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REVIEW

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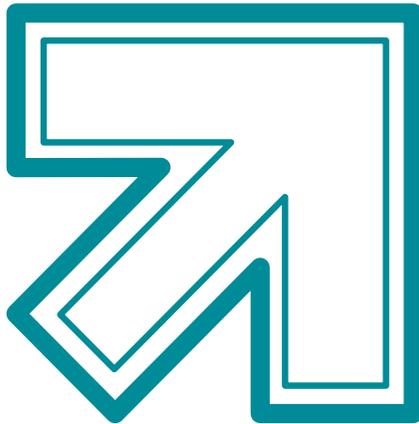
Northeast Conference
on the Teaching of Foreign Languages

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CONFERENCE
on the Teaching of Foreign Languages

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From the Executive Director

Dear Colleagues,

It has been a whirlwind year at the Northeast Conference! Dickinson College, our host and landlord for more than 15 years, was obliged to move us from the headquarters offices we had occupied since 1995 to new "digs" (still on the college's campus and with **no change at all in contact information**). As moves always do, this one prompted a number of trips down memory lane with lots of "weeding out" as we packed boxes. We are now reasonably well settled in our new space (which was for many years a student residence… the walls are keeping silent for the moment, but we're sure they could tell some stories!).

This year also marked the retirement of John S. "Jack" Henderson, who has served the organization for ten years as webmaster with intelligence, creativity, patience, flexibility and immense good humor. The evolution of our website from its origins to the present day owes everything to him — but its future development will as well. He set a multifaceted and rigorous standard for us, and as headquarters staff take over these responsibilities, we feel a sense of gratitude and challenge. It goes without saying that there will be some changes, and we welcome your input. We have already been asked to help educators facing the plethora of materials and information available on the Internet by initiating something akin to the reviews we publish in this journal. Teachers explain that they would like professionally responsible "vetting" or "filters" to aid them in their search for websites they can use in their classes for their own edification. What else would **you** like to see? Let us know!

The changes described above (and others) have delayed publication of this issue of the *Review*, and we apologize for any inconvenience to readers, reviewers and authors. We do believe that the wait will prove worth it, however. The two articles we publish here are outstanding: well-grounded, useful, accessible, and beautifully written. Enjoy them both. The special section on Arabic will be highly informative for some, controversial for others, but immensely valuable for all. And the broad range of materials reviewed ensures that everyone will have an excellent reason for taking the time to peruse *Review 64*.

As is almost always the case, we include also two *in memoriam* pieces, mourning the loss of two colleagues who, whatever their differences, shared the remarkable ability to make history in our profession. Dora Kennedy and Eleanor Jorden were accomplishing, in the 1940s and 1950s, what could be done only by women who had no intention of waiting for liberation to be liberated! Both were forces to be reckoned with — but also the dearest friends one could possibly wish for. We shall miss them.

Finally, this journal will be posted electronically on our website at www.nectfl.org. There, you will also find full information on the upcoming conference, March 25-27, at the Marriott Marquis Hotel on Broadway in New York City. There is simply no other professional development experience quite like it for world language educators at all levels of instruction — it is large enough to provide for the needs of classicists, community college faculty, immersion teachers, department heads who teach French or Spanish, Russian professors in liberal arts colleges, teacher educators at major public universities, Italian program directors, German middle school instructors, government language teachers, and on and on. Yet it is intimate enough that you know you'll see colleagues and friends, you'll be able to get to every booth in the exhibit hall, and there will be room for you in sessions and social events. This will be our last conference in New York City for at least a few years, so we are especially eager to see all of you there and to show you what we can do for you!

Cordially,

Rebecca R. Kline
Executive Director

Guidelines for Preparation of Manuscripts

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

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

1. We use the most recent **APA** [American Psychological Association] **Guidelines**, and not those of the Modern Language Association (MLA) or the *Chicago Manual of Style*. Please use the latest edition (5th ed., 2001) of the *Publication Manual of the American Psychological Association* as your guide. For models of articles and references, examine The NECTFL *Review*, the *Modern Language Journal*, or a recent issue of *Foreign Language Annals*. These journals follow the APA style with minor deviations (and those being primarily changes in level headings within articles). Citations within articles, bibliographical entries, punctuation, and style follow the APA format very closely. You can visit the following web sites, which give you abbreviated versions of the APA guidelines:
   a. APA Style Resources: http://www.psychwww.com/resource/apacrib.htm — this excellent site offers links to several other sites that offer guidelines for using the 5th edition of the APA guidelines.
   b. APA Research Style Crib Sheet: http://www.docstyles.com/apacrib.htm — this site by Russ Dewey at Georgia Southern University, offers a summary of rules for use of the APA style.

2. Do *not* submit a diskette with article you are submitting. Instead, submit your article electronically to rterry@richmond.edu. Please follow these guidelines carefully to expedite the review and publishing process:
   a. Use a **PC-compatible** word-processing program, preferably **Microsoft Word 2000 or a later version**.
   b. Do **not** use the rich text format.
   c. Use a font size of **12 points** and **use only one font throughout** — we require **Times New Roman**.
   d. Use italics and boldface type when necessary, but **do not use underlining**.

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

4. **Effective July 2006, we now require an abstract of your article.**

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

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

7. Include a short biographical paragraph (this will appear at the bottom of the first page of the article). Please include this paragraph on a separate page at the **end** of your article. This paragraph should include the following information (**no longer than 4-5 lines**):
   a. Your name
   b. Your highest degree and what school it is from
   c. Your title
   d. What level(s) you have taught in your teaching career: K-12, elementary school, middle school, high school, community college, college/university, other.
   e. Your credentials.
   Example:
   Charles Bovary (Ph.D., Duke University) is Professor of French and Foreign Language Pedagogy at the University of Montana. He teaches/coordinates …. His research …. He has published ….

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

9. Authors will receive galley proofs of their article prior to publication. At this stage, **no major changes can be made in the manuscript**. Authors are to read the galley proofs, verifying the accuracy of the citations (including the spelling of names, page numbers, and publication dates); the accuracy of the format of the references; punctuation, according to the APA Guidelines; spelling throughout the article. Upon receipt of the galley proofs, authors are expected to inform the Articles Editor of any corrections that need to be made within **two weeks. Under no circumstances can major textual changes be made at this stage**.

10. Please consult the **Checklist for Manuscript Publication**. Promising articles have been rejected

Guidelines for Preparation of Manuscripts *(Continued)*

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

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

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

A Checklist for Manuscript Preparation — NECTFL *Review*

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

1. Please remember to use the "spell check" and "grammar check" on your computer before you submit your manuscript. **Whether you are a native speaker of English or not, please ask a colleague whose native language is English to proofread your article to be sure that the text sounds idiomatic and that punctuation and spelling are standard**.

2. Remember that with the APA guidelines, **notes** (footnotes or endnotes) is discouraged — such information is considered to be either important enough to be included in the article itself or not significant enough to be placed anywhere. If notes are necessary, however, they should be **endnotes**.

   a. **Do not use automatic footnoting or end noting programs** available with your computer. Simply use raised superscripts in the text and superscripts in the notes at the end. Automatic endnote/footnote programs present major problems as we prepare an article for publication.

   b. **Do not use automatic page numbering**, since such programs often prove to be impossible to remove from a manuscript.

3. Please **double-space everything** in your manuscript.

4. The **required font** throughout is **Times New Roman 12**.

5. There should be **only one space after each period**, according to APA format.

6. **Periods and commas** appear within quotation marks. **Semi-colons and colons** should appear outside of quotation marks. **Quotation marks and exclamation points** appear inside the quotation marks only when they are part of the actual quoted material. Otherwise, they should appear outside of the quoted material (as, for instance, when the author of the article is asking a question or reacting strongly to something).

7. **All numbers above "nine" must appear as Arabic numerals** ["nine school districts" vs. "10 textbooks"].

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

9. Use **standard postal abbreviations** for states in all reference items [NC, IL, NY, MS, etc.], but not in the text itself.

10. Please **do not set up tabs at the beginning of the article** (i.e., automatically); rather you should use the tab key on your computer each time you begin a new paragraph, which is to be indented only 1/4 inch.

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

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

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

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

15. **Do not imbed boxes and other macros in your text.** Remember that your manuscript will have to be reformatted to fit the size of the published volume. Therefore, a table with lines and boxes that you set up so carefully in your 8 1/2"x11" manuscript page will not necessarily fit on our journal pages.

16. Please makes certain that the components you submit are in the following order:

   a. **First page** — with the article title, names and titles of authors, their preferred mailing addresses, home and office phone numbers, FAX numbers, E-mail addresses, and an indication as to which of the joint authors will serve as the primary contact person [also, times in the summer when regular and E-mail addresses may be inactive];

   b. **First page of the manuscript** — should have the title of the article and the abstract.

   c. The text of the article

   d. **Notes, References, Appendices** — in this order

   e. The **short, biographical paragraph** (no more than 4-5 lines).

Call for Papers

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

The NECTFL Editorial Review Board

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

Introducing Writing Activities into the Japanese-as-a-Foreign-Language (JFL) Classroom: A Teacher-Researcher Collaboration

Akiko Mitsui, Carnegie Mellon University
Jessica Haxhi, Maloney Interdistrict Magnet School (CT)
Richard Donato, University of Pittsburgh
G. Richard Tucker, Carnegie Mellon University

Abstract

This article is a description and analysis of teacher-researcher collaboration on the development and implementation of writing activities for the G4 and G5 classes of a PreK-G5 Japanese FLES program. This collaboration made clear to us that the most important element in writing instruction when time is limited is the quality of the activity and not the quantity of practice. Writing activities need to give learners opportunities to express creativity in their writing. For example, copying vocabulary items from a prepared word bank and combining them can provide opportunities to engage learners in creative practice writing new characters in meaningful ways even when their target language does not use roman alphabetic characters. During our collaborative work we discussed our conceptions of writing and of meaningful writing activities with one another, and reorganized and implemented these activities in the classroom. Samples of activities are provided.

Akiko Mitsui (Ph.D., Carnegie Mellon University) has taught Japanese at several universities in Japan and in the U.S., including the Education Center for International Students in Nagoya University and Carnegie Mellon University. Her research interests include second language writing, sociocultural literacy, and foreign language education, centered on Japanese as a second/ foreign language.

Jessica Haxhi (Sixth Year Diploma in Educational Leadership, Central Connecticut State University) teaches grades 3-5 and PreK in a Japanese FLES program in Waterbury, Connecticut. She leads a summer K-8 world languages methods institute and has received the 2002 Milken Family Foundation Educator Award and the 2008 U.S.-Japan Foundation Elgin Heinz Outstanding Teacher Award.

Richard Donato (Ph.D., University of Delaware) is Associate Professor of Foreign Language Education and chair of the Department of Instruction and Learning at the University of Pittsburgh. He directs graduate programs in foreign language education and TESOL.

G. Richard Tucker (Ph.D., McGill University) is Interim Dean of Student Affairs and Paul Mellon University Professor of Applied Linguistics at Carnegie Mellon University. He has published more than 200 books, articles or reviews concerning diverse aspects of second language learning and teaching.

Introduction

What can your students do with writing in Japanese? Teachers often have a hard time answering this generic question. You may say, "My students can write the three types of Japanese characters – sort of," or "My students can read *hiragana, katakana*, and some *kanji*,[1] but cannot write them without models." However, you and your students may be able to do, or even may already be doing, much more than you think.

This article is a description and analysis of teacher-researcher collaboration in the development and implementation of creative writing activities for a PreK-5 Japanese FLES program. This project began when research team members Dick, Richard, and Akiko asked Jessica, a teacher in a Japanese FLES program in Connecticut, how much "creative writing" she was doing in her classes. She answered, "Very little, to be honest." It seemed as though "creative writing," as she understood it, simply would not fit into a 75-minute per week FLES schedule. At that time, the teacher focused primarily on developing students' reading of individual characters or words through matching and copying exercises. The research team members suggested to her that "creative writing" could include any *meaning-making* writing activity where students combine and recombine learned elements in novel ways. Students can also write "creatively" if they make choices and express themselves using the target language, even if these choices are from words or chunks of words from word banks. In such a case, word banks are one of the support tools for the students' meaning-making writing. Regular dialogue with the research team members about these issues and a careful look at her own practices led the teacher to new teaching strategies, better contexts for writing activities, and improved student achievement and engagement in writing in Japanese.

> *"…"creative writing" could include any* meaning-making *writing activity where students combine and recombine learned elements in novel ways. Students can also write "creatively" if they make choices and express themselves using the target language, even if these choices are from words or chunks of words from word banks."*

Program Background

The Japanese Language and Culture Program at Maloney Interdistrict Magnet School in Waterbury, Connecticut, began in February 2004. The program was started with a grant from the Foreign Language Assistance Program with matching city funds. Currently, the program is fully supported by interdistrict magnet school funds. All 550 students from pre-kindergarten (pre-K) to grade five take Japanese. In pre-K, the students have one class per week for 25 minutes. In grades K-5, students have three 25-minute Japanese classes per week. Classes range from 18 students per class in the lower grades to 28 students per class in the upper grades. There are four classes per grade level. In the total school population, 41.3% of students are eligible for free/reduced lunches. The racial makeup of the school is 20.4% Black, 24.1% Hispanic, 52.1% white, 2.7% Asian American, and 0.7% American Indian.

There are two full-time teachers of Japanese. Kazumi Yamashita, a native speaker of Japanese, teaches kindergarten through grade two. Jessica Haxhi, a non-native speaker of Japanese, teaches pre-K and grades 3-5, and has been at Maloney since the inception of the program. Jessica participated in the present research as an experienced teacher who has been practicing innovative writing instruction techniques.

Table 1. The Philosophy of the Japanese Language and Culture Program

We want our students to:

(1) love studying a foreign language.

(2) love learning Japanese.

(3) develop a range of skills necessary for becoming proficient in any foreign language, such as using learning strategies and dealing with "foreign" situations.

(4) develop good communication skills for any situation, such as interpreting words in context, and using communication strategies.

(5) feel comfortable speaking in Japanese, to native speakers, non-native speakers, and their friends.

(6) have a sense of the concept of culture in general and the Japanese culture in particular. They should know the products, practices, and some of the perspectives of the people of Japan.

(7) develop their knowledge of their own culture and language through learning about another language.

(8) want to learn more about Japan and its language, culture, and people.

We have to remember that:

(1) our students are young children.

(2) our students only learn Japanese three times a week for a total of 75 minutes each week.

(3) any activity we create must be interesting and comprehensible for our students.

Therefore, we:

(1) speak Japanese about 95% of the class time.

(2) establish a friendly, low-stress, yet disciplined classroom so that everyone has a safe environment in which to learn.

(3) encourage students to use Japanese whenever possible.

(4) give our students "hints" if they have trouble remembering a word.

(5) create units that are age-appropriate and **fun**, with a strong beginning, middle, and end (like a story!).

(6) create lessons that incorporate language, culture, comparisons, and subject area content.

(7) introduce students to a variety of cultural games, items, crafts, songs, holidays, and customs.

(8) give students opportunities to use what they learn outside the classroom, through homework challenges, take-home projects and a comprehensive website.

The program philosophy, outlined in Table 1 above, illustrates the importance that the teachers place on standards-based instruction and on specific needs of young learners. The curriculum revolves around five topic areas: Socializing, Talking about Ourselves, Shopping, Getting Around, and Telling Stories. Thematic units to develop students' language abilities in these areas are spiraled through the six-year sequence. In accordance with the National Standards (National Standards in Foreign Language Education Project, 1996), each thematic unit contains Communication and Culture

> *"The team has had a continuing interest in innovative literacy practices in Japanese FLES programs…"*

objectives for students, as well as activities utilizing content from other subject areas, comparisons of language and culture to the students' native languages and cultures, and activities that help students use the language beyond the classroom. In addition to using their written K-5 articulated curriculum, the two teachers talk daily about methodology, unit design, and activities. During this project, the teachers regularly discussed the nature of the more "creative" writing activities being used in the upper-grade classes.

The research team consisted of two professors, Dick and Richard, who have been carrying out research on FLES programs particularly in Spanish and Japanese since 1993, and one doctoral student, Akiko, who was interested in writing and writing education in Japanese as a foreign language and who joined the professors' research team in 2004. The team has had a continuing interest in innovative literacy practices in Japanese FLES programs, along the same lines as Chinen, Igarashi, Donato, and Tucker (2003), Mitsui, Morimoto, Tucker, and Donato (2005), and Mitsui, Donato, and Tucker (2007). Jessica, an elementary school Japanese teacher, became a member of this research team in fall 2007. She was nominated to participate by several members of ACTFL and NNELL. The team members contacted her and explained their interest in collaboration involving writing. We then began to discuss writing instruction and ways to infuse more meaningful writing activities into a comprehension-based program. The teacher implemented the collaboratively developed activities and sent the teaching materials and students' work from her classes to the research team so that the researchers could examine the students' productivity as well as the nature of creativity in their work.

Before: Literacy Instruction in Jessica's Classes

Over time, the teachers in the Japanese FLES program in question had tried many different ways to develop students' reading skills. If writing were also required as a curricular goal, it seemed that students' ability to attain expected levels of speaking proficiency would suffer, within the constraints of the 75-minutes-per-week schedule.

Table 2. "Can Do" statements for reading and writing

I have solid beginning reading skills in Japanese.
- I know the differences among *kanji, hiragana*, and *katakana*, both how they are used and their appearance.
- I know that a typical Japanese sentence uses all three types of characters.
- I can read all 46 *hiragana* characters, one-by-one.
- I can recognize many Japanese words by sight.
- I can sound out some new words with simple spellings.
- I can copy many *hiragana* with confidence that I am using correct stroke order.
- I can write my name without copying.
- I can write some *hiragana* that I have used often.
- I can write Japanese sentences, if I have some hints and words to copy.

In addition, when students were asked to read and write in Japanese (without extensive support), the teachers noticed that some students began to fall behind expected outcomes or lose interest in class activities. Reading and writing goals that students would complete by the end of fifth grade were therefore confined to the areas described in Table 2. These areas are expressed as "Can Do" statements that teachers and students refer to and also use for student self-assessment purposes.

The teachers have a number of instructional strategies to develop these "Can-do" skills. Students are exposed to *hiragana* and *katakana* through books, labels, and nametags beginning in pre-kindergarten. In kindergarten, the students begin copying their names in *katakana*. In the first and second grades, the students are exposed to *hiragana* and *katakana* charts daily, and work with written words in the context of the units taught. Students are often asked to copy a word of their choice, complete word-to-picture matching activities, or put words in the order of a song or haiku in order to develop familiarity with written Japanese.

In third grade, the students learn to read single *hiragana* through pictorial associations. (For example, *shi* in Japanese (し) is pronounced like "she" in English, and a sentence such as "I like the way **she** wears her hair" makes a connection between the look of the character and its pronunciation.) Students learn the basic rules of Japanese writing (e.g., strokes should be written from top to bottom, or from left to right) and the stroke orders of each character. During the New Year unit, students write a word they have memorized with a brush to make a scroll (a traditional New Year's activity in Japan). As students begin to interact with more texts such as pen pal letters from Japan, the teacher provides lessons on the three types of Japanese writing so that they can distinguish among *hiragana*, *katakana*, and *kanji* in a very general way. The teacher uses a song and the context of new vocabulary to teach how *ten ten* and *maru* marks change the pronunciation of certain characters. The program does not focus on *kanji*, but the students may recognize the days of the week, as well as *gatsu* (month), *nichi* (day), *sai* (years old), and *yen* (Japanese currency).

