclusions

The existence of our global community depends on America's future citizens' ability to embrace diversity and understand familial as well as national cultural roots. *America is a Patchwork Quilt* combines foreign language with other curricular areas such as writing, research, computer skills, character education, and art. It allows students to grow intellectually and gain respect for people's differences. The nature of the project allows for students of varying abilities to demonstrate acquired knowledge through a creative venue by using individually chosen presentation modes

(Galician, 2002, p. 1).

*America is a Patchwork Quilt* is a flexible project for all FLES, regular classroom, and multicultural education teachers who seek to enlighten students and broaden their perspectives about their own birthright and its fit, within surrounding national and international arenas. It can be adapted by adding components such as music and multimedia or others as directed by the

creativity of the educator who uses it. The project is meant to be personal yet global, addressing one's roots while placing them in the context of America's multicultural evolution.

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Karen Verkler

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## Just Add Students: The FLES Summer Institute Kit

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*The No Child Left Behind Act of 2001 delineates steps for improving K-12 schools while attempting to ensure the academic success of each student. Two of the specifications of the legislation relate to foreign language education and the need to enhance the professional development of educators. The act calls for special initiatives to accelerate the preparation of highly qualified mid-career professionals in the field of education, allowing them to obtain certification in a timely fashion. Such initiatives include "intensive foreign language programs for professional development" (U.S. Department of Education, 2002). A large, metropolitan Central Florida university has developed such a program by means of a FLES (Foreign Language in Elementary Schools) summer institute, scheduled during teachers' summer vacation to attract preservice and inservice educators throughout Florida. Interwoven with the Standards for Foreign Language Learning, the highly interactive, 6-day institute is described within this article.*

### Introduction

On January 8, 2002 President George W. Bush approved the "No Child Left Behind Act of 2001." The law outlines a comprehensive framework on "how to improve the performance of America's elementary and secondary schools while at the same time ensuring that no child is trapped in a failing school" (U.S. Department of Education, 2002a, 2002b, 2002c). The framework delineates several specifications that relate directly to foreign language education: (a) "The Secretary shall give special consideration to applications describing programs that include intensive summer foreign language programs for professional development" (Sec. 5493), and

(b): Establish a program to recruit and retain highly qualified mid-career professionals (including highly qualified paraprofessionals), and recent graduates of an institution of higher education, as teachers in high-need schools, including recruiting teachers through alternative routes to certification; and to encourage the development and expansion of alternative routes to certification under State-approved programs that enable individuals to be eligible for teacher certification within a reduced period of time. (Section 2311)

In addition to addressing the No Child Left Behind Act, the State of Florida has to attend to several other statutes related to foreign language education. Title XLVIII

K-20 Education Code, Chapter 1007 Articulation and Access (Florida Department of Education, 2003), calls for plans to be instituted by 2004 for an articulated and seamless integration of the K-20 curricula, including foreign languages. Most Florida elementary and middle schools do not currently have foreign language programs. Addressing this statute would thus require a significant increase in the need for properly credentialed foreign language teachers. In addition, recent Florida legislation (Constitutional Amendment No. 9) mandates smaller class sizes, resulting in a need for additional teachers in all content areas, including foreign language.

There is a dearth of foreign language teachers in Florida, as indicated by the extended status (1984-1991, 2001-2004) of foreign language on the list of critical teacher shortage areas (Florida Department of Education, 2002). The projected number of teacher vacancies in the state in foreign language for 2003-2004 is 405. This situation will only worsen since the average number of foreign language education graduates from Florida public universities over the last 5 years has been only 21 per year. Also according to this report, approximately 8% of all teachers currently teaching foreign language lack appropriate certification.

Teachers seeking certification in foreign language in the State of Florida must complete training in K-12 foreign language methods. Although there are currently several ways to attain certification, courses in pedagogy are still part of teacher preparation. Most methods courses throughout Florida are offered during the fall and spring, making it difficult for inservice teachers seeking state certification to fit them into an already hectic schedule. To accommodate their schedules, the foreign

language education program at a large metropolitan university in Central Florida developed two 6-day-long summer institutes in foreign language pedagogy: Foreign Language Teaching in the Secondary School and Foreign Language Teaching in the Elementary School (FLES). The institutes have been designed to be highly interactive, experiential, hands-on workshops. The curriculum is heavily aligned with the *Standards for Foreign Language Learning* (National Standards in Foreign Language Education Project, 1999) of Communication, Culture, Connections, Comparison, and Community, the foundation upon which the state-mandated Florida Sunshine State Standards for foreign languages were built. The Sunshine State Standards delineate student performance expectations at different developmental stages within the specific disciplines.

Because of the scheduling, unique format, and interactive nature of the summer institutes, the courses attract a large population of teachers from all over the state of Florida. In the past three years during which the institutes have been offered, student enrollment has grown to such an extent that the previous classroom in which the courses were offered could no longer accommodate the student enrollment. Arrangements were made with a nearby professional development school to hold the institutes at their facility. The partnership has proven to be mutually beneficial: institute participants appreciate being able to avail themselves of the resources offered by the facility, and the school personnel value the accessibility of a university liaison on their campus.

Per student comments, the success of the institutes has been due to several factors integrated into the entire experience to make

them extremely attractive to participants: (a) the institutes are scheduled to accommodate teachers' schedules, (b) the duration of each institute is six days, (c) the institutes are highly interactive, participatory, experiential courses that completely immerse participants in the content for a short, intensive period of time, (d) participants can avail themselves of all of the resources (including computers) at the professional development school, (e) time is built into the institute for the completion of most of the course assignments, and (f) the turn-around time for the grading of assignments is short, allowing students to leave the institutes cognizant of the grades they earned. Finally, students are appreciative of efforts made to facilitate their stay in the Central Florida area. Attendees of the institutes are teachers from all over the state of Florida, many of whom drive long distances to take the courses. Because many of the participants are unfamiliar with the area, information about accommodations is provided for them.

### **Scheduling the Institutes**

To schedule the institutes, databases obtained from the Florida Department of Education for school calendars of all Florida districts are consulted. After the last attendance dates for all Florida districts are determined, the dates of the institutes are chosen. This scheduling affords the enrollment of teachers from any of Florida's school districts. The institutes, which are offered as back-to-back 6-day-long workshops from 8:00 a.m.-4:00 p.m., begin on the Monday following the last teacher attendance date.

The institutes are open to both preservice and inservice teachers, a mixture that has proven to be very successful. When queried

about the presence of inservice teachers in the courses, undergraduates indicate that they appreciate the insight more experienced teachers provide regarding effective teaching strategies, the workings of the education profession, and classroom management strategies. They also value the mentoring that inservice teachers readily afford them. In addition, the currently practicing teachers are often privy to employment opportunities. The inservice teachers, in turn, appreciate the youthful exuberance and creative ideas offered by the foreign language education majors.

### **Overall Content and Structure of the FLES Institute**

The focus of this article is the FLES institute, the curriculum of which is aligned with the *Standards for Foreign Language Learning*. The textbook, *Languages and Children - Making the Match*, by Curtain and Pesola (1994), serves as the primary textbook of the institute. All strategies that are modeled within the institute are developmentally appropriate for elementary and middle school students. The curriculum also incorporates brain-based theory and cognitive processing activities, such as mind maps.

The institute is characterized by highly participatory activities in which the students teach each other much of the course material; any necessary clarification of concepts is provided by the instructor. Most of the course content is learned, practiced, and applied in exercises and assignments during the class meeting time of the institute, a procedure that efficiently utilizes time and resources and that enhances student comprehension and retention.

## Day 1

### Second Language Acquisition

Rather than engage in expository teaching to explain current second language acquisition theories, students are assigned the responsibility of teaching the material to their peers. Index cards of eight different colors are randomly disseminated to the students, each student receiving only one card. The students then form groups with students having the same color index card as they received. Each color group is assigned a different topic from the following list of second language acquisition topics from *Languages and Children: Making the Match*: (a) acquisition versus learning, (b) monitor hypothesis, (c) input hypothesis, (d) affective filter, (e) comprehensible output, (f) use of language - motherese or caretaker speech, (g) cognitive psychology, and (h) brain-based learning. Each group reads about the concept in the text, writes a brief description of the concept and some implications for foreign language instruction in addressing the standard of *Communication*, and shares the information with the class.

### **Formation of Home-base groups**

Home-base groups, a semi-permanent "community" of students, are typically formed when students will be working cooperatively and collaboratively on projects and other such activities for an extended period of time. This strategy emulates the homeroom, advisor-advisee, or home-base concept of middle school philosophy. This concept has been found to enhance the bond developed between individuals in the same home base (Cawelti, 1988). Although typically a middle school concept, home-base groups can be used effectively at the upper elementary level

as well.

Students are grouped into 5- to 6-member home-base groups according to the data they provide on the student information sheets in their syllabi. Where possible, the composition of each group consists of a preservice teacher, an inservice teacher, a Spanish teacher, a French teacher, and a male (there is always a surplus of females). After being assigned to home-base groups, the students discuss the nature of cooperative learning and the benefits of cooperative grouping in the field of foreign language education: increased interdependence, opportunities for meaningful communication and negotiation of meaning, respect for diversity, and enhancement of interpersonal skills (Cohen, 1986; Cummins, 1981; Kagan, 1985).

However, simply placing students in groups does not guarantee that students will know how to work effectively in a group, even at the university level. Students are asked to spend the first 15 minutes of their first session together selecting a group name and developing guidelines that will govern group members' interactions. The students write the guidelines on chart paper. Their list begins with "There will be no freeloaders" and concludes with "Have fun!" From those guidelines, they develop the remainder of their list. If they will be expected to maintain contact outside of class time, they may also use this time to exchange phone numbers and email addresses. This brainstorming session is very valuable because as they are brainstorming their ideas, the students are getting to know each other, discovering their individual strengths and weaknesses and familiarizing themselves with each other's work ethics.

After each group has written its group



guidelines, the students post their group's list on a wall and share it with the class. This activity serves to reemphasize the guidelines as well as helps each group realize the semblance of their guidelines to those of the other groups. The guidelines are also written in their home base folder that they receive at the beginning of each home base group activity. This requirement further reinforces the guidelines they have developed.

### Beliefs About Language

Following the formation of home-base groups, the Whole Language Approach, a theory relevant to language acquisition, is considered. In home-base groups, the students are instructed to read about the language development philosophies on pages 59-61 of the textbook. Each group is assigned one of the following topics (Curtain & Pesola, 1994, pp. 59-60): (a) "beliefs about language," (b) "beliefs about language development," and (c) "beliefs about learning in the whole language philosophy." If there are more than three groups, more than one is assigned the same topic. After becoming familiar with the topic, each group creates a visual representation-picture, graphic, or drawing-of the meaning gleaned from the text. The visual, along with a complete explanation of the concept assigned, is then shared with the rest of the class. Because the learners are encouraged to use minimal, if any, text, they are forced to engage in right-brain thinking. As they graphically depict relationships between the various elements of their topic, they address the national standard of *Connections*.

### Characteristics of the Learner

After reviewing Piaget's cognitive development stages of sensory-motor

intelligence, preoperational thought, concrete operations, and formal operations, small groups of students research and discuss learner characteristics found at each stage of development. The groups are formed by index cards that instruct the students to perform specific physical actions akin to Total Physical Response (Asher, 1986). As students demonstrate comprehension of the command by executing the action, they form groups by finding others performing the same commands. The action the institute participants perform corresponds to behaviors typical of the developmental level they will address in the subsequent activity:

• Rub your tummy: Characteristics of a preschool child

• Touch your nose: Activities appropriate for a preschool child

• Pat your head: Characteristics of a primary school child

• Raise your hand: Activities appropriate for a primary school child

• Clap your hands: Characteristics of an intermediate school child

• Stand on one foot: Activities appropriate for an intermediate school child

• Wink: Characteristics of a preadolescent child

• Wave: Activities appropriate for a preadolescent child

After forming groups, group members peruse the text information about their assigned topic, subsequently sharing it with the class. Because the middle school student generally does not receive sufficient attention in methods courses, additional time is spent discussing middle school philosophy as a

precursor to the presentation by the group addressing the preadolescent child.

Cognitive Processing Activity: One-Minute Paper (Young, 1999)

As a measure of their attainment of the major objectives of the day, students practice the "one-minute paper" cognitive processing strategy. They are instructed to write anonymously on sheets of paper answers to the following two questions, while being timed for one minute:

- a. What is the most significant thing you learned today?
- b. What question is uppermost in your mind right now?

**Day 2**

Cognitive Processing Activity: Create a Statue (Kaplan, 1999)

Students, in their home-base groups, create a statue with their bodies that is representative of a concept they learned the previous day. They demonstrate the statue to the class, which then attempts to determine the concept represented. This strategy forces students to process and condense large quantities of information in a novel way as well as to review the previous day's work.

Immersion Programs

Although there is a paucity of immersion programs in the United States, research regarding their effectiveness has influenced current foreign language curricula (Curtain & Pesola, 1994). To further their awareness of this influence, students are instructed to read the textbook chapter dealing with immersion. Referencing the chapter, students then either individually or in pairs (depending on the class enrollment) address the characteristic

or FLES application of immersion programs specified on a card randomly given to them. An example of a characteristic is "Communication motivates all language use" (p. 83). An example of an application to FLES instruction is: "Teachers provide hands-on experiences for students, accompanied by oral and written language use" (p. 90). After receiving their assigned characteristic or application, the students condense the text information and develop a traffic sign that represents the concept outlined in their reading. As the students display the traffic sign, the rest of the class attempts to decipher its symbolism.

Interaction of Language Skills and Culture

The intricate interrelatedness of language and culture is such that one cannot be effectively taught without the other, a philosophy supported by the national standard of *Culture*. Second language instruction clamors for a variety of pedagogical modes that provide students numerous opportunities to experiment interactively with the language in as authentic a setting as possible.

To prepare microteaches integrating culture and language skills, the students are grouped into one of four language groups according to directions on an index card they receive. All students performing the same behavior are grouped together. On each index card is written one of the following directions:

"Write your name on the board."

