NECTFL *REVIEW*

**A Journal for K – 16+
Foreign Language Educators**

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

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DEVELOPING LEADERS FOR TOMORROW'S LEARNERS
In World Languages and ESOL

The 60th Annual Northeast Conference
March 7-10, 2013 in Baltimore, MD

Arlene F. White, Salisbury University, Conference Chair

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CONTENTS

Articles

Reviews

Chinese

French

German

Latin

Norwegian

Pedagogy

Russian

Spanish

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on the Teaching of Foreign Languages

From the 2013 Chair ———————————

Dear Colleagues and Friends,

As you read our 71ˢᵗ edition of The NECTFL *Review*, I hope that this hors-d'œuvre of quality articles, reviews and resources will whet your professional development appetite as I invite you to the feast that is the Northeast Conference, March 7-10 in Baltimore, Maryland at the Marriott Waterfront Hotel. The conference theme for 2013, "**Developing Leaders for Tomorrow's Learners,**" should provide a sumptuous banquet for you as a world language educator!

It's not too late for you to become a *member of NECTFL!* Visit our newly redesigned website at **www.nectfl.org** and sign up! This scrumptious offer is good until February 15, 2013 for a reduced rate for conference registration AND 3 free pre- and post-conference webinars based on the following sub-themes:

- **Supporting the Professional: Leadership through Research, Resources and Relationships;**
- **Exemplary Practices to Support Enhanced Student Achievement**
- **Beyond the Classroom Walls – Language Learning through Curricular and Cultural Connections.**

This year, your professional development and networking smorgasbord can be greatly extended throughout the year. See the website for additional information!

On Thursday, we will have our pre-conference workshops with a FREE welcome dinner with the opportunity to meet the NECTFL Board, presenters and award winners. It is rumored that last year's acclaimed crab cakes will again be on the menu!

On Friday, our exhibit hall will tempt you with the latest and best materials and resources that the profession has to offer. Bid on a variety of zesty morsels at our Second Annual Silent Auction and gaze in wonder at those colleagues remembered and praised on our Wall of Recognition. An entire day of sessions for K-16+ teachers will make for a full plate of delectable bites, not to mention the tasty treats available at the Awards Ceremony and reception in the evening.

On Saturday, you will have another full day to savor a wealth of deliciously interesting sessions and peruse the exhibit hall one last time. In the evening, come and join in our Gala Diamond Jubilee Anniversary reception – a truly *cordon bleu* affair!

On Sunday, if you are not yet satiated, there will be a FREE hands-on teaching lab with tantalizing ideas and resources ready for you to mix up with your own special brand of spices and energy for your classes on Monday! Just sign up for your preference when you register for the conference.

Would you want to stick to canned soup if you could have delectable homemade chowder? Can you afford to be so self-indulgent during these difficult economic times? Should you really cultivate your instructional palate and attend this feast? I think that YOU are certainly worth the investment! What better way to become the teacher leader that your students need? What better way to add flavor and zest to your classes?

As Conference Chair for 2013, along with all of the NECTFL Board of Directors and staff, we hope to meet and greet you in Baltimore. Registration information is now available on our website. E-mail us at **nectfl@dickinson.edu** if you wish additional information, visit our website at **www.nectfl.org** for conference updates or friend us on Facebook.

Sincerely,
Arlene White

Salisbury University
2013 Conference Chair

From the Managing Editor ———————————

Readers,

Welcome to the sixth online edition of the NECTFL *Review* and to three very informative and helpful articles, in addition to materials and textbooks reviews. As in the past, you can read the articles and reviews online or download either individual articles or the entire journal in PDF format at **http://www.nectfl.org/review.html**.

In this January 2017 issue, there is information about NECTFL's Diamond Jubilee Celebration (pp. 8–9), NECTFL's 60th anniversary of service to the world language community. We are continuing our urban and rural outreach so that we can share our expertise with more and more colleagues. In order to get funds for this initiative, Joy Renjilian-Burgy and Helene Zimmer-Loew are co-chairing our Diamond Jubilee Committee. We hope that you will visit the NECTFL website [**www.nectfl.org**] and will make a donation to help expand our efforts. All you have to do is click on the "Donate to NECTFL" button!

You will also find information about the upcoming NECTFL webinars, which will be offered from 4–5 PM on the following dates in 2013:

- Tuesday, February 12
- Wednesday, February 13
- Thursday, April 4
- Wednesday, April 10
- Tuesday, April 16.

Around January 11, you received an e-mail message from Charlotte Gifford, our webinar consultant and Past Chair of the NECTFL Board of Directors, with more complete information about the webinars. Please join us on any or all of these dates and work with presenters, learning about

- Supporting professionals—Leadership through Research, Resources, and Relationships
- Student Empowerment—Exemplary Practices to support student achievement
- Beyond classroom walls—Language learning through curricular and cultural connections.

All of these webinar topics include two different presentations, pre-conference and post-conference.

The first article in this issue, is written by Jorge R. Cubillos —"Community engagement and proficiency gains in short-term study abroad programs." In his article, Cubillos investigates the benefits and gains from student participation in popular study abroad programs that last for 6 weeks or less. This study examines the oral proficiency gains from participating in a specialized oral communication course and a service learning task abroad.

In the second article, we continue NECTFL's spotlighting of American Sign Language's (ASL) role and place in the world language community, revisiting the topic of the
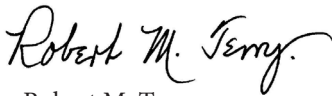
articles in the 2000 special topic issue of the NECTFL Review. Susan R. Easterbrooks gives us an in-depth and current view of American Sign Language in "The rightful place of American Sign Language and Deaf culture in university curricula." Easterbrooks addresses some of the questions that still remain in the minds of some, explaining elements that classify ASL as a language, the cultural heritage of ASL, and its place with university curricula.

The third article is about digital storytelling and how one university professor of Spanish worked with a local high school Spanish teacher in creating a project in which the high school students carried out a digital storytelling assignment. Martha E. Castañeda, in "Digital storytelling: Building 21st-century literacy in the foreign language classroom explains how she and the high school teacher observed the students learning through the execution of the project, illustrating how creating a multi-media text involves 21st century literacy skills.

Finally, please do not forget NECTFL's 60th Annual Conference, "Developing Leaders for Tomorrow's Learners in World Languages and ESOL," which will be held March 7–10, 2013, in Baltimore, MD. On pp. 4–5 of this issue, you will find a message from Arlene White, 2013 Conference Chair, in which she tells you all about the upcoming conference and webinars.

We invite you to visit the NECTFL website and see what the organization is about and what it is doing. Also, please end me an e-mail and let me know what you think of the journal — the articles, the reviews…whatever you would like for me to know and whatever you might want to see changed.

Cordially,

Robert M. Terry

Robert M. Terry
Managing Editor & Articles Editor

Call for Articles

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

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2013 marks NECTFL's Diamond Jubilee — 60 years of outstanding service to our world language community! The annual conference and our publications have been the primary vehicles for NECTFL's leadership since 1954. Evaluations tell us that both represent the highest caliber offerings in the field, designed to respond to the needs of every educator in our diverse professional community.

As Reports volumes like *Stories Teachers Tell* and *Voices from the Field* illustrate, one NECTFL strength is our willingness to listen. As the conference shows, another is our ability to innovate. **By listening to teacher voices and entertaining new ideas, NECTFL, led by 2007 Chair Marjorie Hall Haley, conceived the "urban and rural initiative"**: a plan to take our best professional development programming to educators whose circumstances may keep them from participating in the NECTFL conference.

For several years, we have arranged for leaders to work with teachers on professional development days in the Northeast's urban districts—New York City, Baltimore, Washington, Philadelphia—covering their costs as best we could but relying on their generosity in waiving fees they would normally earn for such presentations. As a result, **there are many new and grateful members of the NECTFL community** whose students, schools and communities are benefiting from their experience in our workshops—**see some of their comments below.**

➡ "Please continue to provide opportunities where we can share and receive resources."
➡ "I loved the clear way the activities were not only explained but enacted. It was easy to see the applications for my own classroom."
➡ "I wish it were longer! I could have absorbed so much more."
➡ "Continue and expand the webinars!"
➡ "Offer workshops in the region during summer."
➡ "I am so happy I was able to attend this workshop."

Today, we seek to **expand and institutionalize the urban and rural initiative** so that these benefits reach an even greater number of colleagues, including those who will enter the field in years to come. We propose to accomplish this goal by:

1. **consulting with teachers and administrators** in both urban and rural districts to assess needs and establish good lines of communication;
2. **holding a summit for current and prospective workshop presenters** to receive their input and to develop policies for identifying dis-

DIAMOND JUBILEE

tricts, brokering negotiations between districts and presenters, facilitating arrangements, and overseeing evaluation processes;

3. **developing plans for a fund with earnings that will cover the costs of these workshops**, including reasonable fees for presenters.

YOU CAN HELP! In fact, **we can't do this without** *you*. **You** recognize NECTFL's potential to carry out this project; **you** understand the need that exists; **you** can help us develop the program so that it is a model for other associations across the country! And if you can support us with a gift to celebrate our Diamond Jubilee, **you can guarantee that this project will succeed**!

Below are the names of colleagues and friends who have already generously responded to this call (as of December 24, 2012):

1954 Society $2,001 and above

★ Arlene F. White

Patron $1,001-$2,000

Benefactor $501-$1,000

★ Helene Zimmer-Loew
★ Laura Franklin - in memory of Chloe

Friend $101-$500

★ Judith Brennan- in memory of Milton Hahn
★ Heidi Byrnes
★ Ray Clifford
★ James Crapotta
★ Greg Duncan
★ Stephen L. Levy
★ Benjamin Rifkin

Contributor up to $100

★ Jean-Pierre Berwald
★ Nancy Gadbois
★ Beverly Harris-Schenz
★ Jessica Haxhi
★ Joseph Tursi - in memory of Viola Tursi
★ Emily Wagner

May we count on you as well? You can go to our website at **www.nectfl.org** and click on the DONATE TO NECTFL button and we will gratefully accept any amount you can give. We know that you will welcome this opportunity to make a difference in a colleague's life — and in the directions your NECTFL community will take into the 21st century.

Joy Renjilian-Burgy and Helene Zimmer-Loew
Co-Chairs, NECTFL Diamond Jubilee Campaign

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on the Teaching of Foreign Languages

W E B I N A R S

Believing that the old conference model of "once and done" is not as effective as long term integrated professional development, again this year The Northeast Conference on the Teaching of Foreign Languages is pleased to present pre- and post-conference WEBINARS. In September, we presented a special webinar for our newest colleagues in the profession featuring Bill Heller, Dawn Santiago-Marullo and Thomasina White and in November, we offered **Engaging Millennial Learners by Broadening Classroom Participation** with Leslie Grahn, Jessica Haxhi, and Ben Rifkin. This webinar will be presented again in January.

Our pre-conference workshops in February and our post-conference workshops in April will be based on the following themes:

> **Supporting Professionals: Leadership through Research, Resources, and Relationships**

> **Beyond Classroom Walls: Language Learning through Curricular and Cultural Connections**

> **Student Empowerment: Exemplary Practices to Support Student Achievement**

Sessions presented during the conference in March and related to these themes will be identified for participants.

One pair of pre- and post-conference webinars and one additional webinar are FREE for members of NECTFL.

Additional webinars are $50.

Non-members may participate for $50 per webinar.

See the website at **www.nectfl.org** for more specific information regarding presenters, dates and registration as it becomes available as well as information regarding membership.

Guidelines for Preparation of Manuscripts

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

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

1. We use the most recent **APA [American Psychological Association] Guidelines**, and not those of the Modern Language Association (MLA) or the *Chicago Manual of Style*. Please use the latest edition (6th ed., 2010) of the *Publication Manual of the American Psychological Association* or the *Concise Rules of APA Style* as your guide. For models of articles and references, examine The NECTFL *Review*, recent issues of the *Modern Language Journal* or *Foreign Language Annals*. These journals follow the APA style with minor deviations (and those being primarily changes in level headings within articles). Citations within articles, bibliographical entries, punctuation, and style follow the APA format very closely. You can visit the following web sites, which give you abbreviated versions of the APA guidelines:
    a. APA Formatting and Style Guide: **http://owl.english.purdue.edu/owl/resource/560/01/** — this excellent site offers guidelines for using the 6th edition of the APA guidelines.
    b. APA 6th Edition, Wake Forest University: **http://zsr.wfu.edu/research/guides/apa.html**
    c. APA — **http://www.apastyle.org/**. This is the very source...the APA, with all sorts of help and assistance.
    d. Writer Resources: APA: **http://www.cws.illinois.edu/workshop/writers/citation/apa/** — this is yet another great site from the University of Illinois at Urbana-Champaign to guide you through the APA style.
    e. APA Style Essentials: **http://psychology.vanguard.edu/faculty/douglas-degelman/apa-style/** — this handy reference guide based on the APA sixth edition comes from the Vanguard University of Southern California.
    f. APA Reference Style Guide: **http://library.nmu.edu/guides/userguides/style_apa.htm** — this site from Northern Michigan University offers a quick overview of styles from the APA sixth edition.
2. Submit your article electronically to **rterry@richmond.edu**. Please follow these guidelines carefully to expedite the review and publishing process. Note: In order for an article to be processed and sent to outside reviewers, authors must complete the online **Author/Article Information form**.
    a. Use a PC- or Mac-compatible word-processing program —Microsoft Word 2007 or 2010 for PC; 2008 or 2011 for Mac. You can save your file as either .doc or .docx.
    b. Do not use the rich text format.
    c. Use Times New Roman 12-point or Minion Pro 12-point and only that one font throughout.
    d. Use italics and boldface type when necessary, but do not use underlining.

3. Please think carefully about the title of your article. Although "catchy" titles are permissible, even desirable in some cases for conference presentations, the title of your article should be more academic in nature, allowing the reader to determine at once what subject the author(s) will be addressing. It should be brief, preferably without subtitles, and *no longer than 12 words*.

4. **We require an abstract of your article.** See pp. 25-25 [Section 2.04] in *Publication Manual of the American Psychological Association* (2010) for clears guidelines for writing an abstract.

5. Articles will not be accepted if they appear to endorse or sell software, hardware, books, or any other products.

6. **Do not include the names of the author(s) of the article on the first page of the actual text.**
   a. On the first page of the submitted article, authors should provide the following information:
      i. The title of the article
      ii. Names and titles of the author(s)
      iii. Preferred mailing addresses
      iv. Home and office phone numbers
      v. E-mail addresses
      vi. For joint authorship, an indication as to which author will be the primary contact person (not necessarily the first author listed on the manuscript itself).
   b. The first page of the manuscript itself should have the title only, followed by the abstract, then the text.
   c. It is essential that there be no direct references to the author(s) in the manuscript to be read by the reviewers. Any "giveaways," such as references to a particular institution, when it is obvious that the institution is that of the author, should be avoided as well.
   d. If your article is accepted for publication, you will be able to make the necessary changes in the final manuscript. For the present, however, authors should refer to themselves in the third person as "the author(s)" and refer to studies or projects at "X Middle School" or "X University."
   e. The APA guidelines suggest ways that authors can achieve this necessary degree of anonymity. We do understand, however, that references to certain websites may necessarily reveal the identity of the authors of certain articles.

7. Include a short biographical paragraph (this will appear at the bottom of the first page of the article, should it be published). Please include this paragraph on a separate page at the *end* of the article. This paragraph should include the following information (*no longer than 4-5 lines*):
   a. Your name
   b. Your highest degree and what school it is from
   c. Your title
   d. If you are a teacher, indicate what level(s) you have taught in your teaching career: K-12, elementary school, middle school, high school, community college, college/ university, other.

e. Your credentials.

 Example:

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

8. Please note that the typical length of manuscripts averages approximately 20-25 double-spaced pages, including notes, charts, and references. This does not mean that a slightly longer article is out of the question.

9. Authors should read the manuscript very carefully before submitting it, verifying the accuracy of the citations (including the spelling of names, page numbers, and publication dates); the accuracy of the format of the references; punctuation, according to the APA Guidelines; spelling throughout the article.

10. Please consult the **Checklist for Manuscript Publication**. Promising articles have been rejected because authors did not spend enough time proofreading the manuscript. Proofreading includes not only reading for accuracy but for readability, flow, clarity. Using the Checklist will help ensure accuracy. Authors are encouraged to have several colleagues read the article before it is submitted. Whether you are a native speaker of English or not, please ask a colleague whose native language is English to proofread your article to be sure that the text sounds idiomatic and that punctuation and spelling are standard.

11. In order for an article to be processed and sent to outside reviewers, authors must complete the online **Author/Article Information form**. This form is used to match the author's description of the article with the appropriate reviewers according to (1) instructional level; (2) areas of interest; (3) the type of content; (4) relevant language(s); (5) keywords that best describe the article content [no more than four should be indicated].

Checklist for Manuscript Preparation

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

❏ Please remember to use the spell check and grammar check on your computer before you submit your manuscript. Whether you are a native speaker of English or not, please ask a colleague whose native language is English to proofread your article to be sure that the text sounds idiomatic and that punctuation and spelling are standard. Otherwise good articles have been rejected because the writing style has very obvious non-native features and elements that detract from the message.

❏ Any portions of text in a foreign language must be followed immediately by an English translation in square brackets.

❏ Do not submit an article that includes tracking. If tracking has been used in the writing of the article, verify that every change indicated in tracking has been accepted or rejected and that the tracking box and any marks in the margin have been deleted.

❏ Remember that in the APA guidelines, notes (footnotes or endnotes) are discouraged — such information is considered to be either important enough to be in-

cluded in the article itself or not significant enough to be placed anywhere. If notes are necessary, however, they should be endnotes.

❑ Do not use automatic footnoting or endnoting available with your word processor. Use raised superscripts in the body of the text and regular Arabic numerals in the notes at the end. Automatic endnotes/footnotes present major problems as an article is prepared for publication.

❑ Do not use automatic page numbering, since such numbering is often difficult to remove from a manuscript and has to be removed before the article is prepared for eventual publication.

❑ Please double-space everything in your manuscript.

❑ Use left justification only; do not use full justification anywhere in the article.

❑ The required font throughout is either Times New Roman 12 pt. or Minion Pro 12 pt.

❑ There should be only one space after each period.

❑ Punctuation marks appear inside quotation marks. Quotation marks, question marks, and exclamation points appear inside the quotation marks only when they are part of the actual quoted material. Otherwise, they should appear outside of the quoted material (as, for instance, when the author of the article is asking a question or reacting strongly to something).

❑ In listing items or in a series of words connected by *and, but, or*, use a comma before these conjunctions.

❑ When providing a list of items, use double parentheses surrounding the numbers or letters: (1), (2), or (3) or (a), (b), and (c).

❑ All numbers above nine must appear as Arabic numerals ["nine school districts" vs. "10 textbooks"]; numbers below 10 must be written out.

❑ Please remember that page number references in parentheses are not part of the actual quotation and must be placed outside of the quotation marks following quoted material.

❑ Use standard postal abbreviations for states in all reference items [e.g., NC, IL, NY, MS], but not in the text itself.

❑ Please do not set up automatic tabs at the beginning of the article (i.e., as part of a style); rather you should use the tab key (and not the space bar) on your computer each time you begin a new paragraph. The standard indent is only ¼ [0.25"] inch.

❑ Please note the differences between the use and appearance of hyphens and dashes. Dashes (which should be used sparingly) should appear as the correct typographic symbol (—) or as two hyphens (--). If your computer automatically converts two hyphens to a dash, that is fine. APA guidelines, as well as those for other style manuals, suggest that commas, parentheses, and other marks of punctuation are generally more effective than dashes.

❑ Please observe APA guidelines with respect to the use of initials instead of the first and middle names of authors cited in your list of references. Also note the use of the ampersand (&) instead of "and" to cover joint ownership in both parenthetical and bibliographical references. Use "and," however, to refer to joint authorship in the body of your article.

❑ Please reflect on the title of the article. Quite often titles do not give readers the most precise idea of what they will be reading.

❏ Please remember that according to APA guidelines, the References section does not consist of a list of works consulted, but rather of the list of works you actually use in your article. Before you submit your manuscript, verify that each reference in the article has a matching citation in the References section. Then be sure that all items in the References section have been cited within the article itself. In unusual circumstances, authors may include as an appendix a separate selected bibliography of items useful to readers, but not among the sources cited in an article. Please double check all Internet addresses before you submit the manuscript.

❏ Be judicious in using text or graphic boxes or tables in your text. Remember that your manuscript will have to be reformatted to fit the size of the published volume. Therefore, a table with lines and boxes that you set up so carefully in your 8 ½" × 11" manuscript page will not usually fit on our journal pages.

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

❏ Authors must complete the online **Author/Article Information form**. This form is used to match the author's description of the article with the appropriate reviewers according to (1) instructional level; (2) areas of interest; (3) the type of content; (4) relevant language(s); (5) keywords that best describe the article content [no more than four should be indicated].

Call for Articles

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

The NECTFL Editorial Review Board ———

Community engagement and proficiency gains in short-term study abroad programs

Jorge H. Cubillos, *University of Delaware*

Abstract

The growth of undergraduate student participation in short-term study abroad programs (those that last 6 weeks or less) has been significant in the US, particularly in the past 10 years. In spite of the popularity of such programs, their actual linguistic benefits remain unclear. This article discusses the results of an investigation into the linguistic benefits of a community-enhanced study abroad program. Specifically, this research examines the oral proficiency gains resulting from participating in a specialized oral communication course and a service learning task abroad. Objective measures of Spanish oral proficiency (pre and post) were given to 30 American students enrolled in a study abroad program in Central America. The linguistic gains of the participants were statistically analyzed and compared to those of students following a similar course of study at home. Pedagogical and curricular implications of the findings are discussed.

Introduction

Target language (TL) fluency is a common career goal among foreign language majors in the United States (Nakuma, 1995). Even outside academia, FL competence has been suggested as a curricular priority by leaders of the private sector (Kordsmeier & Rogers, 2000; Brecht, Walton, & National Foreign Language Center, 1995) and by the federal government (Weinstein, 1974). With this in mind, one would presume that all FL programs would be investing a great deal of energy and resources to guarantee high levels of TL proficiency for their graduates.

Jorge H. Cubillos (Ph.D., The Pennsylvania State University) is a native of Colombia. He is currently an Associate Professor of Spanish and Foreign Language Pedagogy at the University of Delaware where he supervises Elementary and Intermediate Spanish instruction, as well as the training of Teaching Assistants. He is the author of several materials for the teaching and learning of Spanish, among them *Siempre Adelante* (textbook and CD-ROM reading assistant for Intermediate Spanish), and *Temas: Spanish for the Global Community* (Introductory Spanish Program). His research work has focused in the areas of technology, assessment, and study abroad.

> *Unfortunately, only in recent years has oral proficiency begun to emerge as a curricular priority in colleges and universities across the US, particularly in those with teacher preparation programs.*

Unfortunately, only in recent years has oral proficiency begun to emerge as a curricular priority in colleges and universities across the US, particularly in those with teacher preparation programs (Sullivan, 2011).

This recent focus on oral proficiency responds in part to the curricular priorities advocated by the assessment movement (Bennet, 2008), and to the standards enacted by accreditation agencies such as NCATE (National Council for Accreditation of Teacher Education), which requires foreign language teacher preparation programs to demonstrate that candidates attain the Advanced-Low level of proficiency in the TL (McAlpine & Dhonau, 2007). According to the American Council on the Teaching of Foreign Languages (ACTFL), Advanced-Low speakers are characterized by their ability to describe, narrate in all major time frames (present, past and future), deal effectively with unanticipated complications in the context of familiar situations, and use extended discourse in spite of some lexical and syntactical shortcomings (ACTFL, 2012). While this standard may seem modest, the reality is that less than half of all language majors in the US reach this level of proficiency by the time they graduate (Swender, 2003).

Considering the magnitude of the challenge of reaching the Advanced level, language programs are increasingly turning to study abroad (SA) in the hope of resolving the proficiency shortcomings of their graduates. The common assumption is that, overseas, students will inevitably have extensive contact with native speakers, come to a deep understanding of the target language culture, and experience substantial proficiency gains (Polio & Zyzik, 2009). Unfortunately, the realities of SA are rarely as conducive to oral proficiency development as we would like them to be (Wilkinson, 1998) and our traditional assumptions about SA are now the subject of systematic investigation (for a comprehensive review of recent research on the effects of learning context on L2 gains see Llanes, 2011).

Empirical evidence collected in the last 20 years underscores the limitations of SA as a context for language learning. Many of these recent studies suggest that the amount and quality of interaction with the local community while overseas is, in fact, very limited (Freed et al., 2004; Allen, 2010) and that the oral proficiency gains of SA participants often fail to achieve statistical significance (DeKeyser, 1991; Collentine, 2004; Diaz-Campos, 2004; Mendelson, 2004; Lindseth, 2010; Taguchi, 2011). The drastic differences in achievement among learners (with some making substantial gains and others gaining less than their at-home counterparts) suggest that individual variables such as motivation, attitude, cognitive style of learning, and prior language learning experience may in fact be more important factors than learning environment when explaining proficiency gains abroad (Magnan & Back, 2007; Golonka, 2006; Segalowitz, Freed, Collentine, Lafford, Lazar, & Diaz-Campos, 2004; Segalowitz & Freed, 2004). In some studies, however, program characteristics, such as program length, in-country activities, and pre-departure preparation have reduced those differences (Vande Berg, Connor-Linton, & Paige,

Community engagement and proficiency gains

2009; Hernandez, 2010; Freed & Segalowitz, 2004). Nonetheless, the benefits of SA are not as clear as one would expect them to be, and according to some, the study abroad setting may actually lead to a Terminal 2+ linguistic profile, in other words, one with high vocabulary and fluency, but with fossilized grammatical patterns that are highly resistant to remediation (Veguez, 1984).

While some researchers may be skeptical about the benefits of study abroad, others argue that it may indeed provide a more favorable environment for oral proficiency development than traditional classroom contexts. SA appears to privilege the development of vocabulary and fluency (Simões, 1996; Jimenez-Jimenez, 2010; Serrano, Llanes, & Tragant, 2011). SA has also been shown to have a discernible impact on the type and nature of the communicative strategies deployed by learners (Cubillos, Chieffo, & Fan, 2008; Sullivan, 2011), and it seems to be associated with enhanced learner motivation (Hoff, 1986; Hernandez, 2010). The SA setting also has been shown to have unmatched socio-cultural potential (Iwasaki, 2010) and provides a fertile ground for the acquisition of TL nuances, perhaps because complex or difficult constructions are more

> *While some researchers may be skeptical about the benefits of study abroad, others argue that it may indeed provide a more favorable environment for oral proficiency development than traditional classroom contexts.*

frequent in the input (Marques-Pascual, 2011; Rubio, 2003; Segalowitz & Freed, 2004). So far, the preponderance of the evidence suggests that linguistic development abroad is strongly associated with the degree of social interaction with members of the TL community (Magnan & Back, 2007), with the cultural openness of the participants (i.e., their willingness to acculturate) (Spenader, 2011; Martinsen, 2010), and with the incorporation of meaningful community-oriented tasks such as service learning (Martinsen, Baker, Dewey, Bown, & Johnson, 2010). Research findings also suggest that the problem is not so much with SA's failing to make a difference in learners' oral proficiency, but with the inadequacy of the assessment tools that we use to measure those gains (Collentine, 2004). Perhaps with more refined measurements and with more precise research questions in mind, we will be able to understand more clearly the nature and extent of the linguistic benefits of SA programs (Davidson, 2010).

The present investigation sought to establish what happens to the oral proficiency of learners with a considerable history of learning Spanish (Spanish majors and minors) when they are placed in a study abroad environment with enhanced community engagement. The research questions were:

1. What is the effect of a community-enhanced SA program on the oral proficiency of Intermediate- and Advanced-level learners of Spanish?