The curriculum also has standards for presentational communication; however, this type of instruction did not push students to their potential for communicative and creative writing.

Although undocumented, in our experience it appears that teachers of early foreign language learners have viewed young children as capable of comprehension but incapable of producing language creatively in writing. The issue is how to harness

> *"…it appears that teachers of early foreign language learners have viewed young children as capable of comprehension but incapable of producing language creatively in writing. The issue is how to harness young learners' natural tendencies to make meaning with words and images once they are introduced to writing practices in their homes and classrooms."*

> *"Here we see the gradual scaffolding of writing tasks leading students to take more ownership of what they want to say and creating the need for them to use tools provided in the classroom for expressing themselves in open-ended formats."*

young learners' natural tendencies to make meaning with words and images once they are introduced to writing practices in their homes and classrooms. As any parent or guardian has observed, it is common to observe young children who invent spellings, scribble on paper with their crayons, and try to imitate the various forms of writing that they encounter in their lives (Chomsky, 1971; Read, 1971). Young foreign language learners are no exception.

The Activities

The team discussed various activities for Jessica's fourth- and fifth-grade students that would engage them in writing as acts of communication, since these were the grades in which matching the tasks being given to the language level and interest of the students seemed the most challenging. The team decided that students needed to be assisted in the process of more "creative" writing through various tasks that would allow them to express their ideas in writing. A rich dialogue about the actual assessments, teaching strategies, and student performance continued via email throughout the year. These discussions entailed gaining an understanding of the curriculum, of how writing activities could support aspects of the curriculum and student learning, and of how the sequencing of tasks could lead to more creative and communicative uses of writing in the classroom. The following three activities are illustrative of writing in the project as it evolved. We also provide samples of student work for two activities that we believe capture the richness of student writing.

After: Integrating Literacy into the JFL Classroom

Pen Pal Letter Writing to Japanese Students

This interactive writing activity was carried out in December 2006 as part of a unit called "School and Me." Jessica arranged with an elementary school in Japan to exchange pen pal letters. Her students were required to write in Japanese their name, age, and birthday in complete sentences as prompted by the teacher. Then they wrote about their likes and dislikes of school subjects and hobbies using at least two new sentence structures in their letters. The likes/dislikes section became the main focus of assessment. Students were given a hint paper with four possible sentence endings using degrees of likes and dislikes in mixed order, and a picture dictionary for hobbies written in *hiragana* and *katakana*. Students used these to create at least two sentences on their own. As a comprehension check, they were also asked to translate the two sentences for an "American friend who wanted to know what they had written." Here we see the gradual scaffolding of writing tasks leading students to take more ownership of what they want to say and creating the need for them to use tools provided in the classroom for expressing themselves in open-ended formats.

Literacy in the class begins to take shape as another mode of communication following its own conventions and rules.

In the writing sample in Figure 1, the development of cohesive written discourse is observed. The student begins with a greeting, a self-introduction, and the description of various things she likes, dislikes, loves or responds to neutrally. She uses connectors, such as *demo* (but) and *soshite* (and), to make coherent links between sentences, as opposed to listing discrete sentences with no relationship among ideas. The teacher had written these connectors on the board as optional elements; the student correctly used them in the appropriate places in the letter. Furthermore, she asks what kind of pie the reader would love most in the second sentence from the last, so as to make the letter more interactive. Asking the letter reader a question was self-initiated. This provides evidence that young children implicitly understand that writing a letter is as communicative as speaking with another person and that letters are written forms of dialogue.

Figure 1. A writing sample of a pen pal letter (Written by a grade 5 girl who started to learn Japanese in Pre-K)
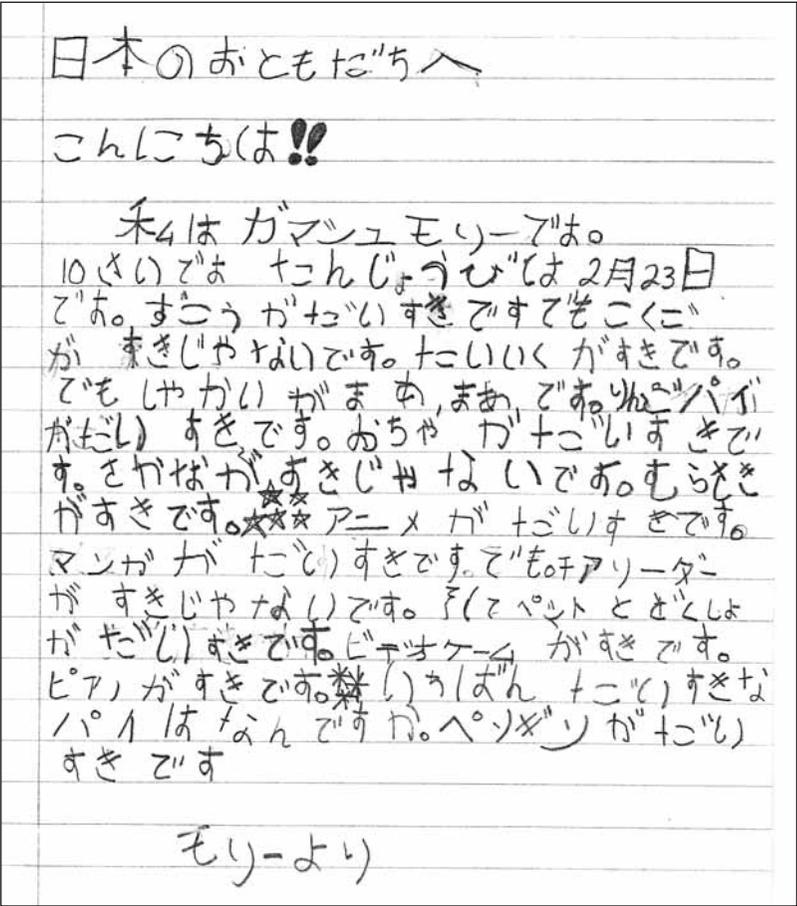
Translation

To (my) friend in Japan,

Hello!!

I'm {last name, first name}.

I'm 10 years old. (My) birthday is February 23rd.

I love arts and crafts, however I don't like English. I like gymnastics.

But (I like) social (science) so-so. I love apple pies.

*I love tea. I don't like fish. I like purple. ***** I love animation.*

I love comic books. But. I don't like cheer leading. And I love pets and

reading. I like video games.

*I like piano. *** What kind of pie do you love the most?*

I love penguins.

From {first name}

Note: Round parentheses () indicate additions to make the English translation smooth that do not reflect errors in the original.

Writing Poster Activity

This activity was carried out in April 2007 during a unit entitled, "Japan Cities — Marketing Project." The task was to work in cooperative groups to create a marketing plan to convince Japanese young people to travel to various cities in Japan. They learned how to use *~ga iru/aru* (there is/are~) with landmarks and foods, and "it is + adjective" with adjectives such as "fun," "pretty," "big," "interesting," etc. Then, each student created a poster individually, as a reflection on the project, highlighting one landmark in a city of their choice. This task required them to work on their own to write their own names and the name of the city, use at least one adjective sentence, and draw a quick picture of the landmark. Students were allowed to use a vocabulary sheet and a sheet with the sentence endings *~ga iru/aru* (there is/are~). They could copy from the materials, including *kanji*, but they had to understand how to put the sentences together to make meaning. These posters were presented at a "Japan Fair" as groups answered questions in Japanese about their city. At the end of the unit, the group also produced a commercial for their city using Microsoft Photostory with recorded oral descriptions and some typed titles in Japanese. Within the context of this thematic unit, the poster writing activity described represents an engaging and real-world use of writing as it asks students to take ownership, persuade, and use tools at their disposal.

What is Happening Here?

The last activity was carried out in May 2007. This writing activity was the final assessment of a unit in the TPR storytelling-style without using any English. The unit culminated with the Japanese folk tale, *Momotaro* (Peach Boy). First, students learned the main characters, setting, and actions in the story through large pictures paired with gestures and a variety of comprehension games and mini-stories. They also

developed reading ability through games such as acting out written sentences and word-to-picture matching games. The class did a choral reading of a teacher-modified version of the *Momotaro* story. As an oral assessment, the students formed small groups and read or acted out the story for Pre-K students. Finally, the written assessment was given: students received a picture dictionary illustrating the verbs learned and a *hiragana* chart. Given three pictures selected from the DVD of the story, the task prompt was "Write as many sentences as you can" about each of the pictures. Specific instructions were given about particles: students could use particles such as *wa, ga, ni*, or *o* (roughly, a topic marker, a subject marker, a direction marker, and a direct-object marker) where they thought they needed them and these characters were written in the picture dictionary as well. It is noteworthy that this and previous activities include multiple modes of communication and integrate reading with writing and listening comprehension (e.g., the TPR lesson). In this final activity students were given complete freedom to express as many ideas about their stories as they could based on what struck them as interesting and important. Although support is not entirely taken away, it is reduced and more targeted structures for the students' attention are identified (i.e., particles).

In Figure 2, the writing sample contains 10 sentences and complex grammatical structures. For example, to describe the first picture, the student used the verb *iimashita* (said) with the quotation particle *to*, to describe the conversation between the monkey and *Momotaro*. In addition, she used *issho ni* (together) and *chotto* (a little bit), words learned orally in class. Two spelling errors (missing a long sound and the doubling of a consonant) and wrong use of particles did not impede comprehensibility. In summary, she did not copy from her dictionary but described the story in her own words. While this student's product was uniquely advanced within the samples collected, it does reflect the extent to which students are engaged by more creative tasks and motivated to utilize grammar and phrases far beyond the vocabulary that was being explicitly taught.

Figure 2. A writing sample of picture descriptions (Written by a grade 5 girl who started to learn Japanese in Pre-K)

Translation

Momotaro and a dog went together.
When they went a little bit, they met a monkey.
(She) said, Momotaro, please give me a kibi-ball.
(Momotaro) said yes.

To Momotaro, the kibi-ball gave the monkey. [Momotaro gave a kibi-ball to the monkey.]
To the monkey, (X) ate the kibi-ball. [The monkey ate the kibi-ball.]
The monkey, the dog and Momotaro went together.

For Momotaro, (he is) very hungry.
To Momotaro, (he) ate a meal.
(He) grew big.

Note: There are several spelling and grammar errors; where these do not affect the meaning they have not been indicated in the translation, and where they do affect it but the student's intention is understandable, this has been indicated. Square brackets [] sup-

plement errors of omission in the Japanese; round parentheses () indicate additions to make the English translation smooth that do not reflect errors in the original.

What Has Changed — Literacy Instruction

The descriptions of these three activities provide a snapshot of what was happening with those particular students, but they cannot adequately communicate how much the project affected reading and writing instruction at Maloney across grade levels. Suggestions from the team led to activities that have much more communicative purpose, creativity, integration with other modes of communication, and interaction than before. Teaching is also more efficient and on-target, making it possible to reach higher levels of achievement in reading and writing. Improvement in instruction is most evident with the current fifth graders (the beneficiaries of the innovations over the past two years). The teacher's impression is that they are the best readers and writers she has ever had. Even the struggling readers seem to enjoy the activities more, perhaps due to the variety, meaningfulness, and fun that have been injected into the lessons. These improvements all arose from an open discussion of the main obstacles that seemed to prevent students from being good readers and writers.

Discussions with the team helped the teacher consider the nature of the activities that she had been using. Suggestions from the team led her to pursue more contextual writing assignments with meaning and purpose directly related to unit content and student interest. Now third graders write a packing list using colors and a clothing picture dictionary during their "Flight to Japan" unit. Fourth graders create restaurant menu posters with foods of their choice. They also write short "e-mails" (not actually sent) as preparation for writing pen pal letters. Fifth graders this year created *manga* cartoons to illustrate conversations learned. All students now learn to write calendar dates and monetary amounts with *kanji*. In all classes, the teacher has added some direct strategy instruction about making sentences in Japanese and comparing sentence order to English.

The Team Dialogue

The Researchers' Perspective: Dick, Richard, and Akiko's reflection on the collaboration

Talking about teaching writing in Japanese can make teachers feel intimidated since writing is often less emphasized in the program than speaking. However, thanks to Jessica's open-mindedness and frequent detailed reports, we researchers had the opportunity to support the development of her activities. Discussing actual activities with her as she created them and sharing our own experience as teachers encouraged us to consider the type of support Japanese teachers may need. Simultaneously, it was a good opportunity for us to consider the meaning of teaching writing for Japanese programs in general, and in particular, to reflect on approaches to

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writing instruction in a Japanese FLES program that draw on students' creativity and go beyond merely introducing new characters and having students reproduce them.

The Teacher's Perspective: Jessica's reflection on the collaboration

Participation in this project was beneficial to me as a teacher on many levels. It was a luxury to be able to work closely with experts who knew about the Japanese language, understood the realities of FLES teaching, and were able to dialogue with me over a long period of time. Because these professors were so receptive to my ideas and so respectful of my teaching experience, I felt honored, heard, and motivated to improve my teaching. That is a rare experience, even with my yearly professional development plan at school. My administrators have been very supportive over the years, but they have never been able to give me specific suggestions related to Japanese language teaching.

Working with this team helped me implement new strategies for teaching reading and writing, and maintain those improvements in the long term. As a person who has always needed to try something before I could fully grasp it, having the team there to

> *"The suggestion emerging from this collaborative research is that we ought to consider the quality of the activity, not the quantity of practice: providing various writing activities that allow the students to combine and recombine lan-guage in creative and meaningful ways."*

discuss "how it went" was an incredible learning tool for me, and helped me to make permanent changes in my teaching. As Donato (2002) has written, the professor-teacher mentorship model should not be underestimated for highly successful instructional improvement and teacher development.

Conclusion

Limited time for instruction always poses a chal-lenge for the teacher to integrate creative writing into the curriculum. The suggestion emerging from this collaborative research is that we ought to con-sider the quality of the activity, not the quantity of practice: providing various writing activities that allow the students to combine and recombine lan-guage in creative and meaningful ways. In other words, copying words from a word bank to combine and recombine them in order to convey meaning to others is a type of creative writing that is totally dif-ferent from copying words from the word bank to memorize them for reproduction. In addition, design-ing the curriculum thematically and meaningfully is a basis for these types of activities; however, by itself it

is not enough to push the students to use language in creative ways. The source of inspiration for these ideas was the cooperative effort between teacher and research team toward development of new strategies for the teaching of reading and writing, along with the discussion of those strategies over time.

Note

1. The Japanese language is usually written in a combination of three scripts, called *hiragana, katakana* and *kanji* (Chinese characters). *Hiragana* (46 letters) are used for Japanese-origin words and grammatical relations between words (e.g., particles and grammatical inflections). *Katakana* (46 letters) are used for foreign-origin words. *Kanji* are used to represent content words, and one needs to learn 1,945 *kanji*, designated by the Japanese government as *Joyo kanji* (characters for daily use), in order to read newspapers. Children of Japanese native speakers officially begin to learn *hiragana, katakana*, and *kanji* in grade 1, although many of them have already acquired *hiragana* by that time (Akamatsu, 2005). Children continue to learn *Joyo kanji* up to grade 9 (Japanese Ministry of Education, 1998).

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Proposed High School Reform and World Language Education in Connecticut: How The Connecticut Plan Misrepresents the Evidence

Timothy Reagan, Central Connecticut State University

Abstract

The Connecticut State Department of Education (CSDE) has recently proposed a sweeping change to the secondary school curriculum, entitled *The Connecticut Plan. The Connecticut Plan* will establish a mandatory core curriculum for all students in the state, as well as statewide assessments in particular subjects. The proposed core curriculum does not include the study of a world language except as a one-year elective course. This decision, according to the CSDE, is based "on what scholars know about children's acquisition of language" and is presented as both good policy and good science. In this paper, I argue that the articulated rationale in *The Connecticut Plan* is based on a misunderstanding of the scientific research on language learning and language acquisition, and further, that there are powerful and compelling arguments for the inclusion of the study of world languages in secondary schools.

Introduction

The Connecticut State Department of Education (CSDE) recently proposed a sweeping change to the secondary school curriculum, entitled *The Connecticut Plan. The Connecticut Plan* would establish a mandatory core curriculum for all students in the state, as well as statewide assessments in particular subjects. The proposed core curriculum did not include the study of a world language, except as a one-year elective course. This decision, according to the CSDE, is based "on what scholars know about children's acquisition of language" and is presented as both good policy and good science. Although the current status of Connecticut's high school reform effort is unclear, the effort has moved forward from the CSDE to the legislature, where it is the subject of on-going debate and intensive lobbying. The development and articulation of the reform effort, especially with respect to issues surrounding the role and place of world language study in the curriculum, are worth studying regardless of the

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outcome of this current effort. In this article, I argue that the articulated rationale in *The Connecticut Plan* is based on a misunderstanding of the scientific research on language learning and language acquisition, and further, that there are powerful and compelling arguments for the inclusion of the study of world languages in secondary schools.

In January 2008, Connecticut State Education Commissioner Mark McQuillan made a presentation to the Connecticut State Board of Education on "Secondary School Reform in Connecticut" (McQuillan & Voss, 2008). In that presentation, the Commissioner briefly outlined the history of secondary school reform efforts in the state, and went on to discuss the charge to the Ad Hoc Committee for Secondary School Redesign. The charge to the committee was in no way particularly unusual as such things go; the Committee, originally constituted in June 2007, was to

- improve Connecticut's high school graduation rate.
- prepare graduates for successful entry into college or the workplace, predicated on the completion of required full- and half-year courses, end-of-course examinations, authentic assessments and career paths reflecting the individual needs and aspirations of each student.
- recommend which secondary courses and end-of-course examinations must be passed by all students to receive a high school diploma by 2015, as well as the essential 21st Century Skills [sic] needed to work successfully in a global economy.
- formulate its recommendations … solicit pubic opinion and feedback, analyze the financial implications of the recommendations, and present its final proposal to the State Board of Education…. (McQuillan & Voss, 2008, pp. 4-5)

The Ad Hoc Committee was actually driven by a number of articulated concerns: the need to address the well-established "achievement gap" in Connecticut, the need for large numbers of secondary school graduates to take remedial coursework at the college and university levels, the claims that secondary school graduates are often unprepared for the workplace and that a Connecticut secondary school diploma has low economic value, the growing numbers of school districts in Connecticut facing "No Child Left Behind" (NCLB) sanctions, the extremely high juvenile incarceration rates for both Hispanic and African American males, the need to better prepare students to function in a global economy, and a number of other concerns (see McQuillan & Voss, 2008). Some of these issues, it seems to me, are perfectly legitimate and definitely deserve the attention of all educators in the State — the "achievement gap" is real and indefensible. Others are somewhat more debatable — although there are

> *"In this article, I argue that the articulated rationale in* **The Connecticut Plan** *is based on a misunderstanding of the scientific research on language learning and language acquisition, and further, that there are powerful and compelling arguments for the inclusion of the study of world languages in secondary schools."*

> *"Indeed, it would seem rather self-evident that if students are to be better prepared for functioning in a global economy, for instance, then world language study should be an important aspect of secondary school education…"*

legitimate ways of determining the economic value (or value added) of, say, a Farmington diploma or of a New Haven diploma, given the diversity of the state and its educational institutions, it is not by any means all that clear how one might realistically determine the economic value of a "Connecticut secondary school diploma." Finally, at least some of the concerns that the Ad Hoc Committee were to address are simply chimeras — because of its very nature and its commitment to continuing improvement regardless of one's starting point, NCLB will result in increasing numbers of so-called "failing districts" across the country, and indeed, in the relatively near future if NCLB is not modified, there may well be no non-failing districts (see Jones, Jones & Hargrave, 2003; Kohn, 2000; Nichols & Berliner, 2007; Noddings, 2007; Orfield & Kornhaber, 2001; Sacks, 2001).