(Writing Skill Group)

"Count from 1-10 in French or Spanish."

(Speaking Skill Group)

"Read this sentence: 'The rain in Spain

falls mainly on the plain.”

(Reading Comprehension Skill Group)

“Cup your palm around your ear.”

(Listening Comprehension Skill Group)

The groups research the information dealing with their topic. They then summarize the content in writing, subsequently sharing with the class what they learned in the text about the integration of culture and their designated language skill.

#### Survival Phrases for the Classroom

Because most foreign language programs do not have the luxury of providing long periods of preproduction time for their students, classroom-survival strategies can be utilized to facilitate early student production of the target language and to maintain a language-rich learning environment. These strategies, which focus on the standard of Communication, consist of teaching students basic phrases that will allow them to promptly use the language in communicating their everyday needs in the classroom. Two examples of such approaches are passwords and language ladders. Passwords are expressions such as “May I use the bathroom?” that are directly taught and then displayed around the classroom with an accompanying graphic to assist student recall of the phrase. Passwords based on frequently utilized phrases “will be most effective if they are learned because of a real need to communicate the information involved” (Curtain and Pesola, 1994, p. 119).

Language ladders, another classroom-survival strategy, “represent a series of different ways to express a similar idea or a similar need, often in different registers, degrees of politeness, or social context”

(Curtain and Pesola, 1994, p. 119). Like passwords, they are taught directly and then displayed throughout the classroom with a visual cue to enhance student recall. Words similar in meaning or concept (e.g., different forms of salutation; classroom objects) are printed individually on strips of paper and connected vertically at the ends to form a visual ladder. Language ladders, which expand the students’ vocabularies, also allow students to note the linguistic and semantic Connections and Comparisons between the different phrases comprising the ladders.

After familiarizing themselves with classroom-survival strategies, the students divide into pairs. Using construction paper and clothes hangers, each pair creates one password and one language ladder to be displayed in the classroom.

#### Cognitive Processing Home Base Activity: Song, Rhyme, Short Story, or Role Play (Holt & Hutchinson, 1999)

As a review of the day’s content, students are instructed to return to their home-base groups to engage in a cognitive processing strategy called “Song, Rhyme, Short Story, or Role Play.” Students create a song, rhyme, short story, or role-play that summarizes what they learned that day, and then perform it for the class.

### **Day 3**

#### Language-Experience Approach (LEA)

The Language-Experience Approach, a highly effective literacy strategy incorporating the four language skills, enhances the formation of Connections between meaning and text. According to Curtain and Pesola (1994), “the language-experience approach to reading is based on the idea that children

will be able to read printed words if these words are part of their everyday language and experience" (p. 129). By its focus on literacy, it naturally addresses the Communication standard. The strategy is based on a shared experience such as a field trip, a science experiment, etc. Its characteristic multidisciplinary and often extra-curricular nature attends to the Connections and Community standards. Culture may also be targeted if the experience involves a cultural event. The classroom teacher encourages class discussion about details of the communal activity. Since parameters need to be placed on the vocabulary load in foreign language classes, the teacher often plans and implements a specific experience on which to base the language-experience approach (Curtain & Pesola, 1994). As the students summarize the shared experience, the teacher writes the students' words and ideas on the board or chart paper. Use of the students' own words gives them ownership of this activity. The students' sentences are written in sequence to reflect the chronological order of the activities in the experience. After the narrative has been composed, the teacher and students read the story together. The teacher may perform clarification checks at this point to ascertain if the phrases and their chronological order authentically reflect the students' experiences and words. Students may then be encouraged to copy and illustrate *their* story, providing them with easy access to *their* creation and allowing them to read and reread it at school and at home. LEA has been found to enhance the students' reading comprehension because the text correlates with the students' speech patterns and experiences (Hansen-Krening, 1982).

Prior to planning and implementing their

own LEA activity based on a communal class activity, students are grouped according to songs. Each student is given an index card with a different song title on it. The number of different song titles depends on the number of different groups that are desired. Simple, well-known songs, such as "Twinkle, twinkle, little star" and "Happy Birthday to you," are selected. However, target language songs can be used if all students speak the same target language and are familiar with the songs. Students softly hum or sing the song and group themselves with other students singing or humming the same song. Each group then plans and implements an LEA activity on chart paper, using the rest of the class as the students.

#### Benefits of Writing

Writing assumes relevance to the student when it is viewed as serving a purpose and is linked to the students' needs and interests. According to Curtain and Pesola (1994), effective writing exercises afford: "a framework of linguistic structure, outlets that allow for self-expression, creativity; [an extension of] the student's writing... beyond the model, [and] realistic, reliable, appropriate, and understandable products" (p. 135). Writing activities extend far beyond the typical descriptive paragraph, report, or story. This point is illustrated by engaging the students in the following writing activity: Students are given a postcard and an envelope inscribed with their name on the front and the name of one of their same-language classmates on a sheet of paper inside the envelope. The students are instructed to assume the role of a beginning language student and describe Orlando or Florida in the target language. The postcard is to be addressed to the person whose name they

received and placed in a mailbox in the classroom. Upon receiving their "mail," the students share their correspondence with the rest of the class. The postcard activity is a practical, real-life experience that requires a short, manageable writing sample in a non-threatening format. In addition to addressing the Communication standard, this exercise can also incorporate the *Community* standard if teachers replicate a similar activity between their own classes and another target language group. An e-pal relationship could also be established between their students and peers in the target culture.

### Theories of Language Development

Theories of language development include the distinction between basic interpersonal communicative skills (BICS) and cognitive/academic language proficiency (CALP) (Cummins, 1981). Because of the frequency of exposure to everyday phrases, second language learners tend to acquire basic interpersonal communicative skill vocabulary at a relatively rapid rate. CALP, on the other hand, develops at a much slower pace, due to the highly specialized nature of vocabulary specific to academic areas. In essence, students tend to acquire an understanding of the phrase "How are you?" more rapidly than a comprehension of the term "meteorology" due to the frequent repetition of the former in everyday occurrences.

Cummins also "states that first- or second-language proficiency can be looked at in terms of the degree of contextual support available for expressing or comprehending through a language" (Curtain and Pesola, 1994, p. 153). Material that is context-embedded is delivered with numerous clues from which students can glean meaning.

Conversely, context-reduced input is accompanied by very few clues, forcing the learner to rely exclusively on the text from which to obtain meaning. According to Cummins, the level of cognitive involvement demanded of the student also influences language development. He identifies content as cognitively demanding or cognitively undemanding.

Cummins' research lends support to the following two recommendations offered by Curtain and Pesola (1994): (a) "Teachers can make... instruction more cognitively engaging by providing students with the opportunity to do more difficult processes with simple vocabulary and structures" (p. 154), and (b) content can be made "more accessible to students through the incorporation of extensive visual and concrete referents and through the careful establishment of a context" (p. 153).

For hands-on practice in modifying lesson plans to render content more comprehensible and cognitively challenging, students are asked to bring to class a lesson plan that is relatively decontextualized and unchallenging. Working in small groups, students then discuss possible improvements to make the lesson more context-embedded and cognitively demanding.

### Thematic Lesson Planning

Current foreign language pedagogy calls for interdisciplinary, thematic planning (Lister, 1998; Met, 1996). Not only does interdisciplinary instruction enhance content relevancy by demonstrating to students the interrelatedness of all disciplines; it also reinforces skills learned in other areas (Burton, 2001; Flint, 2000; Met, 1996). In addition, it affords efficiency in the curricular infusion of the *Comparisons, Connections,*

*and Community standards.*

Semantic mapping, a strategy by which phrases, ideas, or concepts and their interrelationship are graphically displayed, is a useful tool in planning interdisciplinary lessons and units. To create a map on a topic of their choice, students learn to use a visual learning software program called *Inspiration*. *Inspiration* was designed on the premise that "visual learning techniques... teach students to clarify their thinking, and to process, organize, and prioritize new information. Visual diagrams reveal patterns, interrelationships and interdependencies" (*Inspiration*, 2002). This program allows students to create a web in which they categorize major topics and relationships to facilitate thematic instruction.

Cognitive Processing Activity: Create a Metaphor (Young, 1999)

As a review of the material covered thus far in the institute, students end the day by creating a metaphor that compares some element of the institute to something else. A sample student submission is: "Adding context is painting a rainbow on a cloudless sky." This activity requires students to process the major concepts taught thus far and express with a literary twist their comprehension of a significant topic.

### Day 4

Participatory Activities

Chapters 6 and 14 in *Languages and Children: Making the Match* are replete with participatory activities that integrate language and culture, and that "bring language to life" (title of chapter 14, Curtain and Pesola, 1994). Such activities include songs, rhymes, finger plays, Total Physical

Response (Asher, 1986), interviews, and games. Each student selects an activity from either chapter or develops one of his or her own, conducting the activity chosen with the class as his/her students.

Collecting Materials for the Foreign Language Classroom

The acquisition, development, and usage of materials to enhance content are of utmost importance to facilitate student comprehension and retention. "Because children require hands-on learning experiences with concrete objects, the foreign language classroom must have a wide variety of objects and materials available-as many of them as possible from the target culture" (Curtain and Pesola, 1994, p. 283). However, because of budgetary concerns and the "floating teacher" status of many foreign language teachers, resourcefulness and ingenuity are often requisite in the attainment of these supplies. To enhance such flexibility and creativity, students are assigned an activity in which they are forced to consider household and school objects in unconventional ways.

In preparation for this activity, students are grouped into 4- to 5-member teams by puzzle pieces, a favorite childhood item. The puzzle pieces are removed from several preschool puzzles consisting of 4 to 5 pieces each. The pieces are randomly distributed with instructions to find other students having pieces of the same puzzle and to assemble the puzzle. Students completing the same puzzle form a team. After the groups are established, a poker chip is given to each group for discourse management in the following group activity. Each team selects one item from the list of supplies in Chapter 13 of the text. Each group member

then describes two different ways the item could serve as an instructional aid, taking turns speaking by passing the poker chip. This information is written on chart paper and shared with the rest of the class, who can contribute additional ideas.

### Assessment

Over the last decade, alternative forms of assessment, including authentic assessment, have gained in prominence as educational reform seeks to improve the correlation between curricular goals and real life skills (Curtain and Pesola, 1994). Performance assessment is concerned with the evaluation of the student's ability to *apply* the information acquired (Wiggins, 1992). Assessment in foreign language education has reflected the same trend. Authentic and performance assessment ideally require students to demonstrate their proficiency in the target language by numerous means other than the typical pencil and paper quiz or test.

To brainstorm different ways to assess the four language skills, the students are divided into four groups by index cards on which a target language vocabulary word representing one of four different concepts is written. For example, a term from the concept of *food* may be *manzana* (apple); the concept of *clothing* may be represented by the term *vestido* (dress). Students engage in higher order thinking as they form groups with students having other words depicting the same concept. Each group is then responsible for a different language skill; if enrollment is large, the class is divided into eight different groups (terms on the index cards would then be categorized into eight different concepts) and two separate groups would address each language skill. Each

group brainstorms four different means of assessment to test their assigned language skill. Students reference the textbook chapter on assessment or submit their own ideas, listing them on chart paper for subsequent presentation to the class.

### Cognitive Processing Activity: Semantic Web (Masters, Mori, & Mori, 1993)

Students individually draw a semantic web to illustrate what they have acquired thus far, after which they share it with the class. This activity enables the students to process the course content in graphic form and provides a sense of cohesiveness to the material, indicating relationships among the numerous concepts. In addition, the exercise constitutes formative evaluation of the students' acquisition of course objectives.

## Day 5

### Multiple Intelligences

Dr. Howard Gardner (1983) proposed the existence of eight different intelligences as an alternative to gauging intelligence by traditional verbal and mathematical ability measures: linguistic, logical-mathematical, spatial, musical, interpersonal intelligence, intrapersonal, and naturalist. To determine their primary intelligence, the students take a multiple intelligence inventory. They are then assigned to a table labeled with their dominant intelligence. At the table they will find a multiple intelligence fact sheet delineating the attributes of their intelligence. The students research their intelligence, describe it in their own words, and list on chart paper their hobbies/interests (which tend to be linked to their intelligence). Each intelligence group then shares its assignment with the rest of the class.

Students are re-grouped so that, as much as possible, each group consists of a representative of each of the intelligences. Students select a concept and design activities to teach that concept while addressing the eight intelligences. For example, if the topic were food, an activity for the musically gifted would be to compose and/or sing a song about food. The spatially inclined could draw a picture of food or construct a food item using papier-mâché.

#### Cognitive Processing Activity: Multiple Intelligences

Students return to their intelligence groups. Each group creates something representative of their multiple intelligence that summarizes Gardner's theory. For example, the kinesthetic learners may create a dance routine or play that highlights the main principles of the theory. The intrapersonal students may journal their reactions to the material taught.

### Day 6

#### Cognitive Processing Activity: Mind Maps

A mind map is a creative pattern of connected ideas. It is similar to a sentence diagram, road map, or blueprint. Frequently called "clustering" or "mapping," it is a visual representation of relationships formed between concepts. Mapping encourages students to process information while substantially engaging in right-brain learning. Proponents of brain-based research advocate the need to exercise both hemispheres in order to maximize one's full brain potential in the ability to process, comprehend, apply, and retain information (Asher, 1986). To construct a mind map, students use markers and construction paper to create a visual depiction of the most poignant concepts

acquired in the summer institute. The steps are as follows: (a) Encircle and highlight the main concepts/topics in the center of the paper, (b) add branches for key sub-topics, (c) add offshoots to the branches, and (d) include symbols, drawings, colors, and shapes. Directions to further personalize mind maps can be found at <http://www.mind-map.com>.