2. What aspects of oral proficiency are most and least influenced by this type of SA experience?

3. How effective is the Versant™ Spanish Speaking Test (http://www.ordinate.com/samples/spanish.jsp) at measuring proficiency gains of short-term programs of study?

2. Methodology

Students participating in a short-term community-enhanced SA program received an oral proficiency assessment (the *Versant™ Spanish Speaking Test*) before and after their international sojourn. Test results were statistically compared and analyzed to establish the impact of the treatment. Also, proficiency data were obtained for students following a similar course of study at home in order to explore the relative benefits of the SA context. Although a true experimental research design was impossible due to the lack of random assignment of subjects to the experimental and control groups, pre and post-test results for both groups were analyzed and statistically compared to shed some light into the linguistic effects of the experimental treatment.

2.1. The study abroad program

A five-week SA program in Panama City (Panama) was selected for this investigation due to its community enhancements and its oral proficiency focus. During the program, participants were required to take three courses, for a total of seven academic credits, as follows: an advanced oral communication course (3 credits), a literature course (3 credits), and a service-learning task (1 credit). All students were housed with local families and all weekends were left open to maximize opportunities to interact with the local community. Classes were held in the morning, and in the afternoon students carried out a service learning task at a local orphanage. The number of contact hours per program component was as follows: oral communication course, 30 hours; literature course, 30 hours, service learning, 18 hours.

To maximize the amount of oral practice and interaction with the local community, all courses incorporated community-based projects and assignments. For the literature course, projects included research assignments and field trips, while the oral communication course and the service learning credit featured various oral assignments (audio recordings, videos, and web-based blogs).

In addition to class assignments and homestay assignments, the key community enhancement of this SA program was its service learning task. For three weeks, participants spent one and a half hours per day conducting recreational and educational activities with children at a local orphanage. At the end of the program, students conducted a needs assessment investigation, and based on their findings, they procured much-needed items for the children.

2.2. The Specialized Oral Communication Course

The oral communication course (SPAN306) focused on the development of the linguistic functions and skills of the Advanced-level of proficiency as defined by ACTFL. To achieve these goals, a special textbook was developed and the content of the course was divided into six units: four devoted to Advanced-level functions (description, narration, and instructions), and two to the Superior-level (opinions and argumentation). The goal was to enable learners to achieve full mastery of the Advanced level-functions, and partial mastery of the Superior-level ones (the typical profile of an Advanced-Mid or Advanced-High speaker).

Course assignments included weekly audio recordings (read aloud tasks), four video projects (monologues and interviews with members of the local community), and four in-class reports based on information obtained from host families and other local informants (for samples of the rubrics used in the course, see appendices A through C).

2.3. The Versant™ Spanish Speaking Test

One of the challenges of documenting proficiency gains in study abroad settings is the lack of adequate and practical assessment tools. The OPI and the SOPI are the standard instruments used by the profession to assess oral proficiency, but they are expensive, time-consuming, and may not be sensitive enough to capture the actual improvements that take place during a short program of study (Magnan & Back, 2007; Collentine, 2004; Brecht, Davidson, & Ginsberg, 1990). Given the limitations of the OPI and the SOPI for the assessment of linguistic gain in SA programs, a different instrument had to be selected for this investigation. A suitable alternative was found in the *Versant™ Spanish Speaking Test* due to its extensive use in industry (Van Moere, Suzuki, Downey, & Cheng, 2009), its affordable and convenient format, and its documented suitability for linguistic research (Downey, Farhady, Present-Thomas, Suzuki, & Van Moere, 2008).

The *Versant™ Spanish Speaking Test* is an automated phone (or computer) test that takes about 25 minutes to complete and which consists of seven parts (a test aloud task, repetition, opposites, short answers, sentence building, story retelling, and open questions). All tasks yield a combined score from 0 to 80 points, with 63 being the threshold of the Advanced level. The equivalencies with the OPI have been established by the publisher of the test (see Table 1) and were used to group the data in this investigation (see Table 3). The Versant™ test results are reported globally as an overall proficiency score, and individually for the following skill areas: sentence mastery, vocabulary, fluency, and pronunciation.

Table 1. The *Versant™ Spanish Test* and the ACTFL Proficiency Scale

Versant Spanish Test Overall Score	Best Estimate of ACTFL Level
20 – 22	Novice-Mid
23 – 32	Novice-High
33 – 42	Intermediate-Low
43 – 52	Intermediate-Mid
53 – 62	Intermediate-High
63 – 72	Advanced-Low
73 – 79	Advanced-Mid
80	Advanced-High or higher

Source: Pearson Education, Inc., 2011

2.4 Participants

The 30 participants (6 males, 24 females) were all native speakers of English; ages ranged from 19 to 21. Spanish was the academic sub-specialty for 90% of the subjects, and even though most were upper juniors and seniors (90%), only a few had previous SA experience (16%).

3. Results

3.1. Pre-program Versant™ Results

Pre-departure scores for students in this program revealed great differences in ability within the group (score range was 39 points and the standard deviation was 8.65), with a vast majority of subjects (83%) scoring at the Intermediate-Low or Intermediate-Mid level of proficiency (see Tables 2, 3 & 4).

Table 2. Versant™ Scores (Pre and Post)

Pre-Departure Scores	Post-Program Scores	Difference
32	52	20
35	49	14
36	49	13
36	42	6
37	37	0
37	52	15
38	55	17
39	51	12
42	52	10
42	51	9
42	52	10
43	58	15
43	64	21
44	60	16
44	46	2
48	47	-1
48	59	11
48	51	3
49	55	6
50	52	2
50	51	1

50	52	2
50	58	8
50	61	11
51	57	6
51	58	7
52	57	5
59	59	0
64	65	1
71	70	-1

Table 3. Versant™ Scores Grouped by Proficiency Level

PRE-DEPARTURE SCORES		POST-PROGRAM SCORES	
Score Range	Number of students	Score Range	Number of students
23-32 (Novice-High)	1	23-32 (Novice-High)	0
33-42 (Intermediate-Low)	10	33-42 (Intermediate-Low)	2
43-52 (Intermediate-Mid)	15	43-52 (Intermediate-Mid)	14
53-62 (Intermediate-High)	1	53-62 (Intermediate-High)	11
63-72 (Advanced-Low)	3	63-72 (Advanced-Low)	3

Table 4. Descriptive Statistics (Abroad Group)

Pre-Departure Scores		Post-Program Scores	
Mean	46.03	Mean	54.07
Median	46	Median	52
Range	39	Range	33
Standard Deviation	8.65	Standard Deviation	6.79

3.2. Post-program Versant™ Results

The results of the *Versant™ Spanish Speaking Test* administered at the end of the program revealed clear proficiency gains for all students (see Tables 2, 3 and 4). The average score increased by almost 8 points, and the differences among class members were greatly reduced (the range by 8 points, and the standard deviation by 3 points). It is also interesting to point out that the number of observations at the lower end of the scale (Novice-High and Intermediate-Low) decreased significantly, and that the number of students scoring at the Intermediate-Mid and Intermediate-High levels of proficiency almost doubled. Finally, the number of students at the upper-end of the scale (Advanced-Low) remained the same.

A side-by-side comparison of scores (Figure 1) suggests that there was a clear treatment effect as a result of participating in this SA program, and that students with lower initial scores experienced the most gain.

Figure 1. Pre-Post Score Comparison

LEGEND

NH: Novice-High (23-32 pts.)
IL: Intermediate-Low (33-42 pts.)
IM: Intermediate-Mid (43-52 pts.)
IH: Intermediate-High (53-62 pts.)
AL: Advanced-Low (63-72 pts.)
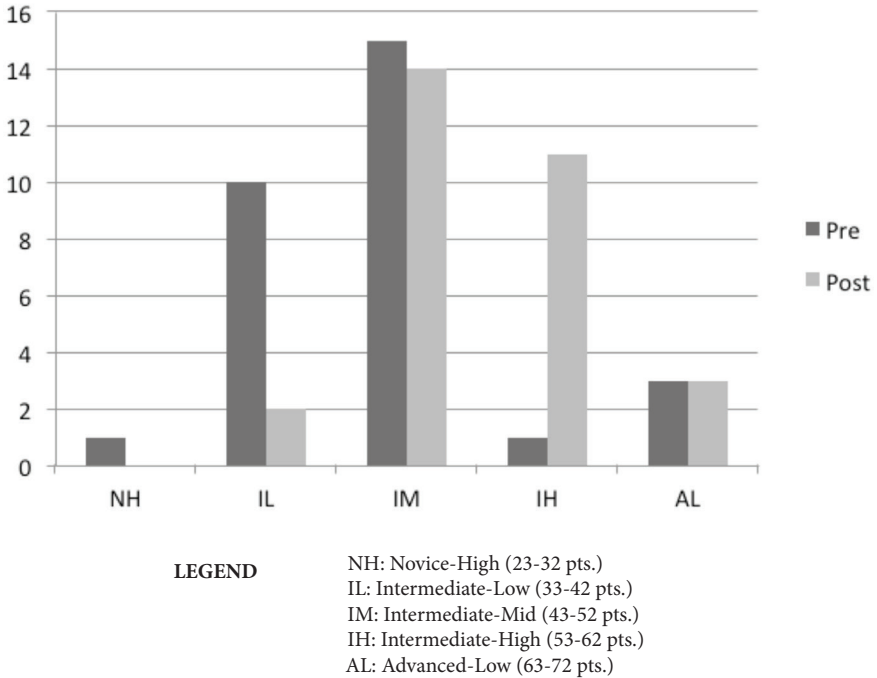
To determine the significance of these improvements, a paired t-test was conducted. Results of this analysis (see Table 5) confirm that there were significant proficiency gains between the pre- and the post-Versant™ scores for the students who participated in the SA program (p value <0.0001).

Table 5. Paired t-test results (pre/post versant™ scores)

NH: Novice-High (23-32 pts.)	Pre-test	Post-test
IL: Intermediate-Low (33-42 pts.)	30	30
IM: Intermediate-Mid (43-52 pts.)	46.03	54.07
IH: Intermediate-High (53-62 pts.)	8.65	6.79
AL: Advanced-Low (63-72 pts.)	1.58	1.24
r (Correlation pre-post)	0.68	
r²	0.46	
Mean Difference (pre-post)	-8.03	

Community engagement and proficiency gains

Standard Error of Difference	1.18
T Value	6.83
Degrees of Freedom	29
2-Tail Prob.	<0.0001

Although there was statistical significance between pre- and post-SA scores, it is interesting to point out that those differences were not uniform across all subjects, and that students with higher pre-departure scores made little or no gain as a result of their SA experience (see Table 6 and Figure 2).

Table 6. Average Proficiency Gains Abroad

Proficiency Score Prior to Departure	Average Proficiency Gain (in points)
23-32 (Novice-High)	20
33-42 (Intermediate-Low)	10.6
43-52 (Intermediate-Mid)	7.5
53-62 (Intermediate-High)	0
63-72 (Advanced-Low)	0

Figure 2. Average Proficiency Gain Abroad

LEGEND
NH: Novice-High (23-32 pts.)
IL: Intermediate-Low (33-42 pts.)
IM: Intermediate-Mid (43-52 pts.)
IH: Intermediate-High (53-62 pts.)
AL: Advanced-Low (63-72 pts.)
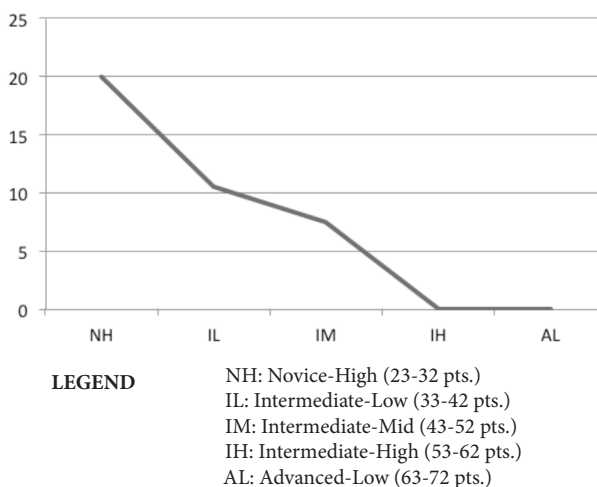
3.3. Abroad versus At Home

Data from students taking the same advanced oral communication course at home were collected to establish the impact of a similar course of academic study in a different learning setting. At-home (AH) students followed the same syllabus and used the same materials as their abroad counterparts, but without the community-engagement component. In spite of this difference, the number of contact hours (45) was the same for both groups.

The demographics of the AH group (age, gender and language background) were comparable to those of the SA group. However, there were more Spanish majors in the AH group (39% as opposed to 16% abroad), and their pre-test scores were slightly higher and more homogeneous (see Table 7).

Table 7. Descriptive Statistics (At-Home Group)

Pre-Departure Scores		Post-Program Scores	
Mean	50.3	Mean	57.67
Median	52.5	Median	57.5
Range	38	Range	35
Standard Deviation	8.86	Standard Deviation	7. 731

Post-test scores for the AH group revealed substantial proficiency gains across subjects and proficiency levels. The vast majority of students (67%) scored at the Intermediate-High range by the end of the course, and gains were higher for students with lower initial proficiency scores. Only a small minority (16%) reached the Advanced level of proficiency (see Table 8 and Figures 3 and 4).

Table 8. Versant Scores (At-Home Group)

Pre-Departure Scores		Post-Program Scores	
Score Range	Number of observations	Score Range	Number of observations
23-32 (Novice-High)	0	23-32 (Novice-High)	0
33-42 (Intermediate-Low)	4	33-42 (Intermediate-Low)	1
43-52 (Intermediate-Mid)	5	43-52 (Intermediate-Mid)	1
53-62 (Intermediate-High)	8	53-62 (Intermediate-High)	12
63-72 (Advanced-Low)	0	63-72 (Advanced-Low)	2
73-80 (Advanced-Mid or higher)	1	73-80 (Advanced-Mid or higher)	1

Figure 3. Pre-Post Score Comparison (At-Home)

LEGEND

NH: Novice-High (23-32 pts.)
IL: Intermediate-Low (33-42 pts.)
IM: Intermediate-Mid (43-52 pts.)
IH: Intermediate-High (53-62 pts.)
AL: Advanced-Low (63-72 pts.)
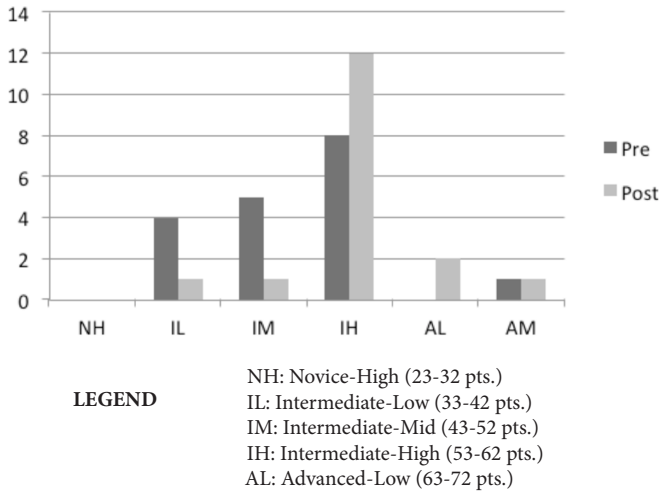
Figure 4. Average Gain (At-Home).
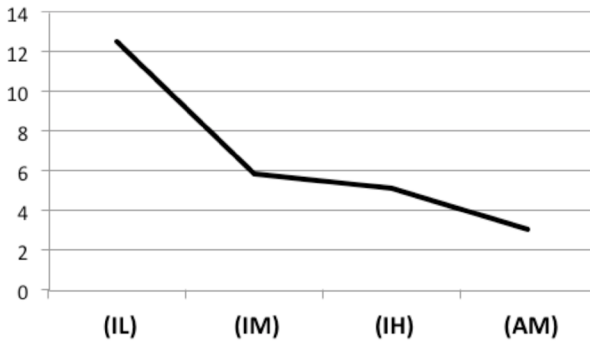
To establish the significance of the AH gains at home, and to compare them with those of the SA group, t-tests and an ANOVA were conducted. Even though the average gain for the AH group was slightly lower (6. 5 points at home, as opposed to 7. 68 abroad), the results of the t-test indicate that this gain was also highly significant (p value < 0. 0001). The significance of the AH gain was further confirmed by the ANOVA (Tables 9 and 10), which showed a clear between-subjects effect (significant gains between the pre- and the post-test situation). However, no significant between-group effect was observed. This finding suggests that learning context (abroad versus at home) did not have a substantial impact on oral proficiency gain in this investigation.

Table 9. Tests of Within-Subjects Effects

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Test scores (pre-post)	1198.914	1	1198.914	64.279	.000
Test scores (pre-post) * Group (SA/AH)	4.057	1	4.057	.218	.643
Error(test)	876.637	47	18.652		

Table 10 . Tests of Between-Subjects Effects

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Intercept	126071.254	1	126071.254	1793.879	.000
Group (SA/AH)	122.683	1	122.683	1.746	.193
Error	3303.093	47	70.279		

To further explore the similarities and differences between the SA and the AH group, t-tests were conducted for all the sub-scores of the Versant Spanish [TM] Speaking Test (see Table 11 on the following page). These results suggests that the SA group experienced significant gains across all sub-skills, while their AH counterparts only achieved high significance in the areas of Vocabulary and Sentence Mastery. This initial (albeit imperfect) comparison suggests that the study abroad environment with its cultural-engagement enhancements may have provided more favorable conditions for the development of all aspects of oral proficiency. However, given the lack of random assignment of subjects to the experimental and control groups, this conclusion can only be considered tentative pending further investigation.

4. Discussion

In response to the first research question (What is the effect of a community-enhanced SA program on the oral proficiency of Intermediate and Advanced-level learners of Spanish?), the results of this investigation suggest that the short-term SA program indeed had a statistically significant impact on the proficiency level of Intermediate-level learners. It is also interesting to note that L2 gains were more significant at the lower ends of the proficiency continuum (a finding consistent with other recent research findings summarized by Llanes (2011). Conversely, Intermediate-High and Advanced-Low learners experienced little to no L2 gains in this experiment. These results may very well reflect the multidimensional and expanding nature of the

Table 11. Paired T-Test Results (Versant Sub-Scores)

		Pre-test Mean	Post-test Mean	Difference	t value	df	p value
ABROAD	Sentence Mastery	45.00	53.40	-8.40	4.06	29	0.0003***
	Vocabulary	39.40	54.20	-14.80	8.34	29	<0.0001***
	Fluency	48.40	53.90	-5.50	4.91	29	<0.0001***
	Pronun-ciation	50.63	55.20	-4.57	4.08	29	0.0003***
AT-HOME	Sentence Mastery	46. 94	57. 17	-10. 22	4. 7806	17	0. 0002***
	Vocabulary	42. 44	55. 61	-13. 17	5. 8644	17	<0. 0001***
	Fluency	55. 22	57. 61	-2. 39	1. 5975	17	0. 1286
	Pronun-ciation	57. 33	60. 72	-3. 39	2. 5599	17	0. 0203

*** High Statistical Significance

linguistic skills captured by the ACTFL Proficiency Scale (Liskin-Gasparro, 1984). However, an alternate explanation may be that the SA environment by itself may not provide sufficient challenge to Intermediate-High and Advanced-Low learners to make any significant progress beyond their current level of proficiency. Given the limited number of subjects at the upper-end of the proficiency scale in this investigation, the matter cannot be resolved at this time. However, the implications of these preliminary findings are significant and warrant further exploration in future investigations.

Regarding the second research question (What aspects of oral proficiency are most and least influenced by this type of SA experience?), the research evidence indicates that our SA treatment had a discernible and statistically significant impact on all sub-skills of oral proficiency measured by the Versant™ Test. Not only did vocabulary and fluency improve (as predicted by previous studies such as Simões, 1996, and Jimenez-Jimenez, 2010), but pronunciation and syntax also benefited from the short SA experience. This encouraging result is consistent with recent findings by Llanes and Muñoz (2009), which indicate that evidence-based SA program design can yield substantial results, even in the context of short-term programs.

Finally, with regard to the third research question (How effective is the *Versant™ Spanish Speaking Test* at measuring proficiency gains of short-term programs of study?), this investigation documented its sensitivity and suitability for the measurement of Intermediate-level oral skills. The changes experienced by students over the course of this short-term SA program were clearly identified and measured by Versant™. Moreover, the fact that those results were transparent (readily available and explained to the students via the Versant™ Test website) made the oral communication course

much more focused, and the students much more responsible for their own linguistic development.

5. Conclusions

This study sought to measure the linguistic gain associated with participation in a short-term community-enhanced SA program. Results of the proficiency measurements indicate that our short-term SA intervention had a significant effect on oral proficiency, and that all aspects of oral proficiency under consideration (namely sentence mastery, vocabulary, fluency and pronunciation) were positively affected by it. Evidently, the underlying pedagogical approach worked, and the learning conditions provided by the SA environment facilitated oral skill development across all sub-skills.

In the context of higher proficiency expectations and higher accountability, language programs need to implement a comprehensive strategy to ensure that their graduates achieve significant levels of TL proficiency. This investigation reaffirms the need for specialized Intermediate-High oral communication courses in the language curriculum, and the relative benefits of offering them abroad (even in short-term formats).

Although this study documents significant oral proficiency gains after a short program abroad, we cannot lose sight of the fact that most students did not reach the coveted Advanced level of proficiency. This observation should serve as a reminder that proficiency development takes time, and that it requires continuous attention across the curriculum. Upon return from their overseas experience, these students need continued coursework that nurtures their oral proficiency achievements and addresses their accuracy shortcomings. With abundant opportunities for elaboration and argumentation in subsequent culture and literature courses, these learners may indeed reach the Advanced level of proficiency by the time they graduate. Of course, these proficiency gains are not likely to happen unless language and content courses engage in fruitful collaboration. This investigation should confirm the usefulness of proficiency-focused SA programs, and it should serve as a reminder that SA works best in the context of a well-articulated proficiency-based curriculum at home.

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APPENDIX A

Video Rubric (Monologues)

	Exceeds Standard	Meets Standards	Approaches Standard	Below Standard
Fluency 30%	Communicates with great ease and maintains natural speech-rate 30-27 pts.	Communicates with ease, few pauses (none is distracting) 26- 24 pts.	Communicates with some difficulty (pauses may be distracting) 23-21 pts.	Communicates with evident difficulty. Frequent and distracting pauses 20- 0 pts.
Pronuncia-tion 30%	Native-like 30-27 pts.	Consistently accurate (few mistakes) 26- 24 pts.	Some mistakes, but communication is not impaired 23-21 pts.	Many mistakes that interfere with communication of message 20-0 pts.
Grammatical accuracy 25%	Demonstrates exceptional grammatical and structural control 25-23 pts.	Consistently accurate (few mistakes) 22- 20 pts.	Some mistakes, but communication is not impaired 19-17 pts.	Many mistakes that interfere with communication of message 16-0 pts.
Preparation 15%	Thorough (every aspect of the presentation was carefully planned and executed) 15-13 pts.	Adequate (the presentation followed a clear plan) 12-11 pts.	Sufficient (evidence of some amount of planning) 10-9 pts.	Deficient (poor or no planning) 8-0 pts.

APPENDIX B

Pronunciation Rubric (Read Aloud Recordings)

Targeted Graphemes and Suprasegmentals	Exceeds Standard	Meets Standards	Approaches Standard	Below Standard
Vowels (in general) **15%**	Clear and distinct (native-like) 15-14 pts.	Mostly clear, few errors (weakening of vowels, diphthongization, etc.) 13-12 pts.	Understandable, some errors (weakening of vowels, diphthongization, etc.) 11-10 pts.	Hard to understand, frequent errors (weakening of vowels, diphthongization, etc.) 9-0 pts.
Diphthongization of final vowels **15%**	None 15-14 pts.	Minimal (1 or 2 instances) 13-12 pts.	Sporadic 11-10 pts.	Frequent 9-0 pts.
"d" and "t" **15%**	Native-like 15-14 pts.	Occasionally mispronounced 13-12 pts.	Some errors, but mistakes don't interfere with communication 11-10 pts.	Mispronunciation of sounds would lead to a misunderstanding 9-0 pts.
"l", "ll" and "y" **15%**	Native-like 15-14 pts.	Occasionally mispronounced 13-12 pts.	Some errors, but mistakes don't interfere with communication 11-10 pts.	Mispronunciation of sounds would lead to a misunderstanding 9-0 pts.
"s" and "z" **15%**	Native-like 15-14 pts.	Occasionally mispronounced 13-12 pts.	Some errors, but mistakes don't interfere with communication 11-10 pts.	Mispronunciation of sounds would lead to a misunderstanding 9-0 pts.
"r" and "rr" **15%**	Native-like 15-14 pts.	Occasionally mispronounced 13-12 pts.	Some errors, but mistakes don't interfere with communication 11-10 pts.	Mispronunciation of sounds would lead to a misunderstanding 9-0 pts.
Intonation (Pauses) **10%**	Pauses were used consistently to convey meaning and/or dramatic impact 10-9 pts.	Pauses were often used to improve meaning and/or dramatic impact. 8 pts.	Pauses were intentionally used but were not always effective in improving meaning or dramatic impact. 7 pts.	Pauses were inadequate or were not used to enhance meaning and/or dramatic impact 6-0 pts.

APPENDIX C

Cultural Blog

	Exceeds Standard	Meets Standards	Approaches Standard	Below Standard
Content 30%	All topics are developed in depth 30-26 pts.	Addresses the expectation of all the aspects of the assignment 25-24 pts.	Addresses the content expectations of some of the aspects of the assignment 23-21 pts.	Weak or inappropriate commentary across categories 20-0 pts.
Cultural Insights 25%	Commentaries demonstrate great understanding and appreciation for the TL community 25-22 pts.	Commentaries demonstrate reflection and cultural empathy 21-19 pts.	Commentaries show uneven levels of reflection and/or cultural empathy 18-14 pts.	Comments demonstrate a superficial understanding of the target language community 15-0 pts.
Multimedia Use 15%	Seamless multimedia integration creates an informative and attractive presentation 15-14 pts.	Pictures and/or videos were effectively used to illustrate written commentary 13-12 pts.	Limited use of multimedia to support written commentary 11-10 pts.	No multimedia was used to support written commentary 9-0 pts.
Language quality 30%	Impressive command of the target language 30-24 pts.	Adequate command of the Target Language 25-24 pts.	Understandable, in spite of errors 23-21 pts.	Difficult (or impossible) to understand 20-0 pts.

The rightful place of American Sign Language and Deaf culture in university curricula

Susan R. Easterbrooks, *Georgia State University*

Abstract

   Although hundreds of reputable colleges, universities, and university systems today accept American Sign Language (ASL) as a bona fide language field worthy of instruction, there are still others that remain skeptical. This article argues that ASL meets the modern language requirement of many university curricula. It describes ASL within the broader category of world languages, identifies those features that classify it as a language, describes the cultural heritage of the language, and argues its place within university curricula as one means by which students can gain an understanding of global issues. Languages provide a unique perspective from which to view the history, politics, business, and social development of humankind, and in addition to offering a unique receptive and expressive communication skill, ASL has a place within this larger social science paradigm of understanding how humans interact. This is important given the current trend at universities worldwide to embrace globalization.