These issues aside, when it was created, the Ad Hoc Committee posed no serious threat for world language education in Connecticut. Indeed, it would seem rather self-evident that if students are to be better prepared for functioning in a global economy, for instance, then world language study should be an important aspect of secondary school education — a point to which I will return later. In one of the Commissioner's presentation slides, entitled "Components of Student Success Plan," a diagram is presented in which the "Professional Skills" and the "21st Century Skills" to be provided to all Connecticut students as a result of the secondary school reform included seven broad curricular areas: science, mathematics, English language arts and reading, history and social studies, the arts, physical education, and world language (McQuillan & Voss, 2008, p. 31). Another slide included a draft "Matrix of Choices and Requirements" for the Core Curriculum that was being constructed, and this matrix explicitly included two mandatory years of world language instruction in secondary school (McQuillan & Voss, 2008, p. 32). All of this, incidentally, was completely in keeping with an earlier Connecticut State Department of Education publication, *A superior education for Connecticut's 21st century learners: Five-year comprehensive plan for education: 2006-2011*, which was issued under Interim Commissioner George Coleman in 2007. This earlier document outlined a proposal for secondary school reform that included two

> *"…two years is hardly a sufficient introduction to the study of a language other than one's own…"*

years of mandatory world language study (see Connecticut State Department of Education, 2007). Thus, as of January 2008, it would seem that there was little cause for concern, though there was reason for disappointment. After all, two years is hardly a sufficient introduction to the study of a language other than one's own, and, not uncommonly, "globalization" seemed to be present more in the rhetoric of the proposals than in their realities.

We now jump ahead to the Spring of 2009, and to *The Connecticut Plan: Academic and Personal Success for Every Middle and High School Student* (Connecticut State Department of Education, 2009) as it was sent to the legislature. When we consider *The Connecticut Plan*, it is clear that something had happened — something quite unusual and dramatic. I should begin, borrowing a line from a wit whose name escapes me, by noting that much that was in *The Connecticut Plan* was new, and much was quite good. Alas, to a not insignificant level, much of what was good in *The Connecticut Plan* was not all that new, and even more, much in the *Plan* that was new was most decidedly not good. In

> *"…what **The Connecticut Plan** actually offered was the elimination in any meaningful way of world language study at the secondary school level."*

the case of world languages, what began as a two-year requirement had become a one-year elective, competing with English Language Arts Tutorial, English, Social Science, Fine Arts, or "other humanities" courses (Connecticut State Department of Education, 2009, p. 14). Note, though, that students were already taking four required English courses, four required social studies courses, and one required fine arts course. In addition, whatever the potential benefits of world language study might be, they are unlikely to be particularly useful or noticeable after only a single year of study. Thus, what *The Connecticut Plan* actually offered was the elimination in any meaningful way of world language study at the secondary school level.

There is an additional concern here as well, and that has to do with the increasing focus in U.S. public education on accountability and assessment. Of course, both accountability and assessment are perfectly reasonable and indeed desirable in principle, but what has taken place in recent years is that they have come to drive the curriculum (Jones, Jones & Hargrove, 2003; Nichols & Berliner, 2007; Noddings, 2007; Orfield & Kornhaber, 2001). The issue of assessment is especially important in a document like *The Connecticut Plan*, in which State-developed final examinations are proposed for a number of subjects, including Algebra I, Geometry, Biological/Life Science,

English Language Arts II, and American History (Connecticut State Department of Education, 2009, p. 11). The problem here is that, as we all know, subjects that are tested are invariably seen as more important than those that are not tested. I am not necessarily advocating state-mandated world language examinations, but I am reminded of something that my son said when he was in middle school. I had asked him how he was doing in school, and he reported that he was doing very well, and went on to tell me about his achievements in mathematics, in English, in social studies, and in science, all of which seemed to be going quite well. I then asked him about French, and he looked at me somewhat askance, and said, "OK, but French isn't a real class."

> *"…both accountability and assessment are perfectly reasonable and indeed desirable in principle, but what has taken place in recent years is that they have come to drive the curriculum."*

> *"It is intriguing that when there is a shortage of mathematics teachers, no one suggests that we should consider eliminating mathematics — and yet for world languages, this seems to be an acceptable jump."*

Puzzled, I asked him what he meant, and he replied, "Look, in *real* classes like English and math, they give us grades, but in French, we only get S's. If it really mattered, they'd grade us." Now, I am sure that the school's decision to use what was essentially a pass/fail grading system in the first year of French was well intended — my guess is that it was a way of attempting to minimize student anxiety and make the foreign language learning experience a more positive and effective one. Unfortunately, as my son's comment makes clear, the decision also sent a powerful and presumably unintended message to students. The message, unfortunately, also reflected the reality of the place of foreign language education in U.S. education. Such classes are all too often viewed — not only by students, but also by many teachers, administrators, and parents — as non-core, optional, and really relatively unimportant when compared to 'real' subjects like English, mathematics, history, science, and so on. *The Connecticut Plan*, whatever its positive elements, only made this situation worse in my view.

How did the proposed changes with respect to the role and place of world languages in the secondary school happen? The Ad Hoc Committee actually offers an explanation for what they undoubtedly recognized would be a very controversial decision (see Connecticut State Department of Education, 2009, p. 16). The rationale provided is interesting, and bizarre. The Ad Hoc Committee began by noting that they "discussed the implications of adding this requirement for all students when significant disparity exists around the state in delivery of world language instruction" (Connecticut State Department of Education, 2009, p. 16). By this, the Committee meant that some districts offer more world language study opportunities than do others, and that some districts begin offering world languages earlier in the curriculum than do others. The Committee also noted the shortage of teachers, suggesting that "there are not enough teachers to reasonably expect districts to implement this requirement" (Connecticut State Department of Education, 2009, p. 16). The disparity that the Committee notes is a real one, though the solution is by no means obvious. They could just as easily suggested solving it by taking the study of world languages seriously, working to train and hire sufficient numbers of language educators and mandating earlier study of world languages in the schools and including some level of language competence as a graduation requirement. It is intriguing that when there is a shortage of mathematics teachers, no one suggests that we should consider eliminating mathematics — and yet for world languages, this seems to be an acceptable jump.

The pragmatic concerns about the feasibility of requiring the study of world languages in secondary schools in Connecticut are only one part of the Ad Hoc Committee's rationale for eliminating world languages. The more powerful arguments, in the words of the Committee, centered "on what scholars know about chil-

dren's acquisition of language" (Connecticut State Department of Education, 2009, p. 16). The relevant paragraph reads as follows:

> The Committee concluded as a matter of policy and science, that Connecticut should move decisively to implement world language programs in the *elementary grades* first, rather than insist on a formal credit requirement in high school. For a majority of students a high school world language requirement may have little long-term value if it is not preceded by several years of quality world language instruction in elementary and middle school. We know, for example, that young children between the ages of 2-8 are developmentally more receptive to acquiring a second language than they are when they enter adolescence. Moreover, we know that many students will voluntarily elect to study language, many as early as 6th grade, when such courses can more reasonably be accommodated into the schedule than is possible in elementary schools. (Connecticut State Department of Education, 2009, p. 16)

This relatively short paragraph includes a number of powerful and significant claims — claims which are asserted to be "scientific" and based on "what scholars know about children's acquisition of language." What I want to suggest is that the claims offered are not, in fact, "scientific" at all, nor are they in fact representative of what we know about the acquisition of language. Rather, they seem to be based on common folk wisdom about language and language acquisition — much of it simply (and demonstrably) wrong scientifically. There is also, by the way, a fundamental contradiction here: on the one hand, the Committee advocates implementing world language programs in the elementary grades, while at the same time it notes that "many students will voluntarily elect to study language, many as early as 6th grade, when such courses can more reasonably be accommodated into the schedule than is possible in elementary schools" (Connecticut State Department of Education, 2009, p. 16). In other words, we should begin world language programs in the elementary grades, but the curricula in such grades is already too packed for world language study, so it will have to wait until middle school. Nevertheless, since children learn language best early, we need not include world language as part of the core secondary school curriculum. Finally, presumably in order to demonstrate their strong commitment to world language study, the Ad Hoc Committee concludes by noting that, "As the conclusion to our deliberations, the Committee **strongly recommends** that students and districts begin formal world language study as early as possible in grades K-5, that formal instruction begin no later than 6th grade, and that students with a strong interest in world language study build this into their Student Success Plans and make full use of the opportunities to study second languages in the elective courses outlined above" (Connecticut State Department of Education, 2009, pp. 16-17, emphasis in original). This is not an argument, it is rhetoric used to disguise the *lack* of an argument.

As for the "science," there are several issues that I wish to raise. The first is that the Committee simply asserted what the "science" says and what "scholars know," without providing any citations or references to back up these claims. Even more important, though, is the fact that the Committee's assertions on these topics are

misleading at best, and for the most part, simply erroneous. The fundamental issue at stake is when individuals can and should learn a second language; while one might think that this is a simple matter that would be easily resolved, it is actually somewhat complicated. There is, first, a basic distinction made in linguistics between language acquisition and language learning (see Braidi, 1999; Crain & Lillo-Martin, 1999; Hudson, 2000, pp. 120-150, 167-183). Children *acquire* their first language naturally, and do so well before they enter school. Up to a certain age (generally taken to be around 12), they are also capable of acquiring additional languages *in appropriate settings*. In other words, if a child is placed in a context in which a second language is spoken naturally, then she or he will acquire it. A dual language immersion program, for instance, can result in second language acquisition of this sort. The same does not apply to language learning settings, which are formal contexts of the kind that we typically provide in world language education classes. These settings do not provide an opportunity for natural language acquisition, but rather, for language learning, which may (or may not) eventually lead to language acquisition.

Second, the Committee's claim "that young children between the ages of 2-8 are developmentally more receptive to acquiring a second language than they are when they enter adolescence" completely ignores this important distinction between language acquisition and language learning. It also ignores the fact that while adult learners (that is, those over 12 years of age) learn second languages in a different way than do younger children, this does not mean that they do so in a necessarily inferior way. There are differences associated with when one learns or acquires a second language, but just as young children have certain advantages, so do older learners. The advantages are different but nevertheless very real. As Ronald Macaulay has noted,

> The age at which an individual learns a second language may affect the manner in which it is learned and the proficiency that is achieved. While there is considerable disagreement among scholars about the differences between children and adults in their ability to learn a second language, the one point on which everyone agrees is that children find pronunciation easier than adults do. Although some adults can learn to speak a second language without a "foreign accent," most adults do not. Children up to the age of about twelve, however, usually learn quite quickly to sound like native speakers of the language. The reasons for this difference between children and adults are a matter of some dispute but one theory is that it is linked to the maturation of the brain, which reaches its maximum size about the age of twelve. It is also possible that psychological factors play a role. Since the way you speak is a badge of identity, a foreign accent is a way of signaling that you were not brought up from an early age in the country. This may help the hearer to make a

better estimate of what the speaker is likely to know. As Stuart Gilbert observed, only spies want to speak a foreign language perfectly. (2006, pp. 120-121)

The differences between second language learning for children and for adults go well beyond pronunciation, however. Among the other differences are the fact that adult learners, in addition to being more subject to linguistic interference from their first language, also tend to be learning second languages in more formal settings, to rely more on written texts, already to possess considerable knowledge of the world (including, sometimes, metalinguistic knowledge), and to have widely differing levels and types of motivation for learning the second language (see Byrnes, 1998; Gass & Selinker, 2001; VanPatten & Williams, 2007). In short, comparing second language learning in children and adults is basically comparing apples and oranges: even if the end result is very similar, the process is quite different. This does not, however, mean that if one has not learned a second language by the age of twelve, the situation is hopeless. As one of my favorite bumper sticker notes, "Monolingualism is curable" — regardless of one's age.

An additional problem with the Ad Hoc Committee's reasoning has to do with the rationale for why one might wish to include world language study in the curriculum at all. To some extent, this is probably the fault of language educators as much as the Committee itself, since we have long conflated the advantages of *knowing* a second language with those of *studying* a second language (see Brown, 1995; Jarvis, 1980; Met & Galloway, 1992). This is, I would suggest, a very important difference, since most people in the United States have experience only with the latter — and, all too often, these experiences have been both frustrating and largely unsuccessful. The 19th century American humorist Mark Twain commented extensively on his own problems learning (or, perhaps more accurately, not learning) both German and French (see Thomas, 1988). In an essay entitled "Taming the Bicycle," for instance, Twin noted that:

> It [learning to ride a bicycle] is not like studying German, where you mull along, in a groping, uncertain way, for thirty years; and at last, just as you think you've got it, they spring the subjunctive on you, and there you are. No — I see now, painfully enough, that the great pity about the German language is, that you can't fall off it and hurt yourself. (Quoted in Loeb, 1996, p. 35)

In *The Innocents Abroad*, Twain discussed the problems of communicating with native speakers in French, observing, as perhaps have many others, that "In Paris they just simply opened their eyes and stared when we spoke to them in French! We never did succeed in making those idiots understand their own language" (Twain, 1966, p. 484). Although humorous, these comments do point to a fundamental problem in language teaching: to what extent, and for

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> *"…it is clear that for most students in the U.S. public schools, even minimal competence in a second language is not an outcome of secondary education."*

how many students, is our objective really fluency in the second language? Given the time allocated for world language study under the best of circumstances in U.S. schools, even with outstanding teaching most students are unlikely to reach such an objective. I am reminded by a criticism of foreign language education leveled by Jacques Barzun in 1954:

> Boys and girls "take" French or Spanish or German . . . for three, four, or five years before entering college, only to discover there that they cannot read, speak, or understand it. The word for this type of instruction is not "theoretical" but

"hypothetical." Its principle is "*If* it were possible to learn a foreign language in the way I have been taught, I should now know the language." (1954, p. 119)

I believe that we have come a very long way since the mid-1950s, and that we do a much better job of teaching languages than we once did. However, I also have to say that for all too many students, Barzun's claim probably still rings true. In any event, it is clear that for most students in the U.S. public schools, even minimal competence in a second language is not an outcome of secondary education.

This does not, however, mean that there are not good reasons for *studying* other languages (see Reagan, 2004). Language study provides a unique perspective on human knowledge that simply cannot be obtained in any other way. One of the justifications for having students study a variety of disciplines — the sciences, mathematics, history, literature, the arts, and so on — is that each discipline addresses problems in its own distinctive manner. Thus, by studying history, students not only learn some history, but more important, they learn something about how historians think, just as by studying biology, we hope that they will learn something about how biologists think. To be sure, initial and limited study of a field does not mean that students master the epistemological approaches used in the discipline; this comes only

> *"…the formal study of a second language provides students with the metalanguage to describe and discuss the characteristics of any language, including their native language."*

with in-depth, long-term study. They should, though, come away with a clearer understanding of how each discipline is unique in its organization of the world. The study of a second language can contribute to this understanding on two levels. First, the formal study of a second language provides students with the metalanguage to describe and discuss the characteristics of any language, including their native language. It is not, for instance, unusual for an individual to claim that they never understood grammar until they studied a second language. Second, and more important, the study of language can be more fundamental epistemologically than the study of any other discipline, since different languages really do construct reality in somewhat different ways (see

Reagan, 1999; Williams & Burden, 1997). Although linguistic relativism remains a somewhat controversial topic (see Lee, 1996), there is a growing acceptance among linguists that at least in a weak form, as Susan Elgin has explained, "human perceptions of reality are structured and constrained — not controlled, but structured and constrained — by human languages, in interesting and significant ways" (2000, p. 52).

The study of world languages can be justified not merely on epistemological grounds, however. Language study also raises student awareness of a host of social, cultural and political issues, and can play a central role in helping students to become more sensitive to such issues (see Osborn, 2006; Reagan, 2005). Language and power relations are closely intertwined in every society, and this aspect of language use (and of language abuse) is important for us to teach about as well. As Lourdes Ortega has noted, we need "to recognize the fact that both societal attitudes towards languages and power struggles resulting from ownership of a language and a culture by particular groups are inextricably embedded in the definition of goals for language education" (1999, p. 243). Thus, such sociopolitical arguments for language study would require us to incorporate issues of social justice into the world language curriculum. There is, for example, the matter of language equity and fairness which all of us, but especially native speakers of English, need to be aware. As David Jordan has commented, "If [a language] is unequally known, as between native and non-native speakers, the negotiation [of meaning] is not 'fair' . . . Linguistic competence becomes a political resource; leadership falls to the better speakers" (1997, p. 39).

There is yet another justification for the inclusion of world language study in the secondary school curriculum, and that is one concerned with equity and access to higher education. Many colleges and universities require high school study of a world language as an admission requirement, while in others the satisfactory completion of two or three years of high school language courses means that a student is exempt from further language study at the tertiary level. While one might well have reservations about whether such "seat time" ought to count as proof of serious language study, regardless of whether we use "seat time" or some proficiency guideline, students coming from secondary schools which have not offered serious world language curricula are inevitably placed at a disadvantage in college or university settings. What *The Connecticut Plan* did was to take an existing problem (the lack of equitable cur-

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> *"What* The Connecticut Plan *did was to take an existing problem (the lack of equitable curricular options in world languages across the state) and propose solving it by ensuring that* no *student will be well prepared for college. "*

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ricular options in world languages across the state) and propose solving it by ensuring that *no* student will be well prepared for college. This is not a solution that is grounded in meaningful equity; rather, it is a solution grounded in a commitment to mediocrity.