#### Simulations or Fantasy Experiences

Because they are recreations of real-life, culturally rich experiences, simulations, or fantasy experiences (Curtain and Pesola, 1994), target the national standard of *Culture*. Naturally drawing from different academic areas, they exemplify interdisciplinary instruction, thus addressing the *Connections* standard as well. Burton (2001) asserts that "interdisciplinary [instruction] entails finding authentic interactive connections between the disciplines that will make a difference in teaching and learning" (p. 20). In addition, lessons are deemed more relevant when students comprehend their interrelatedness to real life situations (Flint 2000; Met 1996). Fantasy experiences allow students to experience within the confines of their own classroom, behaviors, situations, and nuances of the target culture. The standard of *Community* is thus targeted as cultural events are brought into the classroom, oftentimes by securing authentic materials via the Internet. This instructional strategy also provides students increased opportunities for negotiation of meaning, resulting in enhanced communicative practice (Rivers, 1987).

Curtain and Pesola (1994) recommend that teachers consider the following when planning a simulation: (a) provide brief preliminary cultural experiences prior to the simulation, (b) select background music that complements the experience, (c) "set



the stage" physically, (d) choose culturally-rich events that lend themselves well to dramatization, (e) select experiences that allow for reenactment, including a beginning, middle, and end, (f) include humorous and unexpected occurrences, (g) present familiar terminology with contextually embedded new phrases, and (h) allow for communicative reflection.

One of the culminating activities on the final day of the institute is the implementation of simulations, an assignment that affords students hands-on practice of all of the skills acquired during the institute and allows instructor evaluation of their comprehension of the course material. On the initial day of the institute, students select a culturally-rich target language event such as bargaining in a marketplace, and implement it in a ten-minute simulation on the last day, using their peers as their foreign language class.

#### Portfolios

The portfolio is espoused by numerous educators (Christie, Enz, & Vukelich, 1997; Graves & Sunstein, 1992; Vavrus, 1990) as an authentic indicator of student growth. "Of prime belief to educators is the belief that assessment should measure student performance in relation to sound educational goals" (Cole & Ryan, 1998). Portfolios are increasing in their popularity as an alternative mode of assessment at all levels of education (Curtain and Pesola, 1994), a trend also found in Florida public schools. For the institute, students assemble as the culminating activity a portfolio of all coursework.

#### Cognitive Processing Activity: Building a Concept

Following presentation of portfolios and receipt of certificates of completion, the

students engage in a final cognitive processing strategy as a home-base group. Using art supplies and any other materials, each group creates a three-dimensional visual aid representative of the main concepts acquired during the summer institute and presents it to the class. This exercise necessitates the processing of all course material, requiring the students to condense a vast quantity of input into a few main concepts. It also serves as a tool for evaluation by the teacher, as the concepts depicted in the students' creations should mirror course objectives.

All activities on Day 6 are dedicated to encouraging the students to view the coursework as a cohesive whole complete with strategies that can be easily integrated into their own curricula. The exercises also serve as the summative assessment of student attainment of the course objectives.

#### **Conclusion**

The FLES summer institute has been designed to facilitate in-service teachers' completion of Florida's methodology certification requirements. Its summer schedule, condensed format, and innovative pedagogy appeal to Florida teachers, attracting an increasing number of teachers each year it is offered. The curriculum is an eclectic blend of readings from articles and the text, mini-lectures, multi-modal exercises, cognitive processing strategies, student mini-teaches, creative grouping strategies, kinesthetic exercises, and innovative activities that emulate real-life instructional experiences -in essence, a standards-driven curriculum reflecting current foreign language pedagogy. With these resources and teaching methods as the foundation for the institute, all an instructor needs to do is add students.

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Ramón Anthony Madrigal

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## Textbooks as resources for creative language teaching

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*In this article, the author explores the potential problems as well as the relative strengths of commercially produced FL and L2 textbooks. Consideration is given to the uncritical use (abuse?) and reification of language textbooks, as well as a comparison of textbooks with teacher-produced materials. The author proceeds to discuss several positive attributes of professional published textbooks, including attention to organization, the promotion of learner confidence and autonomy, and the integration of current SLA research. The author concludes that FL, L2 and ESL textbooks can be successfully used as complementary resources for effective and creative language teaching.*

Although language textbooks are widely used throughout the world (millions sold annually), there is not a corresponding consensus as to their usefulness in FL, L2 and ESL classrooms. Some critics of textbooks, for example, suggest that the utility and relevancy of commercially produced materials cannot compare to the class-specific appropriateness and creativity of teacher-made materials (Crawford, 1995). While it is certainly true that the single most important resource in the FL / L2 classroom is the teacher, we must not underestimate the value of professionally published textbooks as complementary resources in the language classroom (Woodward, 1993). Although there are some definite dangers to avoid in the uncritical adoption of textbooks in the curriculum of FL programs, I shall argue in this paper that the judicious and creative adaptation of textbooks can enhance the effectiveness of any language program.

### Potential Problems

Before examining several important rationales for the implementation of textbooks into the FL classroom, it will be useful to explore three potentially negative consequences inherent in the widespread adoption of language textbooks. First, the uncritical use of FL and L2 textbooks can lead to lazy teaching practices, as Swan (1992) noted over a decade ago. Lavish adherence to canned lesson plans or teaching manual outlines impedes professional growth and teacher development. Instead of actively planning the day-to-day learning activities and focusing on the specific needs of her students, the FL teacher passively functions as a technician who, without any critical thinking or active planning, simply guides the students through the step-by-step, page-by-page, chapter-by-chapter activities of the textbook. Responsibility for producing

learning activities is turned over to commercial publishers. Teachers just operate the syllabus and system outlined in the ready-made materials of textbook authors and editors who have never stepped foot inside her classroom. This process of atrophy has been described as "deskilling." Apple and Jungck (1990) maintain that teachers can definitely lose the teaching skills that they have developed over the years. Like most skills in life, one must "use it - or lose it." In a recent monograph, Richards (1998) observed: "Rather than viewing teaching as a cognitive process that is highly interactional in nature, teaching is seen as something that can be preplanned by others, leaving the teacher to do little more than act out predetermined procedures" (1998:132). This potential problem of deskilling, or the promotion of lazy teaching practices, is perhaps the most dangerous abuse of FL and L2 textbooks.

A second problem is the reification of textbooks by teachers, administrators, or publishers. Reification refers to the unmerited attribution of qualities of excellence, authority, and instructional validity to commercially published textbooks. While it is certain that some FL textbooks are better than others, I maintain that there is no such thing as a perfect language textbook for all classrooms everywhere. Most textbooks published today attempt to incorporate established elements of instructional design, and could be useful to any effective teacher. Of course, advertising slogans and marketing campaigns, along with the textbook materials themselves, must be critically evaluated by administrators and school boards empowered to make adoption decisions for FL programs. Simply choosing the slickest, the glossiest, or even the most economical textbook available

may be superficial and erroneous. This is especially important when the materials will be used over an extended period of years.

Finally, yet another important issue to consider is the misperception that the slick, multi-colored, commercially published materials are superior to the teacher-created materials, often photocopied black-and-white handouts. While there may be some obvious graphic/artistic differences in their external details, the content validity of teacher-prepared materials is usually better than the generic explanations and exercises produced by textbook publishers. One must also acknowledge that the assumption that all professionally produced FL and L2 textbooks provide accurate and engaging content in terms of culture and communication is merely that - an assumption. Nevertheless, despite the potential dangers of language textbooks, there are several outstanding merits of commercially produced textbook materials that deserve our careful consideration.

### **Positive Qualities of Textbooks**

It can be easily demonstrated that in most FL, L2 and ESL classrooms around the world, there are three constants: students, teachers, and textbooks. For better or worse, commercial language publications are here to stay. This will continue to be the case, as innovative and progressive companies integrate emerging technologies into their textbook materials. Moreover, in many secondary and undergraduate language programs, classroom teachers have little or no voice in making textbook adoption decisions for their classes. To make matters even more confining, many teachers must use departmental or institutional assessment instruments, often based on the adopted textbook. While these considerations may

seem to be somewhat negative in nature, let me suggest that the creative and effective language teacher can make the most of this curriculum situation. There are at least four positive attributes found in most FL textbooks in use today.

One characteristic common to almost all textbooks is the overall attention to organization. Textbook authors and editors work carefully to provide students and teachers with materials that are highly structured in terms of the scope and sequence of language topics. While an individual classroom teacher who prepares her own materials may make some unfortunate omissions of language concepts or cultural content, such oversights are less common in commercially produced materials. Of course, this attribute of organization and structure appeals to the individual learning styles of many students (See Oxford, 1990). Beginning or inexperienced teachers can certainly benefit from the scope and sequence presentation provided in the textbook. The more experienced instructor, on the other hand, can proceed to enhance and complement the schedule of topics and activities provided in the textbook with creative ideas of her own. For example, a discussion of the "Day of the Dead" in Mexico, introduced in the Level 1 Spanish textbook, could be followed by a visit to the school computer lab where students conduct webquests on this interesting cultural topic. The effective language teacher is not constrained to follow every activity suggested by the textbook authors, but rather selects only those items that meet her criteria for engaging her students in the culture and structures of the target language.

Another benefit inherent in the use of an established textbook in the L2 classroom

is learner autonomy. The textbook provides many useful opportunities for students to explore language and cultural topics at their own pace. The quick and clever student can read ahead of the rest of the class and make rapid progress in the target language, despite the slower pace of his classmates. On the other hand, these readily available printed materials can assist the student that feels overwhelmed at the peculiar challenges of learning a second language. Of course, we must acknowledge that some publications are more user-friendly than others. An effective FL or L2 program, therefore, includes textbook materials that can be easily adapted to the diversity of learning styles and learning strategies of today's students (Byrd, 1995:6-7).

Textbooks also provide a sense of security and confidence for both students and teachers. For teachers, the language textbook provides a helpful guide or roadmap that is readily available in the day-to-day classroom activities throughout the course of instruction. For recent textbook materials, teachers often have access to the most current theories in SLA research and teaching pedagogy. Two recent Spanish undergraduate textbooks, for example, make specific use of current trends in SLA research. *Dos mundos* (Terrell, et. al., 2002), now in its fifth edition, includes a concise review of Krashen and Terrell's (1983) natural approach, including Krashen's monitor hypothesis. The textbook *Vistas* (Blanco, et.al., 2001:8-10) also incorporates current theories in SLA research, including perspectives on the language learning beliefs of students (cf. Horwitz, 1988). Helpful bibliographies or suggestions for further reading are sometimes available to assist conscientious teachers in their own professional growth and

development. For students, up-to-date textbooks are inviting, engaging and relevant to their interests. Furthermore, many students gain a sense of confidence once they become familiar with their textbook's structure and style of presentation.

Finally, language textbooks usually provide a rich array of teaching ideas, suggestions and ancillary materials to assist the teacher in planning the general course of instruction as well as the specific class lessons. Many of the skills presented in the teacher's manual and in the marginal annotations are gleaned from recent advances in SLA research. For many FL, L2 and ESL teachers who do not regularly attend professional conferences or in-service workshops, these ancillary resources are the only assistance they have in developing their teaching abilities. Richards (1998:127) goes so far as to say that "the extent of English-language teaching activities worldwide could hardly be sustained without the help of the present generation of textbooks."

### Creative adaptation

Although language textbooks are no panacea for problems in secondary or undergraduate FL programs, I have argued in this paper that textbooks can be used as resources for creative and effective language teaching. However, I am not suggesting that teachers lavishly adhere to the presentation and activities of their textbook. On the contrary, teachers themselves are autonomous and competent language professionals who must adapt the textbook to the needs of their own students. Many language topics receive inadequate attention in the textbook, and the teacher must provide helpful activities that extend beyond the tasks presented in the book. On the other hand,

there are occasions when the teacher must delete exercises, activities, tasks, or even complete modules or chapters when these items do not suit the objectives and needs of the local classroom. This process of "deconstruction" and "reconstruction" is essential to creative and effective teaching. In this way, teachers customize the published materials to the needs, interests, and peculiar learning styles of their own students. In conclusion, while we must always be cognizant of the potential problems and abuses of commercial publications, such FL, L2 and ESL textbooks can be successfully used as complementary resources for effective and creative language teaching.

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## **Extending Your Classroom Online: The Benefits of Using ICA2.**

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*This paper introduces Internet Classroom Assistant (ICA2), an Internet application that can enhance language learning and classroom organization in a foreign/second language classroom. The opportunities that this application provide are viewed from the perspective of meeting learners' needs in the context of modern literacy, computer mediated communication, and learning strategies. The authors describe the main functions of ICA2 and discuss the advantages of using it in a foreign/second language classroom.*

Have you looked for ways to engage your introverted students to contribute more to classroom communication? Have you tried to enhance classroom communication using a tool that would combine the advantages of written and oral communication? Have you asked yourself how to create classroom materials and homework assignments that are easily accessible to students and parents? These are some of the questions that the authors asked themselves when analyzing their university ESL classroom practices. These questions act as a guide in outlining the Internet classroom tool discussed in this article.

### **Overview**

In the beginning of the 90s, the personal computers and the Internet became more accessible and significantly changed education. Our globally linked world today offers foreign language instructors and learners new opportunities and poses new

expectations. In fact, the influence of new technology is so strong that it adds new dimensions to basic social and educational endeavors i.e., that of literacy and communication.

Oxford, Castillo, Feyten, and Nutta (1998) state that in the contemporary classroom, the question is not whether technology should be used or even if technology increases second/foreign language learning; the question rather is how and which forms should be used to meet the new expectations of modern society, while at the same time achieving specific course goals and objectives. Today technology provides students with a vast array of experiences and knowledge which can have a direct impact on learners' literacy. It also offers greater opportunities to expose learners to input in the target language and involve them in active and diverse communication routines. More critically, not incorporating the tools that such new technology offers into the educational flow

will inevitably doom schools to prepare individuals who are not able to meet the needs of the 21st century society.