   Many high schools, colleges, and universities in the United States today recognize the study of American Sign Language (ASL) and Deaf[1] culture as a legitimate academic pursuit and accept ASL in fulfillment of foreign language requirements. Data from 36 states (Rosen, 2008) identified a range of 1 to 150 high schools within the states that offered ASL for foreign language credit. However, some universities still question: (1) the stature of ASL as a language, (2) whether it has a distinct cultural heritage, and more recently (3) its role within the global community (Reagan, 2000). This article describes the locus of ASL within world languages at large and argues that (1) ASL is a bona fide language; (2) those Deaf

Susan R. Easterbrooks (Ed.D., University of Georgia) is Professor of Deaf Education at Georgia State University in Atlanta. She is co-principal investigator on the national Research and Development Center on Literacy and Deafness (CLAD), funded by the Institute of Education Sciences and teaches/coordinates the program in education of individuals who are deaf and hard of hearing (DHH). Her research focuses on the acquisition of language and literacy in DHH children. She has published over 50 juried articles as well as three books on the subject.

individuals who use ASL constitute a legitimate culture, complete with a history, literary heritage, customs, values, and norms; and (3) ASL meets emerging demands that curricula support the international or global mission of universities, in this instance through awareness of languages from a global perspective. Taken together, these arguments support consideration of ASL to meet foreign or modern language requirements within colleges, universities, and university systems.

Signed Languages around the World

According to the website of the World Federation of the Deaf[2] (http://www.wfdeaf.org/human-rights/crpd/sign-language), about 70 million people worldwide use a signed language as their primary language or mother tongue. Just as spoken languages have historic forms that are no longer in use but are still studied in modern classrooms (e.g., Latin), there are historic forms of sign language (e.g., Martha's Vineyard Sign) that are no longer studied except by historical linguists. Just as there are thousands of contemporary indigenous spoken languages in the modern world, there are hundreds of contemporary indigenous sign languages (e.g., Adamorobe-Ghana, Kata Kolok-Bali, Mexican Sign Language, Ugandan Sign Language, Meemul Tziiu-MesoAmerican, Persian Sign Language, Saudi Sign Language, and Taiwan Ziran Shouyu), all of which are distinct languages; knowledge of one does not necessarily lend itself to knowledge of another. Just as spoken languages can trace their historical roots and share these roots with other languages, so too does ASL. ASL traces its roots to French Sign Language (LSF) and shares these roots with Russian Sign Language (RSL), Brazilian Sign Language, and Tunisian Sign Language (Lucas, 2001). Interestingly, it does not share its roots with British Sign Language (BSL) (Lucas) even though spoken American English shares its roots with spoken British English. This is because American Sign Language is a blend of non-British sign languages, described later in this article. In fact, ASL has more shared features with RSL than with Australian Sign Language (Auslan), even though spoken English in Australia and spoken Russian are quite distinct.

Signed Languages are Languages

Societies and Experts Agree that American Sign Language is a Language.

The website of the Linguistic Society of America (http://www.linguisticsociety.org/about/what-we-do/resolutions-statements-guides/lsa-res-sign) provides links to a statement adopted by its membership on July 1, 2001, which affirmed that sign languages are full-fledged languages and are "the vehicle of a distinguished deaf culture."

> The Linguistic Society of America affirms that **sign languages** used by deaf communities **are full-fledged languages with all the structural characteristics and range of expression of spoken languages.** They have rule-governed systems of articulation, word formation, sentence structure, and meaning, which have been the subject of modern schol-arly study since the pioneering work of William Stokoe (1919-2000) over forty years ago. These languages are not merely a set of informal gestures,

nor are they a signed version of any particular spoken language. American Sign Language, the language of deaf communities in the United States and most of Canada, goes back almost two hundred years and is historically and structurally unrelated to spoken English. It is also the vehicle of a distinguished deaf culture and has a tradition of visual literature.

The LSA affirms for signed languages such as ASL all the rights and privileges attendant to any spoken languages, including the right to satisfy a student's academic foreign language requirement, just as Spanish, Chinese, Navajo, or any other spoken language can.

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American Sign Language Comprises All the Requisite Features of a Language

American Sign Language (ASL) has long been known to have all the generally accepted features of a language, including rules for phonology[3] (Brentari, 2011; Valli, et al., 2012), morphology[4] (Aronoff, Meir, Padden, & Sandler, 2005), syntax[5] (Aarons, Bahan, Kegl, & Neidle, 1994; Bellugi & Studdert-Kennedy, 1980; Neidle, Kegl, MacLaughlin, Bahan, & Lee, 1999; Poizner, Klima, & Bellugi, 1987), semantics[6] (Liddell, 2003; Poizner, Bellugi, & Tweney, 1981; Supalla, 1986), and pragmatics[7] (Lucas, 2001; Wilbur & Patschke, 1998). These have been verified by well-known linguists (e.g., Noam Chomsky, Steven Pinker) and universities and entities worldwide (e.g., Harvard, Massachusetts Institute of Technology, the Salk Lab-LaJolla, University of Manchester-England, University of Aberdeen-Scotland, Tel Aviv University, and the University of Education-Heidelberg). Pinker (1994) stated:

> Contrary to popular misconceptions, sign languages are not pantomimes and gestures, inventions of educators, or ciphers of the spoken language of the surrounding community. They are found wherever there is a community of deaf people, and each one is a distinct, full language, using the same kinds of grammatical machinery found worldwide in spoken languages. For example, American Sign Language, used by the deaf community in the United States, does not resemble English, or British Sign Language, but relies on agreement and gender systems in a way that is reminiscent of Navajo and Bantu (p. 36)

Chomsky (2000) noted:

> Though highly specialized, the language faculty is not tied to specific sensory modalities, contrary to what was assumed long ago….The analytic mechanisms of the language faculty seem to be triggered in much the same ways whether the input is auditory, visual, even tactual, and seem to be localized in the same brain areas, somewhat surprisingly. (pp. 100-101)

An Ever-Growing List of State Entities Acknowledge American Sign Language as a Language

> *Over 40 states' bills, laws, or resolutions acknowledge ASL as a language*

Over 40 states' bills, laws, or resolutions acknowledge ASL as a language. These include but are not limited to: Colorado House Bill 04-1037 (2004), Georgia Senate Bill 170 (2007), New Jersey SR 80 (recognizing American Sign Language and Deaf Culture) (1995), South Dakota Codifed Laws 13-33-17 (1995), Utah Senate Bill 42 (1994), Virginia House Joint Resolution # 228 (1996), West Virginia Seventy-First Legislature Code 18-2-7 (1994), and Wisconsin State Law State law 118.017(2). Effective July 1 2007. Taken together they form overwhelming and consistent validation that most states acknowledge ASL as a language.

Colleges, Universities, University Systems, and Boards of Regents Acknowledge American Sign Language as a Language

Rosen (2008) documented the increasing acknowledgement of ASL among post-secondary and secondary institutions, where ASL seems to be largely accepted. To date over 200 colleges and universities, including the University Systems of California, Florida, Kentucky, Maryland, and Utah (Board of Regents), accept ASL for foreign language credit. The most comprehensive list of colleges and universities accepting ASL is managed by Dr. Sherman Wilcox (http://www.unm.edu/~wilcox/UNM/univlist.html). These colleges and universities include but are not limited to such Top Ten, Ivy League, and other institutions as Brown University, Clemson University, George Mason University, Georgetown University, Indiana University, Purdue University, The Ohio State University, University of Florida and all other affiliate Florida institutions, University of Illinois, University of Iowa, University of Pennsylvania, University of North Carolina, Virginia Tech, and Yale University. Even smaller colleges and universities allow ASL for foreign language credit (e.g., Augustana College, South Dakota).

State Education Agencies Have Standards for Teachers of ASL

> *Many states' education agencies recognize that ASL meets foreign language requirements and, therefore ASL teachers must pass assessments in order to receive a teaching credential within the state, much as all teachers must pass.*

Many states' education agencies recognize that ASL meets foreign language requirements and, therefore ASL teachers must pass assessments in order to receive a teaching credential within the state, much as all teachers must pass. Many states use formal examinations developed by such testing houses as the Educational Testing Service (ETS) and Pearson Education, Inc. One example of an assessment based on the standards of the American Council on the Teaching of Foreign Languages (ACTFL) may be found on the California State Evaluation of Teachers site: http://www.cset.nesinc.com/PDFs/CS_ASL_SMR.pdf. Texas requires credentials to teach ASL: http://texas.ets.org/index.php/download_file/view/449/, and so does the state of Georgia. Aspiring teachers take the Georgia Assessment for Certification of Educators (GACE), a product of Pearson Education, Inc. (http://www.gace.nesinc.

com/PDFs/GA_fld150_TD-Framework.pdf) specifically for ASL teachers. Many more states, including Florida, North Carolina, and Virginia, now require their ASL teachers to pass a rigorous assessment based on clearly defined standards to receive certification or licensure as a sign language instructor.

Top-tier Professional Journals Acknowledge Sign Language as a Language

Sign languages are addressed in many top-tier journals within which they are afforded status as a language. These include but are not limited to: *Brain and Language, Child Development, Discourse Processes, Human Neurobiology, Journal of Linguistic Anthropology, Journal of Memory and Language, Language, Journal of Neuroscience, Memory and Cognition,* and *The Modern Language Journal.* They are also submitted to empirical study and reported on in field-specific journals such as *American Annals of the Deaf, Deafness and Education International*, *Sign Language Studies* and the *Journal of Deaf Studies and Deaf Education.*

Deaf Cultures

While skepticism regarding the stance of ASL as a distinct language is waning, the issue of what is meant by a "foreign" language is often the basis of concern among those who contend that ASL is not associated with a culture. Clearly, small communities within larger boundaries such as the Navajo, whose language is used solely within the US, or Al-Sayyid Bedouin, whose sign language is used solely within the (deaf and hearing) Al-Sayyid Bedouin community, have distinct languages. Among the hundred or more sign languages around the world, each language has sprung up separately from one another in unique, cultural contexts (Senghas, 2005). There is also the argument that one cannot take a student group for study abroad to a Deaf Country. This argument is tantamount to saying that one should not teach Yiddish as a foreign language, as there is no Yiddish Country. However, Yiddish is taught in several well-known universities, such as Harvard, Columbia, Berkeley, University of California- Santa Barbara, University of Colorado, University of Massachusetts, and New York University. Yiddish is based on the German language, and Yiddish communities are found in such diverse locations as the United States, Canada, Argentina, and Israel, just as ASL communities are found in diverse locations.

> *While skepticism regarding the stance of ASL as a distinct language is waning, the issue of what is meant by a "foreign" language is often the basis of concern among those who contend that ASL is not associated with a culture.*

The study of signed languages provides a glimpse into ways that cultures differ even when they share a language. This holds true for Deaf Cultures that use different signed languages around the world (Monaghan, Schmaling, Nakamura, & Turner, 2003).

Anthropological Studies of Deaf Cultures

Anthropologists have studied Deaf Cultures worldwide for many decades (Lane, Pillard, & Hedberg, 2011). Perhaps the most important contribution to the

understanding of the clear link between a sign language and a culture comes from recent work regarding the development of Al-Sayyid Bedouin Sign Language (Sandler, Meir, Padden, & Aronoff, 2005).

Al-Sayyid Bedouin Sign Language (ABSL) emerged under unique social circumstances within an isolated endogamous community where members had a high incidence of a recessive gene that expressed itself as neurosensory deafness. ABSL differs from the spoken language of the region and from the other sign language (Israeli Sign Language-ISL) of the region. In fact, ABSL grammatical structure is independent of ISL, and members of the Al-Sayyid community (both hearing and deaf) do not understand communication presented in ISL. Hearing members of the community have daily contact with deaf members and, consequently, signing is not restricted to deaf people; the expectation is that everyone will learn to sign.[8] ABSL and spoken Al-Sayyid Bedouin are regarded with equal status in the community. Hearing people there routinely assess their own proficiency, praising those with greater facility in the language. One aspect of this social circumstance that makes such a compelling argument for the cultural heritage of sign language is that each new generation of signers is born into an environment with adult models of the language available to them. ABSL thus presents a unique opportunity to study a new language that has grown inside a stable community without known external influence (Fox, 2008; Sandler, Meir, Padden, & Aronoff, 2005).

Another anthropological study of note in this argument is the study of Nicaraguan Sign Language. With the 1979 overthrow of the Somoza government by the Sandinistas, new efforts were undertaken to educate children including the establishment of the first institution for the deaf. Children and youth of all ages were brought to the school, each with a unique system of home signs (Emmorey, 2002).[9] Senghas (2003) studied the emergence of aspects of verb forms across age cohorts of children over the years in which this new language was forming and found a "convergence of form from one age cohort to the cohort that follows." Thus, each age cohort transformed the available language environment for the next, and the language became stable, as happens with spoken languages.

Evolution of Deaf Culture in the United States

The historical roots of Deaf Culture in the U.S. may be traced to the island of Martha's Vineyard, Massachusetts. In her compelling book, *Everyone Here Spoke Sign Language*, Nora Groce (1985) chronicled the development of the Deaf Culture on the Vineyard. The first gene-carrier for deafness arrived on the Vineyard in 1694, and over the generations, more and more individuals were born deaf. At one point, one in four children was born deaf. There were so many deaf members of this isolated culture (there were no ferries at that time) that a unique sign language, Martha's Vineyard Sign Language (MVSL) developed. Later, this language would merge with mainland signs (as well as French Sign Language and home signs) to become American Sign Language. At the height of its unique and separate culture, 1 in 155 individuals living on the Vineyard was deaf, and MVSL was used freely and easily both by deaf and hearing residents. Deafness was not viewed as a handicap

but as a common linguistic and social form of communication among the deaf and hearing members of the community. Centuries later, as the development of schools for the deaf on the mainland became more prevalent, families would tend to move off the island so their deaf children could attend these schools and the deaf Vineyard population died out. Just as the members of isolated cultures tend to leave their rural homes and move to the cities, acquiring the dominant language (Harmon & Loh, 2010), so did MVSL users move to the mainland and acquire ASL. What is different about members of the Deaf Culture is that they are *deaf*; they do not readily assimilate the dominant spoken language. While many do learn English as a second language, ASL is still their primary language, their mother tongue.

Over 100 years after the gene for deafness began the small cultural revolution on Martha's Vineyard, in 1814, a young Connecticut preacher named Thomas H. Gallaudet was introduced to the daughter of a neighbor. The daughter, Alice Cogswell, was deaf and did not speak. Gallaudet became impassioned about teaching Alice and in 1816 went first to England and then to France to learn how to instruct deaf students. While in Paris he met a recent graduate from the school for the deaf, Laurent Clerc. Gallaudet persuaded Clerc to move to the US and together they opened the first school for the deaf in the nation in 1817, the American Asylum for the Deaf and Dumb, now the American School for the Deaf in West Hartford, CT (Humphries, 1991). Gallaudet became the first principal and Clerc the first teacher. As a result, the first sign language used in the first school for the deaf was French Sign Language (LSF, Langue des Signes Français. As families moved from Martha's Vineyard to the mainland so their deaf children could be educated, LSF merged with MVSL. Lane, Pillard, and Hedberg (2011) in *The People of the Eye: Deaf Ethnicity and Ancestry,* describe that, additionally, many children who had never been to school before brought individual variants of home signs to the linguistic mix, and over several age-cohorts of children, ASL emerged. As children grew into adults and passed this language along to their children, the language assumed its own unique form, much in the same way as Hebrew mixed with German to form Yiddish.

Characteristics of Culture and Deaf Cultures

Individuals in the U.S. who use ASL as their primary language form a distinct Deaf culture. Hearing people who do not learn ASL beyond basic vocabulary and grammar struggle to interact on par with members of this culture and even those who become fluent in the language do not necessarily become fluent in the culture. Basic interpersonal communication may occur but more advanced communication is required to understand the higher-order and abstract thinking skills reflected in more abstract and subtle cognitive and academic language (Cummins, 1979). Padden and Humphreys (1988) in *Deaf in America: Voices from a Culture,* begin with a chapter

> *Hearing people who do not learn ASL beyond basic vocabulary and grammar struggle to interact on par with members of this culture and even those who become fluent in the language do not necessarily become fluent in the culture.*

titled, *Learning to be Deaf.* Because being deaf is not only a medical condition, it is also a cultural matter. One needs to learn to be Deaf, just as one needs to learn what it means to be Egyptian or Figian. Being Deaf is a cultural matter, and as in all cultures, it is a learned behavior.

The Deaf Culture demonstrates typical features considered to be necessary to be defined as a culture. The answer to the question, Is there a Deaf Culture? is an unqualified yes. This discussion employs the following definition of culture from the University of Minnesota's Center for Advanced Research on Language Acquisition (CARLA) http://www.carla.umn.edu/culture/definitions.html, the components of which are explained below:

Culture is defined as the shared patterns of behaviors and interactions, cognitive constructs, and affective understandings that are learned through a process of socialization. These shared patterns identify the members of a culture group while also distinguishing those of another group.

1. *Cultures have shared patterns of behaviors and interactions.* In the Deaf Culture, *behaviors and interactions are visually driven.* For example, whereas the mainstream hearing culture would consider it intrusive to wave ones' hand, to stomp on the floor, or to tap someone's shoulder to get his or her attention, the Deaf Culture accepts these as required patterns of interaction for clarity of visual communication. Whereas in the mainstream hearing culture, it would be the height of rudeness to say to someone, "My, but you have gotten fat," in the Deaf Culture it is expected that one would speak in a very straight-forward manner and "say what you see and what you think" (Padden & Humphries, 1988). Communication is a precious commodity for Deaf people as the culture comprises a smaller population than the mainstream hearing world, and so there is no time to waste in tiptoeing around a topic. Further, "The People of the Eye" (i.e., those whose primary mode of communication and cultural interchange is visually-based) are cognitively and socially compelled to relate what they are gathering through the eye (Wilcox & Wilcox, 1991); this straightforward communication may not always be screened by what those in the hearing culture consider a required social filter. This filter is not a requirement of the Deaf Culture, rather, direct, frank conversation is valued and that conversation shares a visual world rather than a world of sound.

2. *Cultures have shared cognitive constructs.* Common within the Deaf Culture is the differentiation between the use of lowercase "d" to mean "deaf" and the uppercase "D" to mean "Deaf" (Bat-Chava, 2000; Crouch, 1997; Padden & Humphries, 1988). Lowercase deaf indicates an audiometric measurement of the ear's response to sound pressure. Uppercase Deaf delineates the socio-cultural definition of an individual whose chosen, primary, and/or language is ASL and who sees himself as a member of a culture, not as a person with atypical response to the audiometric measurement of the pressure of a sound wave. One

cognitive construct that is shared among members of the Deaf Culture is their preference for their deaf children to be educated at schools for the deaf rather than in the mainstream (Lane, Hoffmeister, & Bahan, 1996; Thumann- Prezioso, 2005) to allow shared experiences, socialization, and language occur. "The People of the Eye" as described by Lane, Pillard, and Hedberg (2011) depend on visual information and their *social constructs are built around visual communication* rather than the spoken and written communication available in mainstream schools. For example, because visual communication is a key construct in Deaf Culture (Mathur and Napoli, 2010), it is a cultural requirement upon leaving a group, to tell everyone in the group where one is going and why (e.g., informing the entire room that you are going to the bathroom). Another construct shared by the Deaf Culture is a preference for giving birth to or adopting a Deaf child. Just as adoptive parents expect their hearing, foreign-born child to learn their language, so do Deaf parents expect their children, hearing or Deaf, to learn their language and to gain social skills associated with the Deaf Culture. In fact, 29% of one group of Deaf parents indicated preference for a Deaf child (Cowell, 2008; Middleton, Hewison, & Mueller, 1998).

3. *Cultures have affective understandings that are learned through a process of socialization*. One cultural understanding among those Deaf individuals who are visually oriented is that they do not overhear what is transpiring; therefore, it is incumbent upon all members to take the responsibility for providing direct communication to all other members (Mindess, Langholz, & Moyers, 2006). For example, people in mainstream American society overhear each other, learn incidentally from others' conversations or from TV and radio, and can ask "What's going on," and so they tend just to shrug off partial understandings during social events. This is not acceptable in Deaf Culture. It would not be unusual in a group of individuals from the Deaf Culture to share the same story with everyone in the room, one after the other, to make sure that all were informed of pertinent information.

4. *Culture is passed from one generation to another via a shared language*. The Al-Sayyid Bedoin Deaf and the Martha's Vineyard Deaf Cultures were closed cultures in which a significant percentage of the populations, hearing and deaf, used sign languages. To survive socially and economically, the combined hearing and Deaf Cultures adapted to one another to the degree that both languages were given equal status and were passed from one generation to the next. Members of Deaf Cultures worldwide pass their language, cultural heritage, and expectations from one member of the culture to the other via Sign Language. This heritage is often passed through ASL literature and arts. A high percentage of members (90%) marry within the group.

5. *Instructional Standards for Culture in Foreign/Modern Language Teaching, Including ASL.* Many states now require their teachers of foreign language

to address the following, or a similar, standard: *Students effectively analyze the meanings of texts and/or works of art or music, express ways that culture shapes values, and critically evaluate them. ASL instructors must also address this standard.* In fact, cultural competence is a goal of the American Sign Language Teachers' Association (http://www.aslta.org) as identified in their Standards.

Peters' (2000) text, *Deaf American Literature: From Carnival to Canon*, is an excellent example of how literature can provide the context for a culture to evaluate itself critically. Presenting the notion that cultures come to know themselves best when they must contend with a powerful language other than their own, the author uses the literary traditions of the Deaf culture to help describe that culture. Traditions of storytelling, dramatic performance, and visual representation of Deaf and/or ASL literature help expand students' notion of what constitutes literature. Concepts expressed by deaf authors and visual images created by deaf artists have provided a rich interpretation of what it means to be a "minority group" within the larger American literary tradition. Prize-winning Deaf artists and sculptors such as Baird, Johnston, and Montille demonstrate the strength of the visual life members of this culture experience. Such award-winning venues as the *National Theater of the Deaf* provide unique glimpses at a cultural "take" on historical and modern theatre. Like most languages without a written form (e.g., Mosuo, Zulu, and Hmong, which had no written language until the 1950s), ASL has amassed a large body of literature that has been shared face-to-face within and across generations (Christie & Wilkins, 1997; Rutherford, 1993).

ASL literature is composed of poetry or stories told in American Sign Language (ASL) with an artistic approach usually reserved for theatrical performances and include dramatic performances as part of the literature. The study of Deaf Culture is an important feature of materials that are used in ASL classes. For example, Supalla and Bahan (1994) produced the *ASL Literature Series: Bird of a Different Feather & For a Decent Living,* which is widely used in ASL classes across the country. These two narratives form the foundation for narrative study based on an appreciation of the Deaf Culture. Supalla (personal communication, 2012) inventoried hundreds of published ASL literary pieces from different genres (original stories, translated stories, stories for children, songs, poems, and so on) available up to 2003. With this inventory, students can pick any of the pieces and critically evaluate them as part of writing a paper, for example. There are many sources that describe ASL literature as a topic (Cohn, 1999; Dirksen, Bauman, Rose, Stokoe, & Mitchell, 2006, Frishber, 1988; Ormby, 1995; Peters, 1995). Characteristics such as visual play, handshape stories, and percussion signing are often used. Parameters such as handshapes, movement, placement, palm orientation, and non-manual signals may be included. Many organizations have developed websites comprised of ASL productions of the masterpieces of literature, such works as the works of Shakespeare (http://www.aslshakespeare.com).

ASL poetry involves the visual representation of concepts in space and does not rely on English word order. Visual movement is central in the structure of the poem. Signs are used in an artistic and aesthetical way (See Dirksen, Bauman, Rose, & Nelson, 2006, for an explanation). ASL poetry features are: rhyme, meter,

and rhythm. Handshapes, movement, paths, space, and non-manual signals are often incorporated. Bernard Bragg, Dorothy Miles, Peter Cook, Debbie Rennie, Ella Mae Lentz, Clayton Valli, and Patrick Graybill are some of the leading ASL poets (http://libguides.gallaudet.edu/content.php?pid=225639).

ASL and Globalism

The world today is experiencing globalism while simultaneously experiencing the conflicting reemergence of tribalism (Barber, 1995). The break-up of the former empire of the Soviet Union into largely ethnic based nations is an example of the latter. Likewise, some of the nations in Africa whose boundaries were arbitrarily created by Europeans during the colonial era are now experiencing periodic tribal wars that may result in the creation of more ethnically based countries. An example of this is the current embracing of Kinyarwandi, the official language of Rwanda. Prior to and during the genocide of nearly one million Tutsis, families fled Rwanda and settled far and wide from Uganda and Tanzania to Great Britain. After the genocide, a generation of children and young adults, many raised in refugee camps, returned to Rwanda with a variety of languages; yet upon their return, most have embraced their familial mother tongue, Kinyarwanda (Kagabo, personal communication). Although there are multiple languages and dialects used in Rwanda (e.g., French, English, Rundi), all subgroups of the country (Hutus, Tutsis, and the Twa pygmies) understand and use Kinyarwanda. Multilingualism (i.e., internationalization) is the norm, but knowledge of Kinyarwanda (i.e., respect for the tribal heritage) is the expectation. Similarly, although there may be regional dialects of ASL (e.g., northern, southern, eastern, western, Canadian), all users of ASL (but not the sign languages of other nations) understand one another, even those who have mastered English as a second language (whether general American or the Queen's English).

The American Council on the Teaching of Foreign Languages (ACTFL), (http://www.actfl.org/news/position-statements/which-languages-schools-should-offer) states that the opportunity to learn any second language is more important than the specific language that is learned since research shows that generally learning a third or fourth language is facilitated after learning a second. The language offerings of a school or institution of higher education should reflect the needs and interests of the communities and students they serve, as well as national and international needs. Offering a variety of languages prepares students for future economic, diplomatic, educational, and personal endeavors. Regarding learning ASL, some universities might choose to offer this language because of their location around a large Deaf community/population, the availability of volunteer and internship opportunities, its unique study abroad opportunities, as a complement to other majors and minors, and job opportunities for students to use ASL within their discipline.

ASL is often a lingua franca at international conferences that deal with signed languages, such as annual conferences of the World Federation of the Deaf. Because its closest linguistic relative is LSF, ASL is related to a number of other languages such as Russian Sign Language, Brazilian Sign Language, and Tunisian

Sign Language via its connection to LSF. Just as it is more efficient to learn another language within a spoken language family (e.g., Indo-European, Austroasiatic, Sino-Tibetan), so students learning ASL who want to continue to learn other signed languages can build languages within a sign language family upon ASL. Other sign language derivational pathways include but are not limited to: British Sign Language (and its descendants Auslan, New Zealand Sign Language, South African Sign Language), Japanese Sign Language (and its descendants Taiwanese Sign Language, Korean Sign Language), and Danish Sign Language (and its descendants Norwegian Sign Language, Swedish Sign Language, Finnish Sign Language, and Icelandic Sign Language). Learning LSF and ASL may be likened to learning Latin and Spanish, but learning ASL and Swedish Sign Language would be akin to learning Spanish and Korean. The former are in similar families; the latter are in families with distinctly different characteristics and traits. It is of interest to note that Russian Sign Language (RSL[РЖЯ]) is thought to have a similar pedigree in that French missionaries may have been involved in establishing schools for the deaf in Russia (Lane, Pillard, & Hedberg, 2011). Today ASL is more structurally similar to RSL and Latvian Sign Language than it is to British Sign Language (BSL) or AusLan.

Many colleges and universities such as the University of New Mexico (Wilcox, personal communication, 2012) and the University of Tulsa (Baker, personal communication, 2012) offer study abroad opportunities for ASL students in Siena Italy, where students learn Italian Sign Language, Italian Deaf Culture, and work on a service learning project while there. Others such as the University of North Florida (Guardino, personal communication, 2012) and the University of British Columbia (Cannon, personal communication, 2012) may take their students to study abroad in the Philippines. Importantly, their knowledge of ASL and American Deaf culture helps students to learn a foreign signed language and more deeply understand the culture that surrounds it. Students who learn ASL gain insight into language, signed language, the influence of cognitive functioning on language acquisition (Özçalışkan, Levine, & Goldin-Meadow, 2012), and may acquire a genuine curiosity about languages in general and signed languages in particular. Because of their curiosity and genuine desire to learn more, they seek out information about foreign signed languages. Further, a strong and well-supported ASL program may encourage faculty members to pursue ASL as an avenue of research, such as the works of Özçalışkan, Levine, and Goldin-Meadow (2012).