It is intriguing, though perhaps not all that surprising, that the Ad Hoc Committee completely ignored all of the advantages of language study, as well as misrepresenting the research on second language learning, in its rationale. What is even odder, though, is that in the charge to the Ad Hoc Committee, the Commissioner had included specific mention of the need for "all students to receive a high school diploma by 2015, as well as the essential 21st Century Skills needed to work successfully in a global economy." I am never completely sure about what the phrase "global education" actually means in the U.S. context, since all too often it is used in contexts completely separate from and unrelated to world language education. Let me expand on this point for a moment, because while world language education, at least if *The Connecticut Plan* is any indication, seems to be fairly marginalized, a concern for global competitiveness is not. In fact, global education has been gaining considerable attention in educational circles in recent years. A recent *Yearbook* of the Association the Supervision and Curriculum Development, for instance, entitled *Global Education: From Thought to Action*, began with a rationale for global education that was based on the following three propositions:

- In the past two decades, three historically profound and mutually reinforcing changes in the world's social structure have converged: Global interdependence is rapidly increasing while western dominance is eroding and American hegemony is declining.
- The convergence of these changes is globalizing many facets of American society, including its economy, polity, demography, and culture.
- Education mirrors society in the sense that social change generates educational change. (Anderson, 1990, p. 32)

Now, these propositions on the surface are not particularly problematic, and a strong case can certainly be made for each. My concern is that language is at best implicit in these propositions, and is not really mentioned at all. This, unfortunately, is not atypical of the growing literature on global education that is available to and read by classroom teachers and other educators in the United States. In fact, even a cursory glance at the literature makes clear that for most teachers global education is fundamentally a monolingual undertaking, with at best loose connections to existing, world language education programs. To be sure, there are some notable exceptions, but these exceptions are just that — exceptions to a far more general trend toward conceptualizing global education as a monolingual endeavor. One example of how the

propositions mentioned earlier have been articulated in terms of curricular themes is provided in Christine Bennett's book *Comprehensive Multicultural Education*, in which Bennett suggests the following key themes for global education:

- world-wide pluralism
- human rights
- colonialism and its legacy in third world nations
- global interdependence
- earth as an ecosystem, interconnectedness
- international understanding, national perspectives
- international studies
- participatory world citizens
- problems of the population/poverty dynamic; the environmental/ecological crises; war and nuclear weapons. (1990, p. 277)

Again, the issue with this set of themes is not so much what is included, as what is at the very least not articulated — the issue of language. This is not, of course, surprising. The connections between world languages and the other parts of the curriculum, however obvious they may seem, are in practice few and far between. For all of the rhetoric about interdisciplinary, multidisciplinary and cross-disciplinary curricula (see Kline, 1995), in practice world language education is rarely treated as a full partner in such endeavors. The study of languages is in fact still largely marginalized in American public education, all too often seen as an optional area of study with little purpose for the typical student. As Dennis Baron has written in his book *The English-Only Question*, "Anglophone Americans . . . will continue for the most part to resist learning other languages either in school or after school (the more extremely naive of them arguing that if English was good enough for the Bible, it is surely good enough for them), or they will learn foreign languages imperfectly" (1990, p. 200).

Historically, Americans have not only often been ignorant and suspicious of foreign languages, they have also been profoundly ill-informed about language and linguistic issues in general — a situation that does not seem to have changed much in recent years. Even the idea of language difference and diversity is problematic for some, as Mark Twain made clear in a much-cited passage in *The Adventures of Huckleberry Finn*, in which Huck tries (with a notable lack of success) to explain the presence of different human languages to Jim:

> ". . . and some of them learns people how to talk French."

> "Why, Huck, doan' de French people talk de same way we does?"

> "*No*, Jim; you couldn't understand a word they said — not a single word … S'pose a man was to come to you and say Polly-voo-fanzy — what would you think?"

"The study of languages is in fact still largely marginalized in American public education, all too often seen as an optional area of study with little purpose for the typical student."

"I wouldn' think nuffin; I'd take en bust him over de head . . ."

"Shucks, it ain't calling you anything. It's only saying, do you know how to talk French?"

"Well, den, why couldn't he say it?"

"Why, he *is* a-saying it. That's a Frenchman's *way* of saying it."

"Well, it's a blame ridicklous way . . ."

"Looky here, Jim; does a cat talk like we do? . . . does a cow? . . . And ain't it natural and right for a cat and a cow to talk different from *us*?"

"Why, mos' sholy it is."

"Well, then, why ain't it natural and right for a *Frenchman* to talk different from us? You answer me that."

"Is a cat a man, Huck? . . . Is a cow a man? — er is a cow a cat?"

"No, she ain't either of them."

"Well, den she ain't got no business to talk like either one er the yuther of 'em. Is a Frenchman a man?

"Yes."

"*Well*, den! Dad blame it, why doan' he *talk* like a man?" (1978, pp. 110-111)

> *"The idea that "talking like a man" means speaking English is one that appears to have incredible resonance for many Americans even today, as does the related notion that if something is really worth paying attention to, then it will inevitably be available in English."*

The idea that "talking like a man" means speaking English is one that appears to have incredible resonance for many Americans even today, as does the related notion that if something is really worth paying attention to, then it will inevitably be available in English. This, in turn, leads to the quite common, albeit often unarticulated, view that it something is not available in English, then it cannot really be all that important. What is perhaps most surprising in terms of this view is that it is common not only among the general public, but even among scholars and researchers — a fact made clear by the declining number of graduate programs in the United States that require even a minimal reading knowledge of languages other than English.

My thesis here is that it simply does not make sense to think or talk about global education as a monolingual activity. This would seem to be common sense; *The Hartford Courant* in a recent editorial noted that Connecticut needs a strategy for international readiness, and "it should include not only K-12

language instruction and foreign study, but training teachers to teach the international aspects of their subjects and measuring our educational standards against those of other countries" ("Go Global, Connecticut," 2009, p. A-9). Of course, while this may indeed be common sense, as we all know, common sense is all too often far from common. Furthermore, I would suggest that the idea that a global education curriculum could be developed, or that a global education unit could be taught, in a monolingual fashion (as, indeed, the literature seems not merely to accept but to assume) ought to be viewed by reasonable people in roughly the same way that claims about the world being flat are viewed — in short, as utter nonsense. To propose that we can prepare students to deal with issues of internationalization and globalization exclusively through the medium of English, with little or no exposure to other languages, is rather like imagining that we can prepare students to be scientifically literate by ensuring that they read their horoscopes each day and are taught to be sure to keep their healing crystals on hand in case of illness. In short, the very message of global education would seem to require that one challenge the dominance of monolingualism in our society. This does not mean, incidentally, just that the study of world languages must be included in global education curricula (although this is not by any means a bad idea); rather, it means that for education to be truly global in nature, other languages should be used as educational media to teach content.

"…for education to be truly global in nature, other languages should be used as educational media to teach content. In terms of The Connecticut Plan*, what this suggests is that a monolingual global education is seeking what has never been and can never be."*

In terms of *The Connecticut Plan*, what this suggests is that a monolingual global education is seeking what has never been and can never be. More broadly, the fundamental assumptions about language and world language study embedded in *The Connecticut Plan* simply do not add up — philosophically, empirically, practically, or as a matter of public and educational policy. There is an old saying in educational research that seems to apply here: Get the facts, or the facts will get you. Misinformation and misplaced fears are a sure recipe for bad policy, and that, in a nutshell, is what *The Connecticut Plan* offers in terms of the teaching, study and learning of world languages.

Postscript

Since this article was first written, the proposed curricular reform has moved from the Education Committee to the Appropriations Committee. After considerable debate and lobbying, the proposal was successfully amended to mandate two years of world language study at the secondary level. This is both the good and the bad news, however. It is an example of the advocates of world language study coming together and effectively campaigning, through the political process, for what we believe to be

in the best interest of students and educational quality. At the same time, the current economic situation works against any major reform of secondary education, especially one that would involve increased expenditures (as *The Connecticut Plan* almost certainly would). And, if the plan as it is now being considered by our legislature does pass, it will create incredible challenges both in terms of the dramatically increased numbers of students to be served, and the numbers of teachers who will be needed to teach them. We may yet regret getting what we asked for.

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SPECIAL SECTION ON
THE TEACHING OF ARABIC IN THE U.S.

The Northeast Conference had the enormous good fortune to host a special panel on the future of Arabic language instruction in the U.S. at its 2009 conference last spring in New York City. Executive Director Rebecca R. Kline and U.S. Military Academy instructor Rajaa Chouairi had discussed for many years the need to ensure that a language such as Arabic, which has grown in importance but struggled – understandably – with capacity issues for some time, establishes and maintains a presence at multi-language, multi-level conferences such as NECTFL.

Supervisors with no experience of Arabic suddenly find themselves responsible for oversight of curriculum development, materials development or selection, and teacher recruitment for newly created programs in this language. Arabists find themselves in demand as the population of learners increases … and as their purposes for studying Arabic diversify. Resources of all kinds come from both familiar and novel "suppliers."

NECTFL has been thrilled and gratified to have worked at the forefront of this movement, having actively solicited presenters, Board candidates, conference attendees and exhibitors for many years, and having reached out to organizations such as the American Association of Teachers of Arabic. We have moved from a program with no Arabic at all to one in which a session of particular interest to Arabists is scheduled for each time slot on the schedule. A native speaker of Arabic, who teaches German, now serves on our Board. In less than a decade, the percentage of Arabic teachers attending the conference has increased 400%.

Last year, Dr. Chouairi volunteered to organize a panel on the various pedagogical perspectives currently under discussion among educators in the field of Arabic as a foreign language. The panel took place on Friday, April 17, before a room full of eager and interested colleagues. Audience members concurred that both Arabists and those outside the field benefited immensely from the presentations.

The entire session was recorded, and the eminent scholars and teachers who graciously served as panelists each agreed to produce a written version of their comments for publication in the present issue of the Review. *Shukran* to each of them – we are in your debt!

What follows are:
- an overview and statement of position by the moderator, Rajaa Chouairi;
- written versions of the statements presented by each of the panelists (Karin Ryding, Mahdi Alosh, Munther Younes, and Leslie McLoughlin);
- a transcription of much of the discussion following the five presentations, including some questions from the audience and panelist responses to them.

Readers are alerted to the fact that, despite the scholarly citations and well-crafted language, this special section was not planned nor carried out as a set of juried articles. Although subjected to editorial review, the various pieces were thus not sent out to any of our editorial board members. The opinions expressed are those of the respective authors, and publication of these pieces does not constitute endorsement of any position by the Northeast Conference on the Teaching of Foreign Languages.

Arabic to Where? Some Problems that Ail the Arabic Teaching Industry

Rajaa Chouairi, Ph.D., United States Military Academy, West Point, NY

Introduction

No one can deny that communication – orality – is often the goal of language learning. However, in most cases, American academic institutions are teaching a variety of Arabic no one uses in daily communication or in speech communities. Thus, after years of hard work and diligence, students who cannot converse in the street, cannot negotiate in the market, cannot understand 90% of Arab songs or the cultures' folklore, and cannot watch with full appreciation an Arab movie or play, graduate (perhaps even with a Ph.D. in Arabic). Yet the claim is that we are teaching this variety of the language in order to make people "literate."

Curriculum formulators and administrators (many of whom do not know the language) may thus opt for the apparent haven of standardized classical Arabic instruction. If they wish to offer courses in a spoken variety, they often face insufficient opportunity to plan and a dearth of faculty who can bring to the classroom anything other than street dialects. This paper is addressed to the administrator who does not know Arabic and who faces the challenge of formulating an Arabic curriculum, but also to new teachers of Arabic who may wish to further investigate the topics discussed.

I begin by clarifying the notion of diglossia as it relates to the teaching of Arabic and then present four problems that I feel ail the Arabic teaching industry in our institutions. I shall speak about literacy, not in the traditional definition – meaning reading and writing – but as the notion of a world of knowledge that is opened through all forms of language and linguistic expression. In recent years, important thinkers such as Gee, Street, and Taylor have put forth a new and compelling framework, including oral tradition, folklore, and so on, for what they term literacy.

To contextualize my arguments, I would like to state that I am a classicist by formation, educated in the *Collège Oriental Basilien* الكلية الشرقية, one of the pioneer institutions in the renaissance of the Arabic language over the past two centuries. I love classical Arabic and its literature, and I accept the diglossic nature of Arabic both as a given and a luxury that most Arabs take for granted; but this paper is not about the native who has the luxury of choice. This paper is more about the student who discovers after years of study that s/he is linguistically handicapped in Arab speech communities where the language s/he has learned appears not to be used at all. Confronting this problem begins with an understanding of diglossia.

Diglossia: Definitions and cultural and historical factors

Diglossia, a term borrowed from French and German linguistics and introduced into English by Charles Ferguson (1959), signifies one language with two different varieties that Ferguson called H and L. H is unspoken, written and read, learned at

school. L is the spoken language, the language of everyday, the language of interaction between people and in society. Ferguson gave the following definition:

> Diglossia is a relatively stable language situation in which, in addition to the primary dialects of the language (which may include a standard or regional standards), there is a very divergent, highly codified (often grammatically more complex) superposed variety, the vehicle of a large and respected body of written literature, either of an earlier period or in another speech community, which is learned largely by formal education and is used for most written and formal spoken purposes but is not used by any sector of the community for ordinary conversation. (1959. 'Diglossia' *WORD* 15: 2.325-40. Repr. in Hymes [1964], pp. 429-39).

Arabic was one of the languages upon which Ferguson based the bulk of his research, the others being Greek, Creole, and Swiss German. Arabic is one of the five official languages in the United Nations; in spoken form, it is a language used by around 300,000,000 people all over the world. It is also the "sanctified" language (H, for Ferguson) of the fastest growing religion in the world. The Koran (the holy book of the Muslims), Muslims believe, was revealed in Arabic; Arabic is thus deemed a God-chosen language, and for many Muslims, literary Arabic should not evolve beyond its traits as found in the Koran.

Arabic in its spoken form *has* of course evolved through use by people in societies. Four major forms exist today and are often called dialects, which gives the – to my mind, misleading – impression that they are variation languages of H (classical Arabic) and thus lacking its power of expression and its intellectual and cultural relevancy. However, these spoken languages are in reality the languages of the societies where they exist: the means of communication of kings and paupers, the language of theatre, the movies, love relations and inter-personal dealings at all levels. No mother talks to her daughter in classical Arabic, no president talks to a king in classical Arabic, no Arab person conducts business verbally with another Arab in classical Arabic.

Nonetheless, in many foreign language programs, we are teaching students classical Arabic, a form of the language that is not evolving as a functional language of everyday life. Thus, the official "literacy" standards in the Arab world and in the world of Arabic-as-a -foreign-language (AFL) education are based on a language no native speaks as a functional day-to-day language.

Ferguson's H and L and their functions:

(Although I find the usage of H for classical Arabic and L for the spoken variety misleading, I have maintained those designations for simplicity's sake.)

Ferguson (1959) understood the separation of H and L to be based on the functions of H and L. He thought each variety of the language to be functionally specialized where "in one situation only H is appropriate and in another only L" (p. 27), resulting in the following chart:

Sermon in church or mosque	H
Instructions to servants, waiters, workmen, clerks	L
Personal letter	H
Speech in parliament, political speech	H

University lecture	H
Conversation with family, friends and colleagues	L
News broadcast	H
Radio "soap opera"	L
Newspaper editorial, news story, caption on picture	H
Caption on political cartoon	L
Poetry	H
Folk literature	L

Although Ferguson's division of the functions of H and L is clear and helpful (and may have been accurate at the time), his definition falls short of observing the dialectical development within each of these practices. For instance, personal letters to family members and friends in Arabic, although they may start with expressions and idioms belonging to H, will then switch to L after the first few lines. Also the social functions discourse traditionally encountered in personal letters has been replaced for the most part by telephone conversations which are always in L.

Diglossia is not bilingualism

In what is known as the Fishman Extension (1966) (1967) of the Ferguson definition, Fishman claims that diglossia can also exist between two "genetically unrelated languages" and not just as two varieties of the same language, one code representing the H unspoken variety and another representing the L spoken variety. He gives the diglossic example of Spanish and Guarani in Paraguay (1971: 75) as an example. The concept was further developed by Hymes (1964: 389): "Diglossia is an excellent example of coexistence in the same community of mutually unintelligible codes, correlated with values and situations…" One must, however, distinguish between bilingualism and diglossia. In the latter, the H variety is not a spoken variety, while in bilingualism both varieties could be spoken.

But, diglossia and bilingualism are similar in the linguistic behavior of those who have command of, or need to be communicative in, both varieties within each category (H and L in diglossia, and L1 and L2 in bilingualism). Code-switching and borrowing are two such behaviors.

In code-switching, a variety is used according to situation, as illustrated by Blom & Gumperz (1971) in their research in Hemnesberget, a town in Norway with two varieties of Norwegian, an H variety and a local dialect:

> In the course of a morning spent at the community administration office, we noticed that clerks used both standard and dialect phrases, depending on whether they were talking about official affairs or not. Likewise, when residents step up to a clerk's desk, greeting and inquiries about family affairs tend to be exchanged in the dialect, while the business part of the transaction is carried on in the standard (p. 425)

I have not encountered much of this type of code-switching in Arabic except in political and religious programs on television when there was a reference to formal political terms and expressions or to religious quotations from the Bible or the Koran. I have observed *bilingual* metaphorical code-switching in Lebanon between French and Arabic among the upper class and the educated elite.

William Labov (1971) (see also Hudson, 1980) describes a switch of variety in the middle of a sentence, with no change in conversation, topic, or audience. This type of code-switching is possible in Arabic only at the level of individual words that etiquette, protocol, and tradition dictate should be used in their H variety such as: Koraan, al-aquahira. True code-switching in Arabic between H and L is impossible because of the conscious grammatical structure dictated by H which I will clarify later.

In Lebanon, I have observed doctors switching languages between Arabic (L)-French or Arabic (L)-English (according to their schooling). This behavior probably arises from the fact that most research and medical terms accessible in Lebanon are in English or in French. What is interesting to note, however, is that the type of Arabic used is always L and never H, even among those doctors who graduated from medical schools in Egypt and Syria where instruction is provided in the H variety of Arabic.

Is diglossia a fixed condition?

One point raised by proponents of teaching the H variety as the foundation of L2 instruction is that diglossia is a fixed situation in which the functions of H and the functions of L are predetermined. In this view, an important historical, religious or literary event occurred and was so influential, that it "sanctified" the language. For instance, Arabic scholars traditionally believed that the Koran sanctified the language in the 7th century. In other words, the H form (or some aspects of it) existed at one time as an L form, but a powerful historical event stabilized it in time. Such a position would inject in our modern L2 curriculum a theoretical framework based on language determinism.

Language determinism and diglossia

To assert the stability of diglossia in any language is to raise a new case for language determinism and to further discussion of whether language determines thought or culture. This is an argument with important implications for the future of any given language and its status as an instructed foreign language. If one accepts the Sapir Whorf hypothesis (1921, 1956), keeping an H variety intact means to a large extent imposing a worldview consistent with that variety. For example, additions to the lexicon of H in Arabic often involve a search for words already belonging to the H variety to describe the modern and social functions of what is to be named. In Damascus, Beirut, Cairo or any other big city, the bus is called al-Bus (or al-Busta, or al auto-bus), yet in the written form, some Arabists insist in calling it *al-hafilah* (meaning a machine filled with people). Not one single soul in the streets of these cities, waiting for a bus would say: "I am waiting for the *hafilah*." What is interesting is that while the H variety is searching in its past for words to describe the functional present, the L variety continues to evolve through borrowing (Gumperz, 1964: 423 in Hymes) and thus moves further and further away from H.

Is diglossia a shift?

If we were to adopt a point of view stating that diglossia is a linguistic shift between two different forms of a language that involve code-switching (Blom & Gumperz, 1971; Labov, 1971) and development of new functional syntax and mor-

phology, then we would have to prove *ipso facto* that H was L at one time and it is changing little by little into a new variety of the language. L would have to be considered a dialect. Is L a dialect?