If the problem in the past phases of foreign language education was often the lack of materials, in the era of the Internet, the abundance of sources of information and teaching tools offered by new technologies could pose additional problems. The uncertainty of how beneficial technology is for language learning makes instructors reluctant to incorporate computer-assisted language learning elements into their classrooms. However, researchers such as Lee (1997), Warschauer & Healy (1998) point out that Computer-Assisted Language Learning (CALL) can support experiential learning and practice in a variety of ways. CALL allows more flexibility in the second/foreign language classroom while providing access to authentic materials. It provides opportunity for pair and group collaboration, both at a distance and in face-to-face classroom settings. Using CALL, the instructor can provide effective and individualized activities and feedback, he/she can promote exploratory and global learning that will enhance students' motivation, interaction, and usage of learning strategies. CALL also involves learners in a new type of communication - Computer Mediated Communication (CMC), which allows them to actively implement these strategies in synchronous or asynchronous interaction with peers, instructors, native speakers of the target language, as well as diverse communities.

Communication via traditional writing, in most cases, is a *one-to-one* or *one-to-many* interaction and thus the construction of meaning is limited due to this mode. Traditionally, writing does not provide the

interactivity of oral speech. This poses limitations to constructing meaning during the communication act, which is of great importance for a foreign language learner. On the other hand, oral communication, due to speed in which interactions occur, has its own limitations: although it is interactive in nature, it often makes it impossible for a language learner to implement strategies such as focusing, planning, and evaluating. The learner is often exposed to high levels of anxiety that interfere with language production and interrupt the flow of communication, whereas written communication allows time for planning and reflection which typically lowers anxiety. Computer mediated asynchronous communication comprises features of communicating in both oral and written form (Danet, 1997). Consequently, this accommodates students with different learning styles and allows second language learners to participate more extensively and productively in the communication act.

CMC provides the opportunity to receive fast feedback, keeping the communication loop unbroken. It allows learners to participate in *many-to-many* communication events, and to have more time to analyze the message of their communication partner(s). It also permits learners more time for planning and shaping their own language production using assistance from various electronic sources. Studies have shown that this interactive and flexible communication environment is not restrictive of individual differences as traditional face-to-face classrooms (Chapelle, 2001) and allows various indirect strategies to be implemented in order to increase the communication process.

## Courseware

There are various web-based courseware tools available nowadays that empower instructors and learners to organize information and share ideas both synchronously and asynchronously. Yet, it is important to consider the fact that web-based courseware tools, such as Blackboard, WebCT, ICA2, etc., are not intended as learning methodologies but more as 'course delivery' or 'a methodology for developing a learning environment' (Alessi & Trollip, 2001, p. 377). As instructors of language learners and users of courseware we have to be conscious of the appropriate usage and application of such tools. The onus is on the instructor to introduce appropriate activities, to find and organize appropriate learning content, and to initiate interactivity by posting relevant discussion topics and questions.

One of the main factors that needs to be taken into account when selecting an appropriate courseware tool is the target audience. Any web-based tools that are used within a classroom context should focus on what would be most effective to the language learning process (such as content and methodology). It should focus on efficiency as well. Efficiency would entail cost of the tool, simplicity of design, and training time/cost. Based upon the above criteria the authors have chosen to recommend to other instructors Internet Classroom Assistant 2 (ICA2)<sup>1</sup>. This application is relatively simple to use. The ICA2 user-friendly interface keeps training time for both instructors and learners to a minimum. The application can enhance language learning by helping students to achieve new literacy skills, apply metacognitive learning strategies while participating in computer mediated

asynchronous communication in the target language<sup>2</sup>.

### Details of ICA2

ICA2 is an application developed by Nicenet, which is "a volunteer, non-profit organization dedicated to providing free services to the Internet community" (<http://www.nicenet.org/philosophy.cfm>). The application is free of charge with no advertising and is designed for various educational settings - from elementary to post-secondary. The uncomplicated design makes the application easy to adopt and use. The only requirement to access ICA2 is an Internet connection; there is no additional software that needs to be installed, and it functions on any web browser. The creators of ICA2 define the system to be "highly intuitive with a very low learning curve, requiring no formal training." (<http://www.nicenet.org/philosophy.cfm>). They point out that the low graphical content of the interface makes it easily accessible, even with a lower speed connection. ICA2 features are described by the creators at: [http://nicenet.org/ica/ica\\_info.cfm](http://nicenet.org/ica/ica_info.cfm).

Once a virtual class is created by an instructor, it is readily and consistently available. It can be modified, edited, and shaped at any time according to class needs. Resources are organized in a user-friendly interface. From the perspective of teacher education and student acceptance of technology in the classroom, it is important the interface to be of simplistic design and accessible to varying levels of computer proficiency (Alessi & Trollip, 2001; Weiss, 2001). Based on the authors' experiences, it can be used as a supplement to face-to-face classroom instruction as both an organizational and language learning tool.

The following is an example of ICA2's use by the authors in an English as a Second Language setting with adult learners of various cultural backgrounds, computer experiences, ages, and language proficiency levels. The authors chose ICA2 because it provides the students with a common area where information is posted and students are exposed to link sharing, conferencing and email exchange in the target language. It thus involves them in a communication process in an environment that supports the use of multiple indirect learning strategies. In addition, it was found that this media helps to meet the needs of students with a variety of learning styles, as well as helps to adjust instruction to the various intelligences present in the classroom (Weiss, 2000). Students are able to interact with the interface using a visual, interpersonal or bodily kinesthetic intelligence depending on the type of activities being employed (see Appendix C for information how to insert images into Nicenet).

The following is a sample lesson plan that illustrates the use of these features.

Lesson Title: Comparing Cultures

**Objectives:**

1. Using authentic information sources available on the Internet and accessed via the Nicenet Link Sharing section, students will read about an American event.
2. Using the asynchronous CMC function on Nicenet, they will share and discuss with classmates their findings about the American cultural event they explored.
3. Based on their own cultural experience and the new information they explored and discussed, students will compare and contrast their native culture and the

American culture and publish their writing on the Document section of Nicenet.

**Teacher preparation** (approximately 15 minutes for ICA2 setup):

**I. Go to the New Assignment section and post a description of today's activity (example):**

Good morning! Today we will explore typical American cultural events. I would like you to do the following:

1. Go to the conferencing section and post your opinion on "What is culture?"
2. Go to Personal Messages and find your group members
3. Group work: Go to the Link Sharing section and find the "Things to Do" link. Click on it and explore the website. (see part III below)

(Students can work individually on their own computers using personal messaging for group discussion or each group of students can work around one computer and do the activities.)

4. Find the information to answer the group questions which are posted in the Conferencing section. (see part II below)
5. As a group, write a paragraph answering the questions.
6. Post the paragraph under the conferencing section
7. If you are in Group 1, read Group 4's posting.  
If you are in Group 4, read Group 1's posting  
If you are in Group 2, read Group 3's posting  
If you are in Group 3, read Group 2's posting

8. After you have read the posting, discuss it with your fellow group members and post a constructive reply.

*Follow-Up/Extended Activity*

9. Read your classmates' posting on "What is culture?" and other replies in the conferencing section. Write a "compare and contrast" essay entitled "Comparing Cultures"
10. Use the "turn in on-line" function to submit your assignment (*Teachers can access the submitted assignments in the Documents section*)

**II. After you set-up the assignment above, go to Conferencing and post the question "What is culture?" After that, post four new questions for the group work. Suggested questions may be:**

*Group 1: From the home page of <http://www.tbo.com>, search for 'Gasparilla'. What is Gasparilla? What things might you see during Gasparilla? (Note: the search box is on the upper right-hand corner of the page)*

*Group 2: From the home page of <http://www.tbo.com>, search for 'Strawberry Festival'. What are the dates for the Strawberry Festival? What things might you do at the Strawberry Festival? (Note: the search box is on the upper right-hand corner of the page)*

*Group 3: From the "Things to do" section of <http://www.tbo.com>, go to Travel. Choose an event in Tampa that will happen within the next seven days. Why would like to go to this event? (Note: use the drop-down menus on the page)*

*Group 4: From the "Things to do" section of <http://www.tbo.com>, go to Travel. Choose a museum in the Tampa Bay area. Why would you like to go to this museum? (Note:*

*use the drop-down menus on the page)*

**III. Go to Link Sharing and post the link for "Things to Do" (<http://www.tbo.com>).**

**Procedure in class:**

- Ask the students to log in to ICA2 and read the assignment.
- Facilitate students' work in order to ensure that they are on task.
- Provide assistance when needed.

**Class time:**

50-80 minutes, depending on technology and language proficiency levels.

The conferencing and email functions of ICA2 allow for peer and teacher feedback through asynchronous communication; thus promoting learning through negotiated interaction with authentic material and real interlocutors; which is essential in the socio-cognitive approach to language learning (Grabe & Kaplan, 1996). ICA2 also supplies students with virtual space to post their written work and have others reply by providing feedback. It allows instructors, using a pre-determined rubric to give language learners the opportunity to improve their literacy skills, as well as to critically analyze others' writings, share suggestions, communicate new ideas, receive peer and teacher feedback.

**Students' Responses to Using ICA2**

In the authors' experience, students have been very interested and motivated to supplement their 'traditional' classroom with a more 'hands-on' or practical approach to learning a second language. They used the email function provided by ICA2 to correspond with other international students in the target language, to conference on

certain topics and have all their materials/links compiled in one central location for easy access, review, and future use. Based on a pre- and post-survey that was administered to students of various levels of language proficiency, the authors have concluded that students were less anxious and more comfortable using ICA2, this suggests that computer mediated communication could lower the affective filter and provide better means for authentic usage of the target language.

It was noticed that classroom communication improved both in advanced and high beginner classes after the authors started using ICA2. Further, the authors validated their observations through a student questionnaire ( $n=21$ , 9 = advanced and 12 = high beginner levels). The majority of students from both advanced and high beginner levels noted that they appreciated the opportunity to share their ideas and information with classmates via ICA2. The results further indicated that over half of the students (55%) felt more comfortable discussing topics using ICA2 as opposed to the traditional face-to-face classroom discussion. Furthermore, 88% of the students answered 'yes' when asked if they would prefer using ICA2 for future classroom activities. The students perceived that the most useful features of the courseware for their language learning were conferencing, personal messages, and link sharing functions. Posting events and assignments and other documents were reported to be the least useful. This was not surprising for the authors since these two features are related to organization and availability of submitted homework assignments, which is a commonly used teacher tool. The following are some of the comments that the advanced level students expressed when answering the questionnaire:

*"...I could know what I should do for research paper in chronological order"*

*"Even though I don't meet classmates in school, I can share my ideas with them."*

*"I can see what everybody thinks at the same time."*

*"I could find information."*

*"Comparing my ideas with my classmates ideas helps me organize my own ideas and evaluate them"*

*"I have time to think about ideas that I want to share. I think it should be more effective than in class."*

*"People can be involved if they feel like it."*

### Conclusion

The authors found that the implementation of ICA2 empowers language instructors to create more constructive and effective learning environments. In turn, an instructor is able to meet more productively the standards for K-12 foreign language education. Acknowledging the fact that the "purposes and uses of foreign languages are as diverse as the students who study them," the Standards Task Force has identified five goals: Communication, Cultures, Connections, Comparisons, and Communities" (National Standards for Foreign Language Learning). Using tools such as ICA2 can help educators develop more skills to meet these goal areas while providing simultaneously their students with opportunities to create their own virtual community and get engaged in active communication in a low anxiety environment.

Last but not least, using web-based courseware tools, high-school instructors can prepare their students for post-secondary academic settings. Most universities in the United States are implementing web-based courseware tools making them a required part of the curricula and an essential means of academic communication. Although some of these tools are much more complicated and incorporate a variety of functions that are not introduced in ICA2, this application could help to develop and support computer literacy and communication skills that would prepare students for functioning productively in a sophisticated electronic environment.

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Now you will be able to save your word document as an HTML file.

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## Appendices

### Appendix A - From a Word Document to ICA2 with HTML

#### Using Non-Roman Characters

If you want to post a text that uses non-Roman characters, follow the steps described below. Note that no knowledge of HTML is required; the procedures described below involve only copying and pasting the HTML code generated by Word.

**Step 1.** Open your Word document. Create a table and begin typing the text within the table using the target language.

**Step 2.** Click File>Save As>Web page

Now you will be able to save your word document as an HTML file.

**Step 3.** Click Save

You have just created an HTML that has the same content as your word document.

**Step 4.** Click View>Source (or HTML Source)

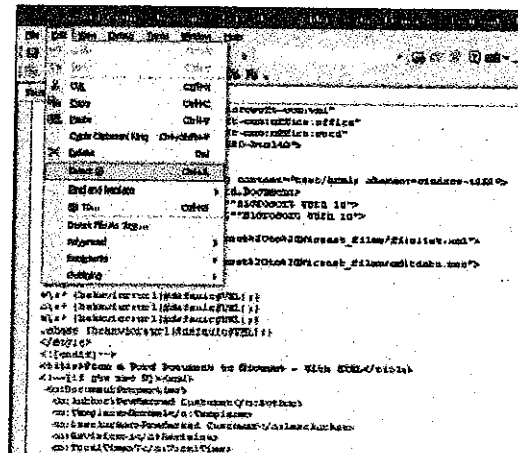
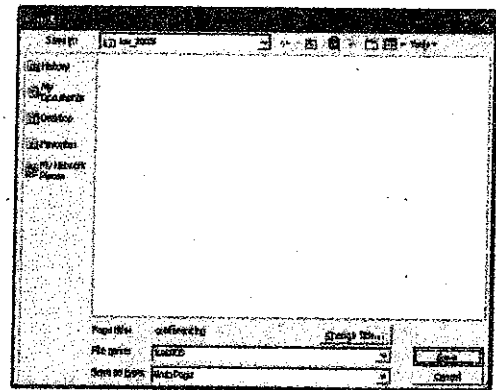
This will show you the code of the document. Do not worry, you don't have to understand what is written there, just proceed to the next step.

**Step 5.** Click Edit>Select All>

Now you have selected all the code, including the content of your page.

**Step 6.** Click Edit>Copy

Now it is copied and ready to be pasted in



ICA2. Proceed to the next step.