Gallaudet University sponsors International Deaf Partnership study abroad where students can study German, Italian, Spanish, and French Sign Languages. Programs such as the University of New Mexico (UNM- http://www.unm.edu/~linguist/sls.html) provide study in other signed languages in foreign locales such as France, Italy, Spain, Saudi Arabia, and Brazil, thus traveling to these countries, making contacts there, and establishing collaborations that impact and benefit students.

The Influence of ASL on Student Enrollment in Other Languages

Regarding the notion that ASL is merely a representation of English on the hands, this is false. Although students may take ASL because they perceive the language to be easier to learn (Kemp, 1998), and thus a quicker route to fulfilling core curriculum obligations, the reality is that ASL is a difficult language to learn. The Defense Language Institute Foreign Language Center (DLIFLC) of the U.S. Department of Defense (DoD) rates languages into four categories based on the amount of time it takes to learn the language and the difficulty of mastering comprehension (http://www.ausa.org/publications/ausanews/specialreports/2010/8/Pages/DLI%E2%80%99slanguageguidelines.aspx). Consulting records of second language learners of ASL in conjunction with experts, Kemp (1998) applied the Speaking Proficiency Levels of the DLIFLC to known procedures for learning ASL and, citing Francis (1980) and Jacobs (1996), determined that ASL fell into the Category II level difficulty when moving from beginning to intermediate skill and Category IV difficulty when moving from intermediate to advanced skill. New learners of ASL face the challenge of learning a language that, in its beginning stages is as challenging as German and Indonesian and in its later stages, as challenging as Arabic or Mandarin Chinese. Clearly it is more of a challenge to learn than Spanish or French (Category I), which are among the most popular languages taught at universities. ASL is a visual-motor-spatial language, making it as difficult for individuals with visual-motor-spatial learning disabilities to learn as it is for individuals with auditory processing problems to learn German. It is *not* the easy way out.

Regarding the notion that teaching ASL will cause a drop in enrollment in other languages, this contention also has no basis in fact. In a 2010 press release, the *Modern Language Association,* (http://www.mla.org/pdf/2009_ enrollment_survey_pr.pdf), indicated that, of the 99% of universities in the nation that require foreign language credit, significant increases in enrollments were found in commonly taught language such as Spanish (up 5.1%), French (up 4.8%), and German (up 2.2%). Further, uncommon languages also saw an increase with Korean (up 19.1%), Chinese (up 18.2%), and American Sign Language (ASL) (up 16.4%). For example, when Kent State University began accepting ASL for foreign language credit over 10 years ago, students who had avoided taking a foreign language through alternatives such as math logic, enrolled in ASL, and the department was able to draw students from other disciplines as well. According to J. Larson, Chair, Modern & Classical Language Studies, Kent State University (personal communication, 2012), far from limiting interest in foreign languages, study in the Department has increased since the addition of ASL to the curriculum.

Conclusion

ASL is a bona fide language with a well-documented culture, meeting the criteria for classification as a language and a culture. It is a unique language that has emerged naturally from the culture of its users. It comprises aspects of phonology, morphology, syntax, semantics, and pragmatics that are conveyed in uniquely visual and spatial manners; and, it is transmitted inter-generationally

and intra-generationally. It possesses unique features related to cultural, linguistic, social, geographical, and political anthropology. It contributes in unique ways to the literary and fine arts. Importantly, universities must embrace diversity as our campus communities become increasingly diverse. A strong ASL program can lead to opportunities for students to gain domestic and international cultural knowledge and language skills.

Notes

1. Throughout this document the reader will note d/deaf and D/Deaf designations. These are explained on page 8 under the discussion of cognitive constructs.
2. The WFD has consultative status in the United Nations (UN) system, including the Economic and Social Council (ECOSOC); the UN Educational, Scientific and Cultural Organization (UNESCO); the International Labor Organization (ILO); and the World Health Organization WHO). WFD also co-operates closely with the UN High Commissioner for Human Rights, and has representatives on the Panel of Experts on the UN Standard Rules for the Equalization of Opportunities for Persons with Disabilities.
3. The phonemes of ASL are called "cheremes," which comes from the Greek word for "hand." The cherological system is comprised of 4 basic handshapes plus non-manual markers (NMM). Signs must contain all 4 handshapes and NMMs. Each basic handshape has subordinate members in the category called "primes." Just as one cannot put phonemes together randomly to represent meaning, neither can one put cheremes and NMMs together randomly to represent meaning.
4. The morphological system of ASL contains features such as borrowing, nominalization, pluralization, tense-marking, incorporation, compounding, lexicalization, locative verbs, agreement verbs, temporal aspect, combination, and adverbial meaning.
5. Whereas English requires a spoken/sequential formulation of syntax, ASL requires a visual/simultaneous formulation; both spoken language and sign languages are associated with the same area for language in the brain (Emmorey, 2002).
6. In addition to concrete and abstract signs and figures of expression that are either similar to or completely separate from English, the ASL system contains lexical features beyond just individual signs. These include lexicalized fingerspelling and the classifier system. Classifiers form an advanced and complex system of pronominalization.
7. The pragmatic system of ASL allows response to all micro-, macro-, and meta-pragmatic propositions but does so with lexical and supra-lexical, NMMs such as forward leaning, backward leaning, role-taking, among many others.
8. The Al-Sayyid Bedouin group was founded 200 years ago in the Negev region of present-day Israel. The group is now in its seventh generation and contains 3,500 members, all of whom reside together in a single community exclusive of others. Consanguineous marriage patterns are common in the area and lead to very strong group-internal bonds and group external exclusion.

Within the past three generations, 150 individuals with congenital deafness have been born into the community, all of them descendants of two of the founders' five sons . Thus, the time at which the language originated and the number of generations through which it has passed can be pinpointed. All deaf individuals show profound prelingual neurosensory hearing loss at all frequencies, have an otherwise normal phenotype, and are of normal intelligence.

9. Home signs are an "idiosyncractic gesture system that is the sole means of communication between an isolated deaf person and his or her hearing family" (p. 5)

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Digital storytelling: Building 21st-century literacy in the foreign language classroom

Martha E. Castañeda, *Miami University*

Abstract

Over the past few years, the arrival of inexpensive recording technology and the increasing popularity of video-sharing websites have made digital storytelling a viable modern teaching tool that can be infused into the classroom. To examine the use of digital stories to build 21st-century literacy skills in the foreign language classroom, I collaborated with a local high school Spanish as a Foreign Language teacher to create a meaningful, engaging digital storytelling assignment and observed how students learned through its execution. The students digitally packaged their own compelling stories in Spanish and presented them to an audience of peers and guests. Given that students created a multi-media text using readily available modern technology, the project is an application of 21st-century literacy skills (NCTE, 2008). This article will provide a theory-grounded, step-by-step plan for replicating a digital storytelling project in the foreign language classroom.

The project

The art of storytelling has been transformed. In the past, people shared personal stories orally. New technologies allow us to enhance our stories using multiple media and broaden the accessible audience through social media. A digital story is a short, often a personal narrative, voice-recorded and set to music, which contains video footage, and/or photographs. Digital stories need to go beyond providing information; they communicate meaningful information to an audience.

Martha E. Castañeda (Ph.D., University of South Florida) is an Assistant Professor of Foreign Language Education at Miami University (Ohio). She directs the Foreign Language Education program and teaches methods and Spanish courses. Her academic work focuses on the social dimensions impacting language development in second and foreign language settings. She co-authored a book on the use of technology to work with English Language Learners. She has also published several articles on ways to maximize language development inside and outside the classroom in journals such as *Foreign Language Annals* and *Hispania*.

The project arose from a partnership with a high school Spanish teacher in a local school district. We collaborated on integrating the digital storytelling project into her Spanish IV class through team teaching. Our first step was to frame a discussion with students regarding their pre-conceived notions, experience, and comfort with technology and the proposed digital storytelling task.

We wished to determine students' background knowledge of digital storytelling. How would students, most of whom consume ample amounts of digital media, define digital stories? For Bryan and Rachel,[1] a digital story simply involved "pictures and music and speaking arranged together." When defining digital stories, Linda went beyond the technological aspects of the assignment and focused on enhancing the narrative; for her, "it is like telling a story illustrated and with sounds and everything." Julio explained that the essence of a digital story is that it "has a message and moves the audience."

Next, we gauged students' comfort level with the technologies they would use. Today's students have been categorized as "digital natives" as they represent the first generation to grow up with new technologies at their fingertips. However, the teacher and I are both "digital immigrants," folks who are learning, tinkering with, adopting, and infusing technologies into our lives and our teaching (Prensky, 2001). The common notion promulgated in society today is that "digital natives" are effective and efficient users of technology; thus young people are often considered computer experts. But we need to question this popular assumption. In 2009, Selwyn reviewed literature documenting young people's use of particular technologies and concluded: "young people's engagements with digital technologies are varied and often unspectacular" (p. 364).

When interviewing and observing the students in the Spanish IV classroom, we found Selwyn's assessment accurate as the students indeed professed varying levels of comfort. Todd felt "not very good with computers or digital cameras, I just use them for specific things," while Rachel and Ivan felt "extremely" and "really comfortable." For George, the most difficult part of creating his digital story was that he "didn't know how to use the programs," and he "had trouble with little things like getting the audio in and getting the photos and words to match — it was frustrating."

While some students proved to be true "digital natives," others lacked both experience and comfort—we were working with a representative differentiated modern classroom. Regardless of skill level, the digital storytelling process allowed students "to speak in their own language" (Ohler, 2008, p. 10), to use technology to adorn their stories, and to easily share their stories using social media. The multi-modal assignment provided foreign language learners with a rich expressive platform to engage with the technology as well as with the language itself, all with the capability to share the product with their classmates and beyond.

Digital Storytelling in the Foreign Language Classroom

Digital stories are short films created by ordinary people and often contain emotional and personal elements As Ohler 2008 put it, those involved in digital

storytelling "often unconsciously use the powerful new tools we take for granted to satisfy our ancient need to give voice to our narrative" (p. 2). The desire to tell stories persists today as everyone, including high school students, has a story to share. In the classroom, "digital storytelling allows students to use multimedia tools in a sophisticated fashion while capturing the joy of creating and sharing their stories" (Porter, 2006). Although digital storytellers combine multiple resources such as photographs, text, narration, music, and video, to present the combined multi-modal technology product, it is imperative to emphasize the importance of the story itself. The purpose of the technology is to enhance the story, and not the other way around. It is thus quite important to focus students' attention on the narrative when incorporating digital storytelling into the classroom. Banaszewski, a fourth- and fifth-grade general education teacher who creates digital stories with his students, observed: "the technology was always secondary to the storytelling" (p. 6). Accordingly, the discussion in this article focuses on the digital storytelling process and project rather than on the technology per se.

> In the classroom, "digital storytelling allows students to use multimedia tools in a sophisticated fashion while capturing the joy of creating and sharing their stories" (Porter, 2006).

Digital storytelling can assist students in all classrooms in developing 21ˢᵗ-century literacy skills. In the foreign language classroom, digital storytelling aligns with the 21ˢᵗ Century Skills map (ACTFL, 2011). In consultation with hundreds of world language teachers, ACTFL and the Partnership for 21ˢᵗ Century Skills (P21) developed a map that illustrates the integration of World Languages and 21ˢᵗ Century Skills. One of the resulting themes was technology literacy (ACTFL, 2011). Digital storytelling meets the technology literacy standard which states that "Students as productive global citizens use appropriate technologies when interpreting messages, interacting with others, and producing written, oral, and visual messages" as students create a multiple technology-modality project that is presented to an audience. (ACTFL, 2011).

Additional benefits for the foreign language classroom are specific to language production and follow good practices in the field. The digital storytelling task requires student authors to articulate a complete, coherent story with a beginning, middle, and end in the target language using multiple media and multiple modalities. According to Swain (1985, 1995, 2000), language learners must be pushed to produce comprehensible output. The comprehensible output hypothesis claims that learning takes place when students are placed in a situation where they produce language to communicate a message to an interlocutor (Swain, 1985). For the learner, output production serves three functions, namely, noticing the gap in linguistic knowledge, testing out a language hypothesis, and reflecting metalinguistically (Swain, 1995). The act of generating and testing out language, either in speaking or writing, facilitates second-language learning (Swain & Lapkin, 1995).

For high school student Andrew, technology allowed him to test out language, reflect on his language production during the process, and edit his speech when he noticed errors or was not satisfied: "It helped a lot that I could delete because I had to record it like twenty times." During the recording phase of the project, Andrew noticed errors in pronunciation and language construction and thus re-recorded his story until he was satisfied with his product. The digital storytelling assignment we created placed Andrew in a situation that required him to produce language output and the technology medium allowed him to test out language, listen to his language production, and notice gaps. Overall, as Andrew concluded, "I liked [the project] because I got to go hear myself speaking Spanish and I got to experience how I talk in Spanish." The digital storytelling project is viable way for high school students to generate and reflect on output produced in foreign language classroom. In addition to fostering the production of output, the digital storytelling process follows good practice in writing. The process approach to writing, which has its origins in first language teaching of composition, is widely accepted in second language writing. The process approach to writing is a recursive method of planning, drafting, obtaining feedback, reviewing, and presenting to an audience (Leki, Silva & Cumming, 2008; Flower & Hayes, 1981; Matsuda, 2003). Process writing holds that writing is a set of goal-oriented thinking processes. Writers—in this case, our Spanish students—work through the multiple drafts, altering their goals and taking up new tasks as their ideas develop and as feedback is provided and available. The process of digital storytelling extends this process approach to writing by setting additional goals for presenting the story as well as the use of technology to enhance the story. Digital storytelling tasks include drafting, feedback from story circles, revising, storyboarding, and presenting to an audience (Lambert, 2006, 2007). Story circles are comprised of groups of six to ten students in which each member shares his/her story out loud and receives feedback from peers in the story circle. Storyboards are graphic organizers that students create to sequence the narration, story, music, and transitions.

In our project, students first wrote an initial draft of approximately two hundred and fifty words. Next, students revised this draft after obtaining both peer and teacher feedback. We were pleasantly surprised that students took ownership of their writing and revised until they were satisfied with their products, Katy, for example, said that she "revised a lot of times until [she] knew that everything was correct, to make sure all the tenses were right." The digital storytelling process can help teachers seamlessly incorporate the writing process into their teaching. According to the Standards for foreign language learning in the 21st century (SFLL) [National Standards in Foreign Language Education Project (NSFLEP), 2006], students operate in the presentational mode of communication they "present information, concepts, and ideas to an audience of listeners or readers, on a variety of topics" (p. 9). Such assignments adhere to a genre by following recognizable patterns, require planning and accuracy, and are presented to an audience. Still, in our classrooms the majority of presentational-mode tasks involving writing are created for a one-person audience, the teacher. We need to expand on "the traditional composition or speech created for an audience of 'the

teacher'" (Phillips, 2008). Digital storytelling fundamentally lends itself to wider audiences. In our case, we held a "premiere" for students to present their digital stories to a live audience comprised of the language teacher, content teachers, classmates, administrators, parents, and community members. The presence of the broader audience provided additional motivation. Students kept the audience in mind while creating their stories. Carol said, "In your own head you know you had this audience, and within this project you had a real audience; we knew it wasn't just going to be us from the Spanish class."

Awareness of the impending premiere made the task more meaningful. This is important because learners identify with relevant tasks and consequently engage with the assignment. Real-world communication pushes students to focus on meaning, which in turn fosters fluency (DeKeyser, 1998; Ellis, 2008). Sam summarized her digital storytelling experience in this way: "You see a practical use…. I thought it was good practice. It was good to see yourself using your language in another context." Andrew echoed this idea and explained that the digital storytelling project was "a good way to practice Spanish because that's how you are going to use it in real life."

Through a crucial evaluation of the digital storytelling process from a language development perspective, we discovered multiple best practice benefits of digital storytelling specific to the foreign language classroom. Digital storytelling aligns with 21st century literacies, fosters the production of output, adheres to process writing approaches, and develops the presentational mode of communication.

Digital storytelling aligns with 21st century literacies, fosters the production of output, adheres to process writing approaches, and develops the presentational mode of communication.

The Digital Storytelling Process

With an already packed curriculum and a computer lab in high demand, the teacher and I had only ten days in the classroom to complete the project. Understanding good practices in foreign language, knowledge of technology as digital immigrants, and a practical sense of the classroom drove our ideas and practices. We divided the tasks into four macro stages: aligning the project with the curriculum, composing multiple-drafts, digitizing the story, and presenting the final product.

Step One: Curriculum Alignment

The teacher and I met at the beginning of the academic year to discuss the alignment of this project with her existing curriculum. We considered units the teacher was completing, the National Standards for Foreign Language Learning, good teaching practices, and lab availability. The project fit well as a performance-based assessment for the third quarter.

After we had aligned the project with the class curriculum, we included language functions covered earlier in the semester (e.g. describing, narrating stories in the past), the teacher and I began a discussion of digital storytelling with the students and introduced them to the genre through examples. We showed three

samples from the Center for Digital Storytelling, a non-profit organization. The stories served as concrete examples of putting the story first, using photos and music strategically to enhance the story, and the effective use of transitions. We searched for samples in Spanish but at the time of the project, none were available. Thus I created a sample digital story I titled "My Gramita" by blending the truncated English word "grandma" and the Spanish diminutive *-ita*. The story I presented was a memorial story of "My Gramita," the person who inspired me to become a teacher. We showed and discussed the strengths and weaknesses of the English stories as well as the specially created story in Spanish.

Lambert (2007) categorizes personal stories into types, namely, character stories, memorial stories, adventure stories, accomplishment stories, recovery stories, and love stories. For this assignment, the teacher and I settled on an accomplishment or a memorial story, both meaningful topics that would engage the mostly senior students in the class. We provided the following prompt: "You are on the verge of graduating high school. Now is an ideal time to share a story from your high school experience. Think of a story that you want to share with your peers. You will package this story and present it to an audience on the last day of the project." We conducted an initial brainstorm session with the entire class.

We asked students to write compositions 250-375 words long, which would amount to a finished two- to four-minute movie. We found that this requirement made students feel comfortable, as most stated they could write a composition in Spanish of this length. The accomplishment stories written by our students ranged from traveling abroad and working with a local community, succeeding in the drama club because the student took changes, thanking a grandfather who ensured his grandchildren attended high school but died before he could watch them graduate, to learning how to ride a skateboard and the influence skateboarding can have on a young man's life.

Step Two: The Multiple-Draft Approach

Students worked through several drafts of their stories. The teacher provided feedback on an initial draft. Specifically, she provided the students with content feedback and suggested grammar constructions for common errors. Students edited their compositions at home and brought their second drafts to the story circle meeting.

Story circles are common practice in the digital storytelling process. They help storytellers organize their ideas, test out their story with an audience, and receive valuable feedback. We divided the class into two story circle groups, one led by the teacher and one led by this author. In each story circle, we asked each storyteller to read her/his story. Peers provided storytellers with feedback including areas to emphasize, images that could be used, and music that would set the tone. Since these were personal stories, students were asked to use the phrase *Si fuera mi historia, yo …* (If it were my story, I would …) before providing feedback. The phrase proved effective for students as they provided meaningful feedback regarding topic sentences, moving text around for emphasis, deleting text, and suggesting photos and music.

Following the multiple-draft approach, students completed two more drafts after obtaining peer feedback. I noted that students sought feedback until the end of the project. As Charles remarked, "We all knew what we wanted to say and how we wanted to say it so we spent a lot of time to make sure we said it right rather than translating it."

Step Three: Digitizing the Story

For the first two steps of this project, we worked exclusively in the classroom. Once students were satisfied with their stories, we moved to the computer lab for the digitizing phase of the project.

In the computer lab, students used an assortment of images in their stories. They accessed their personal digital photos from social networking sites such as Facebook, brought in printed photos to be scanned, and searched online for royalty free images of tangible items (e.g., a candy bar, a garden) and images representing abstract ideas (e.g., love, memories).

Using word processing software, students created storyboards — a graphic organizer that displays the images and text in sequence so the author can visualize the elements in conjunction. The storyboards helped students sequence images, decide how long an image should appear on the screen, organize transitions, and begin considering music. (See Image 1 for an example of a simplified storyboard).

Figure 1. Simplified Storyboard

"Hola Mija, te quiero mucho." This is the message my father always leaves on my phone answering machine. Every time I hear that voice, that "my daughter, I love you" phrase, I am not sure what to feel, happy, sad, angry, surprised.	
My father is a coffee farmer in the small town of Marcala in Honduras. I am the daughter of an American mother and my Honduran father. It was a fairy tale story. She worked extremely hard, she was kind and smart, she had great simple taste. She was role model to many women in the town. She was a perfect match for my father, the playboy who married the light white-skinned, green-eyed American. He was extremely charismatic and intelligent and they were a happy couple.	
But he mucked it up, he had another family.	
The fairy tale was over.	
We argued and still do to this day.	

In the school, we had access to two quiet areas where we set up computers and microphones for recording. While students searched for images in the computer lab and created their storyboards, two students at a time went back to the classroom and other designated quiet area to complete their recordings. Most students

recorded their narration with one or two attempts. Since their compositions were complete, the process was relatively seamless. Still, others made multiple attempts and re-recorded their narration until they were satisfied.

The digital audio was transferred from the recording computers to the computer labs where students could edit their digital stories independently. It was in the computer lab that students put all the pieces together: the narration, images, music, and transitions using the iMovie (Mac) software available in the computer lab. (See image 2 for an example of the combined elements). The teacher, the lab director, and I were available for assistance with technology. However, we found that most students sought assistance from digital-native peers rather than from the digital-immigrant adults. Some students completed their stories rather quickly and converted into technology assistants.

Figure 2. Example of combined elements

Although we used iMovie (Mac) to combine pictures, add narration, include music, and use title pages as well as transition pages, other software can be used to create digital stories. Some of this software includes, but is not limited to, MovieMaker (Windows), PhotoStory (Windows), Little Bird Tales (online and targeted for young children).

For this particular project, the teacher treated the assignment as a pilot implementation of technology in the classroom. Given that this was a creative assignment, the teacher elected not to grade the work itself but rather gave a grade for completing the assignment. A rubric that the author developed to grade digital stories in her own university classes is provided as an Appendix.

Step Four: The Premiere

The teacher and I organized a movie premiere. Several parents, community members, and school personnel and administrators attended the premiere. Although few in the audience spoke Spanish, the digital stories with their emotional music and photographs aided in comprehension. Students were asked to briefly introduce their stories before they were presented to the audience. It was nice to see that the students dressed up for this special occasion. The teacher was so proud of her students that she gave each one of them a rose and added a few remarks after the introduction.

Conclusion

Digital stories can serve as a creative and constructive means to demonstrate the important role that foreign languages play in the general curriculum. Digital stories allow the connection of knowledge across disciplines (e.g., English, technology, content areas) to the language classroom. Moreover, students find the task of creating a digital story in the target language meaningful and authentic. Meanwhile, teachers meet educational objectives through the application of the Standards for Foreign Language Learning in a real-world context and the practice of the presentational mode of communication.

Note

1. Pseudonyms are used in this article to protect students' identity.

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Appendix

Language Control:
1. Emerging use of a variety of language structures required for task (i.e., past tense, future, etc.)
2. Emerging control of a variety of language structures
3. Control of a variety of language structures (i.e., past tense, future, etc)
4. Control, ease, and comfort using a variety of language structures (i.e., past tense, future, etc.)

Sound and effects:
1. No sound, audio, music, or transitions are used in the presentation
2. Music overpowers the speaker, transitions make the audience dizzy
3. Music somewhat overpowers the speaker, transitions somewhat make the audience dizzy
4. Level of music does not overpower the speaker in the story and transitions do not make the audience dizzy

Technology preparedness:
1. Student does not ensure that technology works (i.e., working out issues, testing technology ahead of time, arriving early to set up)
2. Student somewhat ensures technology works (i.e., working out issues, testing technology ahead of time, arriving early to set up)
3. Student somewhat ensures technology works (i.e. ,working out issues, testing technology ahead of time, arriving early to set up)
4. Student is proactive in ensuring technology works (i.e., working out issues, testing technology ahead of time, arriving early to set up)

Level of discourse:
1. Use of complete sentences, some repetitive, few cohesive devices
2. Emerging variety of complete sentences, some cohesive devices
3. Variety of complete sentences and of cohesive devices
4. Variety of complete sentences and of cohesive devices, emerging paragraph-length discourse

Task completion:
1. Minimal completion of the task, content frequently undeveloped and/or repetitive
2. Partial completion of the task, content somewhat adequate and mostly appropriate, basic ideas expressed but with little elaboration or detail
3. Completion of the task, content appropriate, ideas adequately developed with some elaboration and detail
4. Superior completion of the task, content rich ideas developed with elaboration and detail

Awareness of Audience:
1. Use of circumlocution is present
2. Limited awareness of audience is present in the story

Reviews

Edited by Thomas S. Conner, St. Norbert College

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

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- Other

Chinese

Everson, Michael and Yun Xiao. Eds. *Teaching Chinese as a Foreign Language: Theories and Applications*. **2nd edition. Boston: Cheng & Tsui Company, 2011. ISBN: 978-0-88727-794-8.**

Teaching Chinese as a Foreign Language: Theories and Applications is designed to support teachers of Chinese. It is a diverse collection of essays written by respected experts in the field of teaching Chinese as a foreign language (CFL), addressing a wide range of issues that are of interest to teachers of Chinese in North America.

The timing of the release of the book is perfect insofar as the field of Chinese teaching in North America has come to a point where demand for qualified teachers is intensified by increasing enrollment across K-16 classrooms and growing attention and support from the government. The book also contains impressive coverage of topics and issues and would serve as an excellent sourcebook not only for teachers, but also for program developers. In addition, the book manages to strike a reasonable balance between depth and breadth, expert opinion and class-tested experience. For the above-cited reasons, Teaching Chinese as a Foreign Language: Theories and Applications is highly recommended reading.

The book opens with an introduction by the editors, which provides a concise need analysis of CFL teacher education and a synopsis of each of the essays selected. The volume is divided into three sections, each consisting of three or four contributions.

The key word of Section 1 is "context," which has two distinctive and, yet, connected interpretations: the context of language teaching and the context of authentic target language use. The former refers to the setting where learning takes place, i.e., the classroom of K-16 education in North America, whereas the latter refers to the situations of verbal interactions, by which a learner's use of linguistic structures

can be judged as being appropriate or not. The two concepts, however, are connected in the sense that the standards set by the American Council on the Teaching of Foreign Languages (ACTFL) are content-based and therefore necessarily include standards of culturally appropriate language use. Without making clear such a distinction, the contributors to this section place emphasis on one or the other. The first chapter, by Michael Everson, stresses the learning context by focusing on the national Standards for Foreign Language Learning as exemplified in the five learning goals—Communication, Culture, Connections, Comparisons, and Community. In Chapter 3, Cynthia Ning calls for a more learner-driven approach which takes into consideration the cognitive and affective factors of students in the American K-16 system. In contrast, Matthew Christensen's essay in Chapter 2 places more emphasis on the appropriate use of target language by encouraging teachers to bring authentic language use into the classroom through contextualized performance. The last chapter in this section, by Richard Chi, uses the design of Advanced Placement (AP) Chinese as an example to explain how the national standards are used as the pedagogical principles of the AP Chinese curriculum, giving roughly equal attention to the two kinds of context just discussed.