A dialect can be understood as having vernacular status with respect to a spoken, standard mother language. When Wolfram (1980), for example, termed Appalachian English a vernacular dialect, it was in reference to standard spoken American English, not – as would presumably have to be the case for Arabic H and L – to a written, formal variety of the language. I contend that we cannot call Arabic L variety a "dialect" in reference to H simply because H is not spoken anywhere. Labov (1972) states that "when speakers of a subordinate dialect are asked direct questions about their language, their answers will shift in an irregular manner towards [or away from] the superordinate dialect" (p.111). On the contrary, none of the Arabic speakers I asked about their language shifted in their answers away from or towards the H variety, except through use of static expressions in H. Halliday (1978) argues that dialects are an aspect of register and that more than one dialect could be part of a speaker's repertoire. Speakers may also adopt new dialects. In Arabic, people do not have the option of switching out of the macro-linguistic genre of L, and H does not constitute what Halliday calls "standard dialect" because H is not spoken. The dialect switch in Arabic happens mostly at the level of pronunciation and lexicon within one standardized spoken language. We have to assert here a point of view that dialects come to life when there are variations on the spoken language, so we can speak of a Loire dialect, a Corsican dialect and a Midi dialect in France, but we cannot (or can no longer) state that French is a dialect of Latin. In the same fashion we can speak of a Beirut dialect, a Damascus dialect and a mountain dialect, but we cannot say that the Levantine language spoken there is a dialect of the H variety of Arabic.

Differentiation between the usage of H and L is mainly caused by a "register" (Halliday) factor where the language is chosen according to use or usage. Thus, assuming with Hudson that standard, dialect spoken language is a full language, then any dialect in a diglossic language is a micro-dialect emanating from L and upon which H has very little effect. Thus, when we speak of languages in the Arab world, we speak of "standard dialects" (see above) that have become "full languages": Levantine Arabic, Egyptian Arabic, Gulf Arabic, and Morroccan Arabic (all erroneously referred by dialectologists as dialects). From these "Arabics" emanate micro-dialects such as mentioned by Labov (2001: 270): Cairo Arabic, Baghdad Arabic, etc.

Some reflections on factors involved in Arabic diglossia in current thinking about AFL instruction

Abboud (1983), Al-Batal (1992), Alosh (1991), and Younes (1990) all indicate that L is an important component of AFL, but opinions vary drastically on whether to teach it.

Alosh (1997) classifies AFL pedagogical approaches as located on a continuum from classical Arabic H only (misleadingly called MSA – Modern Standard Arabic – which Alosh justly rejects) to an integrated approach where L is introduced along with H. But all of these approaches, as Al-Batal mentions (1992), seek "to cope with diglossic situations in the Arabic classroom" (p. 298). There is a tacit assertion that H is the language of reading and writing and that it should fulfill that function. Both Al-

Batal and Alosh have indicated to me that we teach H because "we do not want our students to be illiterate" (Alosh). But no one speaks H, and although teaching it as a spoken language may produce students who can themselves be understood in the Arab world, those same students may well not understand what is being said to them in L. L varieties are generally not presented systematically in textbooks, although the new integrated approach of Munther Younes, related on a certain level to the work of McLoughlin and to Ryding's concept of Educated Spoken Arabic, breaks this mold.

The impressive work of Alosh and Al-Batal suggests that L varieties will be introduced in their textbooks. Whether one wants to adopt an integrated approach or teach the L variety as a separate course is the decision of the teacher and his/her curriculum committee, but we cannot ignore the fact that exclusion of the L variety may constitute a major disservice to students of Arabic.

In a general way, there is evidence that "what is learned in school is not what is used in society" (Scribner, 2000: 9-40). And the very nature of the teaching and learning process may lead to a widening of the gap between the two. But a number of historical fortuities have contributed to a tendency to focus on the H variety in AFL, and it is worthwhile to examine the whole issue from many perspectives. The challenges of the future impose this examination, and the thinking of many brilliant and experienced Arabists serves to illuminate it. I propose to classify the various elements of this discussion in terms of four problems.

Problem One – No adequate ethnographic research has been conducted on H and its usage

Arabic language (L2) pedagogues and applied linguists have traditionally observed Arab systems and not Arab communities. Thus, for example, major changes in literary and literacy circles in the Arab world with respect to L are not reflected in most textbooks. Ethnography is virtually absent from research on Arabic language usage in the Arab world.

Malinowski (1923) presents the merits of ethnography as does no one else. We owe to him and to the London school (people like Firth) that linguistics and literacy have moved beyond the Saussurian (later Chomskyian) abstractions of non-situated theorizing. For Malinowski, language can be studied only "against the background of human activities" (1923: 312). But Classical Arabic H is absent from current human activities other than reading and writing.

Previous research on Arabic diglossia has not generally involved ethnographic investigation of the use of language in small communities and in human activities. Instead, writers and pedagogues observed how language was taught in Arab schools and tried to find "functional" adaptations for western classrooms. If on the first day of school, an Arab student starts learning the classical H variety, it may seem to follow that on the first day of an AFL course, an American student would do the same! But the Arab student already speaks the language in an L variety and has significant knowledge of its folklore and oral tradition from home.

Admittedly, Arabic diglossia poses a major problem to textbook authors and to program administrators: at a minimum, there is not enough time to efficiently cover both varieties. But is it a given that students should learn how to read and write

before learning how to speak? Are we perhaps accepting a political and even theocratic definition of how language should function? Have evolving circumstances in the Arab world reached the point where new research could suggest a solution to the problem?

Problem Two – H doesn't reflect most literacy practices in the Arab world

Ferguson's (1959) chart could be misleading. Ethnographic research (Chouairi, 2005) shows that if one were to re-visit and observe the activities mentioned on the chart identified as using Classical Arabic H variety, one would arrive at categorizations opposite those of Ferguson.

Ferguson is correct, for example, that sermons continue to be presented in H, but observing Arabic as used by clerics was a revealing part of my research, however challenging. One afternoon, in the narthex of a church, I observed a Greek Orthodox priest teaching children the meaning of Holy Communion and lessons from the Bible using the L variety. When I asked him why he didn't use the H variety, as he would have in his weekly sermon, he replied: "It is not as expressive and as efficient as when I address them in the spoken language." He was thus "increasing the perspective and detailed character of the transmission of knowledge" (Lave 1977: 32) by adopting a language variety more suitable to situational learning to accommodate children who knew the language from home. Likewise, the Sunni Imam of the town, someone who is known for his eloquence in the H variety, rarely uses it out of the formal sermon on Friday or during an official occasion.

The type of Arabic used in the news hour is generally H variety. But the advent of satellite television stations covering the entire Arab world has revealed the importance of the spoken Arabic L in the Arab discourse. The most popular programs, Super Star (Future TV), Star Academy (LBC), and Khallek bilbeit (Future), are all in spoken variety L. Political programs such as Kalam al-Nas (LBC) and al-Itijah al-Mu`akes (al-Jazeera) are mostly in spoken variety with heavy code-switching in the second one. Sitcoms from Syria and Egypt are all in the spoken variety. Medical awareness, entertainment, and variety programs are also all conducted in L. When asked whether they would like some of the aforementioned shows presented instead in H, people answered uniformly "No." Alosh posits a "*paradigm shift*" (1997: 303) in the media from a "*text-based perspective*" using H to a "*communicative perspective*" (Swaffar et al., 1991) using an easier genre of H or some borrowed L. I think the media have gone beyond this point with the introduction of day-long programming which ultimately reflects real language use. L words and expressions are even entering the news discourse.

Can H continue to be used widely in the media? Investigation reveals a trend in local Middle Eastern TV stations to dub Japanese cartoons in classical Arabic H. The language borders on the absurd. I observed children watching these programs: they don't laugh, and they get bored very quickly. While watching a comedy with Syrian actor Dureid Laham written in L, children and adults giggle and laugh.

The media have certainly opened our eyes to political discourse in the Arab world. Negotiations, arguments, discussions and expressions of opinion are all parts of the

political discourse in which heads of state, politicians and citizens engage, just as are the rather less common political speeches, which Ferguson classified as H. All of the former "political" activities are conducted in the spoken L variety.

It is true that the classical Arabic H variety has dominated the history of Arabic poetry. Arabs love their literature and, if I may be subjective, have produced some of the greatest schools in world literature. From the eighth to the fourteenth century, Arabic literary schools were influential throughout the Mediterranean basin and parts of Europe (from Spain to India). In the twentieth century, poetry in L suddenly appeared (especially in Lebanon). These poems entered Arab "mainstream" culture through books, theatre, songs and folklore. Classical Arabic H witnessed a concurrent renaissance with Gibran Kahlil Gibran, Michael Nueima, Taha Hussein, Ahmad Shawqi, Khalil al-Mutran, Girgi Zaidan, the Bustani and the Yazgi families, Iliya abu Madi, Saeed Akl, Saeed Takieddine, Amin Nakhleh, and many others who liberated the classical Arabic H variety from much of its artificiality. But none of them claimed that the H variety would ever replace the spoken variety in its many functions, and many also wrote great poetry in spoken L. Saeed Akl, for example, realized early on that most poetry should be in the L variety because it is the spoken language; and he created in this variety major poetic masterpieces.

Problem Three – H is a constructed and not a natural language

Classical Arabic, al-Fusha (MSA), cannot be spoken as a functional daily conversational language. The argument that the H variety of Arabic was spoken in the great age of Islamic civilization has to be challenged. We have, for example, manuscripts from the `abbassid age (8th to 14th century) showing the Khalifa Harun al-Rashid (Aaron the Wise) using some written-spoken language in Iraqi dialect.

A constructed language is a language built and formulated by "artisan-linguists" from several other discourses and is given fabricated shapes, forms, syntax, morphology, and grammar. For example, classical Arabic (H variety) has a lexicon built from all the languages that bordered Arabia: Syriac, Egyptian, Bedouin Arabic, Greek and Persian, but it has a grammatical structure that is formulated by linguists and writers. The same is the case with classical Greek, Slavonic, and Latin. The reason such an explanation is plausible is that the grammatical variations in Arabic are heavily indicated by phonetic changes mostly not present in the alphabetical representation of the lexicon and by syntactical changes that necessitate a sophisticated conscious knowledge of grammar. Literacy in the H variety is learned only through what the authority (Church, State, Academe) dictates; it cannot be "inherited" since it is learned through schooling and not in the house through "the interplay of individual biographies and educative styles of the parents" (Taylor, 1983: 23).

Both the London school of Firth (1951) and the Swiss school of de Saussure (and Chomsky) agree that grammar is a subconscious mechanism in language. But, as I contend above, the grammar in the H form of a diglossic language is a constructed, conscious grammar that does not lead itself to natural speech.

In classical Arabic, the positions of nouns and verbs within the sentence necessitate phonemic changes in the middle and at the end of the word (not necessarily

alphabetically represented). Incorrect use of short vowels changes the meaning, hence the great difficulty of maintaining awareness of grammatical elements and linguistic functions.

In English we could say, "The boy ate the apple." In H Arabic it would be (transliterated): '*akala al- waladu altuffAhata*. The underlined endings in this case are short vowels, 'a' is an ending for a "sound" (no long vowel) verb in the third person masculine past tense, 'u' is an ending for a "sound" subject being the boy, 'a' is the ending of a "sound" direct object. In complicated texts or in fast speech, it is impossible for the vast majority of highly educated people to keep track of word positions within a sentence in order to use the correct endings (I am not talking about case endings here), neither can they refer to their spoken language to know the correct answer (since their spoken language is different). Books and treatises can be written (and have been) about the complications of classical Arabic grammar. When I was a student, we had a grammar course during which we would listen to recordings of famous Arab heads of state or literary figures, and we would be challenged to discover their "major" mistakes in the H language – they were numerous! Thus, I argue that a constructed conscious grammar is simply not a system for a spoken language.

Problem Four: Towards a more functional pedagogy based on literate practices

The case of immersion

The teaching of a spoken language would presumably require the possibility of immersion in that language. H does not meet this criterion as articulated by Cambourne (1988: 48-67), who justly states that immersion is possible in the L1 reading classroom, and it is also possible out of the classroom at home and in society. But we cannot speak of H variety immersion in Arabic L2 instruction. As we have seen throughout this paper, I can immerse students only in the written word, whereas with the spoken variety L, I can immerse them in the written word (see poetry above), but also in theatre, in television and radio variety shows, in folklore tales, in proverbs, in music and in letter writing to other students. With H, they can travel to Arab countries where they may be understood using the language, but they probably will not understand anything except the evening news and few articles in the newspapers. With the spoken variety L, they can travel, sit in cafes, shop, discuss politics, visit people, listen to them, share in their lives, ask the peasants about the crops, the elderly about traditions, those who cannot read and write about their struggles, etc. Thus, they can engage with them in their literacy practice. Linguistics brings the world and its languages to the lab, while literacy takes the language to the world and brings the world to the classroom.

In conclusion, we realize that H limits literacy to reading and writing and neglects orality completely.

Where is orality?

I believe it misleading to call orality *Parole* or *Performance* in the de Saussure – Chomsky tradition. Orality lives in a dialectical state where there is always a struggle between anything perceived by each person and his/her cultural history in which lan-

guage forms a big part; while *Parole* and *Performance* are abstract systems unaffected by the outside world. I do not mean by orality just what is spoken but also what is understood and received through means other than formal writing or reading.

In general, foreign language departments at the tertiary level have been run by linguists and literature professors. Program objectives often give short shrift to orality and may thus fail to develop literacy as fully as could be hoped. Street (1995: 153) refers to a "great divide" between orality and literacy (criticizing Ong). Further, he argues that efforts to establish a continuum anchored by these entities (orality and literacy) is "more rhetorical than real." Street suggests instead two models of literacy: "autonomous" (purely technical) and "ideological" (cultural), and rejects any dialectical relationship between these two models, claiming that such a relationship (synthesis) would create "polarization."

As we have seen, in much AFL pedagogy, reading and writing are deemed the main forms of literacy; the unfortunate part is that reading and writing in H cannot even be considered "adequate technicism" (Street 1995: 161) because, as we have seen, reading and writing in H do not necessarily reflect literacy practices in the Arab world, and of course, the social element is absent from H. At the beginning of the twentieth century, the schools of linguistics that came from the West, supported by a traditional theocratic and literary chauvinism in defending the H variety, threatened to keep the literacy of the Arabic people imprisoned in a writing system representing a non-spoken language and far removed from the actual living language. This meaningless and false division continues, unfortunately, to be widely accepted. "Illiterate," in this perspective, is term describing a native speaker who cannot read and write. Given, however, that such an individual uses the same language as a president or king in conversation, we may wish to explore what Street calls the "stigma of illiteracy" (1995:21-23).

Street and the "stigma of illiteracy":

> It is not only meaningless intellectually to talk of the 'illiterate', it is also socially and culturally damaging. In many cases it has been found that people who have come forward to literacy programs because they think of themselves as 'illiterate' have considerable literacy skill… (Street, 1995:19)

Street points out how literacy campaigns, especially in the third world, have ignored the local literacies of reading and writing associated with the societies there. People inherit from their ancestors folkloric expressions rich in knowledge of historical events, forms of linguistic behavior, and modes of personal expression. This vast knowledge is not typically sought in the H variety of Arabic. I have learned more about the culture, the folklore, and the traditions of the area from the peasants than from the cultivated elite. Some of the most literate people I have met in the Middle East were people who could barely read or write. Abu Ali al-Zabadani, one example of such an individual, knows more about agriculture – pruning, trimming, planting, harvesting and watering – than the average agronomist (this is the opinion of all the farmers and the agricultural engineers who knew him). The late Youssef Samia (a farmer in KabElias, where I conducted research) knew more about folklore, the his-

tory of Byzantium, and the theology of Christianity and Islam than any professor I met. I read some of the love letters he wrote when he was young (he hardly learned how to write but created for himself a system of constructing sentences that is deep and expressive), and I was stunned by the images and the poetic feeling.

The uniqueness of foreign language teaching is that the subject matter we are teaching is not solely a subject matter but rather a conduit to other subject matters. When I teach German, I want the students to understand a wide spectrum of its usage from Goethe's Faust to beer hall culture to political or scientific discourse. When I teach Arabic, I want people to understand all that is related to living and struggling in the societies where the language is spoken. I formulate this objective as a wish to see "German literacy" and "Arabic literacy" supersede what has been proposed by linguistic theory in the L2 classroom. In our academic institutions, when we have fallen short of our mission, it may well be due to self-imposed limits on the varieties of language we teach. Perhaps if we replaced the term "foreign language" with "foreign literacies" or "area studies," we could profitably reassess our priorities and choices.

The delimitation of functions in literacy:

Freire agrees with Street that a local literacy should be the defining element of the general "profile" of literacy in a given society. Spoken words seem to carry in their linguistic nature more "situated meanings" so "crucial to learning" (Gee, 1997). Freire would surely be one of the most powerful voices supporting the teaching of Arabic spoken variety L in AFL classes, especially given that the spoken word should be and is represented in the writing system.

The view of literacy to which I subscribe does not separate language functions; it speaks instead of situated learning where language functions are interwoven in complex ways. This view treats the language process as an existential happening formulated to permit unlimited human functions rather than as a static code conforming to predetermined categories.

> Prevailing literacies and discourse should be taken as occasions for study and expression, for the sake of disclosing more materials in lived experiences – the multiplicity of lived experiences that mark our society today (Green, 1995: 111)

Through "lived experiences," literacy has developed and evolved. Linguistics as a field of study has perhaps not adequately dealt with this evolution in helping to propose pedagogical and functional answers to the world of L2 instruction. I would suggest, in the case of Arabic, that linguistics has shown how to teach H as an L2. Current views of literacy will be more likely to show how to teach L as an L2.

I find unfortunate the fact that the field of linguistics in the United States and the West has concentrated on the studying of *Langue*. Teaching approaches for any diglossic foreign language may thus reflect disproportionate concern with the H variety (which, for many, represents *Langue*). If my contention that H in Arabic cannot be or have been the spoken language of a community is persuasive, then concentrating on H will be seen as excluding from the wider concept of literacy its very essence.

Conclusion

The view of linguistics that has historically influenced the AFL curriculum in the United States is operating under the strictures of what Taylor terms grand theories (2003) that may have assumptions rooted in religious misinterpretations, academic linguistic ossification, and political expediencies in the Arab world. The impact of these assumptions appears to me to be exacerbated by the phenomenon of diglossia in Arabic. The attendant rationale for teaching classical Arabic H is that it ensures students do not graduate "illiterate." In my experience, however, AFL students are now graduating with majors in a language they cannot speak, whose correspondence they cannot read, and whose media they cannot listen to (except for formal news programming). They cannot watch its theatre, listen to its tales, folklore and songs – in short, deal with its society as fully functioning participants.