**Step 7.** Go to your ICA2 site and log in

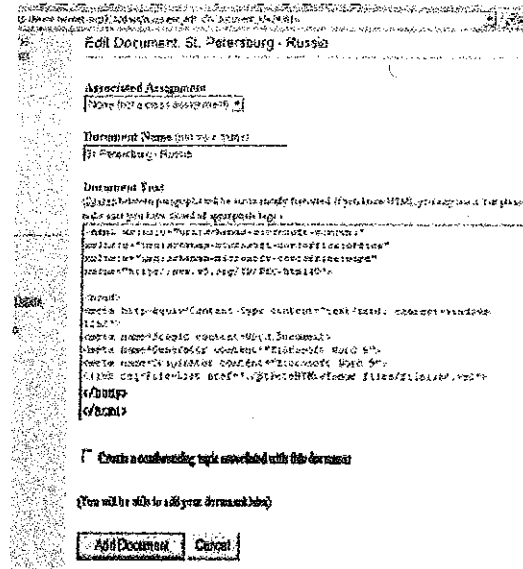
**Step 8.** Open Documents in ICA2

(Click on 'Documents') Type in your subject

**Step 9.** Right click in the text box and select paste - you will have all the code you have copied from the word document placed in the text box.

**Step 10.** Click on the 'Add Document' button at the bottom of the screen. Now you can view your document - you will see that all the non-Roman characters are displayed.

(Note: HTML tags can also be copied and pasted throughout ICA2, but mainly used for 'Documents' and 'Conferencing'; however it cannot be used for the 'Document Name' text box).



## Appendix B - From a Word Document to ICA2 with HTML:

### Using Images

If you want to post a text with images, follow the steps described below. Note that no knowledge of HTML is required; the procedures described below involve only copying, and pasting HTML tags.

**Step 1.** Open your Word document. Create a table and begin typing the text within the table using the target language.

**Step 2.** Go online and chose the image you want to use.

**Step 3.** Right click on the image and copy it. Do not close the browser: you will need to return to it one more time.

**Step 4.** Return to the word document and paste the image and save the Word document as a .doc file.

**Step 5.** Click File>Save As>Web page.

**Step 6.** Click Save. You have just created an HTML that has the same content as your word document.

**Step 7.** Go back to the online image from step 3 above and right click on the image. A pop up box will appear. Choose properties and in the new pop up box copy the Address (URL)

**Step 8.** Go back to your Word document. Click View>Source (or HTML Source).

This will show you the code of the document. Do not worry, you don't have to understand what is written there, just proceed to the next step.

**Step 9.** Go to Edit>Find and replace and type the words: imagedata src in the find text box. Once it has been found, close out the find box.

**Step 10.** Highlight the words within the quotes after the equal sign (note: you need the quotes so do not highlight them).

**Step 11.** Right click on the highlighted text and select paste (this will replace the old image reference with the new online reference).

**Step 12.** Go appr. 3 lines down and find the second place where the image is referenced.

**Step 13.** Again highlight everything within the quotes after the equal sign. Right click and select paste.

**Step 14.** Click Edit>Select All> Now you have selected all the code, including the content of your page.

**Step 15.** Click Edit>Copy Now it is copied

and ready to be pasted in ICA2. Proceed to the next step.

**Step 16.** Go to your ICA2 site and log in

**Step 17.** Open Documents in ICA2. (Click on 'Documents')Type in your subject

**Step 18.** Right click in the text box and select paste - you will have all the code you have copied from the word document placed in the text box.

**Step 19.** Click on the 'Add Document' button at the bottom of the screen. Now you can view your document - you will see that all the non-Roman characters are displayed.

### Notes

- 1 ICA2 is available at <http://www.nicenet.org>
- 2 ICA2 accepts only Latin characters. However, HTML can be used to enter non-Latin characters. For detailed step-by-step instructions how to easily use HTML as well as all the ICA2 functions described above. See Appendix A for further information.

Susan Jones

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## Celebrating Teachers

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*Presented as a Keynote Address for the 33rd FFLA Conference.*

Teaching today is tougher and more frustrating than ever before, much tougher than when I began, 35 years ago. There are increased layers of bureaucracy, higher expectations from local, state and national entities, and tremendous pressures from parents that their children achieve. With all the concerns surrounding testing and accountability, student testing scores and competition for institutional status often take center stage in goal setting. And although testing has its place as a tool for measuring levels of mastery in student learning, our primary job as educators is not to teach to a test, or to teach for classroom performances. It is much more important than that. The job of an educator is to teach skills for *life*.

Ours is a complex, yet shrinking, world. We are not confined to communication and business on the local levels: our clothing is more likely to be manufactured in China than in Pennsylvania. Our oranges may be grown in Florida...or in Central America. We no longer do all our business at the local shop or buy local products. We still work, play and visit with neighbors, but they may include immigrants from Nigeria, Argentina or Pakistan. Personal and professional networks have transformed into a mosaic of diverse elements to make a new and rich whole. Yet

this changing context of our lives means we no longer live in a small and homogeneous world. Indeed we do not.

Opportunity has always belonged to those who communicate well, both clearly and with social skill. But in years ahead, it will increasingly belong to those able to connect to a complex mixture of cultures, beyond the native language of their own neighborhood to a broader, more worldly audience. The skilled communicator of tomorrow will employ tools such as computers, will harness the arts, but will also master *multiple* languages.

True, the stakes will be higher and the need for language skills far greater than ever before. But foreign language educators do not need the importance of their subject area justified. They need instead to expand their presence, if they are to serve an ever-growing number of students needing to master foreign languages. As we expand our numbers to accommodate the increased demands for turning out language-proficient students, there must be a concern for *whom* we put in our classrooms. Do we simply recruit more foreign language speakers? Are we simply cogs in a wheel - interchangeable parts - which can be equally effective, given the right materials and a minimal level of language

proficiency?

To address the question, we travel full circle back to the question of accountability. In the scramble, all parties look for answers. Yet not everyone agrees as to which element in the educational process most impacts learning. In our own State of Florida, a recent referendum passed overwhelmingly to reduce average class size in public schools from 30 to 20 students. This, in hopes of improving student achievement, became a rallying point for politicians and communities alike. Surely, in a stand-alone comparison of class size where all other variables are equal, students in smaller classes achieve at a higher level than do students in larger classes. But is this the key to student achievement and improved learning, to the extent that the billions of required dollars will be dedicated to its implementation?

In August of 2002, USA Today reported that similar programs to reduce class size have been attempted in nearly half of the states of the U. S. They might not, however, reap the benefits expected with such major investment. The Public Policy Institute of California, a San Francisco think tank, found that despite reduced class size resulting from a California State referendum passed in 1996, students in that state showed only miniscule gains in math and reading scores statewide. In spite of expenditures of more than a billion dollars a year to accommodate the program, there was a *drop* in scores in poor districts such as Los Angeles. Why? Surely not because small classes inhibit student achievement. It is because reduced class size increased the need for teachers to accommodate the changes, exceeding the supply of highly qualified professionals within the state. Achievement dropped as teacher quality was compromised.

Thus, allocation of finite, precious funds must be to programs that impact student achievement most positively. The "biggest bang from the buck" comes not from investment in class size, but in the safeguarding of the most precious asset in the classroom: *the teacher*. The San Francisco think tank confirmed that the quality of the teacher in the classroom has the greatest impact on learning. Good teachers consistently turn out students with the greater likelihood of achievement: teachers with strong skills produce students that grow an average of a grade level and a half over the course of a school year, whereas weak teachers produce students averaging only a half-year gain.

That fact reminded me of a very important report coming out of the 1980s, the National Commission on Teaching or "What Matters" Report. This federal commission, headed up by Linda Darling Hammond, investigated schools that produced highly successful students to discover whether they shared common characteristics that might account for such high student achievement and success. Likewise, the group examined schools that had produced very unsuccessful students, seeking common traits or characteristics in them that might account for low student achievement. There were, as one might expect, pages of data and information. But one bottom-line finding stood out: *The single biggest determiner of student success is the expertise and quality of the teacher. The teacher. The primary teaching tool!*

We spend months and sometimes years selecting the correct text book series, multi-millions of dollars in physical plants, and tremendous energies choosing sound software and hardware for our programs. Yet more important than any of these is to

acquire and retain highly skilled teachers.

Great teachers are not born, however: they come in every personality type and every temperament. Teaching is not a "gift," although some have a potential or proclivity for greatness - as an accomplished pianist might, or an athlete, or a linguist. Optimum performance for any individual is achieved through exposure to learning that allows for excellence: technique and strategy that are practiced, improved, and perfected. Great teaching is a skill - not a gift! And as such, can be learned.

There is an old story about a robust young man, a lumberjack in his prime in the mountains of the West. He was known far and wide for his speed and efficiency in felling trees, and took great pride in knowing he was the best. Upon learning that another logging company in the area, Acme, paid lumberjacks more than he was able to earn at his company, he decided to apply for a position with the new company.

The foreman informed him that no job openings existed at the time, yet the brashness and boldness of the young man prompted him to strike a deal with the company; he would work the next day with no pay, to prove his value and excellence. He guaranteed that he would single-handedly fell 25 trees, two more than ever done before in a single day at Acme Lumber. If successful, he would be hired. But if he fell short, the company would in no way be obliged to him.

The following day, he started at the whistle and worked like a whirlwind. He chopped; he sweated - yet at the end of the day, the count showed only 23 trees downed. With disbelief, he reported the count to the foreman and apologized for the performance. But the foreman encouraged him to try one

more time. The young man agreed, returning home to get good rest and ready himself for tomorrow's challenge.

The next day's efforts, although unbelievably focused and strong, yielded only 21 trees. Shocked, discouraged, the lumberjack packed his tools and began to depart the forest, when the foreman called him over. "I'm sorry," said the young man. "I simply am not as talented as I always believed. I'll not bother you again."

But the foreman grabbed the young man's arm and sat him down. He said, "Son, you ARE a talented worker. *But how long has it been since you sharpened your saw?*"

We all need to sharpen our saws: to improve our skills, to educate ourselves to new research and sound study in the education field. We need to open our files, our doors, and share ideas and techniques through earnest cooperation. We must throw out formulas, and instead stockpile sound strategies from multiple sources, adapted and configured to meet student needs. We must end teacher competition, end the quest to identify who is the "best," and begin to focus on ensuring that each is *teaching* the best. We need to respond as a profession in identifying best practice for the classroom, with the solitary purpose of maximizing learning across the board, for every student.

For it is the teacher behind the classroom door, armed with an arsenal of skills, who makes learning possible. It happens because a teacher possesses genuine expertise to promote excellence beyond common expectation: a highly professional, highly skilled individual with knowledge of sound strategies and techniques.

So let us celebrate teachers! They are the building blocks of excellence and the greatest

gift our schools can give to young people,  
as conduits for skills and knowledge for the  
complex world of tomorrow.

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## Developing Foreign Language Fluency

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Students enroll in foreign language classes and stay in foreign language classes because they aspire to fluency. They drop foreign language classes when their aspiration appears to be thwarted.

Enrollment in upper-level classes is dismal. Approximately 50% of first-year high school students drop foreign language by Level III. Only about 5% of students continue studying their language through the highest-level course. Enrollment is even worse at universities. Very few students make it to third-year level university classes through study at the university alone. A recent survey found that almost every student in a university's 300-level classes either had previously studied language in high school or else had independent contact with the target culture. Every student who entered Language 101 as a neophyte had abandoned all hope of fluency.

Virtually every person, according to the Colorado Model Content Standards for Foreign Languages, is capable of achieving fluency in the four essential skills - listening, speaking, reading, and writing. However, we deliver this ability to only 5% of our students.

Schools that teach for fluency have consistently higher levels of enrollment. In these schools, as many as 25% of first-year language students ultimately complete the highest-level class.

### What is fluency?

Fluency means using the language smoothly, with ease. Hesitation is the opposite of fluency. Standard One of the Colorado Model Content Standards for Foreign Languages addresses "**all four essential skills: listening, speaking, reading, and writing.**" Each of these essential language skills has a fluency component.

A fluent **listener** comprehends the language without repetition, reduced speed, or re-wording. A fluent **speaker** expresses him or herself spontaneously, in an unrehearsed situation. A fluent **reader** comprehends text in the language smoothly and without assistance. A fluent **writer** expresses him or herself at a rate of about 100 words per 5 minutes without recourse to a dictionary.

### Teaching for fluency is brain-friendly

Teaching for fluency not only increases enrollment and meets the Colorado Standards, it is brain-friendly. In a fluency-oriented class, the teacher is concerned with what the students are able to do. Student performance is used to determine the rate at which new information is introduced. While accuracy is a goal in all language classes, the teacher does not squelch student enthusiasm with interruptions or with a sea of red marks on compositions. Classroom



activities provide abundant comprehensible input, from the first day of class throughout all levels. Assessment is continual, so there is no need for students to review or cram in preparation for tests.

In a non-fluency-oriented class, the teacher is concerned with how many chapters have been "covered" in a textbook. New information is introduced because the last chapter is "done" and it is "time" for the next chapter. Students become hesitant due to frequent error correction and many are reluctant to speak or write any more than the minimum required to get by. Classroom activities focus on learning and applying language rules. Students practice these rules in numerous output activities. Assessment is formal and announced; students are expected to study in preparation for these examinations.

Krashen's "order of acquisition hypothesis" posits that the human brain will naturally acquire the various features of a language in a predictable order. This order cannot be altered by instruction. Since present and past tenses tend to be acquired early, along with certain object pronouns, the students in a fluency class will begin using these language features with some accuracy, even in the first year of language. In contrast, students in a non-fluency first-year class will be expected to practice the entire conjugation paradigm of one present tense verb after another, together with the genders of nouns. Given that a conjugation paradigm is not an element of acquisition, and that accuracy in noun genders is acquired fairly late, the students find themselves battling with their own brains.

Most foreign language classes (and all

major textbooks) ignore and indeed contradict the natural "order of acquisition." As a result, many students find that learning a language is difficult and unpleasant. Attempts to camouflage the unpleasant aspect of working against one's own brain have sprouted innumerable games and gimmicks. Despite a plethora of games and projects and activities, we find ourselves surrounded by students who speak the language hesitantly, who rely on memorized phrases, and who are virtually unable to speak without planning their output the night before.