The theme that runs through the second section is making informed pedagogical decisions. Teacher knowledge encompasses a wide range of areas. In addition to the linguistic system of the Chinese language and the social rules of its usage, consideration must also be paid to learners, the learning processes, and the learning environment. In view of the vast scope of teacher knowledge and limited space allowed by the volume, as well as the likely restriction in expertise of individual contributors, the second section appears to be very selective in terms of the issues and topics covered. In-service teachers might know most of the issues under discussion from experience. However, pre-service teachers might benefit from a more systematically introduced set of knowledge.

The organization of this section is based on the traditional division of FL pedagogy into four distinct language skills, namely listening, speaking, reading, and writing. A single chapter dealing with computer-assisted language teaching follows. Readers will feel comfortable with discussions in terms of the old skills set, but some explanations could have been offered to help readers recast or reinterpret the skills in terms of the three modes of communication (interpretive, interpersonal, and presentational), a pedagogical shift of emphasis strongly advocated by ACTFL.

The section starts with Chapter 5 by Michael Everson, offering a "Big Issues" approach to teaching literacy skills in Chinese. It is followed by Yun Xiao's contribution, "Teaching Chinese Orthography and Discourse: Knowledge and Pedagogy," which offers more insight into the nitty-gritty matters of classroom instruction. Due to the orthographic nature of Chinese writing, literacy skills in Chinese pose the foremost challenge to learners and is one of the major reasons why it takes longer for a learner of Chinese to reach the same level of proficiency as a learner of, say, Spanish. So, readers might find themselves wanting more out of Xiao's contribution. The juxtaposition of the two topics of orthography and discourse in the same chapter also strikes one as odd. Perhaps a second stand-alone chapter, exclusively on Chinese orthography, would be more satisfying.

Chapter 7, by Xiaohong Wen, presents a task-based instruction model that integrates listening and speaking skills. CFL teachers will find the pedagogical examples of curriculum design and instructional implementation easy to follow and incorporate into their own practice. It is in Chapter 8, by Tianwei Xie and Tao-chung Yao, that readers will find the most ready-to-use knowledge of technology in Chinese language teaching and learning. Sketchy in theory, this chapter nonetheless provides an excellent collection of useful tools for most of the issues related to computing in Chinese, followed by practical, user-tested suggestions of their pedagogical applications. This chapter will serve as a reliable desk-top reference tool for any CFL teachers, experienced or novice.

The third and last section serves to prepare prospective CFL teachers for the reality of the American classroom. Chapter 9, by Yun Xiao, discusses the issues and challenges associated with one demographic group in the CFL classroom, namely Chinese heritage language (CHL) learners. The advice offered, based on detailed analysis of their different needs and associated contextual factors, will be very useful to CFL teachers, who will find that they do not always have the institutional support to offer a separate track for CHL learners. Chapter 10, by Madeline Spring, introduces the innovative national Language Flagship program, designed to address the urgent need for Americans with a superior level of competence in foreign languages critical to national security. This program's innovative design, for example the writing module, will be of great interest to CFL teachers, as well as to program administrators and curriculum developers. The last chapter, by Leslie Schrier, explains the underlying assumptions of the American educational system and serves as a reminder of its complexities. It also offers advice on the technical side of classroom management, which novice teachers will surely find most useful.

A majority of the chapters include a list of discussion questions at the end to help readers to reflect, share, and explore, making the book more suitable for teacher training. Overall, the collection presents the most up-to-date knowledge on each of the issues and topics of CFL featured. The only area in which the text seems deficient is in the complete lack of direct contribution from K-12 teachers. Nevertheless, Teaching Chinese as a Foreign Language: Theories and Applications is still highly recommended reading for CFL teachers.

Jun Yang
Senior Lecturer of Chinese
The University of Chicago
Chicago, Illinois

Publisher's Response

Cheng & Tsui agrees fully with Dr. Jun Yang when he states that *Teaching Chinese as a Foreign Language* contains an "impressive coverage of topics and issues and would serve as an excellent sourcebook not only for teachers but also for program developers." We would like to add that the text would be a valuable resource for graduate students of Chinese and other languages as well.

We also agree fully with Dr. Yang's observation that *Teaching Chinese as a Foreign Language* "…strike[s] a reasonable balance between depth and breadth, expert opinion

and class-tested experience," but would like to respectfully disagree with the reviewer's critique of the second section of the book. He characterizes this section as being "… very selective in terms of the issues and topics covered" and needing additional input to help readers "…recast or reinterpret the [four language learning skills] in terms of the three modes of communication (interpretive, interpersonal and presentational)."

Because this book's intended audience is teachers with widely varying degrees of experience and expertise, it uses the four foreign language skills as the overarching organizational principle of the second section, the focus of which is how teachers can make informed pedagogical decisions. This allows readers immediate access to the pedagogical underpinnings of the more specific contemporary topics of literacy, orthography and discourse, task-based listening and speaking, and the place of ready-to-use technology in the classroom covered in this section. And overall, with the three modes of communication presented concretely within the chapter on the task-based model of learning and in the chapter on standards, readers will be able to extrapolate the application of these modes to the other areas discussed, reinterpreting them as needed.

Finally, to answer the implied question of why orthography and discourse are discussed in depth in Chapter 6, "Teaching Chinese Orthography and Discourse: Knowledge and Pedagogy": this approach was taken to provide insight into current thinking about one of the hot topics in Chinese language pedagogy today and into the research of heritage languages in general and Chinese in particular.

We welcome the reviewer's suggestion that the opinions of K–12 teachers would add value to the information presented in this book and will consider it for a future edition of *Teaching Chinese as a Foreign Language: Theories and Applications*.

Cindy Su
Cheng &Tsui Company

Lisa Huang Healy, Juyu Sung and Wanjun Liao. *Learning Chinese with Signs*. **Taipei, Taiwan: The Far East Book Co., Ltd. 2011. ISBN: 978-957-612-959-9.**

This book is easy to use and has the following eight features: 1. it is designed for English speaking learners with a Beginning to Intermediate Level in Chinese; 2. it includes authentic language materials to develop the learner's ability to obtain information in everyday life; 3. It has fascinating pictures and a wide variety of material to maximize applicability of the language taught in the course; 4. it encourages learners to compare their own culture with Chinese culture; 5. it is designed to complement mainstream textbooks and curricula used in high schools, making it ideal for use as supplementary material; 6. its illustrations include themes common throughout the Chinese speaking world. Both traditional and simplified characters are given; 7. multimedia PowerPoint CD-ROM is included to enhance the overall learning effect; and 8. it has creative tasks designed for different levels of difficulty from "Beginner Tasks" to "Advanced Tasks" with the goal of helping students compare cultures, discuss topics related to real life, and express themselves in a variety of ways.

This book divides and organizes signs commonly seen in mainland China, Taiwan and Chinese communities across America into twenty-two practical daily life categories.

They include "Introductions," "Numbers," "Dates/Time," "Hobbies," "Entertainment," "Drinks," "Food," "Shopping," "Library," "Medical Care," "Parking," "Transportation," "Safety," "Travel," and "Airport." These signs and posters are commonly seen in the Chinese-speaking world and have a high degree of practical use. *Learning Chinese with Signs* (henceforth LCWS) is printed in color with high quality photographs. These well-chosen authentic materials are of tremendous help to instructors of Chinese, who for years have tried but found it difficult to build up a bank of high quality, up-to-date authentic materials. Multimedia teaching materials in PowerPoint format (including illustrations for each lesson) are provided at the publisher's Website and can be downloaded at no cost. Teachers can use the book as either the main text in a special topic course or as a supplementary text to enrich existing beginning- to intermediate-level Chinese courses. Students can also use the book for independent study and choose the parts that appeal to them. LCWS contains many practical and well-chosen examples in both Simplified and Traditional characters.

Besides the fact that the book generates high curiosity and interest in learners by bringing the "authentic sight and feel of the language in really communicative contexts to the classroom," another feature is its original and creative tasks designed for different level of difficulty from "Basic Tasks" to "Advanced Tasks" with the goal of helping readers compare cultures, discuss topics related to real life, and express themselves in a variety of ways.

The book is easy to use since both introduction to the signs and the communicative tasks are leveled to help instructors differentiate instruction and to help learners to decide the right level of challenge and amount of detail. For example, the section on Signs is divided into "Essential Signs" and "Supplementary Materials" in each lesson (each followed by a vocabulary list), while "Assigned Tasks" after the lesson are divided into "Basic Tasks" and "Advanced Tasks." The entire book has a communicative focus and is task-based with a series of questions that guide learners to understanding by "cracking the code," that is, by using their prior knowledge and world experience, as well as the vocabulary lists. Moreover, the book presents a rich variety of tasks. For example, in Lesson 3 "Dates/Time," "Basic Tasks" include "Answering Questions" such as "Say your birthday in Chinese," "Which month does the Chinese New Year usually fall in?" and providing answers to questions based on new signs and pictures. Other "Basic Tasks" include matching and answering questions. For "Advanced Tasks," Lesson 3 has sections titled "Answering Questions" where students answer "true or false questions using the information provided in the picture," and "Discussion," where discussion topics include: "How do you celebrate birthdays in your country? What about in China?" "If March 13 falls on a Friday, is it considered unlucky in your country? Why or why not?" "Do you know how Chinese people pick wedding dates? Which days are good for getting married, according to the following calendar?" Some lessons have "picture composition" (asking students to write a story inspired by a picture). Higher order critical thinking skills, imagination, and creativity are also promoted in a series of tasks and discussion topics.

In addition to its wealth of language-and culture-rich authentic materials, the creative tasks in each lesson are user friendly. LCWS is standards-based and adopts a communicative method. Authors emphasize the practical and functional use

of language and promote a deeper understanding of cultural products, practices, and perspectives. For example, in the "Numbers" section, the topics of discussion are lucky and unlucky numbers in China and in other parts of the world. The strength of the book is that it provides numerous opportunities for learners to make cultural comparisons and draw their own conclusions. For example, learners can learn much about the culture of advertising in China. The way of advertising discounts in China is totally different from the Western world. In China, there is also a tendency to include far more information in a sign than in the West. For example, restaurants in China often include all their specialties in a sign, whereas in the West signs usually focus on the name of the restaurant. In other words, there is less advertising for brands and more for the specifics of services and goods sold. Learners will also find that marketing and branding are still in an early stage in China; hence, it is not surprising that there is not a single Chinese brand in this book that appears on the top-five hundred list of the most famous brands in the world.

One of the shortcomings of the book is that the supplementary vocabulary lists tend to be a bit overwhelming and there is no advice about how to absorb so much vocabulary.

Although this book can be used by a motivated adult learner for independent study, the assignments in the book go well beyond what any individual can do without the support of a teacher. Therefore, the book would be best used as a supplement in an existing course or as the core instructional text in a single course. As Chinese instructors adopt best practices in their classroom, such as contextualized communicative and functional use of language focus, the seamless integration of language and culture, and task- and inquiry-based learning, LCWS provides both instructors and learners not only with high quality authentic materials but also with great instructional strategies and activities. The authors recommend that instructors use the "SQ3R" teaching method: Survey, Questions, Reading, Recite and Review. They also suggest that tasks given in the supplementary materials can then be utilized to assess whether the material has been mastered.

To summarize, this well-designed book offers much-needed instructional material for any Chinese language class at the beginning- to intermediate-level, and it will be very much welcomed by teachers and students alike.

Dali Tan
Assistant Professor of Chinese
Northern Virginia Community College
Alexandria, VA

Zheng, Yuhong. *Chinese in Focus*: *Traveling in China*. **Shenzhen: Haitian Publishing Company, 2011. ISBN: 978-7-5507-0023-9. Includes workbook and audio CD.**

Chinese in Focus is a series of Chinese learning materials divided into four levels, and the target learners are junior and senior high school students whose native language is English. *Traveling in China* is designed for level one. It consists of ten units and includes approximately 280 vocabulary items. The first unit is an introduction to Chinese culture, including Chinese characters; since Unit 10 is for review, there are essentially eight units teaching Chinese language.

Traveling in China integrates and balances the four language skills very well. For example, in the listening section—after pronunciation (pinyin) has been introduced—

exercises and explanations on the audio-CD, as well as in the textbook and workbook, are practical and efficient insofar as they focus on the needs of a native English-speaking target audience. Instead of teaching phonemic theory, the author uses a comparison between Chinese and English pronunciation to help students quickly grasp the features of the Chinese sound system. The author cleverly utilize classical Chinese poems to train students' ears, thereby turning potential boring drills into vivid recitations, making it easy for instructors (who are likely to be familiar with those poems) to identify students' mistakes, and, lastly, giving students an opportunity to understand the beauty of the Chinese language, since classical Chinese poems always use the same number of characters and the same number of syllables in every line. For speaking, in addition to traditional exercises, the author also designed many useful communicative activities. For reading and writing, there are some creative exercises, too. For instance, the book asks students to make as many sentences as possible from listed words, or to correct the mistakes made in (simulated) online machine translations.

Traveling in China places much emphasis on teaching Chinese characters, probably influenced by the theory of a sinogram as the basic unit (字本位理论) of language. This theory was the basis for the traditional methods used for teaching Chinese to native speakers, and has recently come back in vogue in the field of teaching Chinese as a second language. The author has made great efforts to help learners to understand and memorize characters through dramatic cartoons, interesting stories and explanations, as well as ancient/original forms of those characters. Such illustrations are vivid and entertaining.

In *Traveling in China*, a character named Mark travels from one place to another, and between mythological and real life scenes. These scenes not only raise the curiosity of learners, but also lead the narrative nicely, thus allowing for task-based approaches to be implemented naturally.

Rich cultural references are another highlight of *Traveling in China*. Almost every unit has cultural introductions in English on subjects ranging from historical figures and fairy tales to places and customs. The appendix lists translations of words and expressions, both from Chinese to English as well as from English to Chinese. In this reviewer's opinion, the latter feature is a very helpful aid for native English speakers.

Traveling in China not only tells old Chinese legends from time to time, but also reflects everyday contemporary life. The students can meet President Obama or cellist Yoyo Ma; they can see the Bird's Nest from Beijing's Olympics; and they can learn brand new popular words such as 博客 (blog) and 网友 (web-pal).

Although *Traveling in China* has many outstanding characteristics, this reviewer feels that some parts could be polished. For example, the author uses unique ways to explain characters, and many of them are different from conclusions made by traditional philologists. Since very few students will become sinologists, the author's method is reasonable, as the explanations may help students to remember the characters. However, some basic components' meanings are taught incorrectly, which may cause confusion in the future for those who decide to pursue Chinese studies past the elementary level. For example, when explaining the character 做 ("to do"), the author states that the component on the right is "攵 (*wén*): language, record" (167). In fact, 攵 is a common Chinese radical or component which is pronounced *pū*, and

means "to beat" or "to strike." Although it is popularly known as 反文旁 *fǎnwénpáng* (reversed 文 radical), it has nothing to do with 文 (*wén*).

The book set the scenes in China, which is good for fostering the sensation of immersion. However, for students whose classrooms are not in China, learning culture can be a challenge. If students know 嫦娥 and 仓颉 (the names of two legendary figures), but do not know how to say 桌子 (table), 椅子(chair), or 笔 (pen [these three words are not taught in *Traveling in China*]), it's hard for them to practice and review, let alone to maintain their knowledge.

The supporting Website, **www.chineseinfocus.com**, is not so functional and seems to still be under construction. This reviewer had to attempt registration several times before the promised e-mail to activate the online classroom and other options arrived. The materials on the site are limited and there is no public forum or similar discussion platform. Once allowed into the Website, the reviewer found that the audio download links were broken and that typing on a Mac computer was not readable by the site. These issues must be addressed for the site to be of any use to learners.

The book provides many colorful pictures and illustrations as visual aids. Some of them are brilliant, but some of them are not thoughtful. For example, on page 65, when introducing Confucius, the background of the Sage's picture is "official script" (隶书), which was only developed about 300 years later after his death.

Despite these concerns, *Traveling in China* combines many excellent features and provides many practical materials which will enhance student interest in learning Chinese. Also, as stated in the author's introduction "About *Chinese in Focus*," there is a 130 minute-long animation accompanying each of the teaching books. The stories conveyed in the animations are the same as those in the textbooks but are more detailed and enriched. It's a pity that this reviewer could not view the animations. However, since the target learners are the generation of animation and games, these resources should be well received.

Ximin Fang
Associate Professor of Chinese
Department A, Asian School I
Defense Language Institute
Presidio of Monterey, CA

Publisher's Response

Our company and the author are very gratified with your review of our level one text *Traveling in China*. We appreciate Professor Ximin Fang's insights and his ability to comprehend the significance of our approach to language learning. The author's goal in writing his Chinese language series was to design a text that would engage the student in the learning process. He has done this by creating a culturally rich, visually pleasing, carefully sequenced and technologically inclusive program. The reviewer's reference to creating the "sensation of immersion" is particularly satisfying to the author and his staff. What better praise can a textbook receive?

As the reviewer lists the many positive qualities of our text--balanced integration of the four skills, effective communicative activities, vivid and entertaining illustrations,

creative writing exercises, emphasis on teaching Chinese characters through interesting stories and cartoons, an audio program that turns "potential boring drills into vivid recitations," conveyance and appreciation of the beauty of the Chinese language-- we marvel at what our program accomplishes! The reviewer has intuitively exposed the essence of our work. We acknowledge his professional expertise and pedagogical perspective.

As to the comments on ways to improve our series, we would like to make a few clarifying statements. As we have noted above, engaging the students in the learning process was our primary objective in the creation of the textbook. Studies have shown that students learn languages best when they have a positive attitude toward the target culture. By building a fascinating, imaginary world of legendary characters and exotic travel, students are immersed in the learning process. In order to create this imagery, the words and characters in this new experience must become part of the student's vocabulary. Therefore, not wanting to overwhelm students' learning ability, some common, everyday vocabulary words had to be sacrificed. The author's opinion is that common vocabulary words will be readily mastered by students once they are stimulated and engaged. In the second level text, *Living in China*, there is an emphasis on everyday situations in which common vocabulary is extended.

I'll add one final comment, concerning our Website. It is unfortunate that we did not have the Website complete at the time of the review. During this past summer, the Website was revamped, updated and upgraded. Our recently hired web master revised the site, making it more user friendly and adding professional resources and teaching activities. Now it is a showcase for our extended learning program, and it offers teachers and students an opportunity to communicate and exchange ideas with each other, as well as with native speakers.

Kathy Swanson
Sales Representative and
Textbook Design Contributor

French

Anderson, Bruce, Peter Golato and Susan Blatty. *En Avant! Beginning French*. **New York: McGraw-Hill, 2012. Includes Workbook/Laboratory Manual, Online Learning Center, Instructor's Manual, Testing Program. ISBN: 978-007-353543-2.**

This textbook, authored by French professors Bruce Anderson and Peter Golato, and McGraw-Hill editor and former French professor Susan Blatty, is based on the communicative approach and is organized in a way that provides students with direct interaction with the target language. The integrative approach to French captivates students by including culture and communication as an essential dimension of language. The authors also chose to incorporate an abundance of authentic material in order to encourage students to make a real-life connection to French language and culture.

The textbook is well-organized. The content is presented in a logical order and is divided into 16 chapters, with five sections in each chapter, each one based on a specific area of language competence. Every chapter works toward building students' communicative

language skills, while also teaching new vocabulary and grammar in a coherent manner. The grammar, culture, and vocabulary of each chapter are designed around a general theme, helping students to see the whole language, rather than just its individual parts.

Following their extensive research in foreign language learning, the authors chose to structure their textbook around communicative competence, a distinctive approach to a beginner's language learning program. One unique aspect of the textbook's structure is that each chapter opens with a section titled *Communication en direct,* focusing on communication, which helps students expand their speaking and listening skills. Students are invited to practice their speaking through an interactive method. One especially appealing aspect of this section is the video clips, which enable students to listen to native French speakers in a real-life setting, using idiomatic expressions and vocabulary from the chapter they are studying. Other activities encourage students to practice communication by engaging in conversation by using the material they have just learned. The second section of each chapter, titled *Vocabulaire interactif*, focuses on vocabulary consistent with the chapter theme, which helps maintain continuity throughout the chapter. This section is visually exciting and filled with colorful pictures which students find engaging and which bring French to life. In addition, vocabulary from previous chapters is constantly reintroduced, which shows a clear emphasis on helping students to continuously build on and improve their mastery of the target language. The third section of each chapter, *Grammaire interactive*, features grammar which is effectively introduced in a way that directly engages students. The essential grammar is explained thoroughly yet concisely, which gives more classroom time to practice and apply the grammar under study. One valuable method that the book uses to foster communicative competence is to gradually familiarize students with some of the grammatical points, before presenting the more complicated nuances of grammatical rules in a later chapter. Furthermore, at the end of the text is a section titled *Par la suite*, which focuses on grammar from the chapters in more detail. This approach offers an especially useful tool for instructors who wish to include more in-depth grammar in their lessons than what is presented in the chapter. Lastly, each chapter ends with a section that focuses on culture in a manner that involves the student in a dialogue about Francophone culture. The cultural section is comprehensive, engaging students through video, music, reading, writing, and speaking. However, culture is not exclusive to this section of the chapter. *En avant!* recognizes that culture and the connections that students make with it are integral parts of the learning experience. The authors present authentic French culture throughout the text.

One very useful component of the *En Avant!* program is the online learning center, which can be used to supplement the text. Filled with valuable tools to enhance the learning in the classroom, this supplement is a helpful resource for the instructor. Also available online are PowerPoint presentations to accompany each chapter, an instructor's manual, and transparencies for use in class. Instructors can also make use of the Internet by using the provided links to French Websites to facilitate discussion of culture that is related to chapter material. Moreover, the instructor has access to an answer key for the workbook. This workbook is available either in print or online, and contains various traditional-type exercises that students can do on their own to reinforce material covered in class. The online workbook also includes helpful resources for students to enhance their language experience and improve study time.

Overall, *En avant!* is a highly innovative textbook, focused on helping the student succeed. It emphasizes the evolving ways of language learning, and addresses them with a textbook that successfully speaks to the needs of today's language student and teacher. In this textbook, the authors tackled the necessity for a new kind of language learning. The updated use of technology and contextualized, authentic material will help students connect with the material introduced. The authors take an innovative, up-to-date approach to language learning that steps outside of grammar and seeks the most effective ways to help students learn. I recommend this textbook for the modern language teacher looking for an innovative program which teaches authentic language skills and which offers the flexibility and tools to adapt the material and resources to students' individual needs.

Colleen Cogan
Graduate Teaching Assistant
Georgia State University
Atlanta, GA

Publisher's Response

McGraw-Hill is delighted to have the opportunity to respond to Professor Cogan's review of our newest launch in the Introductory French market, *En avant*. She describes the program as "a highly innovative textbook, focused on helping the student succeed" and one that "successfully speaks to the needs of today's language student and teacher." Indeed, *En avant* is a balanced, four-skills program with an emphasis on the communicative approach that "provides students with direct interaction with the target language." In addition, Professor Cogan says that "[this] integrative approach to French captivates students by including culture and communication as an essential dimension of language."

In her review, Professor Cogan begins with an overview of the program, including its organization and how "[e]very chapter works toward building students' communicative language skills" and how the authors' research in foreign language teaching is displayed by how they "chose to structure their textbook around communicative competence, a distinctive approach to a beginner's language learning program." She highlights the *Communication en direct* section of each chapter, in which "[s]tudents are invited to practice their speaking through an interactive method" by way of video clips "which enable students to listen to native French speakers in a real-life setting using idiomatic expressions and vocabulary from the chapter they are studying."

One of the key components of *En avant* that Professor Cogan highlights is the frequent recycling and spiraling of vocabulary and grammar from previous chapters, "which shows a clear emphasis on helping students to build on and improve their mastery of the target language." She describes another critical aspect of the *En avant* methodology by describing how the materials "familiarize students with some of the grammatical points gradually, before presenting the more complicated nuances of grammatical rules in a later chapter."

Professor Cogan also reviews the useful ancillary materials available with *En avant*, including the Online Learning Center with its abundant additional student quizzes and instructor resources, such as the PowerPoint presentations, Instructor's Manual, and Digital Transparencies. Readers who are looking for a new and innovative introductory French text will find an excellent overview of *En avant* and its ancillaries in this review.

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

Scott Tinetti
Senior Director of Development, World Languages
McGraw-Hill Higher Education

Coursaget, Catherine and Micheline Myers. *Breaking the French Barrier.* **Groton, MA: Breaking the Barrier, Inc., 2007. Level One Beginner Textbook, Teacher's Edition. ISBN: 097128177-7. Student Edition. ISBN: 097128176-9. Level Two Intermediate Textbook, Teacher's Edition. ISBN: 097285705-2. Student Edition. ISBN: 097285704-4. Level Three Advanced Textbook, Teacher's Edition. ISBN: 097128175-0. Student Edition. ISBN: 097128174-2. All the textbooks, both teacher and student editions, are $32.50. The following items are available for the level one and two textbooks: Answer Key Booklet ($15.00); Teacher Test Packet ($20.00); Electronic version of Teacher Tests on Microsoft Word Editable Disc ($30.00); Double Audio CD set ($20.00). The advanced level textbook has all of the aforementioned items except the Double Audio CD set. For orders and further information, contact: Breaking the Barrier, Inc., 63 Shirley Road, Groton, MA 01450; phone: 1-866-862-7325 (toll free); fax: 1-978-448-1237; e-mail: info@tobreak.com; Website: www.tobreak.com.**

Every teacher, no matter which methodological approach(es) s/he uses in the classroom, wants students to be able to communicate effectively and accurately. Following the highly successful model developed by Series Editor John Conner for the *Breaking the Spanish Barrier* series, Catherine Coursaget and Micheline Myers created the three-part series, *Breaking the French Barrier*. Updated yearly, so as to keep the current events section "current," the series has a consistently straightforward format. This reviewer particularly likes the page layout: good-size font with enough open space for student notes, as well as eye-catching graphics (for example, in the Level One Textbook, the "boot" verbs have a uniquely designed "boot" superimposed on the stem-changing verb chart).

Each textbook for each level of the *Breaking the French Barrier* series consists of twelve chapters, verb charts, a French-English dictionary, an English-French dictionary, and an index. With the exception of the preliminary "First Steps" chapter of the Level One Textbook, each of the twelve chapters presents thematic vocabulary, introduces grammar concepts with sample sentences highlighting structures, provides multiple practice exercises, and features a different French-speaking country map with timely national, cultural facts and end-of-chapter *exercices de révision*. Throughout each chapter, a graphic symbol of a CD indicates to students when they can practice pronunciation by using the accompanying audio CD set. A major strength of the audio program is the lead voice on the CD and the absolutely brilliant voice of French actress, Mirabelle Kirkland (Coursaget's daughter).

The teacher's editions supply all the answers for all student edition exercises directly on the pages themselves. The Teacher Test Packet, available in both hard copy and on editable disc, includes a four-page test for each chapter. The Answer Key Booklet is a set of reproducible masters for students to be able to correct themselves. The publisher's Website furnishes pair or group activities to accompany each book, as well as additional practice

exercises. Also provided free of charge is an e-mail quarterly newsletter in which John Conner gives teaching tips.