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Educated Spoken Arabic: A Flexible Spoken Standard

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The title of this panel is a frank and challenging one, and addresses a central problem in Arabic teaching: if, how, when, and why to teach authentic varieties of spoken Arabic. This problem is not a simple one; rather, it is one with many dimensions: educational, theoretical, practical, philosophical, and ideological. It has been the "elephant in the room" or the "900 pound gorilla" that continued to be ignored or dismissed until the last few years, when college and university programs have been challenged to produce students who have some degree of proficiency in the Arabic vernaculars as well as MSA. It has also come to the fore as the demand for "advanced" and "superior" level performance in Arabic has increased. Finally, we can acknowledge that not only is it there, but its implications for Arabic teaching methods, materials, and curricula are immense.

It is now widely understood that the various forms of vernacular Arabic are intricate speech systems embedded in a sophisticated socio-cultural matrix. They are not simply degraded or debased forms of Arabic; they are, in fact, complex, constantly evolving forms of interactive discourse. They are not monolithic; they are highly diverse. This diversity, of course, constitutes a core problem in designing materials and curricula. Does one select a regional colloquial? If so, which one? Or does one select what may be termed "regionally flavored varieties" of standard Arabic (that is, less regionally marked and more of an inter-regional koine)? As many of you may know, I have had some experience with what is termed either educated spoken Arabic or formal spoken Arabic, and from my perspective as both a learner and a teacher, these variants of spoken Arabic travel better than individual colloquials, and allow learners flexibility in interacting with Arabs from all parts of the Arab world.

The differences between the vernaculars and Modern Standard Arabic has traditionally been referred to by the term "diglossia," indicating a binary division between "higher" (literary) and "lower" (colloquial) forms of a language. The Arabic situation, however, is far more complex than mere bifurcation. This linguistic phenomenon has been analyzed by Arabic linguists such as Badawi, Elgibali, Hary, and Mitchell, and a number of different formality levels have been proposed. Educated Arabic speakers calibrate their spoken language naturally and spontaneously to the communicative needs of any situation or any context, be it formal or informal, public or private, friendly or contentious, happy or sad, relaxed or tense.

Where Arabic speakers re-calibrate into a less regionally colloquial and more formal level of speech, some researchers have identified a variant of spoken Arabic, an intermediate level that is termed "cultivated," "literate," "formal," or "educated" spoken Arabic or the inter-regional koine. Thus, the Arabic language situation is not characterized as a sharp separation between written forms and spoken forms, but as a spectrum or continuum of gradations from "high" (very literary or formal) to "low"

(very colloquial), with several levels of variation in between. However, the in-between levels are not well-defined or discrete, nor are they well-studied.

Traditionally, Arabic as a foreign language curricula have centered almost wholly on Modern Standard Arabic with very little attention to either the everyday informal varieties or to the more formalized, elevated prestige spoken varieties. Some applied linguists, in particular Heidi Byrnes, have drawn a distinction between "primary" and "secondary" discourses – a distinction that is particularly relevant to foreign language teaching and its goals. Primary or familiar discourses are used informally among friends and family and are acquired spontaneously as part of the maturation process. Secondary discourses of public life are considerably more formal, and occur in a vast range of settings in formal situations beyond family and friends. It is Byrnes' thesis that in the teaching of European languages, the primary discourses of family and everyday life are over-privileged in classrooms using communicative approaches, whereas professional, public, and academic discourses are neglected.[1] This is a key point for the Arabic teaching profession because in our field, most college curricula are sequenced **in exactly the opposite direction**. Arabic teaching has traditionally privileged the secondary discourses of literature and scholarship over the primary discourses of everyday living, which take place in colloquial Arabic. This state of affairs I refer to as "reverse privileging."[2]

The challenges to our field lie in integrating authentic spoken discourse skills and strategies into traditional MSA curricula to the extent that they are necessary for communicative competence at any proficiency level. These challenges include the materials, sequencing, design, and teaching of primary discourse skills. This is a curriculum area where ideological choices have traditionally been made consistent with practice in the Arab world, where no instruction is provided in the mother tongues, the colloquial forms of Arabic – only in the literary variety. Yet the mother tongue, the colloquial language, remains the vehicle for all ordinary daily activity. In the Arabic educational tradition, vernaculars are not **replaced** by literary Arabic: they are used *in tandem with* literary Arabic as a child matures and grows into adulthood. Moreover, the growing child learns how to integrate formal instruction in Arabic to adjust his or her spoken language according to a range of contexts.

What our curricula need is restructured access to both the primary and secondary discourses of Arabic. The new architecture of Arabic as a foreign language – including curricular goals, sequencing, and text-type – needs to be constructed with full respect to issues of discourse type, interactive functional skills, the building of firm foundations, and expanded definitions of linguistic, cultural, and social norms and appropriateness. It includes written Arabic as the cornerstone of literacy, and it includes spoken forms of Arabic, both colloquial and educated, as cornerstones of spoken fluency.

Educated spoken Arabic can play a key role in bridging gaps between colloquial and literary forms of Arabic, and in anchoring the development of interactive communicative skills. I consider ESA to be a refined form of colloquial performance because it is not simply *fusHaa biduun i) raab* (literary Arabic without desinential inflections); educated spoken Arabic is based on a colloquial matrix underpinned by key vernac-

ular structures and processes, such as verb inflection that omits dual and feminine plurals; that relies on universally-understood spoken lexical items such as *shaaf /yishuuf* (for the verb to see) and the reduced relative pronoun, *illii* (who/which), to name just a few items.[3]

This is not meant to imply that Arabic programs should not teach individual dialects; but it does mean that, in the real world of Arabic usage, students need more than an acrolect and a basilect. They need to learn how to calibrate the formality of their speech, and how to distinguish and adjust to particular situations and regionalisms. For example, when I lived in Lebanon and "picked up" the Lebanese Arabic I heard from student colleagues, I eventually discovered (to my embarrassment) that I was using the (extremely colloquial) forms I heard inappropriately because I tried to use them in all contexts. This is a serious problem of simply "picking up" a dialect. One learns what one hears, and that isn't always what one needs or what one should use. Learners need instruction, not just exposure. And part of that instruction incorporates the cultural and linguistic pragmatics of interactive discourse focusing on contextualized uses of language. As a high-context culture, the world of everyday embedded Arab cultural practices, knowledges, norms, institutions, ethics and values is teachable only if one includes analysis of the network of everyday signifying practices in addition to the richly textual culture of the Arab world, its imperial heritage, and its literary legacies.

We therefore need to set significant new dialogues in motion among ourselves as Arabic linguists and as language and culture educators. This involves not only the shedding of prejudices and old ideas, but also willingness to take leadership roles, to brainstorm, to experiment, to engage in long-term planning and research, and to learn from and about each other. We need to draw upon new curricular models that address the following three questions:

1. What are the goals of the students studying Arabic at your institution? Are they aiming to study abroad or work abroad? Are they aiming at translation and interpretation skills, textual analysis and critique? Are they aiming more broadly at learning about Arab society and culture, and becoming informed about the Arab world?

2. What are the departmental and university goals in teaching Arabic? At the university level, the teaching of Arabic language needs to mesh with stated academic policies and goals as to humanistic inquiry, critical thinking, challenging basic assumptions. Encouraging and stretching students to reach for the most conceptually unfamiliar and difficult goals is helping them to prepare for the rewards of intellectual risk-taking; preparing them for critical and flexible thinking in their future lives; it is helping them to prepare for lifelong learning; it is teaching them a widened range of tolerance of difference; it is teaching new variants of logic; it is placing cognitive demands on them as they struggle to think, analyze and perform in new and unfamiliar ways that are crucial to their academic success and to their intellectual development.

3. What kind of models should be used in designing curricula that offer both Modern Standard and spoken Arabic: Sequential? Parallel? Integrated?

Intensive? Immersion? Content-based? Communicative? Task-based? All of the above? Other?

Taking a page from President Obama's well-known use of a quote by Martin Luther King, I would refer to: "the fierce urgency of now." In order to improve our effectiveness and our capacity to teach Arabic in a communicative way, we need to build a new framework for our field, and we need urgently to start right now.

Notes

1   Byrnes, 2002. Toward academic-level foreign language abilities: Reconsidering foundational assumptions, expanding pedagogical options, In Betty Lou Leaver and Boris Shekhtman (eds.) *Developing Professional-Level language Proficiency*, pp. 34-58. Cambridge: Cambridge University Press.

2   For further discussion of reverse privileging, see my 2006 article: "Teaching Arabic in the United States" in *A Handbook for Arabic Language Teaching Professionals in the 21st Century,* Wahba, Taha, and England, eds. Mahwah, NJ: Lawrence Erlbaum.

3   For further discussion and references on Educated Spoken Arabic, see my 2005 article "Educated Arabic" in *Encyclopedia of Arabic Language and Linguistics*. Vol. 1. Leiden: Brill.

The Arabic Language Continuum: At Which Point to Start?

Mahdi Alosh, United States Military Academy

Complaints about an MSA-only Curriculum

"After one year, students still don't understand the language spoken by native speakers."

"They arrive in the country and they don't know how to communicate with a taxi cab driver."

These complaints are made with a tone of condemnation of current practice, and sometimes with surprise at the outcome, as though Arabic programs have a hidden agenda. It all boils down to the goal of Arabic instruction. Are we teaching Standard Arabic to build a foundation for dealing with written and oral texts or are we preparing students to interact with native speakers? If the latter, which native speakers: all, a specific dialect, for what purpose? These questions have not been addressed by the surveys given to learners of Arabic. Responses to specific questions are able to guide curriculum design. But a response like, "to interact with native speakers," while tempting to the naïve survey taker, does not yield much to go on for the curriculum designer. It goes without saying that ultimately every language learner would like to develop this capability.

One of the arguments used to justify the need for Arabic instruction that combines Standard and Colloquial Arabic simultaneously is responding to learner needs, particularly after the September 11 events. Of course, applied linguists can deal with specific situations like this and produce courses known as "Language X for Specific Purposes." Courses of this type would satisfy such needs. Another argument is the linguistic reality that exists all over the Arab world. This is true, and no one contests it. However, it is also the case in many languages, diglossic and less diglossic. German is a case in point, the language ia defined as diglossic, but no professor of German or German linguist would teach Low German alongside High German or design a test to assess proficiency in Low German. As one noted German specialist put it:

"… we do not test for those, because Low German is actually more like a dialect spoken only in certain parts of the country. The same would apply to Swabian, Saxon, Bavarian, Franconian, etc. All of these local languages are quite different from High German in terms of pronunciation, vocabulary, and idioms. We test only High German, the kind of German taught in schools and universities in Germany, Austria, and Switzerland because that is the standard German heard on radio, TV, movies, etc. […] It is true that the majority of Germans do not speak High German with one another, they use the local dialect or language of their region. However, when dealing with non-native speakers, most Germans try to use High German, although it is often tainted in terms of pronunciation and vocabulary and,

especially, idioms. We have simply made the decision to test only MSG (Modern Standard German).[1]

The situation is quite similar to that of Arabic. German may have its own minute differences as compared to Arabic, but it gives us a starting point. One of the principles that any language course developer should abide by is awarding respect to the learners' culture as well as to the target culture. If Arabs choose to make MSA the language of instruction in schools and universities, why should we violate this principle and teach local dialects alongside MSA? Besides, the lofty goal of producing a student who is able to perform like Arabs (e.g., read a passage in MSA and discuss it in dialect) solely through classroom instruction may be beyond our reach. This ability can be developed as learners gain fluency in a dialect learned during study abroad, not during the few contact hours available in state-side programs.

Toward Achieving Consensus

I approach this controversy that does not seem to go away from three perspectives: curricular/programmatic, assessment, and language acquisition. These areas guide all our academic activities from designing the curriculum to selecting and developing language material, to evaluation, and finally to testing. I should add that most Arabic programs today are no longer insular programs because of the increasing number of Arabic study opportunities for students and consequently the increasing demand for using standardized tests. As many of you know, one aspect of tests is that they have what is known as the washback effect[2], where instruction is influenced by the goal, procedure, and content of a test. Keep in mind that the vast majority of standardized tests are in Standard Arabic, including the Oral Proficiency Interview. In addition, most programs have an overriding philosophical, generalized goal, which usually has to do with how the faculty views the object of study. In the case of Arabic, there arise questions like: Do we want to teach the visual skills only (i.e., reading and to a lesser degree writing)? Should we focus on the oral/aural skills, or should we teach all four skills? In addition, the question of whether or not to teach colloquial Arabic is sometimes addressed. However, the attendant question is which dialect? Do we want to impose one or should we allow our students to choose? And if we want to provide this service, do we have the means and wherewithal?

Rationale for an MSA-based Curriculum

First of all, lest the audience have the impression that I am a proponent of MSA-curriculum solely, I hasten to say that I am myself the author of three audio courses in Colloquial Arabic[3] and an advanced-level textbook with audio and video.[4] The point is not whether or not to teach Colloquial Arabic, but when, where, and for what purpose. In my opinion, before we ask the questions posed in the preceding section, we should have a close look at the curriculum, the mission statement of the department, the time available for minors and majors, and the estimated exit level of proficiency. The majority of Arabic programs are situated in academic institutions, many of them with graduate programs. In addition, there are many smaller one-year and two-

year programs at community colleges and other universities. Let's consider these elements one by one. In a manner consistent with how research is addressed and in the hope that colleagues may subject them to empirical investigation, I try to formulate them as questions.

1. Academic mission: Does the field agree that Standard Arabic, the language of scholarship, modern literature, a vast body of classical literature, formal instruction, and formal transactions should be the goal of instruction?

2. Curriculum: Most language programs assign about 35 semester credits for majors, that is no more than 600 contact hours. What percentage of this time can we devote to dialect study and yet maintain a meaningful focus on proficiency, accuracy, and subject matter in Standard Arabic?

3. Exit level: Ideally, majors should be within the advanced range, but reality tells us otherwise.[5] The majority of Arabic majors are within the intermediate range (intermediate high for many), a very untenable position in my opinion, hence, the need for more focus on Standard Arabic, rather than less.

4. Language acquisition: Most Arabic learners walk into the classroom with almost zero knowledge of Arabic and its culture, and if there is any, chances are it needs rectification. They have a great deal on their plates already with different sound and writing systems, and a very different language system. To the beginner, Standard and Colloquial Arabic are two different languages. We also know that the syntactic and morphological rules of Standard Arabic are pretty complex. I argue for a robust foundation in Standard Arabic for the first four semesters. These may be followed by teaching one or more courses in a given dialect. The transition would be smoother because applying rules of deletion is much easier than applying rules of addition.[6]

5. Over the past decade or so, the Arabic landscape has changed significantly. There has been unprecedented demand for Arabic coupled with the need to develop higher-level proficiency, much higher than the practice has been. This entails more intensive and extensive study, which is done through reading mostly, the realm of Standard Arabic.

A Model for Developing Standard and Colloquial Arabic

In the preceding section, I provide the reasons for focusing on the teaching of MSA in Arabic programs in the United States. In this section, I present my experience with the Flagship Program situated at Damascus University, where a language that spans the entire Arabic continuum was used in instruction and communication.

The cognitive framework representing the Arabic diglossic situation was described in an earlier article published in 1991.[7] In a nutshell, it provides a model of Arabic oral interaction, claiming that oral performance integrates elements from two Arabic varieties, Standard Arabic and Colloquial Arabic, to varying degrees, depending on a host of socio-cultural and sociolinguistic variables. In addition to the variables presented below, other variables such as gender, age, economic status, level of education, and so forth, come into play to make the distinctions even finer.

A Model of the Standard-Colloquial Continuum[8]

		Language Interaction		
Situation	Formal		Familiar	
Event	Public	Private	Public	Intimate
Setting	Non-local Local	NL L	NL L	NL L
Language Continuum	MSA			Colloquial
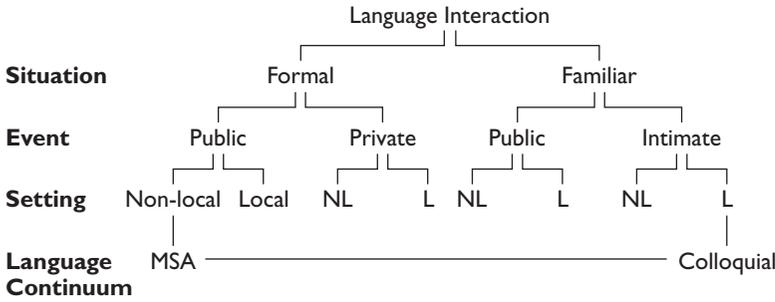
The Flagship model has proven its success, and it can be replicated in regular Arabic programs if they have a study-abroad program. In short, it has two study components, state-side and overseas.

The Flagship Program: State-side

In the state-side one-year program, instruction is focused on MSA with one or more courses in Syrian Arabic (since the target country has been identified).[9] The variety of topics in the courses offered allows learners to solidify their control of the structure and expand their vocabulary significantly (a must to attain the Advanced level). The level of proficiency of the Flagship fellows when they apply for the overseas component ranges from Intermediate High to Advanced.

Overseas Program

The overseas program is a twelve-month course of study. The learners attend four class sessions daily in the morning and have free afternoons in order to explore the city and interact with the population. The fellows are encouraged to travel during the weekends for linguistic, cultural, and personal development. The program mandates home stay, one student per family. The Language Institute at Damascus University facilitates the process of identifying host families (both Christian and Muslim) by giving the students access to their database. This first step requires the learners to contact the families and negotiate the details, thus plunging the learner right into the culture and language.

There are four hours of classroom instruction daily for five days a week, one of them Syrian Arabic for the first semester only. Given the learners' level of proficiency in Arabic, learning Syrian Arabic in the U.S. previously and being immersed in the culture, there is no need for further formal study of this variety. The bulk of classroom activities is in MSA in all four skills. At this stage of the learners' language development, and given their participation in the target culture, they may tend to integrate colloquial terms into their speech while performing class activities. This is not discouraged, rather encouraged, because a speaker cannot be rated Superior if he or she does not provide evidence of the ability to function in dialect as well.

One of the hallmarks of any well-designed overseas program is the provision of opportunity for practice outside the classroom. The Flagship Program, having been designed to deliver Superior-level speakers, takes this task very seriously. The teacher serves as the coordinator for some of these activities by, for example, arranging for interviews with artists, intellectuals, officials, writers, spiritual leaders and the like. The learners embark on the completion of these tasks on their own. They return to the classroom to report on what transpired. For the most part, the language proficiency level used in performance of these tasks and in the classroom debriefing is no higher than Advanced. But since the goal of instruction is Superior, the instructor would first identify certain issues raised by the learner and then lead a discussion pegged to the Superior level by eliciting from students their own supported opinions, challenging those opinions, discussing the topics abstractly, and finally putting the learners in hypothetical situations. Repeating this type of activity often enough, using a variety of topics and arguments to perform tasks typical of the Superior level, would ultimately elicit attainment of a higher level of proficiency from the serious, dedicated learner.