Small wonder, then, that enrollment declines dramatically in most foreign language programs.

### Assessing for fluency

How can we assess for fluency? The tests that accompany textbooks are not fluency tests. The National French, Spanish, and German Tests are not fluency-centered. Fortunately, there is a good fluency assessment tool. The State of New York requires that all students pass the New York State Proficiency exam in order to enter Level II of their language as ninth-graders. Furthermore, the New York State Regents Exam assesses students at the end of Level III. Both the Proficiency Exam and the Regents Exam are designed to assess fluency in all four essential skills. The rubrics, grading criteria, sample questions, and procedures for administering have been developed and improved every year. By giving students a fluency assessment, we can determine what our students can do with the language rather than what they know about the language.

It takes energy to conduct classes that are dominated by comprehensible input.

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It takes courage to abandon the familiar textbook-driven grammar syllabus. But such courage is necessary if we are going to produce a generation of people who do not say, "I took two years of French and I can't even order a cup of coffee."

*Eliane Kurbegov*

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## History of the Congrès

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Le Congrès de la Culture Française en Floride has been the most remarkable francophone event in Florida for many years. It was in the fall of 1951 that three high school teachers from the Jacksonville area, Mrs. Lelia Alexander, Ms. Cornelia Burge and Mrs. Doris McCleary, decided to organize a meeting of Florida high school students. Hugh McKean, president of Rollins College, and the Baronne Von Boecop offered to help and hosted the very first Congrès in the Maison Provençale at Rollins College in April 1952. Even though only seven students participated, a constitution was written and ratified, the name "Le Congrès de la Culture Française en Floride" was chosen and the first student-president was elected on that occasion. After eight years at Rollins College, the Congrès moved to the University of Jacksonville under the tutelage of Madame Carrell, a member of the first Congrès judging committee and a University of Jacksonville faculty member. There it flourished and reached such magnitude that, eventually, it became necessary to host the Congrès at a hotel centrally located in Florida in order to allow the growing number of students to participate.

The French and the Québec Governments along with Le Club Richelieu, and several sections of the Alliance Française (Miami, Jacksonville, Fort Lauderdale) have led the way in full support of Le Congrès by providing travel scholarships to deserving students. Other scholarships such as the AATF-FFLA

and the Suzanne Carrell scholarships are designed to help students continue their study of French at the college level. The impact of such opportunities on so many young lives is obvious. Teachers across Florida will bear testimony that students who attend the Congrès will remain in our French programs throughout their high school and college years despite the allure and attraction of other disciplines. It is also clear that students who have had the opportunity to travel to France or Québec thanks to scholarships awarded through the Congrès are forever fervent and loyal defenders of the French language and of francophone cultures.

The Congrès was born out of the vision of a few French teachers but took on a life of its own in the last fifty years, under the nurturing sponsorship of many teachers of French across Florida. Madame Suzanne Carrell was decorated with the French Legion d'Honneur on the occasion of the Congrès' fiftieth anniversary which took place in Orlando in April 2002. Madame Carrell was one of the very first personalities asked to judge the various oral contests in which high school students participate. She attended every single Congrès since 1952 except for one. She became a force of enthusiasm, tenacity, loyalty and love for French teachers and students alike. With Madame Carrell at the helm, other professors from Florida universities and colleges rally regularly to the Congrès' cause by judging the various competitions: discours, déclamation, pièce, scénette, album, projet and casse-tête.

The unwavering leadership of French high school teachers who freely and unselfishly give time and energy to serve on the Congrès executive board must be saluted. These teachers epitomize what is most admirable in our profession by inculcating solidarity, citizenship and character into our young people through their own leadership. Madame Eileen Softley, a French teacher at Gulliver Preparatory School and Ransom Everglades School in Miami, served on the Congrès executive board for many years and guided two outstanding Congrès student-presidents. We lost Madame Softley to cancer on October 6, 2002 but her memory and accomplishments were honored at the 2003 Congrès.

One of the most unique aspects of Le Congrès is the leadership role played by students who are elected by student-delegates from the participating schools to offices on the executive board. The pride and feeling of empowerment gained by these students chosen by their peers is remarkable. Even more remarkable is their ability to assume responsibility, test and develop creative problem-solving skills. What a right of passage into the adult world for these young people and, furthermore, what better way to ensure that Le Congrès remains a student organization, forever young, forever current!

Throughout and in spite of changing demographics and fluctuating perceptions of the role of French in our world, the attendance at our Congrès has remained steady. We count approximately 1300 participants every year. This year presented a challenge again, as the Florida FCAT (Florida Comprehensive Assessment Test) administration took place the same week as Congrès. Teachers of French are well accustomed to challenges and met this one stoically as they had in

the past. Overcoming logistical problems, lending expertise and creativity while preparing students for individual and team competitions, legions of French teachers will continue to recruit and mold Congrès winners.

I have personally attended every Congrès since 1985 and could not fathom missing a single one. Reminiscing about the last 17 years of the Congrès, it is the radiant faces of students holding ribbons, trophies and scholarship certificates that come rushing to mind. I also think of the phone calls from France and Canada by former students whose love of French was ignited at the Congrès and continued to burn through college and into adult life. Finally I think of the involvement of my own family, that of my sons and of other dear students who served as presidents of the Congrès. Finally I think of my extended family, that of French teachers from high schools and universities all over Florida who remain the backbone of our Congrès.

*Sue Shelton and Kay Ruhle*

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## **Latin Meets the Internet**

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*The following note is about one of the programs in Florida's Virtual School. Other languages, in addition to Latin, will soon be available. The students who participated in this contribution to FFLJ have used their own expressions, originating from three different backgrounds. Their words have not been edited.*

The Florida Virtual School is just that! Some of Florida's Latin students "attend school" when they wish, on *their* time schedule and in the comfort of their home or local computer lab. They turn in those translations online, do their individual research on the internet and email those creative projects to their teacher 24-7. The student may live in Pensacola and the teacher in Orlando, but through the wonders of technology, that doesn't matter. *Distance education need not mean distant teaching.* FLVS teachers are available by phone, beeper, email, voicemail and fax. Routine phone appointments are the order of the day as teacher and student review work, learn the subjunctive mood and brainstorm ideas for the next project. Group chat sessions are scheduled regularly so students may interact with other students and get answers to those questions that they didn't even know they had!

Why would someone choose this method of learning? Florida's legislature funds the school as a service to the rural counties that may not be able to offer a smorgasbord of courses-from AP American history to SAT prep, Personal Fitness and Latin. A student

who needs grade forgiveness may find this the perfect solution. Or the student who wishes to prepare for college by taking higher level courses, like Latin III, that the local school may not offer can avail himself of this opportunity. Does a student have a conflict between Latin and band? No problem! He can now do both in Florida. He doesn't have to choose.

Florida Virtual School supports local high school programs routinely. Latin students may participate in their local club, but take a higher level course that perhaps their county does not offer. FLVS takes the distance out of distance learning by providing club activities and field trips. Students have participated in regional, state and national competitions, as well as gathering at field trip sites, where teacher and student meet face-to-face for the first time. Truly a fun moment!

The Latin classes at FLVS have ameliorated Florida's lack of Latin teachers and prepare to do likewise nationally, as these courses are licensed by other states and countries. This hybrid of education-cum-business is unique, also allowing for out-of-state, tuition-paying students (Florida's

students participate for free). In 3 years, participation has grown so that instead of one full-time Latin teacher, there are now three, plus the services of 5 adjuncts. From Latin I, the curriculum, created by Florida certified Latin teachers, has grown to levels II and III with AP a dream to be realized in the coming year.

What are the lessons the Latin teachers have learned? This is not for every student! A student must be self-disciplined (or have a motivating parent!). Also, the homework excuses are still there, just different. "The computer ate it, not the dog!" Lessons take twice as long as predicted and more is not always better. The team effort of student-teacher-parent produces the best results for learning those Latin declensions. More so than the traditional school, learning in this fashion promotes that necessary team effort.

Latin and the state of Florida are truly "cutting-edge" and FLVS had the wisdom to know that Latin was the sine qua non! Come check out the future of Latin and you, too, can experience the challenge and pleasure of online teaching and learning. Visit <http://www.flvs.net> and view Latin on the web.

### **Megan Fleming**

As I look back on my years as a student at Florida Virtual School, I realize just how rewarding the experience of being an online student has been. I have had the privilege of taking twenty-six classes with FLVS, the majority of the total courses comprising my high school education. Of these, seven have been honors and six have been Advanced Placement classes.

I first heard about FLVS in ninety nine when I was a freshman trying to decide my

plans for high school, having been home schooled for most of my middle school years. A friend initially informed me about the existence of FLVS and online learning. After researching FLVS and its methods of schooling, I realized that I would be a candidate for online education, being self-directed and enthusiastic about academics. I quickly became skilled at the types of qualities one needs to be successful when taking online classes: motivation, time management, dedication, and focus to stay on the required course pace.

The grading system for assignments at FLVS is very straightforward and uncomplicated. When I am ready to turn in my assignments, I submit them through the assignment area of my courses, usually in attachment form in a Microsoft Word document. I access my graded assignments using my Outbox. From there, I am able to view my teacher's feedback and suggestions on the particular assignment, and usually receive a second chance to correct it if necessary and resubmit it for grading. I feel that this system is very effective because I receive one-on-one academic attention from my teacher, something that I probably would not get as much of in a traditional schooling environment.

Latin is a course that I began taking with FLVS in tenth grade. Currently, I am a senior and enrolled in Latin III. I find that learning a foreign language online is challenging, but can absolutely be accomplished with dedication and enthusiasm. Whenever I have a question about a certain Latin assignment or concept, I do not hesitate to contact my teacher by E-mail or phone. Usually, my questions are cleared up quickly, with a degree of personal attention that I feel

I would not receive with a regular Latin classroom!

As a student who has had seven years of traditional schooling as well as a community college class under her belt, I would say that online schooling requires a unique, independent type of learner. For one to be successful with a format such as FLVS, he or she must have the desire to take charge of their education to maximize scholastic potential. Instead of teachers telling me exactly which homework assignment I should turn in each day, I must decide which days and when to turn in assignments, not relying on anyone to push me along in my studies.

Looking toward the future, I feel that taking most of my FLVS courses online has completely prepared me for college. In fact, I have been accepted to my top two college choices: the University of Central Florida and the University of Colorado at Boulder. As with FLVS, college coursework requires commitment and motivation, and I feel I have developed these principles to the best of my ability. Not only do I depart FLVS having received a first-rate education, I have also gained the skills necessary to flourish in college and beyond. I advise any student who may be contemplating taking an online course to grant it serious consideration. I certainly did, and I am reaping the benefits!

**Cortnee Patterson - Bradford High School, 9th Grade**

FLVS has meant a great deal to me. Being able to take classes that are not offered at my high school has been super. I took Latin I in 7th grade, Latin II in 8th grade and I am taking Latin III now as a Freshman. The teachers have been

very helpful. I feel like they know me even though I don't see them face to face. They e-mail me and send me comments on my work. They offer to help me over the phone and on e-mail. I also took Algebra 1 Honors at FLVS. I learned more from that math course than from any math class that I have actually sat in.

I attend a rural high school that has very few advanced courses. Because I have access to FLVS I can take Latin. This will help me on my SAT. I also plan to take Marine Science and AP Literature later in my high school years. Neither of these courses is offered at my high school. FLVS has opened new opportunities for me. To me the best part of the FLVS motto is "any place." FLVS brings quality teachers and a variety of subjects into my home and school.

**Mary Balfes**

Latin is a very involving language. I am not merely talking about the way you have to focus all of your attention on it while you are actually studying it, but about the way it will involve itself into your life. Our teachers designed our course very well to allow us to reap the fullest possible benefits of taking a "dead language". I found Latin the most difficult thing I have ever attempted. I took the courses online which only served to make it all the more challenging.

Although it isn't a spoken language, it carries the roots of our language and many others. Because of this, my vocabulary has increased dramatically since I stumbled into Latin I, two years ago. I am a senior this year, and I had to take the SATs. The most hated part in the English section of the SATs is probably the analogy section.

However, with my understanding of roots, prefixes and Latin vocabulary I only missed one analogy question on both of the sections. That is a true testament to Latin.

Besides learning the language, our teachers also incorporated Greek and Roman history and mythology into the studies in order for us to achieve a rounded education. I learned of Horatius, Cincinnatus, Odysseus and Aeneas. Learning these things has allowed me to understand references to them in my life today. A couple of weeks ago, I was watching a movie and they referred to a character in the plot as a "modern day Horatius". I was watching the movie with my little brothers and I was able to pass on my knowledge to them as I told them the story of Horatius at the bridge. I have also translated works from one of the most powerful orators of all time, Cicero. His quote, "To not know what happened before you were born is to remain forever a child," has been repeated by me several times. It is especially relevant now with the uncertainty of war churning all around us. Besides Jesus Christ, my favorite person in all of history is Julius Caesar. I translated a few of his passages, but most enjoyable of all, studied about his life and the affects of his life on the world today. Without the Latin course to expound on him, Caesar would have been just another short dictator with something to prove.

No one ever told me Latin would be easy. No one ever said it was a piece of cake. In fact, everyone I knew who had dabbled in Latin told me it was extremely difficult. In my first week of Latin I, I found that I agreed. We were given an assignment of speaking the sounds of the Latin consonants and vowels into a

voicemail for our teacher. For the life of me, I couldn't figure out how to say one of the sounds. Upset and dejected I brought the word to my father, who happened to have attended a Catholic school in New York. He told me how to say that word!

I realized Latin had finally fully enveloped me two years into it. That was when I started translating English words that people were speaking to me in everyday conversation into Latin in my head. I also began listening to their sentences and thinking, "passive voice, perfect tense, participle, imperfect tense". I can still remember, my mom and I were going to the mall and she something about how she, "used to watch movies there" and me telling her she had just used the imperfect tense. I never learned these concepts in my twelve years of English classes, but in just two and half years of Latin, I know so many concepts that will help me in years to come.