The preliminary "First Steps" chapter of the Level One Textbook distinguishes itself from the other twelve chapters in the book by focusing mainly on getting students started. It includes *Exercices de prononciation* and initial vocabulary building exercises, as well as speaking activities. Building upon the preliminary chapter, the remaining twelve chapters cover essential theme-based vocabulary (for example, people, transportation, and body parts), useful idiomatic expressions, and concise explanations for parts of speech. Especially appealing in the Level One Textbook are the action-packed dialogues found throughout the text. Grammar topics covered in the Level One Textbook include: subject and object pronouns, interrogative pronouns and words, nouns (singular and plural forms), definite and indefinite articles, adjectives, verbs (regular, irregular, reflexive and reciprocal), negative sentences, prepositions (pronouns after prepositions and prepositions with geographical nouns), adverbs, expressions with "avoir," conjunctions, the partitive article, relative pronouns *qui* and *que*, uses of *on* and *tout*, as well as the present, imperative, *passé composé, imparfait,* and future verb tenses.

The Level Two Textbook continues the focus established by the Level One Textbook but places more emphasis on the irregular verbs *avoir* and *être* in the *passé composé* and the distinction between the *passé composé* and the *imparfait*. New grammar topics covered in the Level Two Textbook are: stem-changing verbs, conditional, pluperfect and future perfect verb tenses, the present subjunctive, relative pronouns *qui, que, dont, où*, sentences with *si*, the present participle, uses of the infinitive, expressions with *faire*, and idiomatic reflexive verbs. The Level Three Advanced Textbook, with a table of contents written entirely in French and ideally suited for the third and fourth year of high school or 200-300 level courses in college/university French programs, carefully examines both future (*le futur, le futur antérieur*) and conditional (*le conditionnel, le conditionnel passé*) verb tenses, as well as the subjunctive mood. In the early chapters of the Level Three Advanced Textbook, the vocabulary lessons put a special focus on adjectives. Other newly introduced topics include the passive voice, cardinal and ordinal numbers, *il* vs. *c'est, passé simple*, indirect discourse, time expressions and a comprehensive final examination, *Briser la barrière!* The Level Three Advanced Textbook includes a special appendix on the conjugations of the verbs *parler, choisir,* and *vendre,* as well as a *Table de verbes irréguliers.*

Truly, the *Breaking the French Barrier* series addresses all the rules of French grammar that a student needs to know. Most importantly, however, the *Breaking the French Barrier* series does not present the rules of French grammar in a dry or staid fashion. It is appropriate for both secondary and post-secondary students of French, and can also be used as test preparation for the Advanced Placement (AP), SAT II, International Baccalaureate (IB), and college/university placement examinations. Furthermore, students are exposed to relevant and contemporary information on the French-speaking world. This reviewer was particularly pleased with the range of maps presented for the French-speaking world: from French-speaking countries in Europe to Francophone countries and regions in Africa, the Pacific, and the Caribbean. Nonetheless, as a gentle suggestion--since the series is updated yearly--in future editions, it would be helpful to see maps of the French-speaking regions in North America beyond Quebec, such as the New Brunswick Acadian peninsula, Newfoundland, northern Maine, and the multiple Francophone parishes of Louisiana.

Thereby, American students of French would be able to develop a greater appreciation of the relevance of French in today's interdependent global economy and Franco-American students would gain a sense of pride in their heritage.

Eileen M. Angelini
Department Chair
Modern Languages and Literatures
Canisius College
Buffalo, NY

Publisher's Response

We are thrilled to read the thoughtful review of our series by Professor Angelini. She addressed all the features that we feel make the Breaking the Barrier approach the fastest path to fluency. One piece of late-breaking news is that we will have a version of Breaking the French Barrier available for the iPad by late spring 2013. It will feature incredible touch-screen technology, interactive exercises, and crystal clear audio, thereby making the learning experience that much more exciting for anyone seeking an electronic tool for learning. "*Merci beaucoup*" to Professor Angelini for her supportive review.

John Conner
Publisher
Breaking the Barrier

Dolidon, Annabelle, and Norma López-Burton. *Tu sais quoi? Cours de conversation en français*. **New Haven and London: Yale University Press, 2012. Includes a DVD. ISBN: 978-0-300-16624-8.**

Tu sais quoi? is intended as the main textbook for conversation courses, or as a supplementary text in second- or third-year college courses. Its approach can be described as communicative, with an emphasis on contemporary colloquial French. The goal, simply stated in a "Note to the Student," is to help students improve their fluency, to "sound more like a native speaker," and to be better equipped to function communicatively when abroad.

The textbook contains twelve chapters whose titles designate either language functions (e.g., *Se présenter, Expliquer et décrire, Raconter*) or themes (e.g., *Le monde du Travail, Autour de la nourriture*). The last few chapters are designed to develop critical thinking through discussion of controversial subjects, such as religion or immigration, and abstract concepts like multiculturalism, which may have culture-specific meaning. An ancillary Website contains audio files and video clips for each chapter, as well as an instructor-support section still under development, including answer keys, suggestions for supplementary activities, and instructions for simulations. The look of the textbook is appealing; there are a number of attractive color photos, as well as pen and ink drawings; the margins are fairly wide, making the text both readable and inviting.

Each chapter of *Tu sais quoi?* contains a grammar refresher, with succinct explanations in French and illustrative sentences relating to the chapter theme,

followed by a variety of exercises. Grammar is not the *raison d'être* of this textbook; therefore, the treatment of each topic is limited, and there is no workbook for additional practice. However, the range of topics is wide, including questions, adjectives, the verbs *manquer* and *plaire*, the near future, present participle, imperative, use of the infinitive, the comparative and superlative, relative pronouns, articles, object pronouns, *passé composé* and *imparfait*, time expressions *pendant/il y a*, pronominal verbs, the subjunctive, future, *futur antérieur*, present and past conditional.

Tu sais quoi? distinguishes itself most clearly from intermediate-level texts by its rich selection of idiomatic and slang expressions, as well as lists of specific, up-to-date vocabulary (*un forfait illimité*/unlimited minutes plan). Each chapter begins with a section titled *Expressions*, offering four idiomatic expressions (such as *dire ses quatre vérités à quelqu'un*) followed by discussion questions. A longer section, *Au moulin,* contains lists of vocabulary and expressions such as *ça craint! c'est hallucinant; c'est chill* (Quebec), question-response exchanges (*je peux entrer? mais bien sûr, entrez!*), short scripted conversations, and interesting, useful notes on how to translate certain English language words (like "stuff" or "thing"). A pronunciation section, *C'est la vie!* provides practice of consonants and vowels, tips on common errors, and an amusing tongue twister (*Virelangue*), such as *Je n'ai pas peur des jeunes pêcheurs qui pêchent pendant des heures* (p. 278), featuring the sounds being practiced in each chapter. The section devoted to communication and interaction*, Du dire au faire,* offers a good selection of contextualized communicative activities for classroom interaction, including guided conversations, discussion questions, and ideas for skits and simulations. In a few cases, however, while the ideas are excellent, there are no models for students to follow. For example, suggestions for practicing past narration include telling a partner an anecdote from one's childhood, telling one's favorite story (*conte*), and telling a joke. These are quite difficult tasks, and students need exposure to native speaker models (written, audio, and video input) before trying them out.

Culture is a dominant focus of *Tu sais quoi*? The *Culture et histoire* sections in each chapter provide short texts relating to a wide variety of topics, ranging from behavioral norms (*la bise*, *l'apéritif*) to *destinations francophones* (Agadir, la Nouvelle Calédonie, Besançon), historical figures (Pasteur, Curie), and contemporary issues (the EU, immigration, religion). More practical cultural information is included in a section called *Les bons trucs à savoir*. Topics like *un cabinet médical*, *les Français et l'alcool*, or *Travailler en Alberta* touch on cultural differences in everyday life. In what kind of building does one find a doctor's office in France? How prevalent are smoking and drinking in France? How does one text in French? Types of stores, norms on tipping, the role of taxes, and clothing sizes in France and Quebec are among other topics featured. Cultural material relating to the arts includes literary excerpts from texts by Central African author Emmanuel Donagala (*L'enfant de l'instituteur*) and classic French authors like Flaubert (*Un cœur simple*), and Baudelaire (*Enivrez-vous*); movie clips from *Les Visiteurs*, *Ridicule*, *Les Glaneurs*, and *Paris je t'aime*; and a song by Maurane entitled *Il neige des e-mails*.

The unique *Partir!* section provides information relating specifically to traveling abroad. The study, work, and travel abroad context of the textbook is distinctive; the focus is on France, Quebec, and to a lesser extent, Belgium, as these areas of the

world are common destinations, as the authors indicate. Students will find advice on preparing for a trip, home stays, transportation, dealing with cultural differences, health, working abroad, and returning home. Some of these pieces (e.g., statements by students of why they want to study abroad) could be of interest to all students, while others (e.g., filling out application forms, obtaining passports and visas) would not be of relevance to many. Still other topics (taking the train, bicycle rentals in major cities) are straightforward, informative texts like those found in intermediate level textbooks. Instructors can easily select those texts of most interest to their group of students, and take others off the menu.

On the DVD there is one communication video per chapter. A few of the conversations sound improvised, others sound planned but unscripted. Still others appear to be memorized dialogues and sound quite artificial. The commercial transactions (at the bakery, in the department store), which are highly formulaic and follow interactional scripts even in real life, are the most natural sounding. In terms of content, the video in which Belgians and Quebeckers talk about the French and *francophonie* (*Les francophones parlent des francophones*) is one of the most interesting and original topics. Most chapters also feature short, attractive cultural videos (*Culture en images*), some delightfully consisting of images only, with music (e.g., video portraits of Paris, Montreal, or Bruxelles), others with voiceover narrations or interviews. An exceptionally professional, appealing video consists of a trip on the Paris-Bruxelles TGV, which is narrated by a passenger riding on the train. In each of the communication and cultural videos, three or four key phrases and vocabulary items appear on the screen to develop students' listening comprehension, which is an excellent feature.

The audio files, with eight to twenty-five tracks per chapter, are very comprehensive, offering readings of idiomatic expressions, phrases, dialogues (which, despite the slang and familiar language, unfortunately do not sound natural as interactions), lists of vocabulary words, the *prononciation* sections, *virelangues*, and cultural texts.

Finally, the appendices include a list of four proverbial and idiomatic expressions drawn from each chapter, a list of *erreurs communes,* with two correct versions of expressions or sentences per chapter which commonly pose difficulties for students of French (ex: *Je suis un[e] étudiante* > *Je suis étudiant[e]*), scripts of each video on the DVD, and scripts for the *Culture en images* videos (conversations, voiceover narrations, interviews). There is no glossary in the book, a feature that might be missed by some students.

The principal strength of *Tu sais quoi*? is its richness of vocabulary and focus on colloquial language. In my experience, students want to know "how people really speak," they want to speak the way their peers do, and they love slang. I believe that college students will be quite attracted to the treasure of words and phrases offered by this book. Other strengths of the book are its variety of material (cultural, literary, practical, grammatical, and communicative), and its excellent organization. The book's chapters are clearly laid out, and the content is carefully thought through and presented. Flexibility is yet another strong point: an instructor can easily select those sections of each chapter most appropriate to his or her course objectives and group of learners.

In a conversational manual such as this, I would like to see more attention accorded to interactional phenomena like turn-taking, uptake, hesitation, and overlap, and I also

want students learning to converse in a foreign language to get a sense of the culture-specific nature of many of these behaviors. Scripted dialogues are often vehicles for vocabulary and functions; they do not provide students with exposure to spontaneous, unplanned conversation. A more developed audio/video program, with accompanying "noticing" activities, would be necessary to achieve this goal. That said, there is a very useful section on the importance of responding to one's conversational partner (*les réactions)* in the first chapter, and an instructor who is interested in interactional phenomena can use and supplement the book to foster this kind of competence.

Overall, I am very impressed with this textbook, because it is carefully constructed and because language, communication, and culture are presented as worlds to be enjoyed. *Tu sais quoi*? is an appealing choice for use in a third-year college course, possibly supplemented with a composition manual, and it is a wonderful choice for a course focusing entirely on conversation. It is a very welcome, intelligent addition to the textbook market in French.

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

Publisher's Response

Yale University Press thanks *The NECTFL Review* and reviewer Elizabeth M. Knutson for the thoughtful and positive review of *Tu sais quoi?* The emphasis on colloquial language, variety and mix of topics, and colorful design are strengths of this new addition to the available French texts for conversation and intermediate to advanced classes. The media available within the book on DVD and on the Website, **yalebooks.com/Dolidon**, is lively and, combined with the book, bring current Francophone culture and communication to light. Co-author Annabelle Dolidon is developing an instructor's-only wiki, and would like a community of users to offer each other suggestions for resources alongside *Tu sais quoi?* Information about the wiki is available at **yalebooks.com/Dolidon**. If instructors would like to request an examination copy of this or any of our language textbooks, you may do so at **yalebooks.com/languageexam**; selected books are also available to view online at **yalebooks.com/e-exam**.

Karen Stickler
Academic Discipline Marketer
Yale University Press

Posen, Shelley. *The Christmas Canoe*. **Illustrated by Magdalene Carson. Renfrew, Ontario, Canada: General Store Publishing House, 2009. Pp. 24. Softcover 9" X 9." $12.95. ISBN: 978-1-897508-35-0. For orders and information, contact: General Store Publishing House, 499 O'Brien Road, Box 415, Renfrew, Ontario, Canada K7V 4A6; toll-free telephone: 1-800-465-6072; fax: 1-613-432-7184;** www.gsph.com**.**

Having long been a fan of Roch Carrier's *Le Chandail de Hockey/The Hockey Sweater*, the endearing autobiographical narrative of Carrier's childhood memories of Maurice the "Rocket" Richard, the great Montreal Canadians hockey player, I was inspired to look for more childhood stories from Francophone Canada that I could use with my students to help them better understand the uniqueness of Canada's dual cultural identity. Thus, I discovered Shelley Posen's *The Christmas Canoe* that highlights the timber trade of the Ottawa Valley in eastern Ontario and offers a new spin on the French-Canadian folktale, *La Chasse-galerie*.

In *La Chasse-galerie*, shanty lumbermen are snowed in by a blizzard and cannot make it home to be with their families for the holidays. Frustrated and lonely, the make a deal with the devil for him to bring them home in a flying canoe for the New Year's Eve festivities but, sadly for the lumbermen, their adventure ends in disaster. In Posen's *The Christmas Canoe*, the loggers of the Ottawa Valley have a happier fate: Père Noël and his twelve big elves, each wearing *ceintures fléchées* and each bearing two huge packs, come to visit them in a big red canoe (as big as the *Queen Mary*). Upon disembarking from his canoe, Père Noël bellows:

> Bonne fête, mes amis! You're unhappy, I see
> Passing here such a sad réveillon
> So I bring Christmas bonheur
>   With my compagnons voyageurs –
> As Père Noël I am known.
> At this time of year I take Christmas cheer
> To all loggers wherever they be
> And we laugh, and we feast, se ne soyez plus tristes
> And don't worry – I am not Chasse-galerie! (10)

After feting the night away with much eating of *tourtière* (meat pie) and *cipaille* (a stew of meat and vegetables separated by layers of pastry), dancing, and singing of *Vive le vent*, *Il est né le divin enfant*, and other favorite noels, Père Noël prepares the loggers for his impending departure:

> Just after midnight, long before it turned light
> Père Noël called, "mes amis, no delay –
> Réveillon now is done, Christmas Day has begun,
> Voyageurs, nous devons voyager." (18)

> Then the narrator completes the story:
> Many folk believe that on Christmas Eve
> Santa flies in a reindeer sleigh
> With treats and toys for girls and boys
> But you see, it's not always that way –

> Santa comes indeed to whoever's in need
> And he flies in whatever will do
> A reindeer sleigh –
> Or a Chevrolet –
> Or …
> A Magic Red Christmas Canoe. (20-21)

What makes Posen's *The Christmas Canoe* especially endearing is that it carefully blends the traditions of the Christmas holidays with the history of the Ottawa Valley. Specifically, Posen brings to life expressions unique to the Ottawa Valley (such as, for example, "Tamarack 'er down on the old pine floor," a traditional cry to get dancing) and combines them with important historical facts (for example, that J.R. Booth [1826-1925], Ottawa Valley timber magnate, owned the largest lumber operation in the world at the turn of the twentieth century or that the *Queen Mary* was one of the largest ocean liners of the twentieth century).

It is thus that the story makes for great reading in FLES classes at the holidays so that children are able to compare and contrast holiday traditions in their own homes with those of the Ottawa Valley. Although the story is presented primarily in English, key words appear in French and are reinforced by the notes and pronunciation guide at the end of the book. The notes provide both clear and concise definitions of the French language terms used, as well as historical background information for names such as Booth, or terms, for example, *voyageurs*" that is, the professional paddlers of the fur trade. Traditionally they wore *ceintures fléchées*, that is, arrow-patterned red sashes. Their boss might be referred to as the *maître*. To make it easier to identify terms defined in the notes, when they appear in the main text, they appear in italics (whether they be in English or in French). Finally, Posen's story is beautifully illustrated by Magdalene Carson.

Eileen M. Angelini
Department Chair
Modern Languages and Literatures
Canisius College
Buffalo, NY

Rosenthal, Saul H. *French Anglicisms: The Amazing Number of French Words that Come from English*. **North Charleston, SC: CreateSpace, 2011. ISBN: 978-1-46357-787-2. Pp. 169. $9.95.**

Saul Rosenthal is the author of such popular books as *French Key Words and Expressions*, *All the French You Use Without Knowing It; More French You Use Without Knowing It; Speaking Better French: Faux Amis*; *Speaking Better French: The Key Words and Expressions*; and *The Rules for the Gender of French Nouns*. His new book, *French Anglicisms: The Amazing Number of French Words that Come from English*, is equally educational and entertaining. Perfect for helping French teachers fulfill Standard 4.1 of the National Standards for Foreign Language Learning ("Students demonstrate understanding of the nature of language through comparisons of the language studied and their own"), *French Anglicisms* fosters student inquiry into how many French

words actually are English in origin. More intriguing still is the fact that many of these Anglicisms in French were originally French words that were integrated into the English language and then re-introduced into the French language. For example, the history of the word "budget" dates back to the late 1100s, to the Old French word *un bouge*, meaning a leather purse or sack. Currently, the principal use of *un bouge* is technical as in "bulge" or "convex surface." The word also designates a "hovel, and by extension, a café or cabaret in bad repute" (135). In the early 1400s, *une bougette*, the diminutive of *un bouge*, made the transition into English and came to mean a small leather sack. As Rosenthal explains, in his dry and witty manner, the use of the word "budget" in English in regards to financial plans occurred in the 1730s:

> It allegedly came about because the Chancellor of the Exchequer arrived at cabinet type meetings with the plans for the nation's accounts in a leather sack. When he presented his annual statement he was said to "open the budget," and the word took its meaning from there. The first use in print was a pamphlet in 1733 entitled "The Budget opened." (136)

Rosenthal then explains that later on the meaning of "budget" became more general and referred to any plan of income and expenses and that, in the 1760s, the word was re-adopted into French as *un budget*, "in referring at the time to the financial plans of '*L'État*'" (136). Subsequently, *un budget* has come to be used in the same ways as in English: '*un budget d'un département, un budget domestique, un budget mensuel, notre budget des vacances*, etc.'" (136). Rosenthal recounts similar histories about other words, for example, "kidnap" and "sweater."

It is essential to note that Rosenthal's goal was not to provide a definitive alphabetical listing of anglicisms in dictionary format. Rather, he wanted to present the most recognizable anglicisms and, in my opinion, inspire us to find others. However, if one is curious about a particular word, an alphabetical listing of all the words analyzed by Rosenthal is located at the end of the book. Moreover, Rosenthal is careful to clarify his organizational approach:

> Please note that when a word with the same spelling has been found twice with two different meanings (for example: *scotch* [the whisky] and *scotch* [the tape], or *sprinter* [the verb] and *le sprinter* [the person]), I have listed it twice.

I put the second meaning there so that you would know that listing the word twice was not a misprint, and it's also to alert you to keep looking after the first encounter, if you are searching for a different sense. (163)

Finally, while *French Anglicisms* is a delight to read, Rosenthal has done solid scholarly research into each word's origins. This is evidenced by the listing of sources and references with annotated commentary that he used to research word origins. These sources and references are an added bonus for any instructor of French. Indeed, without being in the least bit heavy-handed, Rosenthal's *French Anglicisms* provides an amusing method for all to learn more about the history of the French and English languages.

Eileen M. Angelini
Chair, Modern Languages and Literatures
Canisius College
Buffalo, NY

Publisher's Response

I would like to thank *The NECTFL Review* and Professor Eileen M. Angelini for her laudatory review. Professor Angelini correctly points out that my book is intended to be both educational and entertaining. In fact, it is meant to be "fun" to read, both for teachers of French and for students, while giving them an interesting insight into how our languages are interrelated and how they have influenced each another. The words covered vary from the very obvious, like *le parking* and *le footing*, to other words that are now so well integrated into French that the average Frenchman might not recognize them as *anglicisme*s at all, such as the word *sportif*. Finally there are words restricted to individual activities, like the word *le slice*, which is used in golf and tennis while the general sense of the English word slice has not migrated into French at all. Another amusing expression is *un grand chelem* in both bridge and tennis for "a grand slam". You probably think I'm kidding, but look up the word in your French dictionary.

The companion book in this series is titled *French Words You Use Without Knowing It*, giving the fascinating history of the French origin of English words such as "courtesy," "parry," and "parachute" to "discotheque," "important," and "lassitude."

Finally, the most popular book in the series is *French Key Words and Expressions*, which owes its popularity to being written in the same conversational style as *French Anglicisms*, as well as to its incredible usefulness in a French conversation class.

Saul Rosenthal
CreateSpace

German

Dykstra-Pruim, Pennylyn and Jennifer Redmann. *Schreiben Lernen. A Writing Guide for Learners of German.* **New Haven and London: Yale University Press, 2012. ISBN: 978-0-300-16603-3.**

Students usually do not usually tell you what they think of their textbooks. Yet, shortly after Boston University's German faculty decided to adopt *Schreiben Lernen* as a text in all upper-level language courses, a student, who had initially struggled in a course, said that this was going to be one of the few textbooks he intended to keep.

The book's premise is effective and surprisingly simple: *Schreiben Lernen* is both a workbook and a multi-level writing resource that focuses on eight specific writing genres. It employs what the authors refer to as "MPG," or a "model-based, process-oriented, and genre-focused" approach to teaching writing. The book has clearly developed from the authors' own teaching experience and prepares students to write various types of texts at the novice, intermediate, and advanced proficiency levels (referred to as *Grundstufe*, *Mittelstufe*, and *Oberstufe*). The eight text types covered in the book come under the following headings: *Describing People*, *Writing Letters*, *Autobiographical Writing*, *Writing Reports*, *Expressing Opinions*, *Creative Writing*, *Interpreting Films*, and *Interpreting* Literature (ix). The book divides each text type into level-appropriate genres. For the novice level, the chapter on *Describing People* lists *Profil* as genre, while *Lebenslauf* is linked to the intermediate, and *Biografie* to the advanced proficiency level. The authors provide exemplary texts at each level, supplemented

with various exercises, which allow students to systematically work through a section, build their vocabulary, and practice genre-appropriate writing strategies. Students (and teachers) are expressly encouraged to use the book as a resource and guide for specific writing examples and are asked to move back and forth between proficiency levels. Throughout the book, writing tasks progress from the more descriptive and narrative to analytic and interpretive.

Schreiben Lernen teaches students that writing is a culture-specific activity, and the authors blend information relevant to developing both writing abilities and intercultural sensitivity. The section on writing a résumé (1B *Lebenslauf*, 6-11), therefore, not only provides a model of a German résumé, but also helps students to analyze it and make cultural comparisons between American and German résumés. The authors also provide specific information about the German school system, as well as teach culturally appropriate ways of writing German dates and addresses. They employ the same analytic approach to writing in the three segments entitled *Zwischenspiel*, which appear after chapters two, four, and six. Here, students are asked to reflect on their own writing and reading strategies. The first section, *Top Ten Writing Errors* (42), therefore, not only highlights common mistakes that learners of German make, but also provides useful suggestions on how to avoid them; the second section, *Wörterbuchtipps* (92), provides express instruction on the effective uses of dictionaries with practice activities. The last *Zwischenspiel*, a self-evaluation of the students' own levels of competency and projected learning goals (*Writing Levels*, 140), is a useful activity to undertake both at the beginning and the end of a writing-intensive course to help students gauge their own progress.

A closer look at chapter three (*Autobiographical Writing*, 43-66) exemplifies how *Schreiben Lernen* works and why it is so effective. Imagine a typical fifth semester mixed-level class, comprised of freshmen who tested into the course, returnees from a year abroad, and students who have just completed the four-semester language sequence at your institution. You have just assigned your students to write about their childhood and would like them to produce a text that moves from the merely descriptive to the more reflective. *Schreiben Lernen* provides examples for each level. Using the same basic textual building blocks, this chapter will allow students with a lower proficiency level to produce an intermediate-level detailed description of a childhood memory, while more advanced students will write a sophisticated autobiographical essay demonstrating how specific childhood experiences helped shape individual identity. Students first reflect on important family traditions (*Feiertage*, *Familientraditionen*, 44-45) and use the provided phrases to interview partners, then compare and contrast Germans' interviews on the subject of such traditions (46). At this point, lower-level students have gained enough confidence to discuss possible thesis statements for their essays (*Meine Kindheit*, 53) and are better prepared for higher-level activities requiring students to connect events and experiences to personal identity formation. These oral, pre-writing activities are complemented by the authors' careful selections of readings. The third chapter's advanced section, *Erlebnis und Identität* (45-66), not only allows for contextualized and sustained engagement with adjectival nouns and anticipatory *da*-compounds, but also generates interesting discussions about immigration and national identity. While the entire class reads and discusses both *Deutschland, meine*

Heimat? (54) and *Was es bedeutet, Deutscher zu sein* (58-61), students at the lower end of the proficiency spectrum can turn to the first, while the more advanced students use the second text as a model. By asking students to engage their senses (*Mit den fünf Sinnen schreiben*, 63) when analyzing the second text, *Schreiben Lernen* also provides students who are still at the intermediate proficiency level to start participating in more advanced-level activities, at least when discussing a text, if not yet in writing. Toward the end of the chapter, useful phrases (*Erfahrungen interpretieren*, 64) precede detailed, step-by-step instructions on how to construct engaging autobiographical narratives (*Ein autobiografischer Aufsatz*, 66).

 Schreiben Lernen is ideal to supplement other texts used in a variety of language courses. The texts, analytic activities, and exercises serve as models for good writing and will be useful to students as they complete the activities related to other, unrelated course materials. The book can just as easily form the basis of a stand-alone writing intensive course or independent study course--online or otherwise--by asking students to complete *Appendix I: Schreibaufgaben* (185-192).

Gisela Hoecherl-Alden
Assistant Dean and Director of Language Instruction
Boston University
Boston, MA

Publisher's Response

 Yale University Press would like to thank *The NECTFL Review* and Professor Gisela Hoecherl-Alden for the positive and informative review of Pennylyn Dysktra-Prium and Jennifer Redmann's *Schreiben lernen*. We are very proud of this text, and have heard from many instructors that it fills a void in German writing teaching materials for all levels of students. From high school AP to college-level students, *Schreiben lernen* is a terrific resource as learners begin writing and improve their written communication skills. With the book's multi-level approach, students can stretch their abilities and begin to express themselves in more natural ways. The authors have provided information on how to use the book in courses, writing samples, and grading rubrics at the Website **http://yalebooks.com/schreibenlernen**. If instructors would like to review an exam copy, they may request it at **yalebooks.com/languageexam** or view it online at **yalebooks.com/e-exam**.