Conclusion

To sum up, Arabic instruction in the United States should focus on building a solid foundation in MSA for at least the first four semesters. The field should not be concerned with the so-called "linguistic reality." It is the situation that exists for the native speakers of the language and also for advanced non-native learners. For beginners and intermediate learners, the task should be the learning of the Standard code first. I would follow two guiding principles. The first one would be the attainment of a certain level of proficiency in Standard Arabic (say Intermediate Mid), by the end of the fourth semester. As teachers, we should focus on developing communicative skills although no dialect is involved. These skills are transferable and would be useful when the learners eventually had the opportunity to travel to one of the Arab countries and learn its specific dialect. We should not deceive ourselves by thinking that we can replicate the process of native-speaker linguistic development. The differences between a native speaker and a non-native learner are so numerous and significant that they defy any comparison. The other guiding principle is the manner in which all other languages treat their mainstream varieties (i.e., standard) and the many local varieties that exist (i.e., linguistic reality). NO English-language editor would accept any non-standard forms (what we think of as linguistic reality). I have yet to see a standardized test in any language that has items derived from local dialects such as Cockney, Appalachian, Patois, Low German, or Verlan. I leave the reader with two questions to ponder: Is Arabic so different from all the languages in the world that it warrants special treatment? Why should Arabic do what no other language is expected to do?

Citations

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5 Shulz, R. A. (1988). Proficiency-based foreign language requirements: A plan for action. *ADFL Bulletin 19*, 2: 24-28.

6 Cadora

7 Alosh, M. (1991). Arabic diglossia and its impact on teaching Arabic as a foreign language. In G. Ervin (Ed.) *International perspectives on foreign language teaching*. ACTFL Review of Foreign Language Education (pp. 121-137). Lincolnwood IL: National Textbook Company.

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9 Currently, undergraduates go to the University of Alexandria, and thus they learn Egyptian Arabic, while graduate students go to Damascus University.

The Case for Integration in the Arabic-as-a-Foreign Language Classroom

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Introduction

Teaching Arabic means almost exclusively teaching the literary language, known as Modern Standard Arabic (MSA) or *Fusha*. Many Arabic-as-a-foreign-language programs introduce a spoken Arabic dialect (Egyptian, Levantine, Moroccan, etc.) generally after the introduction of *Fusha* and in a separate track.[1] (For the sake of consistency and clarity, I will use the Arabic word *Fusha* to refer to the literary variety of the language and the abbreviation CV, short for colloquial variety, to refer to the spoken dialect.)

The goal of this paper is to present an "integrated" program, which I have been building at Cornell University since 1991, that combines *Fusha* and a CV in the same course of instruction. I will argue that it is more logical and more effective pedagogically than approaches followed in other Arabic programs. Before I present the program, however, I will list eight uncontroversial facts about the Arabic language situation, student goals, and a foreign language teaching principle that will inform my discussion.

Basic Facts

1. In the Arabic-speaking world, the CV is used for conversation; *Fusha* is not used for this purpose by any Arabic linguistic community, however small. Contrary to a widespread impression, even at conferences, informal conversation takes place in CV. While words, phrases, and complete sayings may be borrowed freely from *Fusha*, the basic structure is that of CV.

2. *Fusha* is used for reading, writing, and formal or scripted (as opposed to spontaneous) speech. It is true that the use of CV for reading and writing is increasing with the spread of the internet (chat rooms, text messaging, etc.), and it is also true that discussions and debates which take place at conferences, presentations, and TV channels like Al-Jazeera are often conducted in *Fusha*. The general pattern of interaction, however, is that described above.
   (For a detailed account of the roles of *Fusha* and CV, the reader is referred to the classic study by Badawi [1973]. His conclusions about the sociolinguistic realities in Egypt are in the main still valid and can be generalized to other Arabic-speaking countries.)

3. *Fusha* has all the prestige in the Arabic linguistic scene because it is the language of literature and high culture, and is a symbol of Arab unity and a glorious past. It is also the language of the Qur'an and the studies associated with it. The colloquial varieties are stigmatized by the overwhelming majority of Arabs and considered corrupt, divisive, and even dirty.

4. Native speakers of Arabic acquire a CV naturally in the home as their mother tongue, and learn *Fusha* formally at school. Learning *Fusha* means learning to read and write it and studying its grammar.

5. Educated native speakers of Arabic move from *Fusha* to the colloquial and vice versa as a function of the linguistic situation or task. They read the newspaper in *Fusha*, but discuss what they read in CV. This is done subconsciously and effortlessly.

6. The Arabic dialects are mutually intelligible. Mutual intelligibility is possible because the bulk of vocabulary and grammatical structures are shared among them. In general, the percentage of shared features increases with education and geographical proximity.

7. While the main goal of Arabic-as-a-foreign-language students in the 1960s and 1970 centered around reading old Arabic texts, all indications are that these students want to learn Arabic now with the goal of functioning in it the same way learners of Spanish, German, Russian, etc., want to function in these languages, namely understand, speak, read and write the target language the way it is used for these functions by its native users (Belnap, 1987; Younes, 2006).

8. In preparing students to function in a foreign language, programs take the educated native speaker model as their goal.

The Integrated Program

The program introduces CV (in this case, educated Levantine Arabic) and *Fusha* simultaneously, integrating them in a way that reflects native usage. The educated native speaker is taken as the model. This native speaker masters and uses educated Levantine, not a regionalized form of it, which s/he uses for conversation at all levels, and masters and uses *Fusha* for reading, writing, and formal scripted speech.

Emphasis at the beginning of the program is on the familiar, concrete and informal, for which the colloquial is particularly appropriate. Reading and writing activities, in which *Fusha* is used, are also introduced in the first few hours, building on areas of overlap between the two language varieties such as numbers and names of people and places. *Fusha* occupies an increasingly more prominent role in the curriculum with the move towards the less familiar, less concrete and more formal, but integration remains an important feature of the whole program. An attempt is made to develop the four language skills simultaneously. Speaking activities are conducted in CV throughout the course, while reading and writing are conducted in *Fusha*. One lesson typically involves work on more than one language skill, which results in a continuous and spontaneous movement from *Fusha* to CV and vice versa as a function of the linguistic situation and the language material that are being replicated. Following common practice by native speakers, material presented in *Fusha* is discussed in CV, which contributes to the continuous movement between the two language varieties.

In discussing the different possible scenarios for teaching languages with diglossia, Ferguson (1971:73) raises the issue of language maintenance. He asks, "How can skill in one variety be maintained when the learning is concentrated on the other variety?" In the integrated program, maintenance would not be a problem since neither

side of the language is developed at the expense of the other or in its absence, but the two are developed equally and simultaneously.

The textbooks and supplementary teaching materials used in the program are selected and designed following the integrated philosophy. An example of a lesson taken from the intermediate-level textbook, currently under development, illustrates this point.

The lesson, whose theme is the weather, consists of listening, reading, speaking and writing activities designed to be covered in a five-day cycle (five classroom hours in addition to homework assignments). Following is a list of these activities:

Listening
a. Weather forecast from Syrian TV – *Fusha*
b. Song by Fairouz ('aquulu li-Tiflatii "I Tell my Child") – *Fusha*
c. Song by Wa'il Kfuuri (Layl u-ra'd "Night and Thunder") – CV
d. Conversation comparing the weather in three Arab countries (Jordan, Lebanon, and Saudi Arabia) – CV

Reading
a. Weather conditions in three major cities (Baghdad, Amman, New York) – *Fusha*
b. Newspaper article about a snow storm in Syria – *Fusha*

Speaking
Discussion/debate about the weather (Do you prefer a cold or a hot climate? Do you like/dislike snow, rain, thunderstorms, etc.) – CV

Writing
Composition based on the discussion/debate in the speaking activity – *Fusha*

Why Integration Makes Sense: Pragmatic and Pedagogical Considerations

When two educated native speakers of Arabic, the models of the Arabic-as-a-foreign language program, interact linguistically, they typically use some forms that can be identified as *Fusha* and others that can be identified as CV. If we take a likely conversation about the weather as an example, pronouncing the word ثلْـــج as [talZ][2] is a dialectal phenomenon, while جوّي منخفـــض "low pressure area" is typically considered a *Fusha* expression. However, when these two speakers converse about the way certain weather conditions affect their trip to work that day they are likely to use both [talZ] and [munkhafaD jawwi] in the same conversation. One speaker might have read a report in the newspaper or on the internet, or heard the weather forecast on the radio and might share the information with the other speaker, using words and expressions he or she has read or heard. One of them might use the saying لا حول ولا قوّة الا بالله, "there is no power or strength except in Allah," which strictly follows the rules of *Fusha* syntax, as he curses the bump in the road. Are these two speakers speaking *Fusha* or CV? Except for Al-Jazeera-type interviews and scripted reports, which are almost exclusively conducted in *Fusha*, most verbal interaction in the Arab world is of this "mixed" type.

"Mixing," of course, is not random, and native speakers master the sociolinguistic skill of using the appropriate form as they acquire the language, just as native speakers of all human languages do.

An Arabic program that introduces one variety only would introduce one set of forms, thus failing to prepare the learner in the other. A program that introduces the two separately would have to divide the forms into two categories for introduction in the two tracks. The numeral 8, for example, would be introduced in the *Fusha* class as *thamaaniya* or *thamaaniyatun* and in the CV class or textbook as *thamaanyi* or *tamaanyi*.

Segmentation becomes even more meaningless the further one considers its pedagogical implications. While it is possible to identify certain forms as being *Fusha* (جوّي منخفــض), particularly if pronounced with case endings) or CV (talZ for ثلـــج), the bulk of the material used in the language is shared by the two varieties, and cannot in fact be identified as one or the other. In a list of words that are likely to be used in a discussion of the weather such as طقـس "weather," حرّ "heat, hot," بــرد "cold," رمليّة عاصـــفة "sandstorm," رعديّة عاصـــفة "thunderstorm," ثلـــج "snow," مطر "rain," etc., which should be considered *Fusha* and which CV? Which of them should be included in the dialect course and which in the *Fusha* course? Even if one decided that *thalj* is the *Fusha* version and *talZ* is the CV version, would it make sense pedagogically to introduce the two words in two separate tracks?

The case for the one-track, integrated approach becomes even stronger when we take into consideration the fact that *Fusha* and CV, being varieties of the same language, share most of their linguistic features. An examination of the vocabulary of my introductory Arabic book, *Living Arabic* (Younes, 2007) confirms this fact. The cumulative glossary includes a total of 1,447 words and expressions. Of these, 99 words (6.8%) can be considered CV-only words and expressions such as *illi* "who, which", *laHadd halla'* "until now"; 86 words (5.9%) are *Fusha*-only words like *'ayDan* "also" and *ghayr SaaliH* "not suitable"; and the remaining 1,262 (87.2%) are shared by the two — *'alf* "thousand," *baHr* "sea," and *taHt* "under," for example.

In the integrated program, the shared form is introduced once, with the context determining the pronunciation as a variant, in exactly the same way that a native speaker thinks of and treats that form.

Criticism of the Integrated Approach

Typically, two objections are raised against the integrated approach: the fear of confusing students, and the difficulty or cultural/political sensitivity of deciding which CV should be introduced in the program to the exclusion of others.

Confusion

The power of the "confusion argument" lies in its intuitive appeal: how can students be introduced to two (or more) forms of the same word or expression and be expected to keep them apart and use each in its proper context? Naturally, things should be made simple and clear to students. No teacher would want to confuse his/her students with different forms of the same word or two systems of negation. However, if we subject the confusion argument to a deeper examination, much of its

power disappears, particularly if set against the practices in the profession as a whole. The most common such practice followed in the overwhelming majority of Arabic programs is the use of *Fusha* for all language skills, including conversation, as evidenced by the three best known Arabic-as-a-foreign language textbooks used in North America over the past 40 years: *al-Kitab fii Ta'allum al'Arabiyya* by Brustad et. al., *Ahlan wa Sahlan* by Mahdi Alosh, *Elementary Modern Standard Arabic* by Abboud, et al. In programs using these books, students are taught to say the wrong forms throughout the course. Although the word "confusion" might carry heavy negative connotations and might be in some cases an unavoidable consequence of the attempt to prepare students to deal effectively with the Arabic sociolinguistic realities, the practice of teaching *Fusha* for conversation can be viewed as consciously and deliberately teaching students to use the wrong forms in certain situations.

Another common practice that can potentially be more confusing to Arabic students than integration is the introduction of an activity in *Fusha* along with its translation in CV. As an illustration, in the "story" part of Lesson 2 of the first volume of *al-Kitab*, the most-widely used Arabic-as-a-foreign-language textbook today, students are taught to identify themselves and talk about family and work in *Fusha*. In the dialect part of the same lesson, they are taught to do the exact same thing in Egyptian Arabic. If I were an Arabic student, I would ask why I should learn both. If I can introduce myself in Egyptian Arabic, when am I supposed to use the other version? For the Egyptian speaker, *Fusha* and CV function to complement, not duplicate, each other.

To my knowledge, no programs exist where the two varieties are introduced separately while respecting the sociolinguistic realities of the language (i.e., using CV for conversation and *Fusha* for reading, writing, and formal scripted speech). Such programs would also fail to prepare their students to deal with the sociolinguistic realities of Arabic since they would not provide the opportunity for the development of the necessary skill of using each variety of the language in its proper context.

Potential confusion of some *Fusha* and CV forms by Arabic students can be viewed as less serious of a problem if considered in the wider context of a well-designed Arabic curriculum. Using appropriate forms in the right context is a skill that develops as mastery of the language develops, which is true of all foreign languages. Errors, whether linguistic or sociolinguistic, are expected at all levels of language learning, regardless of the approach followed. No approach can be considered error-free linguistically or sociolinguistically.

Confusion of *Fusha* and CV is minimized in the integrated program because of the way the two varieties are introduced in the classroom: *Fusha* materials are presented in the form of reading passages to be read and understood but not to be actively spoken. CV materials, on the other hand, are introduced and regularly used as a foundation for speaking activities. My experience shows that students develop a sense for the appropriate use of *Fusha* and CV at a surprisingly early stage in their learning of the language. For example, by the end of the first semester, or after 70 hours of classroom instruction, they are able to tell that حامّي "hot" is used in speaking and حارّ in writing, so they write حارّ in their compositions and use حامّي when conversing about the weather. Distinctions between forms acceptable only in writing and others

acceptable only in speaking are common to all languages. The concept and the practice are familiar and not unique to Arabic.

The "confusion" argument might well be the result of an exaggerated concern on the part of teachers to protect their students from being overwhelmed, while students are in fact more capable than their teachers think. If this is the case, then teachers would be doing their students a disservice by not preparing them for the sociolinguistic realities of Arabic while thinking they are helping them.

Which dialect?

The second criticism of the integrated approach can be phrased in the following way: Since there are numerous spoken varieties of Arabic, which one would you choose if you decided to introduce a dialect? It should be noted here that this question would be asked of any program that introduces a spoken variety whether in a separate track or integrated with *Fusha*.

This can be a difficult question, since it has political as well as economic implications. If Egyptian Arabic is chosen, then Egypt is given more recognition than other Arab countries, and Egyptian teachers will have a better chance of getting a job than their Tunisian counterparts, for example.

To start with, this issue should not be problematic for Arabic-as-a-foreign language programs in Arab countries. The choice of a dialect should be straightforward; students should be taught to speak the variety of the language spoken around them.

In programs outside of the Arab world, difficult decisions have to be made. But I believe that this is primarily an administrative, not a pedagogical issue. In terms of the needs of the students themselves, it should not matter which major dialect they master. A high level of proficiency in one Arabic dialect is sufficient for communication with speakers, especially educated speakers of other major dialects, as evidenced by students who master Egyptian Arabic and visit or live in the Levant or Iraq, and students who master Levantine and visit Egypt.[3] On the other hand, students who have studied an Arabic dialect for one or two semesters cannot be expected to communicate easily with speakers of that dialect, let alone speakers of other dialects.

The CV used in the Cornell Arabic program can be described as educated Levantine Arabic. It is the variety used by educated speakers of the Levantine area (Jordan, Palestine/Israel, Syria, and Lebanon) when communicating with one another and with speakers of other varieties of Arabic. A main characteristic of this variety is the spontaneous suppression of regionalized features and forms which are not likely to be understood by speakers of other varieties and inclusion of more "standard" forms, such as the suppression of baka "to be" of Palestinian Arabic in favor of kaan, its educated Levantine counterpart. (A brief description of this variety is found in Younes, 2006:159-162.) It is the equivalent Level 3 ('aammiyyat al-Muthaqqafiin) in Egyptian Arabic (Badawi, 1973:89)

(Educated) Levantine was chosen for the integrated program at Cornell for two main reasons. First, it is one of the major spoken varieties that is familiar to speakers of other Arabic varieties. Second, it is the variety that I am most familiar with, since it is my native variety and the one I have done research on. Over the past 19 years, teachers from Palestine, Jordan, Lebanon, Iraq, Kuwait, Egypt, Sudan, Tunisia and

Morocco have taught in the program. In class, they used their own pronunciation of Levantine. Students noticed the different pronunciations but never complained about them. In fact, they generally thought that it was to their advantage to hear dialectal differences.

The teachers who spoke a variety other than Levantine have not found it difficult to teach and use for two reasons. First, the presence of a teacher- and student-friendly textbook has helped define their role and provide the "script" for that role. Second, the focus on the educated form of CV, which suppresses regionalisms and maximizes standard forms shared by other varieties, including words, expressions and sounds, shrinks the gap and eliminates many of the differences among them.

There were of course instances when teachers felt more comfortable using a high-frequency form found in their own CV but not in Levantine. For example, when an Egyptian teacher felt uncomfortable using *biddi* "I want," he was encouraged to use *'aayiz*, with which he was more comfortable, and to explain to the students that that is the form used by Egyptian speakers. It should be emphasized, however, that words like *'aayiz* are a minority compared to the thousands of shared words.

Finally, I would like to point out that during this past academic year (2008-2009) the Arabic teaching staff at Cornell included two Palestinians, one Jordanian, one Iraqi, one Kuwaiti and one Sudanese. During our weekly meetings, the issues raised and discussed consistently and almost exclusively focused on teaching assignments, teaching techniques, *Fusha* grammar, testing, student absences and other administrative matters, and never on issues of dialectal differences that constituted a problem for the instructors or their students. This suggests to me that the "which dialect?" argument might be as weak or insignificant as the "confusion" argument when we get down to the actual business of teaching and learning.

Conclusion

It was pointed out in the introduction to this article that teaching Arabic as a foreign language means, for the most part, teaching *Fusha*. If a CV is offered, it is introduced in a separate track. Even when a CV variety is introduced, the focus is still on *Fusha* as the main course of instruction. Because of the focus on *Fusha*, the arrangement can be described as "separate and unequal." There are, in my judgment, two reasons for this treatment of CV. The first is the stigmatized status of CV in contrast with the prestige that *Fusha* enjoys in Arab society. A clear indication of this prejudice is the way many Arabic teachers and curriculum developers refer to the two: *Fusha* is referred to as pure, high, beautiful and grammatically correct, while CV is often described as kitchen Arabic, street Arabic, slang, low, incomprehensible, a source of division, and so forth.

The second reason is that in the Arab world, teaching Arabic means teaching *Fusha*, since Arab school children already master a CV before starting school. It is understandable that for many Arabic teachers, particularly those trained in Arabic departments in the Arab world, teaching CV is a foreign concept. Another result of the exclusive teaching of *Fusha* in the Arab world is the abundance of instructional materials in it and the virtual absence of comparable CV materials.