I took my years of Latin online. I have found that it is almost always more difficult to take an online course for the simple fact that you cannot see your teacher's face. You cannot see his or her expressions and gestures when they are correcting you on something. Words are often ambiguous when typed into an email. However, my Latin teachers were both awesome at getting my work back to me quickly (before I forgot what I was thinking when I originally typed it) and expressing themselves. They were always readily available to set up calling times in which we could talk about what was going wrong and how to fix it. Taking online courses hones skills that will be required for success in life. You learn self-motivation, time-management and how to communicate.



While working on an online course can be tough, the best part about it is that you can work at whatever pace you choose. You are never held back by the lack of understanding by other students and you never hold other students back by your lack of understanding. You can work at 3 p.m. or 3 a.m. Learning should never be defined as to the place it is happening, but by the mere fact that it is happening. With Florida Virtual School, that was the goal, and I, in my three years working online, see that goal as being conquered.

It is amazing to me that my Latin courses have taught me so much. I not only have learned the language, but I have had a brief peek into the history of the greatest Empire the world ever saw. I have translated stories of myths and real people who reversed the tide of their world. Most of all, through my three years of Latin I have learned that, despite what they say, Latin is anything but a dead language.

Patricia Varela

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## **TPRS - A humanizing method to teach any foreign or second language**

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*TPRS stands for Total Physical Response Storytelling, a method of foreign or second language acquisition that is based on the retelling of a story in which new vocabulary is pretaught, using the structure of the stories as the nurturing web. It was originated during the nineties by Blaine Ray, a teacher of Spanish in Bakersfield, California, who was looking beyond the borders of foreign language teachers' expectations. In addition, Ray included a human aspect to his creation.*

**"Through TPRS you become a better teacher because you become a better person"**

**Blaine Ray**

### **Is it the nature of TPRS to humanize our teaching practice?**

I have been an EFL teacher for more than 15 years. Even though I had been using TPR on a regular basis in my classes I had not enjoyed the beauty of TPRS. In the last three years since I converted to TPRS, I have stripped away the bare essentials of this methodology, and I have found myself and my students involved in a stress-free environment for foreign language acquisition. I feel I have invested my classes with the character of humanity that my students needed. Now, why is it worth for us, foreign language teachers to turn our eyes to TPRS and consider it a valuable humanistic methodology?

These are the undeniable reasons as to why I was converted to TPRS. Ironically, I am describing TPRS through the eyes of a "student":

My first exposure to a foreign language study through TPRS resulted in rapid and successful language acquisition:

- I was interested, even captivated, by the stories;
- The teacher was enthusiastic about the method, and this was contagious;
- I was the center of the class;
- The teacher guaranteed success, and I was motivated by the success I was continually experiencing.

This model of teaching made me reflect on the humanistic pattern that subdues any tendency to makes our classes unique and enjoyable:

- TPRS promotes positive self-direction and independence.

- TPRS develops the ability to take responsibility for what is acquired.
- TPRS develops creativity and curiosity.

Students are really enthusiastic towards this method because the language is interesting and personalized. Rather than a lesson that wants to be taught, TPRS stories are a piece of the students' lives that needs to be told. And this is what really makes the difference in a TPRS class.

Considering the principles of Humanistic Approaches, I would certainly include TPRS into this category. These are some of the reasons. In a TPRS class:

- skills of achieving what is important to students are developed. Students' behavior is directed towards their *needs and interests*;
- the acquisition- learning process and the way it is developed is more important than the amount of knowledge or language presented. Teaching *narrow and deep* is essential for any TPRS teacher;
- students are constantly assessing what they are actually learning and the teacher emphasizes on the *internal* development;
- *emotions* are as important as the language taught.

It is certainly true that there are many different possibilities to apply the principles above in your classes. Applying TPRS in your classes will have very positive and humanizing results like:

- allowing your students to choose what is interesting *to them*;
- having *realistic* goals and success, which is really very motivating;
- helping develop *social* and *affective*

skills;

- constantly working on becoming a better person and help in the building a better world.

The more I analyze and study the benefits of TPRS, the more I identify it with an effective humanistic strategy in our foreign or second language teaching. Working on the specific skills to apply TPRS with best results require that we, as teachers, work on the following items, which you will find very close or even identical to what is claimed by humanistic strategies:

- respond or take into account *students' feelings*;
- use our students' *ideas and suggestions* to build up the stories. This is a basic step which determines the success of students;
- *encourage* dialogs between students and teacher to get information and contribute to the story line;
- encourage students' participation with a great amount of *enthusiasm and praise* for students.

Recent studies have demonstrated that TPRS has some advantages over other traditional methods. Some of these are the following:

- there are greater *gains in academic performance* which are demonstrated by the examinations given to students and their score. Students who learned a foreign language through TPRS achieved higher scores, and the numbers of students who passed the examinations are greater, too;
- the use of *spontaneous language* is more frequent in a TPRS class than in other classes;

- *upper thinking levels* are guaranteed by making your students get interested and involved in the stories;
- TPRS classes *have higher number of students* than traditional classes.

Many human behavior specialists have already written about the connection between planting the seed of creativity in your kids and the success they achieve in their lives as a consequence I would suggest that creativity and imagination are two important factors in our human development. Not only do *creativity and imagination* help build our language but they also *shape and nurture our personalities* as human beings.

Gestures: tracing back to hominids to find out a way of humanistic characteristic

It would be really interesting to devote some time to some linguists and psychologists who have studied gestures as a language prior to speech and how they traced back to apes to find an association between behavioral and hierarchic situations in their communities. Michael Corballis, a psychologist from Auckland, is a great proponent of the gestural theory and he has been certainly interested in getting to know why or when these hominids, human-ape-like ancestors, bother to switch from that gestural skill to speech. His interpretation, which he presents in *From hand to mouth. The Origins of language* (2002), is that, "once these first men freed from the communication task their hominid hands, they were finally able to get down to the real issue of creating civilization" (p. 23). He called the advent of speech a "cultural invention" (p.24), like writing and one that may have occurred long after it became possible. Also the hominids might have communicated through hand gestures, since they adopted an upright position and

this gave them superiority over their rivals. As Corvallis said, "Bipedalism encouraged manual gesturing." (p.27)

How can we relate all this theory to our TPRS gestures and how might that gestural theory help in the mystery of how humans developed verbal communication? Why does speech stand for a kind of language that differentiates us from any other animal group? In other words, how did we develop our verbal skill that makes us "more human"?

The gestures used in our TPRS lessons are primarily the first step of the four steps we follow to provide our students with comprehensible input. Using a metaphor it seems that what has taken the transition from gestures to speech millions of years to become sound language, it takes only two to three minutes in a TPRS class. Even though it looks like a play on words, this is exactly what we do when we use gestures in a TPRS lesson: just prepare the way towards step 3, which is retelling the story. Thus the use of gestures as a natural tool is an issue of humanistic essence and that conjecture is wisely shown by the results achieved at the time of the students' retells.

Humor: another humanistic issue which is alive in the TPRS stories: BEP stands for personalized, bizarre and exaggerated

The English word humor borrows the item from the French version, which comes from Latin, and means something akin to a disposition or temperament towards pleasant situations, mainly enjoyed when stories or anecdotes are told to entertain. A joke or even a family or cultural story brings interest and gathers an audience around the narrator. This is what could be called societal humor, a grouping of cultural events shared by a

number of people. There are other aspects of humor that are universal and live in the hearts of everyone. There is a profound relationship between humor and society since many of the characteristics which depict human life are described by a joke or anecdote that makes the protagonist of the event look bizarre and sometimes silly, but funny, nevertheless.

A TPRS lesson uses bizarre, personalized situations, and also exaggeration, to bring and maintain interest while the story is retold. Students get involved by the challenge of providing personal creation to the story line, a story which will result in a complete personalized tale that represents and talks about the students' real lives. These personal situations come to life in the shape of a real performance and they demand authentic and live events that take place or might take place in the students' lives.

#### Reasons underlining the humanistic structure of TPRS

Above all, TPRS "closely resembles that of first language acquisition" (Ray: 2000, p.183). That is the main reason why this process is completely humanistic.

Moreover, students are immersed in a stream of words that truly belong to them because they are the main actors of the story to be told. It is impossible for them to forget what the story was about if they were part of it. These personalized stories are "a live" performance of students' lives, abiding by the principles of humanistic approaches. When students act out the stories, important, personal information is brought to the scene and actors are committed to good acting. The stories, which are personal but exaggerated and even ridiculous, surprise the students and this produces a very positive feeling that makes learning easier and enjoyable. The

element of the bizarre adds surprise and humor and thus helps in the unconscious process of acquisition.

TPRS is primarily associated to *gestures*, which serve as an aid to identify the new item and make it comprehensible. Students respond with actions, not words first, and all physical movement prepares the right environment for the students to rehearse and elaborate what is being presented in a comprehensible way. Furthermore, we might add that movement applies to the right hemisphere of the brain, and thus the role of *emotions and feelings* is essential to make students acquire vocabulary in a stress-free environment. When our students get the right experience in a positive atmosphere, they can increase their neuro and emotional connections. They will consider that new information as something valid because it is acquired pleasantly and in an enjoyable way.

There are some other characteristics which are part of the structure of the TPRS method and that have to do with the everyday lives of students, thus emphasizing the true humanistic approach of this method. To start with, there are group responses like the "Ooooh" and "ahhhhh" or "yipee skipper" which might sound silly to an "outsider" but constantly bring enthusiasm and encourage students to participate. Next, *humor* is everywhere and allows students to relax and digest all the new language presented to them. Above all, the *personal questions* asked by teacher are the seed of the story line.

As regards the "theatrical" face of TPRS, all the acting, props and gestures contribute to give the right amount of visuals which are necessary to help build comprehensible input which, together with many anticipatory facts, provide the right hook for students to rest on

at the time the story is narrated.

The inclusion of activities like rewrites, retells, overhead activities are linked to the stories and require creativity and attention on the part of the students. There are links to prior knowledge when the stories are recycled. Furthermore, there are real world connections since the stories are talking about students in the class.

The Humanistic Approach and TPRS, as discussed here, share the effort of enhancing such distinctly human qualities as choice, creativity as well as the interaction of the body, mind and spirit, and the capacity to become more aware, free, responsible, life-affirming and trustworthy. We hope that all of you reading this today, and experiencing the TPRS, may give yourself the opportunity to put TPRS into practice and so benefit your students with a natural way of acquiring any foreign or second language.

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*Reviewed by: Jane M. Govoni*

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## **Tell Me More® KIDS, Learn English while having fun!**

CR Rom Series for Native Speakers of Spanish, Ages 9-12

Aurolog Inc.

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This two pack CD Rom series for native speakers of Spanish is packed with vocabulary games, cartoons, karaoke, and many colorful and animated activities for English Language Learners (ELLs) ages 9-12. The primary goal is to learn English in an interactive and fun way through speech recognition. This is a fascinating way to introduce children to all four-language skills: reading, writing, listening, and speaking. The series is non-linear which allows children more flexibility to move around through the various sites. I found the directions to be clearly stated in Spanish and with a click of the mouse, repeated anytime when necessary. Initially, I was prompted in Spanish to type in my name and choose an individual costume consisting of a face, set of clothing, and a pet. This made it quite personal to travel to the beach, dessert, classroom, and many other places, where I was able to click on an item to hear it in English. I had the assistance of two mascots, Professor Phileas and Kalico the Parrot, if I needed clarification or had a question. I matched words, listened to new vocabulary, and placed words in a given order to diversify my experience in hearing the English language in realistic settings. Sometimes the vocabulary was hidden behind pictures, or there was a picture library behind a given picture. Overall, it seemed quite

motivating to continue into another area to discover a new game and more words in English. A click on the "airplane" brought me back to home base at any time. So, I was well taken care of throughout my lively adventures!

At Aurolog's website <http://www.aurolog.com> you can learn more about their products and other CD Rom packets for students from 4 years to high school age. They offer courseware in Chinese, Dutch, ESL, French, German, Italian, Japanese, and Spanish. This company was created in 1987 and is renown for being the "first" to introduce speech recognition to language learning. Their products are distributed across the nation and, within the past few years, have won several impressive awards such as the European IST Prize in 2001, three EMMA Awards, and the Newmedia Invision Gold Award. The two mascots guide children through numerous entertaining adventures where they may listen, comprehend, or speak the given language. Each series includes approximately 100 hours of learning with numerous activities to foster the acquisition of a given language. There are puzzles, hidden words, magic formulas, scrambled letters, matching words, dictations, crazy pairs and so many other activities to capture the interest of each

child.

Overall, Tell Me More® Kids is an outstanding program where karaoke is another optional activity for children to speak into a microphone and hear their own voices. There are over 1000 words on each CD series and a well-constructed headset and a microphone are included in every packet. Children improve their language skills by exploring a virtual world around them and choosing a game and area of interest to them. The two mascots (Professor Phileas and Kaliko the Parrot) are always just a click away to explain an exercise or area in the native language of the child. Children navigate through the games, painting activities, puzzles, pronunciation practices, stories and more by clicking on various buildings, rooms, and pictures to hear related vocabulary and complete exercises. The pictures lead to activities or appear as a notebook entry so that they can explore new vocabulary. One challenging aspect of the program is the demand on one's computer as the recommended configuration by Aurolog is as follows: PC or compatible: Pentium® 166 MHz, Windows™ 95/98/NT4, Millenium, 2000 or XP, 32 MB RAM, 110 MB available on hard disk, 12 X CD-ROM drive, 16-bit Windows™-compatible sound card, 1024x768, 65, 536-colour graphics card, microphone and speakers or headset. Although private computer users of the 21st Century will more than likely have this compatibility, some schools have older computers and may experience some difficulty in downloading this program. However, I highly recommend this animated, well-designed CD Rom series for every classroom as a tool to acquire a language in an award-winning style.