Karen Stickler
Academic Discipline Marketer
Yale University Press

Pfrehm, James. *Kunterbunt und Kurz Geschrieben: An Interactive German Reader*. **Yale University Press, 2012. Includes downloadable support materials from the Yale University Press iTunes U site. ISBN: 978-0-300-16602-6.**

 Kunterbunt und Kurz Geschrieben is an intermediate German reader designed primarily for use as discussion material in a conversation course, as readings in a skills-integrated course, and/or as a supplement to a comprehensive grammar review. As its German name suggests, this eclectic collection of short stories covers a wide

variety of topics presented as independent, non-sequential units. The materials depart from the literary canon and are drawn from authentic Websites to which members of the German-speaking public submit their own short stories for peer review and critique. The readings are grouped into chapters under the following topic headings: school and studies, partnership, everyday occurrences, horror, science fiction, crime stories, employment, and stories from abroad. The authentic stories in each chapter are supplemented with authentic interview podcasts, scripted dialog podcasts, comprehension and language exercises, and prompts for further project work.

While some of the support materials provided have been produced or edited specifically for intermediate German speakers, the texts themselves remain authentic, with limited editing in the form of glossing and a difficulty ranking provided by each author. This is an especially helpful tool, since intermediate language classrooms are notorious for wide gaps in skill levels among students. This, combined with the modular presentation of materials, makes it easy for instructors to quickly and easily customize classroom workgroups at a variety of appropriate levels. As for the readings themselves, the criteria listed for their selection included: whether or not the stories were interesting, engaging and well-written; whether or not they contained themes that American undergraduates could relate to; whether or not the language levels were accessible to intermediate level German learners; and whether or not the text made cultural values explicit.

During the review process, one of the biggest questions about these materials was whether or not the target audience would find them motivating. While the stories are definitely a step up from the stilted, pedagogically produced texts found in previous generations of readers, it was hit and miss for the reviewer in terms of sustaining student interest. In reflecting on the difficulty of finding anything that captured undergraduate student interest in prior teaching posts, it remains unclear whether or not his collection of materials will manage to overcome the hurdle of apathy that many digital native speakers appear to feel about fiction in general. However, the beauty of a hit-and-miss approach precisely is that it covers a wide variety of stories, writing styles, and topics that speak to many different tastes. For students who are minimally willing to read and perhaps can be given the option of previewing and choosing their own materials, this text is an excellent choice and certainly includes enough interesting readings to fill an academic course.

The notable strength of this book is its systematic and proper application of reading and literacy pedagogy to L2 materials. Each unit begins with a brief introductory paragraph that places the target reading materials in a wider social context. Then, important vocabulary is pre-taught using cognitive classifying and meta-association techniques that allow students to "own" new words and phrases related to the readings. Students build schemata and personal connections as they discuss their own personal thoughts and experiences with the topic. After students have sufficiently explored their own thoughts on the matter, other perspectives are introduced through the podcast series "*Was meint der Mensch auf der Straße dazu*" ("What does the average person think of this?") These extemporaneous interviews are followed by a variety of cloze and open-ended listening activities to ensure comprehension.

The readings are encountered in a "three-sweep" approach that consists of quick reading/skimming for overall comprehension. The first pass is meant to build overall speed and proficiency and to focus student attention on what they do know rather than on what they do not. The second pass reading is more intense and is designed to have students make use of dictionaries, reference tools, etc., while working through vocabulary, specific information and details, and form/function relationships. The third pass reading is designed as a reinforcement that combines global proficiency with nuanced understanding and prepares students to springboard into a variety of response/production activities, ranging from discussions to role playing to add-on podcast production. As a follow up, students are also asked to evaluate the quality of the story, to compare and negotiate their ratings with those of classmates, and to defend their answers--all of which push into limited advanced language use.

At this point in the chapter, a second related reading cycle is introduced, using a related text that often seems slightly more stylized or abstract in some way and that takes advantage of the schemata building and text analysis that has already taken place regarding the first text. This is preceded by the more scripted "Claudia's Podcast," which is less extemporaneous in its focus on highlighting specific vocabulary and grammar forms. After a similar "three-sweep" approach is executed with the second text, a contextualized grammar review of a relevant topic and a cultural comparison discussion follow.

On the whole, *Kunterbunt und Kurz Geschrieben* provides a viable alternative to existing intermediate-level readers. It makes use of an untapped source of authentic writing, extemporaneous speaking by native speakers, holistic pre- and post-textual encounter activities, and sound literacy pedagogy. Its use of podcast technologies for both listening and speaking practice will be attractive to younger learners, whose Facebook and YouTube habits will dovetail well with the opportunity to co-construct related materials as podcast producers. The real challenge for teachers today is to make students interested in actual genre reading--a prospect made much more realistic thanks to the concept and design of this textbook.

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

Wendy Ashby
Associate Professor
Academic Specialist for Curriculum Development
Defense Language Institute Foreign Language Center
Monterey, CA

Publisher's Response

Yale University Press thanks The NECTFL *Review* and reviewer Wendy Ashby for the complimentary and informative review of James Pfrehm's book. We appreciate her noting the authentic and eclectic nature of the material selected and referenced, her comments on the strength of the reading and literacy pedagogy, and ease with which an instructor will incorporate the book into a course. The online resources specifically

created for *Kunterbunt und kurz geschrieben* at **yalebooks.com/kunterbunt** and the inclusion of sites with writings by native German speakers and writers help engage intermediate German students. Thanks again to Ms. Ashby and The NECTFL *Review* for the thoughtful review of our new interactive reader. If instructors would like to request an examination copy of this or any of our language textbooks, they may do so at **yalebooks.com/languageexam** or they may view selected titles online at **yalebooks. com/e-exam.**

Karen Stickler
Academic Discipline Marketer
Yale University Press

Latin

Lhomond, Carolus Franciscus. *Epitome Historiae Sacrae (Lingua Latina).* **Edited by Robertus Carfagni and Luigi Miraglia. Newburyport, MA: Focus Publishing, 2011. ISBN: 978-1-58510-425-3. $25.00.**

Teachers of intermediate Latin are always ready to welcome new and interesting options for the classroom. In recent years, the ever-increasing plethora of choices in this regard, ranging over the whole corpus of Latin literature, from classical to patristic to the Middle Ages and the Renaissance, has been very heartening. For those interested in using a text which presents the whole biblical narrative at a level appropriate for intermediate students, the *Epitome Historiae Sacrae* by the great French classicist pedagogue C.F. Lhomond (1727-1794), has served that function well for over two centuries. All of Lhomond's works are marked by exemplary Latin prose style, which serves both as a model for student composition and as excellent preparation for more difficult classical and patristic authors.

This new edition contains Lhomond's original 209 readings covering the Old Testament historical narratives, supplemented by 37 new readings spanning the life of Christ. The *vetus testamentum* is divided into six periods: the creation and fall; the story of Noah and the flood; the patriarchs, including Abraham, Isaac, Jacob, and Joseph; the flight from Egypt and the stories of Moses, Joshua, the Judges and the first kings; selected tales, including Tobias, the Babylonian Captivity, and Daniel; the revolt of the Maccabees. The *novum testamentum* section is divided into two main parts. The first covers the nativity and life of Jesus, including various miracle stories and one paragraph summarizing the Sermon on the Mount. The second part first presents several parables, including the Good Samaritan and the Prodigal Son. It concludes by presenting the Last Supper, followed by the passion, death, resurrection, and ascension of Jesus.

There is much to commend in this new, augmented edition of Lhomond's classic work. Every single word is in Latin, with macrons employed to indicate vowel length. The biblical stories are accompanied by exercises of various types, including crosswords and matching columns. Students will benefit from the indices of names, chronology of biblical history, and the seven large maps of the biblical lands. The readings are annotated quite effectively, according to the Ørberg method, which has the advantage of having students begin to think in Latin as they expand their vocabulary and make connections

between word roots and synonyms. The text is accompanied and enhanced throughout by handsome illustrations. The brief life of Lhomond provided at the beginning of the work introduces students to one of the most important classical pedagogues of all time. Using this venerable text also has the advantage of helping students situate themselves in the long history of classical studies, and to better understand the length and breadth of the tradition of which they are the most recent heirs and beneficiaries.

While some teachers would naturally choose this volume because it covers the whole Christian story of salvation and can form the basis of a Latin reading course in biblical history, teachers who do not assign the whole volume can still make use of it in creative ways. Its organization into short segments, each approximately ten lines in length, means that students can be assigned a particular, self-contained section. For example, my advanced introductory level students, with the help of a few glosses, were able to read the Christmas and Easter stories at appropriate times in the cycle of seasons. Encouraged by these results, I intend to use the book more extensively in independent study with students interested in biblical subject matter.

This edition is specifically designed to be used by those who have completed the introductory level *Familia Romana*, also published by Focus in its *Lingua Latina* series. It introduces more than 13,000 new words to students who have used the earlier volume and is an ideal next step for those interested in biblical subject matter. It is certainly also suitable for any students at the early intermediate level. However, the lack of a glossary with English definitions means that students exposed to this method for the first time, without having used the previous *Familia Romana*, will almost certainly need to supplement this volume with a dictionary or glossary.

This new edition of Lhomond's *Epitome* ensures that a great classic, enhanced with all of the critical and linguistic apparatus expected in the contemporary classroom, will continue to be a valuable tool for a new generation of Latin students. On the one hand, Lhomond's *Epitome* can serve as excellent preparation for readings in the Vulgate and patristic authors; on the other, its historical narratives contain many political and military terms found in Livy, Caesar, and other Roman authors. In this new edition, Lhomond's work can continue to provide, as it has done for over two centuries, an important foundation for an education in both Classical and Christian humanism.

William Hyland
Assistant Professor of Classical Studies
St. Norbert College
De Pere, WI

Publisher's Response

As always, we appreciate the opportunity to respond to reviews. We have jointly published/republished Lhomond's *Epitome Historiae Sacrae* with the Italian publishers Robertus Carfagni and Luigi Miraglia, who do such a wonderful job in Europe developing and publishing Orberg's *Lingua Latina* materials. In fact, they provided us with the four color plates for the new edition of *Lingua Latina*, as well as the nice visual layout of this edition of Lhomond—far different than it would be if it was a simple reprint of the nineteenth-century work. This volume does indeed respond to the needs of those students who study Latin with the aim of reading sacred texts; to

them *Epitome Historiae Sacrae* is an ideal intermediate-level reader. Although it does follow the Orberg model, the Latin to Latin glosses are designed to get students of Latin into the mode of "thinking Latin" as much as possible and help them rely less on dictionaries. A *Glossarium* of all Orberg's first-year materials will soon be available.

Ron Pullins
Focus Publishing

Norwegian

Kershul, Kristine K. *NORWEGIAN. A Language Map.*® **Seattle, WA: Bilingual Books, Inc., 2011. ISBN: 0-944502-12-1.**

According to conventional wisdom, Norwegian is the most beautiful and most melodic of the Scandinavian languages. It is also the most complicated linguistically, thanks to its historic ties to Danish and the erstwhile political union between Norway and Sweden (terminated in 1905), and is one of the few European languages that boasts no fewer than four more or less recognized forms of its written language: Bokmål ("book language" or "book tongue") and Nynorsk ("new Norwegian"), to which can be added Riksmål ("national tongue") and Høgnorsk ("high Norwegian"). So, which standard do most of the five million speakers of Norwegian prefer? Well, their own regional dialect, of course, adding further to the confusion. However, the dialect spoken in eastern Norway, especially in the capital of Oslo and surrounding areas, can be considered as the officially sanctioned spoken version of Bokmål; it is known as Østnorsk ("standard eastern dialect") and is the form of Norwegian generally taught to foreigners. The project to create a common spoken language called Samnorsk (Union Norwegian) was officially abandoned in 2002.

The *Language Map* under review here adopts the Bokmål/Østnorsk dialect but, for reasons of space, obviously does not go into any detail regarding the history of the Norwegian language. This is a low-key *parleur* or phrase book, not a history of the Norwegian language, and is intended for travelers and would-be students of Norwegian eager to make a good first impression in their host country. As such, it is quite effective, in the opinion of this reviewer. A native speaker of Swedish, I came to Norwegian through the Norwegian novelist Knut Hamsun, Nobel laureate in 1920 for his novel *Markens Grøde* (*The Growth of the Soil*). Perhaps more than any other novelist, Hamsun was the first to recognize the melodic and poetic power of prose, but it didn't hurt that his mother tongue was Norwegian, either.

The *Norwegian Language Map*, a ten-page laminated folding phrase guide, is divided into sections with useful vocabulary and short phrases: Meeting People, Asking Questions, Numbers, Telephone and Internet, Mail, Calendar, Time, Shopping, Hotels and Room Service, Money, Numbers, Telephone, Dining Out, Time, Calendar, Shopping, Life's Little Emergencies, Sightseeing and Museums, and Transportation. Each section includes a potpourri of useful vocabulary and phrases, which the hurried (and lazy) traveler who never had the chance (or took the chance) to take a real language class can try out on the natives; however, the chances are that Norwegians will probably respond in near-native English. Thanks to globalization and the very superior Scandinavian educational model, it is inconceivable that the average Sven

does not speak fluent English. Still, being able to speak just a little bit (and, let's face it, that's all that you are going to learn in the weeks leading up to your big trip or on the transatlantic flight over), it does make a good impression to know just a few polite phrases. In this respect, the section titled "Meeting People" is the most useful since it teaches standard greetings and self-introductions. "God dag" ("Good day"); *Jeg heter* ("My name is"); *Jeg kommer fra Amerika* ("I am from America"). Pronunciation is another matter entirely. A guide to pronunciation is provided in parentheses by using a commonsensical transcription of sounds into basic monosyllables: *Jeg forstår ikke* means "I don't understand" and is pronounced (yay) (for-shtor) (ick-eh). The Norwegian alphabet has three additional characters: å (the IPA transcribes it as [ɔ]), ø (IPA [ø]), and æ (IPA [æ]). If your interlocutor is patient, s/he will understand even if your accent will betray you as a foreigner. As evident from the preceding examples, Norwegian obviously is a Germanic language and therefore related to English, thereby making it relatively easy for the learner of Norwegian and whose native language is English to make quick progress; however, as always, developing fluency in a language (albeit an "easy" one like Norwegian) requires much hard work. Therefore, any more complex transactions based on the Language Map are not going to go anywhere since the neophyte speaker will be unable to provide any further information. What will you tell the doctor after proclaiming *Jeg har vondt her* ("I have a pain here")?

Bilingual Books offers similar language maps in about two dozen languages, from the commonly taught to the less commonly taught and, at $7.95, are eminently affordable. They are intended for travelers, but can supplement a textbook because of their emphasis on practical language. For those serious about an academic approach to language, however, there is no substitute for a traditional classroom.

Bilingual Books also offers a more advanced guide to Norwegian in its *Ten Minutes a Day* series (which includes twenty titles in both the commonly and less commonly taught languages), which I strongly recommend to anyone interested in actually becoming proficient in basic communication. Although I like the concept and format of the Language Map, I would have liked to see an accompanying audio-CD so that I could better appreciate the beauty of spoken Norwegian.

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

Publisher's Response

Thank you for your positive and insightful review. You have captured well the way this phrase guide is designed to be used by travelers. The way you briefly lay out the various versions of Norwegian and emphasize the beauty of the language was a pleasure to read.

Keith Johnson (for Kristine Kershul)
Educational Sales Director
Bilingual Books, Inc.
(**800) 488-5068** phone
(**206) 284-3660** fax
keith@bbks.com
www.bbks.com

Pedagogy

Farrell, Thomas. *Reflective Language Teaching: From Research to Practice.* **London, U.K.: Continuum. ISBN: 978-0-8264-9658-4.**

Farrell's *Reflective Language Teaching: From Research to Practice* will help teachers interested in professional development. The book includes up-to-date research on reflective language teaching (including many of Farrell's own studies) and presents a number of case studies. Farrell interprets the notion of reflective teaching as a "conscious recall and examination of the classroom experiences as a basis for evaluation and decision-making and as a source for planning and action" (Farrell 9). His basic approach to this concept is that much can be learned from reflecting on experiences rather than relying on experience alone.

The book consists of 14 Chapters, each of which begins with a review of the chapter's content. Farrell shares findings of previous research and applies research to practice. Each chapter builds on the previous one, and examines activities that promote reflective teaching. Case studies, as well as scenarios, help readers associate the theme of the chapter with real-life teaching situations.

Chapter 1 explores various aspects related to the notion of reflective teaching. Beginning with Dewey, Farrell introduces the origins, definitions, types, levels, and benefits of reflective teaching, and the notion of reflection-in-action, reflection-on-action, and reflection-for-action. Reflection-in-action is the reflection process taking place in the middle of an action. Reflection-on-action is a retrospective approach to discover what may have influenced an unexpected action or previous experiences. Reflection-for-action is proactive in nature and consists of teachers' developing a cognitive process to better guide future actions. Farrell claims that a language teacher is reflective when seeking to examine methods, rationale, possible results, and justifications.

Chapter 2 highlights the importance of self-knowledge. Farrell draws attention to the usefulness of reflective stories and teachers' portfolios for self-reflection. Stories of self-reflection reveal how teachers arrived at their current positions and how they conduct practice, as well as their thinking- and problem-solving processes during practice, underlying assumptions, values, and beliefs. A portfolio is a collection of artifacts portraying teachers' professional experiences, thoughts and goals, and can be a "working," a "showcase," or a "critical incident" portfolio. Farrell also introduces the concept "Tree of Life" through which he shares his own life's trajectories as a self-reflective tool. Roots qualify as early influences; then comes the trunk; and the limbs are the most recent additions.

Chapter 3 examines the relationship between teachers' beliefs and practices. Farrell asserts that teachers' beliefs develop throughout a career and likely influence instructional decisions and actions. Nevertheless, through providing examples of two experienced teachers' grammar classes, Farrell also establishes that the orientation of teachers' professional training is not always conducive to implementing innovative language classrooms. The necessity for teachers monitoring classroom practices arises out of a need to better identify the gap between teachers' and students' beliefs about learning.

Chapter 4 focuses on teachers' narratives especially related to critical incidents, "a retrospective analysis of any unexpected incident" (44). Farrell shares case studies of an ESL teacher in Canada and an EFL teacher in Singapore, and claims that analysis of critical incidents and cases stimulate teachers to engage in better reflective practices.

Teachers' language proficiency is the focus of Chapter 5. Farrell highlights a teacher's proficiency in the target language as fundamental for professional competence insofar as it impacts the way the teacher attends to the subject matter, the teaching, and students' approaches to a subject. He further lists resources on language proficiency for professional development.

Chapter 6 explores teachers' metaphors and maxims, images that teachers have accumulated with regard to learning and teaching that could affect classroom practices. These metaphors and maxims can be "an introspective and reflective tool" (Burn, 1999) that enable better understanding of current practices, underlying beliefs, and approaches to teaching.

Chapter 7 examines classroom communication patterns. Reporting the most usual classroom communication pattern—Initiation/ Response/Evaluation--Farrell brings to attention teachers' use of questions and different types of teacher talk, as well as the necessity of enhancing students' classroom communicative competence and their competence in the underlying structural, functional, social, and interactional norms of classroom communication. He further calls for the investigation and examination of classroom communication patterns through classroom transcripts.

Chapter 8 explores action research as an effective tool for reflective teaching practices. Action research strives for actual and observable actions as a result of the research conducted, and Farrell provides an overview of the steps for conducting action research. In Chapter 9, Farrell provides further guidelines for writing teaching journals, noting that the act of writing about one's teaching facilitates reflection.`

In Chapter 10, Farrell suggests a teacher development group as another resource and source of support. The teacher development groups include school peer groups, district-level groups, and virtual groups. He provides guidelines for activities after forming a group. The strength of teacher support groups lies in allowing members to foster sharing attitudes and to reflect on personal and others' beliefs and practices in order to promote professional growth.

Farrell discusses the benefits of classroom observations in Chapter 11. Classroom observations--either self-monitoring, self-reporting, or with peers and groups--help language teachers become more aware of their practices in class and the sources of such practices.

Critical friendships, in Chapter 12, are a collaborative resource that assists teachers' professional growth through reflective teaching. Critical friendships refer to two or more teachers collaborating with each other for growth through non-judgmental feedback. Peer coaching focuses on a teacher's strengths rather than on evaluation, whereas team-teaching creates an equal responsibility-sharing environment in which teachers learns from colleagues' strengths.

Chapter 13 introduces concept mapping as an effective reflective tool for both teachers and students. This method provides a visual format of the concepts teachers

deem important, and assists examination of the meanings created in the maps, thereby allowing revisiting underlying teaching assumptions and beliefs.

Finally, Chapter 14 highlights the importance of reflective language teaching in teachers' professional development, as well as the possible benefits. Farrell provides a framework for teachers to consider when engaging in reflective language teaching: 1) provide different opportunities for reflection; 2) build in ground rules; 3) make provisions for time; 4) provide for external input; and 5) develop trust.

Thomas Farrell's *Reflective Language Teaching* is a multi-purpose book with wide use for administrators, individual teachers, and teacher educators. Its real-life applications allow readers to identify the underlying messages in each chapter. Since Farrell provided a literature review of all topics covered, practices suggested are well-grounded in research. Given that the content of the book derives from Farrell's personal and professional reflections from his career as a language teacher, readers can benefit from his experience at different points of their own career.

One possible shortcoming is the inclusion of both case studies and chapter scenarios in every chapter. Case studies portray real-life situations related to chapter themes. Thus, including scenarios at the end of a chapter with another story of a teacher(s) could appear redundant. Nevertheless, Farrell's *Reflective Language Teaching* has much to offer teachers. The concept of reflective language teaching is applicable regardless of the language taught. The examples of issues encountered when teaching a foreign language, in fact, helps foreign language teachers, teacher educators, and administrators to better respond to challenges and unexpected situations.

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

Hyunsoo Hur
Associate Professor/ Faculty Development Specialist
The Defense Language Institute Foreign Language Center
Monterey, California

Russian

This short volume contains *The Meek One,* a major novella by Fyodor M. Dostoevsky, annotated for intermediate and advanced students of Russian. It includes copious glosses, informative notes, exercises, and a biography of Dostoevsky, along with an analysis of the text. The book is also available at **www.yalebooks.com/meek**, which provides an audio version of the story, as well as attractive illustrations in the form of sketches by Kristen Robinson.

*The Meek One (*Кроткая*),* published in 1876, is considered to be one of Dostoevsky's important psychological analyses, often compared to *The Idiot* and *Notes from the Underground.* It recounts the story of an egotistical pawnbroker who marries a reserved sixteen year-old girl, ostensibly to save her from her tyrannical aunts.

However, he torments her with his domineering and narcissistic manners. When he detects a glimmer of affection in her, he overwhelms her with effusive attention. Unable to cope, she throws herself out of a window to her death, clutching the same icon that she had pawned at the beginning of the story. The pawnbroker relates the narrative in the first person, seeking self-knowledge through confession. With his admission of torture and cowardice, he arrives at some degree of inner illumination.

Because the story represents essential features of human nature through self-analysis, it ought to appeal to today's students. Dostoevsky's style, though not complex, is nevertheless challenging because of its "stream of consciousness" qualities. Thankfully, the editor, Julia Titus, has made it accessible through abundant glosses, which contain not only vocabulary translations, but also notes on grammar, morphology and culture. She often repeats recurring expressions essential to the text, as well as cultural points useful to the student. In addition, she has added interesting observations on cultural features of Russian traditions, religion, and military life (some quite lengthy), along with bibliographical references.

Detailed and varied exercises follow each chapter. They begin with comprehension questions followed by an active vocabulary, based on the specific chapter, along with verb conjugations. A summary of the chapter follows in which students fill in the blanks with vocabulary in the correct form. Morphological exercises follow, since Russian constantly combines various elements to create new words. As the editor comments, students need to master this technique in order to increase their vocabularies. Answers are provided for these sections at the end of the book. Finally, discussion questions complete the exercises, some in English, since the book is intended for intermediate to low advanced students who may not yet have the linguistic proficiency to address complex topics in Russian. Many activities are quite original, such as the final chapter in which students participate in a trial to determine the guilt or innocence of the pawnbroker in the death of his wife.

The Web version of *The Meek One* makes the entire text available for listening and reading (though the site is still incomplete as this review goes to press). Since one of the exercises asks students to listen to a portion of the text and to recreate it in dialogue form, online access can be especially helpful, so hopefully the accompanying Website will soon be fully operational. In both its electronic and the printed versions, the text is accented throughout, which is a great help to the intermediate student and an indispensable tool for reading. In the electronic format, the glosses do not appear in print, but are available by running the cursor over the words in bold print. Exercises with blanks can be viewed with or without the correct responses, and can be printed for submission to the teacher or for the convenience of the student.

Although the vocabulary glosses make the text more accessible, especially to intermediate students, they can be distracting. Technically, the student could cover the glosses, since each page has two columns, one with the text, the other with the notes. Perhaps the more motivated students will do this, although the tendency is to look, if only to check on one's accuracy. This results in linguistic interference, since the notes consist mostly of translation. In this case, the Web version is preferable, since only the text is visible. The notes, however, are only a click away. The abundance of notes gives

the impression of a very complex text and, at first sight, may discourage timid students, even though it will help them in the long run.

The glosses and exercises provide ample practice in vocabulary, morphology and grammar. However, there is no glossary at the end of the text. This means that if students have forgotten a word, they must resort to a dictionary. While this is not altogether bad, it does complicate the learning process. In addition, responses to the questions may require the use of an English-Russian glossary or dictionary, which the text does not provide. Although the editor may have anticipated this eventuality, an explanation and justification would have been helpful.

All things considered, this text will prove useful to both teachers and students. It clearly fills a need in the market because it is accessible, moderately priced, and requires a relatively low degree of proficiency in reading. The material is carefully prepared; however, this reviewer noticed a few typos, for example, отроумный for остроумный (121) and spacing in the notes. The exercises are comprehensive and can easily be adapted to many levels of proficiency. They challenge the more gifted, but allow success for students who struggle. In fact, the editor enters into dialogue with the teacher and student, much as Dostoevsky does with his readers. Professor Titus is thoroughly familiar with Russian literature and culture, as well as with language and linguistics, which he approaches with a great degree of comfort. *The Meek one: A Fantastic Story* is an eminently user-friendly book, which will help readers gain a greater appreciation of Russian literature, the beauty of the Russian language, and the joy of learning in general.

Mary Helen Kashuba, SSJ
Professor of French and Russian
Chestnut Hill College
Philadelphia, PA

Publisher's Response

Yale University Press thanks Professor Kashuba for her positive and thorough review of *The Meek One: A Fantastic Story*, edited by Julia Titus. The book provides a versatile and comprehensive reader of a classic novella for intermediate to advanced Russian courses, and we hope that it fills a void in many Russian classes. Interested instructors may view excerpts at **yalebooks.com/meekone**, view the book online at **yalebooks.com/e-exam**, or request an exam copy at **yalebooks.com/languageexam**. Yale will soon publish a beginning Russian textbook, *Russian Full Circle* by Donna Oliver with Edie Furniss; instructors may request exam copies at **yalebooks.com/languageexam** or e-exam copies at **yalebooks.com/e-exam**.

Karen Stickler
Academic Discipline Marketer
Yale University Press
Yalebooks.com/languages

Spanish

Bleicher, Guillermo and Paula Canon. *Taller de Escritores: Grammar and Composition for Advanced Spanish. Boston:* **Vista Higher Learning, 2012. ISBN: 978-1-61767-100-5.**

Taller de Escritores is aptly named, as it is a textbook that serves as a guide for advanced students learning to hone their writing skills in Spanish. This textbook, which is designed for advanced Spanish as a Second Language (SSL) students and heritage Spanish speakers, includes essential elements that will help students improve their Spanish compositions skills. There are a total of six chapters which progress from basic writing to a full-fledged academic essay.

Each chapter contains three distinct sections: an introductory reading selection, relevant grammar topics, and a writing workshop. Following each introduction is a section that includes relevant grammar topics, which will help to facilitate accuracy in writing. The grammar lessons represent topics that SSL students commonly have difficulty mastering (e.g., *ser* vs. *estar*, *preterite* vs. *imperfect*) and are accompanied by practice exercises. The final section of each chapter is a writing workshop. Three different literary models of the composition genre are presented with corresponding writing activities. Along with each model, a pre-writing exercise, an outlining exercise, and a final draft exercise help to walk students through the process.

Six styles of composition are covered: descriptive, narrative, narrative essay, expository, argumentative, and academic essay. The level of complexity increases as students proceed from Chapter one to Chapter six. A reading selection, accompanied by a short biography of the author, introduces each chapter and exemplifies the type of composition that is the focus of each lesson. Chapter 1 utilizes three short excerpts from *Platero y yo* by Juan Ramon Jimenez to model descriptive writing. A decidedly longer work, *La siesta del martes* by Gabriel Garcia Marquez, demonstrates narrative writing in Chapter 2. In the next chapter, the essay titled *Hernán Cortés*, by Carlos Fuentes, demonstrates how to compose a narrative essay. Expository writing in Chapter 4 is modeled on Antonio Jiménez Barca's essay titled *La generación de los mil euros.* Chapter 5 focuses on argumentative writing and is illustrated by Antonio Di Benedetto's *Mariposas de Koch*. The final chapter deals with the most complex writing style presented in the book, namely the academic essay. Mario Vargas Llosa's critical essay titled *Crítica literaria sobre la novela Santa Evita* serves as a fine example of this type of writing. Each writing selection is also accompanied by comprehension, analysis, and discussion questions for both individual and group work.

Taller de Escritores is an excellent text for any Spanish composition course. It provides several models that exemplify the six composition genres presented. The text also introduces students to various Spanish-speaking cultures, ranging from Spain to the Americas. Furthermore, it gives students access to an online Supersite providing students with additional practice via auto-grading exercises, voice boards for oral communication, instant messaging, audio and video conferencing, application sharing, and threaded discussions. We find *Taller de Escritores* interesting but recommend that subsequent editions broaden the diversity of the authors to include women and people of multicultural origin.

Barbara Williams	Paola Maneiro-Mena
Graduate Research Assistant	Spanish Graduate Teaching Assistant
Georgia State University	Georgia State University
Atlanta, GA	Atlanta, GA

Publisher's Response

I am pleased to respond to Barbara Williams and Paola Maneiro-Mena's generous review of *Taller de escritores.* Their in-depth review recognizes the many goals that we strived to achieve when developing *Taller*, our first advanced composition program.

Their recognition that *Taller* is an excellent option for heritage speakers—although primarily designed for advanced Spanish students—reflects our goal of supporting a diverse student population. That we always strive to support students can be seen in the reviewers' observation that the textbook's lessons progress from basic writing to a full-fledged academic essay, the level of complexity increasing as students complete the text.

The reviewers also hit upon something which we believe to be one of the textbook's greatest strengths, namely the literary readings that open each chapter and that students will be working on throughout the lesson. The subsequent grammar section facilitates accuracy in writing as well, and the final writing workshop section walks students through the process of preparing an original piece of literary criticism.

Finally, I thank Professors Williams and Maneiro-Mena for their suggestion that a future edition of the textbook should broaden the diversity of reading selections. Selections were chosen primarily based on matching genres to types of writing, but we will seriously consider making changes for the next edition of *Taller de escritores*.

Armando Brito
Senior Consulting Editor
Vista Higher Learning

Carney, Carmen and Carlos Coria-Sánchez. *Entre Socios: Español para el Mundo Profesional.* **New York: McGraw-Hill, 2011. ISBN: 978-0-07-338527-3**

Entre Socios is a new title in the field of commercial/business Spanish. Authors Carmen Carney and Carlos Coria-Sánchez have developed a relatively compact text (168 pages, exclusive of the appendix and glossary) that targets intermediate-level university students majoring in Spanish and/or business. *Entre Socios* provides students with an easy-to-use text which builds on a broad base of commercial language in Spanish.

Carney and Coria-Sánchez gave thoughtful consideration to the organization of the content, finally adopting eight general themes or "functional areas of business" (xii), each of which constitutes a separate chapter. This interior logic is a key feature of the text: it attempts to walk students through various aspects of the commercial world, starting with the basic concepts of money and banking before moving on to more specialized topics, such as the stock market, advertising, and human resources. This structure makes *Entre Socios* appealing to students pursuing different branches of Business Administration, even in the same classroom.

Each chapter follows a similar format. After a brief overview, students are taken to two separate but related reading passages, *Lectura preliminar* and *Lectura*, each with preview questions and post-reading vocabulary-based activities. The second passage is followed by a section titled *Actividades interactivas*, which provides students with opportunities to engage in pair- and small-group work to contrast various vocabulary items and concepts, create plans and proposals, discuss situations, and conduct short web-based research tasks. The next two sections have a cultural focus connected to the chapter's main theme: *Haciendo hincapié* features an authentic passage from either a media source (Internet, newspaper, or magazine) or a novel, and *Contexto cultural* features an interview with a professional in the field. Both sections have pre- and post-reading questions which challenge students to examine cross-cultural differences and issues that are timely, such as immigration, cultural sensitivity, and the possible negative impact of globalization, politics, and technology. Each chapter concludes with suggestions for more involved activities—presentations and various types of business writing (e.g., letters and resumes) —and a one-page summary of vocabulary introduced in the chapter, presented as a list with English glosses. Chapters are relatively short--approximately twenty pages each—thus providing students with adequate content and basic terminology for each functional area.

It is worth pointing out that *Entre Socios* appears to be very text-heavy: a typical chapter is comprised of a short introductory reading (150-200 words), two content-based readings (*lecturas,* 700-2,000 words each), and two culture-based readings (200-1,500 words each), in addition to numerous pre- and post-reading activities. The readings, albeit lengthy at times, are current, clear, and informative. Students should come away not only with a good grounding in business Spanish terminology, but also with some basic notions about various branches of business. These readings are probably best suited to students who have completed a few semesters of business studies and who have reached the intermediate-high level of reading on the ACTFL scale (*ACTFL Guidelines* 23), given the length of each text, the range of vocabulary used, and the progressive complexity of the academic writing. Students with a reading proficiency below that level might find the passages very challenging.

The chapters include a few black-and-white photos, but the book provides no audiovisual ancillaries or Website with accompanying activities. Furthermore--and perhaps surprisingly--there are no graphs, charts, or exercises anywhere in the book that practice quantitative language (e.g., large numbers, fractions, percentages, currencies). While these are not necessarily shortcomings, they do accentuate the preponderance of text in the book. An instructor considering using this as the basal textbook in a business Spanish course may need to supplement it with exercises in listening comprehension and practice in using numbers. These choices in content and format may also underscore the authors' intended audience, namely students of business with intermediate-mid to intermediate-high proficiency in Spanish. Likewise, the 66-page grammar appendix (which alone accounts for a quarter of the book) will be more useful for business majors who wish to improve their Spanish language skills than for Spanish majors or minors, who should already have a good grasp of most of the grammar topics included therein. The authors recognize this in their notes to the instructor in the preface:

The grammar appendix, a review of fundamental and intermediate language materials, reinforces prior learning while presenting materials that address special language intricacies that students may need or want to review. [The instructor] may choose to use

these grammar explanations and activities in class, assign them for homework, or simply allow students to use them as needed. (xiii)

Entre Socios provides a welcome introduction to Spanish for professional purposes. This relatively short text offers a well-organized, compact but concentrated series of readings on eight different areas of business. Students with at least an intermediate level of Spanish and a basic understanding of business will find *Entre Socios* an easy-to-use, and at times challenging, textbook which will increase their knowledge of commercial Spanish terminology, as well as expand their understanding of the Spanish-speaking business world.

References

American Council on the Teaching of Foreign Languages. *ACTFL Proficiency Guidelines 2012.* Alexandria, VA: ACTFL, 2012.

Dennis Bricault
Professor of Spanish
North Park University
Chicago, IL

Allison Webb
Foreign Language Department Head
Sequoyah High School
Canton, Georgia
M.A. Candidate in Spanish
Georgia State University
Atlanta, Georgia

Publisher's Response

McGraw-Hill is excited to have the opportunity to respond to Dr. Dennis Bricault's review of our entry into the Spanish business language market. He describes the *Entre Socios* program as a "welcome entry into titles on Spanish for specific purposes" and one that "students with at least an intermediate level of Spanish and a basic understanding of business will find . . . easy to use." *Entre Socios* is a business Spanish reader with pre- and post-reading comprehension and follow-up questions and activities designed to build a strong foundation in business Spanish terminology and cultural business practices throughout the Spanish-speaking world. In addition, Dr. Bricault says that the "thoughtful . . . organization of the content . . . walk[s] students through various aspects of the commercial world, starting with the basic concepts of money and banking before moving on to more specialized topics, such as the stock market, advertising, and human resources."

In his review, Dr. Bricault begins with an outline of the chapter structure, including the various readings and corresponding activities, which "[provide] students with opportunities to engage in pair- and small-group work to contrast various vocabulary items and concepts, create plans and proposals, discuss situations, and conduct short web-based research tasks." He highlights, in particular, the *Haciendo hincapié* and *Contexto cultural* sections of each chapter, both of which, in their use of authentic passages and interviews from business professionals, "challenge students to examine cross-cultural differences and issues that are timely, such as immigration, cultural sensitivity, and the possible negative impact of globalization, politics, and technology." He concludes his description of the chapters as being "relatively short— approximately twenty pages each—thus providing students with adequate content and basic terminology for each functional area."

Dr. Bricault describes most of the readings in *Entre Socios,* as "current, clear, and informative," that is, material that will help students not only acquire "a good grounding in business Spanish terminology, but also with some basic notions about various branches of business." He correctly points out that the "readings are probably best suited to students who have completed a few semesters of business studies and who have reached the intermediate-high level of reading on the ACTFL scale," which describes very well the target audience the authors were seeking to reach.

Dr. Bricault also describes the 66-page grammar appendix as a feature that "will be more useful for business majors who wish to improve their Spanish language skills than for Spanish majors or minors, who should already have a good grasp of most of the grammar topics included therein." Again, Dr. Bricault has appropriately identified the target audience of these materials. Readers who are in search of the latest entry into the Business Spanish market will find an excellent and informative overview of *Entre Socios* in this review.

McGraw-Hill World Languages is committed to publishing high quality foreign language print and digital materials, and we are proud to include *Entre Socios* among our many successful programs. We again thank Dr. Bricault for sharing his review of *Entre Socios* with the readership of *The NECTFL Review*

Scott Tinetti
Senior Director of Development, World Languages
McGraw-Hill Higher Education

Courtad, James C., Kathryn Evenly and Martín Gaspar. *Intrigas.* **Boston, MA: Vista Higher Learning, 2012. Includes access to the Supersite and audio and video ancillaries. ISBN:** 978-1-61767-110-4.

By launching each chapter with a well-known film selection, *Intrigas* offers visually-oriented students a rich, well-rounded and advanced Spanish program using film and literature. By anchoring its lessons in film and complementing its chapter themes with various selections from the literary canon, this textbook accomplishes what its title promises. *Intrigas* is intended for students of Spanish at the post-intermediate level. Its publisher, Vista Higher Learning, is uniquely positioned to cater to the needs of teaching and learning world languages since language materials are its one and only focus.

Intrigas addresses ACTFL's 5 Cs: stressing real-life situations; focusing on cultural understanding through authentic materials; connecting instruction to other disciplines; encouraging students to thoughtfully compare and contrast; and extending their learning experiences via film. In addition to a well-planned textbook, students and instructors have access to the Supersite. The *Intrigas* Website offers instructors access to answer keys, reading and film synopses, grammar review resources, short film transcripts, sample syllabi for classes that meet two or three times a week, vocabulary lists, and streaming video. Furthermore, instructors can maintain a grade book, post announcements, and communicate with students. At the Supersite, students can find reviews of the grammar presented and streaming video practice exercises related to lessons, as well as access to graded activities.

Intrigas consists of six main chapters presenting theme-based lessons which feature short or full-length films and three to four reading passages. Lesson titles are as engaging as the cinematographic, literary and photographic selections they include. The six lessons are: Lección 1 (*Golpe al corazón*: "Blow to the heart"), Lección 2 (*El filo de poder*: "The Blade of Power"), Lección 3 (*El lado oscuro*: "The Dark Side"), Lección 4 (*Lazos de sangre*: "Blood Ties"), Lección 5 (*Una cuestión de género*: "A Gender Issue"), and Lección 6 (*La moral a prueba*: "Moral to the test").

By way of introduction, students learn about the director and the historical context of each film. This orientation includes photographs to pique student interest. The *Antesala* section familiarizes students with vocabulary and themes from the lesson through discussion. The students are then guided through the film with pre-viewing questions and others pointers to guide them while viewing. Additionally, the text draws students' attention to elements of cinematography and asks learners to analyze these techniques. The exercises which follow provide a variety of practice opportunities, from matching to more open-ended interpretive questions. These activities encourage students to develop oral skills through conversation and dialogues.

Literary selections continue a similar pattern of visual engagement with appealing artwork and images, followed by pre-reading, "while-reading," and post-reading activities. Pre-readings serve to contextualize each piece historically with biographical information about the author of each piece and serve as a base for the *Antesala* discussion questions. Each lesson culminates with an integrative task that requires students to employ critical thinking skills to synthesize material from the lesson. This section helps students recognize important technical elements, make comparisons and contrasts, revise their own written work, and suggests opportunities for independent study.

This program is rich in content and activities. Students will benefit from helpful suggestions for further work in literature, culture, grammar, and vocabulary. The only inconvenience for teachers is that the length of some activities may challenge the attention span of some students, so instructors may need to adjust and/or divide activities to ensure that students will be both challenged and entertained. By helping students focus on critical thinking, interpretation, speaking and writing skills, and providing them with rich cultural and literary materials, *Intrigas* promises to be a popular text with advanced Spanish students and their instructors.

Virginia Dumanowsky
Graduate Teaching Assistant
Georgia State University
Atlanta, Georgia

Publisher's Response

I am pleased to respond to Virginia Dumanowsky and Allison Webb's review of *Intrigas*. Vista Higher Learning is grateful to the reviewers for recognizing the textbook's cinematographic and literary underpinnings, as well as its pedagogical strengths: the reviewers identified the elements that we hoped instructors and students would appreciate.

As Professors Dumanowsky and Webb note, the six short- and feature-length films form the thematic core of every lesson. The theme and its ramifications recur in the subsequent readings from both the Peninsular and Latin-American literary canons, informing the remainder of the lesson. As the reviewers point out, *Intrigas* provides a variety of online instructor resources and student activities, more so than other advanced Spanish textbooks currently on the market. Our combination of text and online activities provide students not only with ample reading, writing, speaking, and viewing opportunities, but also with the process strategies for approaching and practicing these skills.

Since it is always our goal to provide superior quality language programs, I am grateful to Professors Dumanowsky and Webb for their observation that some activities might be too long and challenge some students' attention span. This is a valid observation, and one that we will take into account when preparing the next edition of *Intrigas*.

Armando Brito
Senior Consulting Editor
Vista Higher Learning

Haywood, Louise M., Michael Thompson and Sándor Hervey. *Thinking Spanish Translation: A Course in Translation Method: Spanish to English.* **2nd. Includes Teacher's Handbook. New York, NY: Routledge, 2010. ISBN: 978-0-415-44005-9.**

New students in a translation class often entertain erroneous ideas about what they will be doing in class. In particular, many assume that a translation class will be similar to their other language classes, but with an emphasis on contrastive analysis. The authors of *Thinking Spanish Translation* address this misconception in their introduction: "(T)his course is not a disguised version of the traditional 'grammar-and-translation' method of language teaching. Our focus is on how to *translate* from Spanish, not how to communicate in Spanish" (2). In particular, the authors hope to help students develop "useful translation skills" and thereby improve "translation quality" (2). In so doing, students will naturally improve their command of Spanish, but such improvement is not the primary goal of a translation course. Instead, the authors seek to provide a foundation for third- or fourth-year undergraduates hoping to become professional Spanish-to-English translators.

To help students build this foundation, *Thinking Spanish Translation* contains an introduction followed by sixteen chapters that provide a progressive approach. The introduction contains a useful table labeled "Schema of Textual 'Filters.'" This table summarizes the kinds of issues translators must address when faced with any text. Specifically, translators must analyze the source text, identify its most salient characteristics—e.g., genre, audience, function, register—and then develop a translation strategy informed by those characteristics. Furthermore, every sentence presents predictable challenges for which translators have developed different kinds of solutions over time. The "Schema of Textual 'Filters'" outlines these challenges and solutions, then shows where they are addressed in the book.

The first four chapters address fundamental issues in translation. Chapter 1 describes translation as a process, helping students understand that they actually do translation all the time. The chapter accomplishes this by presenting different translation types: intralingual (translation within a single language, such as helping someone understand the gist of another's statement), intersemiotic (translation between different sign systems, such as symbols and human language), and interlingual (translation proper). Chapter 2 considers translation as a product, showing how different goals can lead to very different--but acceptable--translations. The authors' argument for "translation loss" is especially interesting. They argue that all translations necessarily lose some connections to the source text's culture. So, even if the translator compensates for this loss by adding something else, a loss has still occurred. The goal, the authors say, is to minimize the losses. Chapter 3 develops the idea of compensation at length, focusing on the lexical level. In particular, the chapter describes how translators must sometimes move from the particular to the general (and vice versa), make explicit that which is implicit in the source, and reorganize source-text grammatical structures. Chapter 4 builds on Chapter 3 by showing how text types guide the compensation strategies that translators employ. Specifically, the chapter describes how different text types have different conventions. Translators must decide to what degree they will respect those conventions and what purpose the translation will fulfill in the target culture.

After discussing the foregoing fundamental issues, Chapter 5 raises an important topic in translation studies, namely the translator's invisibility. In domesticating approaches, the translator seeks to create a highly idiomatic document that reads as if it were originally written in the target language. Such an approach effectively renders the translator invisible. In exoticizing or foreignizing approaches, the translator deliberately maintains source-language structures or idioms, thereby marking the text as a translation and rendering the translator visible. Some translation scholars criticize domestication, arguing that it glosses over difference and essentially colonizes the source culture. Other scholars argue that foreignization does not change readers' assumption that the translation is an ideal equivalent of the source. The authors take no final position in this debate, although they encourage translation students to seek a mid-point between foreignization and domestication.

Chapters 6-11 address the translation problems and solutions outlined in the "Schema of Textual 'Filters.'" These problems range from figurative language to different kinds of meaning. The focus of these chapters is highly practical. Chapters 12-14 build on chapters 6-11 by presenting problems specific to different document types. These include scientific and technical texts, legal and financial documents, and consumer-oriented texts. Chapter 15 provides an unusual, but welcome, discussion about editing and revision. Chapter 16 then ends the book with a brief summary and conclusion.

Each chapter ends with a series of helpful exercises designed to apply the principles discussed. In addition, the authors have prepared a teacher's handbook to provide an additional resource for students to develop their skills. These activities are well conceived, and students who take them seriously will learn a great deal.

Although the text's design will help students to learn, *Thinking Spanish Translation* is probably most useful to an experienced translation instructor who understands the language industry. Such an instructor can supplement the text with activities that will

help students develop the kind of research skills and professional knowledge they will need to be successful. That is, while *Thinking Spanish Translation* is very good at helping students develop the skill of translation, it does not address many other skills that professional translators must have: using the Internet and other resources for effective research, using computer-assisted translation tools, reading Spanish, writing English, finding private- and public-sector jobs, establishing relationships with agencies, and understanding the numerous opportunities in the language industry. Chapter 15 illustrates this problem quite well. The chapter focuses exclusively on revising one's own work, which is certainly something translators must do. However, the chapter does not address post-editing at all. This oversight is a shame because machine-produced translations are taking an increasingly important role in the language industry and post-editing of machine translation offers tremendous opportunities to language professionals. *Thinking Spanish Translation* is undoubtedly effective in meeting the narrow goal its authors set out in the beginning, but it should not be the only text in the translation classroom.

Daryl R. Hague
Associate Professor of Spanish Translation
Brigham Young University
Provo, UT

Thomas, Scott and Gaby Thomas. *Listen 'N Learn Spanish with your Favorite Movies*. **New York: McGraw-Hill Professional Publishing, 2010. Pp. 304. Price: $16.95. ISBN: 978-0-07-147565-5.** http://www.mhprofessional.com.

Listen 'N Learn Spanish with your Favorite Movies offers a practical, enjoyable, and thorough method for helping students improve their listening skills and build their vocabulary. It is not culturally authentic but pedagogically effective, employing a method that uses English-language movies with foreign language audio tracks through DVD and other digital media. By taking popular or classic English-language films with which students are familiar, the authors explain how their method helps to build and retain vocabulary: "While there is some benefit to watching movies and trying to pick out familiar words, it is easy to become overwhelmed as the wave of unintelligible, indistinct, and meaningless syllables crashes over you. It's also not very efficient because one can spend many hours listening to a lot of dialogue and come away with only small gains in understanding. That could be boring and frustrating, but it wouldn't be if you could progress more rapidly – and mark the progress you've made" (vi). Thomas and Thomas then outline the rationale behind their method:

Words and phrases. By knowing the words and phrases ahead of time, your ear will be pre-disposed to identify them. This allows you to avoid the frustration of being unable to distinguish, without tremendous effort, what you are hearing.

Definitions. By knowing the definitions for the words and phrases ahead of time, you can attach meaning to them without having to search a traditional dictionary.

Making progress. Being able to refer to lists of common words and phrases that occur in a specific movie allows you to monitor your progress and increases your motivation.

Familiar movies. When you watch movies you're familiar with—like those that are a part of this collection—not only does your comprehension increase, but you have more fun learning! (vii)

Thomas and Thomas outline a clear-cut three-step process: 1) Learn core vocabulary; 2) Select a movie by level of difficulty, genre, or chronology; and, 3) Study the vocabulary guide and watch the movie. To help with the learning of core vocabulary, the authors created a twenty-page section of 614 vocabulary items that represent eighty percent of the words spoken in most Spanish-language movies. The core vocabulary section includes common phrases, numbers, connectors (specifically, articles, interjections, conjunctions, and prepositions), cognates, nouns, pronouns, adjectives, verbs, and adverbs.

The sixteen movies (plus an on-line bonus of four films) for which Thomas and Thomas have developed movie profiles are divided into four categories: Beginner, Advanced Beginner, Intermediate, and Advanced. The Beginner films are: *Eight Below* (2006); *The Fox and the Hound* (1981); *March of the Penguins* (2005); and, *The Princess Bride* (1987). The Advanced Beginner films include: *The Absent-Minded Professor* (1961); *Eragon* (2006); *The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe* (2005); and, *Tarzan* (1999). The Intermediate films selected are: *Holes* (2003); *Home Alone* (1990); *Hoosiers* (1986); and, *Rocky III* (1982). The Advanced films feature: *Anne of Green Gables* (1985); *Finding Nemo* (2003); *The Incredibles* (2004); and, *Mary Poppins* (1964). The four additional movie profiles that can be obtained free-of-charge at **http://www.mhprofessional.com** are: *In Memoriam: New York City, 9/11/01* (2002); *The Bishop's Wife* (1947); *Facing the Giants* (2006); and, *Rudy* (1993). Most of these films are readily available and, since they are not recent releases, are quite reasonable in price (an extremely good selling point given the current tough economic times in which we live).

What this reviewer particularly likes about the Thomas and Thomas method is the structure of the movie profile for each film. Along with giving pertinent background information on each film (including the plot, actors, date of release, etc.), a general indication of the level of difficulty of Spanish in each film, and some basic vocabulary, the vocabulary is presented in order of the film's scene chronology with the exact time stamp for each scene. Especially pertinent is the fact that the presentation of vocabulary for each scene includes the phrases for which one should listen, the names of key characters in the scene, and important background information describing the scene (for example, for the opening credits of the movie *Eight Below*, the following information is provided: "Voices are heard over a darkened screen. A penguin thermometer shows the temperature inside" [2]). This background information is essential for helping students orient themselves to the sequencing of the film, thereby enhancing the vocabulary acquisition process. In addition, teachers could potentially use the list of phrases for which one should listen to create written comprehension activities, such as cloze paragraphs or storyboards.

Thomas and Thomas' *Listen 'N Learn Spanish with your Favorite Movies* provides an excellent base upon which to build. In other terms, building upon the experience of working with English-language films with foreign language audio tracks through DVD and other digital media in order to improve listening comprehension and vocabulary leads students in the "right" direction, that is, to one day be able to view foreign

language films in the target language without subtitles and thereby engage directly with authentic material.

Eileeen M. Angelini
Chair, Department of Modern Languages and Literatures
Canisius College
Buffalo, NY

Publisher's Response

The Publisher thanks Professor Angelini for her thorough review of "Listen 'n' Learn Spanish with your Favorite Movies." As she states, this book is not culturally authentic, yet this should not disqualify it from providing a valuable supplementary role in the classroom or on the self-study shelf.

I am very pleased to hear that Professor Angelini finds the book to be pedagogically effective. Certainly, a primary aim of the authors is to help the learner get used to the sound and pace of spoken Spanish, yet avoid the frustration that can result from premature exposure to authentic media. The familiarity of a well-known movie provides a heightened awareness of context that greatly aids comprehension. This method also encourages the assimilation of new vocabulary, building on the 600-odd terms that the authors have identified as representing 80% of the lexicon of most movies in Spanish, not just those represented in this book.

It can also be noted that the authors carefully selected the 20 movies that appear in the book and online. Not only do they represent various levels of difficulty, but all of the films are suitable for classroom or family viewing —and all should be readily available from Netflix, Blockbuster, or the local video store. Happy viewing!

Christopher Brown
Publisher
McGraw-Hill Professional

2013 CONFERENCE DATE AND LOCATION

March 7–10, 2013

Baltimore Marriott Waterfront Hotel

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Thomas S. Conner, Review Editor

St. Norbert College
De Pere, WI 54115-2009
tom.conner@snc.edu
920-403-3102

In Memoriam

Dr. Charles R. Hancock departed from this life to his eternal rest on October 29, 2012. A beloved husband, father, grandfather, mentor, and friend, Charles Hancock served as a professor in the College of Education at The Ohio State University for 26 years, which included service as Director of the Young Scholars Program, and Associate Dean in the College of Education and Human Ecology. He advised and/or graduated more than 60 PhD students since coming to OSU. Prior to OSU, he taught at Teachers' College of Columbia University, the State University of New York at Albany, and the University of Maryland, College Park. He spoke and loved languages, lectured and taught all over the world, including France, Senegal, Burkina Faso, China Indonesia and Chile. He served as president of several professional organizations, including ACTFL, MFLA, and OFLA. He was known for his commitment to his faith, family, love of education, and equality for all. Predeceased by parents Victor and Alice Hancock, and brothers Victory and Gregory. Survived by his wife of 47 years, Theresa Meriwether Hancock; daughters, Ange-Marie Hancock (Stephen Hodges), Nicole Hancock Husband (Walter), and Janine Hancock Jones (Chris), all of Los Angeles, CA; grandchildren, Taylor and Avery Jones and Sofia-Rose Husband; three brothers; two sisters; and a host of other relatives and friends. Funeral service 7 p.m. Monday, November 5, 2012 at New Salem Missionary Baptist Church, 2956 Cleveland Ave., with family receiving friends from 6 p.m. until the start of service. In lieu of flowers, the family asks that you consider making a tax-deductible donation to The Hancock Fund for Educational and Racial Justice. The fund was created by the Hancock family to support the causes he cares most about: **https://www.libertyhill.org/HancockFund**. He was greatly loved and will be deeply missed. To read his extended obituary and sign the online memory book, please visit **www.diehl-whittaker.com/obits**

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