*Reviewed by Alexis M. Zambrano*

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## **Familias de Animales**

Tatchell, Judy, and Clarke, Phillip. Tulsa: EDC Publishing.

## **First Thousand Words in Spanish**

Amery, Heather. Illustrated by Stephen Cartwright. Tulsa: EDC Publishing.

## **First Fun with Spanish**

## **Animated First Thousand Words CD Rom Usborne's**

Usborne Materials

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*Familias de Animales* is a picture book geared for children 3 years and older. Materials such as audiotapes, and coloring sheets can easily be designed to coincide with the pictures. Throughout this book watercolor technique is used which enriches the text by utilizing the elements of design and this guides the reader through the animals' naturalistic settings in a simple yet productive way. This book should most definitely be read aloud to enable learners to visualize the animals going through their everyday activities in their habitats. The reader can ask questions in relation to the book and the flap can be lifted or pulled back to reveal the answers.

As an aspiring teacher willing to introduce students to other languages by bringing diversity into the classroom, I would utilize most components of the "emergent literacy" stages of SLA; such as listening, oral expression, dramatic play and creative dramatics. I would also make sure I have

an English version of the book at hand so students can see the same book in both languages.

### **First Thousand Words in Spanish**

*First Thousand Words in Spanish* with the help of Stephen Cartwright's illustrations uses simple Spanish vocabulary that seems to be quite appealing to many learners. This book is geared toward ages 3 and up and can be recycled in many forms.

The large pictures in the center of the page can be played like the Where's Waldo book, which so many children (and adults) seem to enjoy. As a teacher, I would like to keep this book in my library collection in my classroom. I would also use flash cards and have students look for the words in the center of the page as I said the word. The English/Spanish dictionary at the end of the book really assists readers of all ages to grasp the meaning of new vocabulary and to reinforce former words.

### **Video: First Fun with Spanish Books**

The *First Fun with Spanish* is a 40-minute video geared toward ages 3 and up. It can be used in conjunction with "First 100 Words in Spanish" as a beginner's guide to Spanish. Additionally, audiotapes can be made to further enhance words for the learner.

The video is an animation narrated by a young girl who takes you through the beginning to the end of her day with her family. It entails bright colors, an authentic voice, along with lots of repetition and clarity. In previewing it with my young children who are native or near-native in Spanish it seemed to drag out a bit at the beginning as was evidenced with their fidgetiness. However, I truly believe that this pace is necessary for first time learners, as there is really no time to think about what was said, and for slower learners, it goes quite rapidly into new concepts before a child truly grasps what is being said. Thus, using the "duck" throughout the movie seems to entertain and motivate children and permit the pacing to be appropriate for various ages and perhaps levels of learning. It is wonderful that the video presents everyday experiences that people encounter and reviews vocabulary at the end.

As a native speaker of Spanish and a future teacher, I will definitely incorporate this video in my mainstream classroom, as I more than likely will have many Spanish-speaking students, and using this video is a great way to integrate the Spanish language to allow all children to communicate more with their classmates. Of course, it is a natural video to be used in any elementary Spanish program, as the vocabulary and story are intriguing to all learners. The video lends

itself to activities such as making your own vocabulary flash cards, labeling real objects, and bingo, all based on the video scenes. Overall, the video is a well developed, motivating, and fun product that should be part of any Spanish program as well as ESOL programs with large populations of Hispanic students.

### **Usborne's Animated First Thousand Words CD Rom**

First Thousand Words CD Rom is designed for children ages 7 and up and may be used as a supplementary to the book, *First Thousand Words*. It can also easily be made into a game using a game board to foster the development of vocabulary.

The scenes depict everyday occurrences using six interactive games shown in vibrant colors. Children are able to play and hear themselves as they venture into the games and acquire many new and meaningful vocabulary words. Opportunities to replay, and listen are the key to this CD as each child can practice, practice and practice! However, although the CD utilizes everyday scenes, it lacks needed instructional support. In some areas a child may not be able to understand what to do and could possibly get frustrated; for example, I could not figure out how to record my voice and then listen to it. So, further directions are needed to accurately use the materials. As far as using the CD in a classroom setting, it is most definitely a possibility. After I spent some time showing the students how to properly use each interactive game, the process went smoothly. The CD's could then be used in centers, or by students who finish their work earlier than others.

## Notes on Contributors

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David Alley (Ed. D. in Foreign Language Education, University of Georgia) is a Professor of Spanish at Georgia Southern University. His areas of research include Second Language Acquisition and Afro-Hispanic culture.

Martha E. Castañeda is a PhD candidate in Second Language Acquisition and Instructional Technology at the University of South Florida and is a graduate assistant and project manager for the SEEDS project. Her current areas of interest include second language acquisition, technology enhanced language learning, and computer-mediated communication.

Rebecca L. Chism is an assistant professor of Foreign Language Pedagogy at Kent State University. She holds a Ph.D. in French with a concentration in second language acquisition from Florida State University, a M.A. in French from Middlebury College, and a M.A.T. from the University of Louisville.

Raymond J. Cormier (Ph.D. in Romance and Celtic Languages and Literatures, Harvard University) is a medieval studies scholar interested in forging over forty years of classroom experience into new and useful applications of modern technology. Recipient of two Fulbright fellowships and an American Philosophical Society travel grant, he has conducted research at the Vatican Library, in Western Europe and in Spain.

Tony Erben has a PhD in Educational Linguistics from Lancaster University and is Assistant Professor of Foreign Language and ESOL at the University of South Florida. His current areas of professional specializations lie in immersion education, sociocultural theory, critical literacy in FLE, as well as applications of technology in the FL

classroom.

Judith Galician has taught Spanish FLES at the University School of Nova Southeastern University for the past 14 years. She is currently pursuing her doctoral degree in Curriculum Design and Systemic Change within the special interest area of multicultural education. Prior instructional experience includes teaching and curriculum development in New York City and ethnic studies, ESOL, and computer courses at Broward Community College.

Karen Verkler, Ph. D. is the coordinator for the foreign language education program at the University of Central Florida. She teaches undergraduate and graduate courses in general methods and foreign language education. Her research interests are the professional development of preservice and inservice teachers, and portfolio assessment.

Kristen Ingram is an undergraduate student at Longwood University, VA. She has taken several French language courses as well as a course in Celtic literature with Raymond Cormier. Her experience with *Le Français virtuel* stems from a semester of directed study during which she studied the infusion of technology in the classroom.

Ramón Anthony Madrigal is Professor of Modern Languages (Spanish) and the Director of ESOL at Florida College in Temple Terrace, Florida. He is currently finishing his PhD coursework in Second Language Acquisition and Instructional Technology at the University of South Florida. Ray began teaching collegiate level Spanish at the University of Kentucky Community College System (Paducah) in 1988.

Iona Sarieva is a Ph.D. student in the

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Antonio Serna (Ph.D. in Contemporary Latin American Literature and Cultural Studies, Arizona State University) is an Assistant Professor at Georgia Southern University. His areas of research include contemporary Latin American literature and film and Latin American popular culture.

Patricia Verano de Varela is a first grade teacher of English as a Foreign Language in Jesús Maria Bilingual School in Buenos Aires, Argentina with research interests in bilingual education and second language acquisition.

Annamarie Gorenc Zoran is a Ph.D. student in the Second Language Acquisition & Instructional Technology program at USF. Her areas of interest are in CALL, technology enhanced language learning with culturally and linguistically diverse exceptional students, and professional development of ESL/FLE teachers.

Susan Gross got her BS (French, Spanish) from St. Cloud State College and her MA (French literature) from the University of South Dakota. She taught all ages and grade levels during her 33-year career. Recipient of several teaching and professional service awards, she has also presented workshops nationally and internationally.

Susan Jones is an educational consultant and a contracted trainer for the Bureau of Education and Research as well as for the Association for Supervision and Curriculum Development (ASCD). She has over 20 years of classroom experience and teaches graduate level classes on brain research. She has done

media commentary, written ongoing columns and articles, and co-authored an e-book for educators through the University of South Florida.

Kay Ruhle has taught Latin for 28 years in Polk County, Florida. She is completing her third year with FLVS and has a Masters degree in Community Agency Counseling from the University of Central Florida.

Sue Shelton has taught Latin for 22 years in Polk County, Florida, working the last four years for The Florida Virtual School, and has a Masters degree in Educational Technology from the University of Central Florida.

Eliane Kurbegov's educational background include an Ed.S. degree in Reading from Nova University. She currently teaches in the Miami-Dade Public School system where she has taught all levels of French including AP French Language and Literature. A National Board Certified Teacher in World Languages, Eliane now assists ETS as a French AP Exam Reader and Table Leader and is a certified consultant for the College Board.

Jane Govoni, Ph.D. is an Assistant Professor in the Department of Education at Saint Leo University in Florida. She has taught Spanish for K-16 learners and now oversees the ESOL program at the university level. She also presents at state and national conferences on the values infused Education Program at Saint Leo University.

Alexis Zambrano is an Elementary Education major at Saint Leo University in Florida. She is the Vice-President of the Florida Teacher Association at her university and Secretary of their Phi Theta Kappa Society. She plans to be a full-time teacher next year.

## Manuscript Guidelines

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The Florida Foreign Language Association, Inc. is proud to announce the creation of its first professional journal, the Florida Foreign Language Journal (FFLJ). All foreign/second language educators, school administrators, community college and university instructors, and foreign language education majors will benefit from this local journal.

Although the journal will be universal in scope, it will concentrate on pedagogical problems, strategies, and successes in the classroom as conveyed by our Florida membership. We have a tremendous challenge in Florida to raise the awareness of foreign/second language teaching and learning.

Methodologies, classroom size, teacher preparation, length of classes, standardized testing, ESOL, National Board Certification, summer institutes, culture/diversity, grant, scholarship, and travel opportunities are many of the various topics that will be addressed. The FFLJ will most certainly highlight our profession in Florida and raise the level of credibility and professionalism in our discipline and association. It should attract submissions outside of Florida and enhance membership, conference attendance, and revenues from advertisement.

The refereed journal will be a rich complement to the Florida Foreign Language Association Newsletter. It will include professional articles, selected papers from the FFLA annual conference, notes from workshops, shorter articles/notes from K-16 teachers highlighting special classroom activities, a friendly debate corner, text and material reviews, placement section of teacher openings, exchange/abroad opportunities, recognition corner for awards and achievements, and much, much more. We so look forward to this inaugural issue of the Florida Foreign Language Journal at the annual conference in October 2003.

We are now inviting you to submit a manuscript for review for publication in the second issue of the FFLJ. Please follow the attached manuscript guidelines and send your submission by July 1, 2004 to Dr. Jane Govoni at Saint Leo University, Managing Editor, Florida Foreign Language Journal, 14109 Spoonbill Lane, Clearwater, FL 33762.

A double-blind review process will be followed in which submitted manuscripts are distributed by the editor to 2-3 reviewers with expertise in the areas addressed in each manuscript. Written comments by reviewers and a recommendation on acceptance are returned to the editor, who then communicates the comments and decision on acceptance to the authors.

### Manuscript Guidelines

- ✓ The manuscript should appeal to the instructional, administrative, or research interests of educators at various levels of instruction.
- ✓ The manuscript should be substantive and present new ideas or new applications of information related to current trends in the field.

- ✓ The manuscript should be well written, clearly organized, and carefully proofed.
- ✓ A complete reference list should be supplied at the end of the manuscript, and the entire manuscript should be formatted according to guidelines in the Publication Manual of the American Psychological Association, 5th Ed. (2001).
- ✓ Manuscripts should generally be no longer than 15-20 double-spaced pages.
- ✓ An abstract of 150 words or less should accompany each manuscript.
- ✓ A biographical statement of 50 words or less should be included for each author. Information should include current job or title, institution, degrees held, professional experience, and any other relevant information.
- ✓ Three copies of the manuscript should be submitted with no names indicated. Please include a cover letter with the name, postal and e-mail addresses, and phone number of the first author (or other contact person) clearly noted.
- ✓ Manuscripts may be submitted in electronic format on a 3.5 floppy or as an e-mail attachment. Please use an IBM-PC compatible program (e.g., Microsoft Word). If including figures and tables, they should be submitted in camera-ready format.
- ✓ Send manuscripts to Dr. Jane Govoni at Saint Leo University, Editor, Florida Foreign Language Journal, 14109 Spoonbill Lane, Clearwater, FL 33762 or e-mail to [jane.govoni@saintleo.edu](mailto:jane.govoni@saintleo.edu)

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### **Book Review Guidelines**

- ✓ Materials reviewed must have been published in the past three years.
- ✓ Reviews should be a maximum of three double-spaced pages.
- ✓ Each review must include complete bibliographic information, a description of the book/material, the audience for whom it is designed, and how well it accomplishes its purposes.
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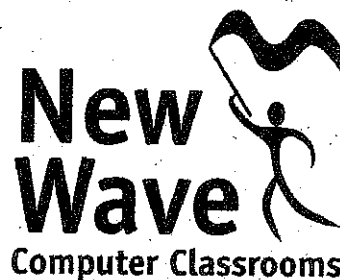
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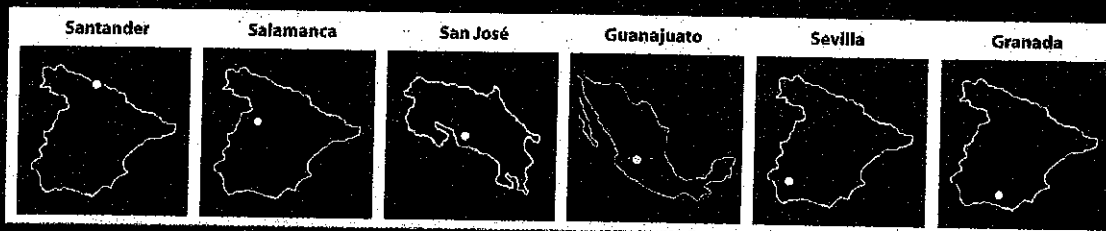
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