It is clear that there has been a shift in the profession as a whole towards the inclusion of CV in the Arabic-as-a-foreign-language curriculum. This is evidenced by the increasing number of CV courses offered along with *Fusha* in many Arabic programs, even in the Arab world. The next step towards the habilitation of the colloquial varieties is their equal treatment with *Fusha* in Arabic-as-a-foreign-language programs.

All that is required to see how this equal treatment would work is to examine the way Arabic is actually used by native speakers.[4] For them, *Fusha* and CV constitute one system of communication with two sides that complement each other. Each side is used in situations and for functions for which it is uniquely suited, and both are necessary for functioning in the full range of situations required for successful communication. Without one or the other, the proficiency of the Arabic speaker is incomplete. The language is treated as one indivisible system. Attempts at segmentation run counter to the very nature of the language.

Notes

1 The only exception to this generalization that I am aware of is the Arabic program at Western Michigan University, which is directed by Mustafa Mughazy. Students in that program are introduced exclusively to Egyptian Arabic in the first semester of their study before *Fusha* is introduced starting in the second semester (Mustafa Mughazy: personal communication).

2 Z represents the sound corresponding to the letter *g* in the French word *rouge*.

3 This is at least true of the eastern part of the Arab world, including Egypt and Sudan. I cannot make a judgment about the western part (Tunisia, Algeria, Morocco, and Mauritania). From my personal experience and observations, speakers of the western dialects automatically make adjustments when communicating with speakers from the east in terms of choosing vocabulary and structures familiar to them. So mastery of Egyptian or Levantine might be sufficient for the foreign learner to navigate his/her way in most areas of the Arab world.

4 It should be emphasized here that the educated native speaker is taken as a model.

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The Teaching of Arabic as a Foreign Language (TAFL) at Tertiary Level in the Twenty-First Century: Now Where Do We Go?

Leslie J. McLoughlin, University of Exeter, UK

It is a great pleasure to have the opportunity to discuss with experts in the field of TAFL the present state of affairs in this field. The question posed by our rapporteur, Dr.Rajaa Chouairi of the United States Military Academy, is: What, if anything, should we be doing differently, given the enormous importance to the United States of a good knowledge of Arabic and the Arab world amongst graduates of its universities and of other institutes of higher learning?

For me, it is a particular pleasure to be here as a British labourer in this field, since this year marks the 40th anniversary of my first appointment teaching Arabic in the United States. In 1969, at the Summer School of the University of Pennsylvania, I first made use of new and original materials: Abboud & McCarus. (1983). *Elementary Modern Standard Arabic.* Ann Arbor: Cambridge U.P.

The students were selected from all parts of the country, and for eight weeks' work they were able to gain credits for one year's study.

The experience was proof for me that a "can-do" spirit and motivated students and teachers could produce excellent results of lasting value. From that time, I tried out new ideas in my own teaching at tertiary level, and my distinguished colleagues in this panel have done likewise.

For up to 40 years, then, we have toiled away, trying to answer the basic questions:
1. The Arabic language: What's the problem?
2. How can we best teach a language which is not of our language family, i.e. not an Indo-European language?

We have been helped by the insights gained through knowledge of fields which hardly existed when I first learned Arabic in 1960. The linguisticians, with their many specializations have investigated, for Arab-world purposes, Sociolinguistics, Quantitative Linguistics, Psycholinguistics and the Diglossia situation, etc.

At the same time, many useful text books have been produced for the teaching of spoken and written Arabic which are infinitely better and more interesting than those available in 1960. The members of this panel have been among the leading writers of such materials. In addition, the technological achievements of the last forty years have meant that in 2009, we are able to make available to our students in class live transmissions from Arab satellite stations, not to mention such wonders as instantaneous translations at word level using personal computers, computer-generated graphics for teaching Arabic script, and the ability to call on whole libraries of DVD's showing language and culture in action.

The future is bright for our students of Arabic if, as seems perfectly possible, we can mobilize all these resources in the cause of livelier and more effective teaching in the classroom, in the language laboratory and at home (if the situation is one of distance learning).

And yet………

This morning we have heard advocates of two quite different philosophies concerning the nature of the problem of teaching Arabic and in particular in relation to the question of DIGLOSSIA.

The two native speakers of Arabic offer two quite different approaches to the question:

> Should we teach our students only to speak FUS-HA, i.e. Classical Arabic in a modern form (MSA)?

The two native speakers of English are equally divided. I should therefore like to summarize my position on this fundamental question.

A word on my background may be helpful in evaluating what I have to say.

I was taught Classical Arabic for one year in UK at the University of Durham, 1960-61. We were taught almost nothing about speaking Arabic, whether dialect or MSA. I then studied Arabic for a further six months in Lebanon at the Middle East Centre for Arab Studies (MECAS), a school run by the British Foreign Office. MECAS at that time taught on the basis of four months devoted only to MSA, but only in written form. The students then began to learn to speak using unpublished materials called *The Spoken Arabic of the Levant* (1959).

This material was, in effect, another dialect of Arabic, sometimes described as a dialect spoken only by MECAS students. However, the students did live in an Arabic-speaking environment and many, such as myself (1961-62) were able to become very familiar with Lebanese Arabic, as well as Syrian and Palestinian Arabic, in addition to hearing MSA on radio and television.

On leaving MECAS, I had developed competence in understanding MSA used in the media, in addition to using MSA actively in situations such as consecutive interpreting. I had also developed a good understanding of Levantine Arabic and a certain fluency in speaking it. This was in addition to benefiting from intensive practice in reading and writing Arabic of a variety of registers from Classical Arabic (poetry and prose) through modern literature to newspapers and magazines.

I then taught Arabic to the British military for two years in Aden, becoming familiar with Yemeni Arabic and the Arabic of the Gulf.

Thereafter I was Principal Instructor at MECAS and did much to develop the curriculum 1965-68 and 1970-75. At the end of that time, MECAS' curriculum gave much greater emphasis to spoken skills, with no decline from the previous high standards in written Arabic. This taught me the value to the student of being trained to operate in both spoken and written Arabic simultaneously, i.e. the value of an integrated approach to the teaching of Arabic.

In my own case – a very special one, admittedly, since I was living in the Arab world for many years and was engaged in TAFL – the result was that I became the inter-

preter for Her Majesty The Queen and Prime Ministers and translated into English a number of modern Arabic novels.

I would argue strongly that the great virtue of this approach is that it gives priority to taking into account the psychology of the foreign learner. The student exposed to TAFL is from the beginning exposed to a great deal of contradictory information and indeed to myths about Arabic. I have dealt with these myths principally in a paper presented to an international conference held in Abu Dhabi, January 21-22, 2008 at the Emirates Center for Strategic Studies and Research on Arabic and Education.

As the only non-Arab to present a paper, I spoke on the prospects for TAFL in the twenty-first century and tried to show that the essential is to get rid of those myths which still impede the proper teaching of Arabic to non-native speakers.

If such students persevere, they may emerge with an ability to be understood, but under a system of teaching FUS-HA are extremely likely to be hampered through never having had the experience of exposure over a lengthy period to Arabic in a variety of registers. In addition, they are very likely to have faced the situation where the Arabic party to a conversation may show clearly that what he or she is hearing is not natural Arabic. This guarantees a certain constraint in the exchanges.

Psychologically what the student needs is to understand from Day 1 that Arabic is not uniquely difficult and that the intelligent foreigner can learn a great deal very quickly *if the language is taught in a way which exploits its intrinsic qualities.*

Written Arabic is extremely logical, and the language is the most programmable language imaginable.

Written Arabic is also extremely economical, and the finest proof of that is that the main points of the grammatical system can be stated on one sheet of A4 paper: all the rest follows logically from that page.

Spoken Arabic can be taught alongside Written Arabic since there is huge overlap between the two systems, in terms of

Vocabulary: studies have shown that 80% of the lexis of Lebanese Arabic, for example, is taken from Classical Arabic;

Grammar: much of sentence structure is common between Spoken and Written Arabic;

Morphology: much of Conjugation and Declension is in common. Morphologically, Spoken Arabic is very often a simplified form of that used in Written Arabic.

What the student gains from the integrated approach is impossible to overstate: he or she feels in contact with the whole of the language, spoken and written, from the first day, indeed from the first hour, which is absolutely crucial to determining the success of any course of TAFL. Such a student arriving in, say, Damascus or Cairo or Riyadh will be much better able to "hit the ground running" than someone who has learned only to speak MSA .

There are many points of detail to be discussed as to how such a programme would be implemented, how it would work in practice in the special situations of, say, university courses, but I look forward to debating these matters with members of the panel and members of the audience.

Arabic to Where?

Panel Moderator: Rajaa Chouairi, The U.S. Military Academy, West Point
Panelists:
Mahdi Alosh, The U.S. Military Academy, West Point
Leslie McLoughlin, University of Exeter, United Kingdom
Karin Ryding, Georgetown University
Munther Younes, Cornell University

Rajaa: When we teach any language we are really teaching literacy. I mean by literacy an entity, not in its classical definition that has been taught to us, which is reading and writing only. We teach people to become literate in a foreign language, that is our goal. Through this literacy, other entities and domains will follow, such as literature, music, folklore, tales, television, radio, movies, even buying tomatoes in the market. In one word, we become communicative in the language. But what is this literacy? Are orality and its tradition literacy? Are folklore and tales that people tell their grandchildren in the evening of a wintry night a form of literacy? Is watching the Rahbani brothers and Fairuz singing to the Holy land a form of literacy? Yes, all of these events are literacy events. We cannot speak of literacy without speaking of the oral tradition that makes all of us call it as such. Are we in our academic institutions being true to this concept of literacy? Are we really graduating people in Arabic after so many years who are effective, efficient or eloquent enough users of the language to fit this definition?

This has to be seriously questioned. Four of the most eminent Arabists are among us, and they will each state their opinions about this dilemma. There will be contradictions. Some believe in teaching both varieties, the spoken and the classical al-Fusha. Some may believe in a different formula.

(To the panel) Let us start with one agreement, just for the sake of the panel, even though you may not agree: let us not call classical Arabic MSA (Modern Standard Arabic), let us call it El Fusha. Let us also not call the spoken variety a dialect because: is it one? Many dialectologists are too quick to call a spoken language a dialect. To call a language a dialect I believe it must achieve a status of vernacularity toward standard spoken mother language. This is where questions arise. Spoken Arabic, if it were a dialect, in reference to what spoken language? Classical Arabic is not a spoken variety anywhere.

I foresee five main problems Arabic pedagogues have to face in the formulation of curriculum and lesson plans and in the establishment of Arabic programs.

1. There has not been any adequate ethnographic research or study conducted on classical Arabic and its usage or spoken Arabic and its usage in the Arab World. In reality Arab language pedagogues observed Arab systems and how they worked in schools in the Middle East and tried to apply them in the curriculum in the United States and the west.

2. Classical Arabic does not fully reflect all the literacy practices in the Middle East.

3. Classical Arabic is a constructed language with a constructed, conscious grammar that cannot be spoken in daily fluent speech.

4. Arabic pedagogues are teaching langue—competence or a beautiful form of language that makes no sense.

5. Applied Linguistics is dominating language teaching and instead of taking the classroom to the field, it is taking the language to the lab.

Please welcome our distinguished panel. Each panelist will read his/her paper, then we will follow with a period of questions and discussion. I will be running the panel and the discussion. First in the order of speaking is Dr. Karin Ryding, Professor Emerita at Georgetown University; then Dr. Mahdi Alosh, USMA West Point; then Professor Leslie Mcloughlin, University of Exeter, England; and then Dr. Munther Younes, Cornell University. Thank you so much.

[The following conversation took place after presentation of the four panelists' papers, which – in somewhat modified form – precede this transcription.]

Rajaa: Mahdi, do you mean by continuum that classical Arabic is able to handle literary ideas and functions more efficiently than spoken language?

Mahdi: Any continuum is based on how Arabic is used by native speakers. As you may know, the first Arabic of a native person is the one acquired at home. Colloquial is the first language, and standard Arabic is acquired through school, but by the time the student is an adult and speaks as an adult, this student has already a system. On the one hand is standard Arabic, the learned Arabic; on the other hand, there is the spoken language that they picked up naturally. But you find that very few people use either extreme; they mix and match. There are many factors and variables in this equation, but if we integrate also age, gender, education, economic status, etc… all these of these things play into the model and create even finer distinctions. So my spontaneous speech is determined by whom I am speaking to, about what, in which circumstance, the topics, if the speaking is between family members or if people are from the same speaking community. Arabs have this ability to accommodate. I was in Morocco two years ago [Dr. Alosh is Syrian], and I did not have a problem with anyone: cab drivers, salesman, etc., because they accommodate, they use the forms they know…..

Rajaa: So are you suggesting that in every discourse used by native or non-native speakers, there is always a mixture and people always speak in a continuum?

Mahdi: Yes, this is the characteristic of the linguistic performance of native speakers.

Rajaa: OK. In this case, let me ask you about native speakers. Let's go to literary work and take a song by Fairuz. In which song by Fairuz do you witness both varieties on a continuum?

Mahdi: I don't know the name of a specific song. It appears that... yes, it happens all the time.

Someone shouting from the audience: A song is not a conversation, Dr. Chouairi.

Rajaa: Please, if you have any remark or question in the audience, write it down and we will address them later. But I will answer this remark: OK, let us take a passage from a realistic play and not a song. Let's take a conversation from a play of the

Rahbani brothers, Dureid Laham, or Muhammad al-Maghout. Can you name a passage where you would see a continuum in the usage?

Mahdi: This is the point. As educators we are not are not here to replicate the native speaker process in the classroom, because we cannot: this is beyond our means. I would like to give my students the ability to pick up the whole process, so to speak, without going overseas. But this is impossible. But we know that there are now opportunities for students who are Americans to go overseas and learn this very quickly. In fact, a couple of students talked to me through email; they said: "In fact, we have learned only al Fusha [in class], but we did not have a problem." After three weeks, they were able to communicate with everybody, including with the members of the families with whom they were living.

Rajaa: Would any one of the other three panelists like to ask Dr. Alosh something on this point? Munther, would you like to ?

Munther: Yes, very briefly, on the continuum issue. I think Arabic is different from other languages, and I have heard German mentioned twice here. [to Rajaa] You and I had a conversation about German; you probably know more about it than I do. In Arabic, no one, no speech community consisting of two people or more, converses in Fusha, meaning MSA…. German, on the other hand, *hoch deutsch*, is used by a community of speakers. This is a very important distinction, so when we talk about a continuum in Arabic, it is different than in other foreign languages where it would be a natural continuum. In Arabic there is a qualitative jump when conversing in al Fusha that is different from other languages; probably Arabic is unique and this would be my response…

Rajaa: Leslie would you like to answer that?

Leslie: I am a speaker of English and have spent a long time learning a language and also teaching it. I am very lucky my career was made of decades of teaching the language so I am very familiar with the problems that arise. This question of the continuum is absolutely fundamental. The end result of all these years that I spent teaching Arabic is to say that right now, in 2009, we are absolutely perfectly ready to face these problems especially since we all have analyzed in our different ways the nature of these problems, and we all have been involved in teaching methods that are varied and efficient. It is so fantastic that we can reach today these rather complicated objectives such as: How do you manage to teach the dialect plus al-fusha within the constraints of time that we have in the classroom? How can we do it? We do it by using all the technological means available to us today. Before I came to New York, I looked up "Arabic language" on Wikipedia, and I was amazed at the excellent information I came up with. One page leads to another, and you can discover and follow exactly what is happening in the Arab world today, to the extent that you could see how Arabic has evolved and how technology makes a major difference in this domain. For example, young Arabs send text messages these days using an abbreviated form of Arabic. So that's one thing which is available nowadays, the technology… The point I am trying to make is that the way in which we can use technology can lead to a positive change in the teaching of Arabic, so there is no contradiction between what we find on a continuum. I am convinced this is true.

Rajaa: I personally still don't see a continuum, and I have had major discussions with Mahdi about that. Mahdi, would you like to answer this before we take another question?

Mahdi: There is one point that one of the audience members raised earlier. Certain kinds of languages are considered communicative, and others are not. Munther has said also that, yes, people will speak fusha, but this is probably not communication. Now technology has changed many things: if you want, there are several satellite TV stations that feature call-in programs, and they receive calls from all the Arab world and Europe and the U.S., and when someone uses his own dialect, what does the host of the program say?: "Use standard Arabic, please…"

Person from the audience: Yes, because it is the language of the newspapers that even the cab driver can understand.

Mahdi: Yes.

Rajaa: OK, Mahdi. Thank you so much. Next question to Professor Ryding. Educated Spoken Arabic, could it be formalized? Wasn't it – and isn't it – a form of code switching when it was first observed among educated people using both varieties: spoken and al-Fusha? In other words, can we standardize this form in order to organize it and teach it through a curriculum? Or does this code switching happen so spontaneously and erratically that one cannot standardize it?

Karin: First of all, the continuum is very real, I think. Code switching is real, and as I said before, Formal Spoken Arabic or Educated Spoken Arabic is not simply dropping Fusha words into a dialect context. It is a strategy that native speakers know how to use. And you ask if there is a way one can describe it (standardize it): yes. But you can only describe the core features that all Arabs share, such as شاف, راح. Charles Ferguson, in his 1959 article on Arabic Koine, made a list of fourteen features that he noted are shared by most Arabs, and these are still close to what we see shared among urban vernaculars. So when you have formal educated spoken Arabic, it naturally has a flavor of where the person is from. So there is a Levantine, an Egyptian, a North African, etc… but it is much easier to understand each other when you can accommodate each other. I have the experience… I told you… I learned Lebanese Arabic, but informally, and I thought, "If I know Lebanese Arabic, I could go to Tunisia and speak Lebanese Arabic." No, they wouldn't take it from me…. they just laughed.

Rajaa: I have a lot of questions from the audience. One of them: Dr Alosh, how would you relate to the fact that as Arab native speakers, we feel weird if we converse in classical standard Arabic (al-fusha)? How can you set a curriculum using such a variety?

Mahdi: This is a great question. First of all, Arabs do not feel weird when they speak standard Arabic, it depends on the context. If I were standing outside this room and conversing with other Arabic speakers in standard Arabic, that would be weird, but if I were here lecturing in standard Arabic… I use standard Arabic all the time, OK? It is said that Egyptians use Egyptian Arabic for everything, but that is not really true. I was at the American University in Cairo to run a four-day (8-4 p.m. everyday) training, but because it was a training for formal situations, all twenty-four professors and teacher, all female, they used pure, perfect standard Arabic. So that is a myth

about Egyptian Arabs. They do use standard Arabic when the situation allows. But once we break, I use my Syrian Arabic, and they use their Egyptian Arabic.

Rajaa: I have a question related to this one. You're an educated Arabic speaker, and I am an educated Arabic speaker, and we are close friends. We have spoken about very high subject matter such as philosophy, music, and politics. Have we ever spoken in classical Arabic?

Mahdi: Not in classical Arabic, but if you transcribe what you say – because [to the audience] he likes to talk also about poetry and philosophy – if you transcribe his speech, most of it would be standard; of course, it is colored by his Lebanese Arabic, but most of the structures, most of the words are very high flung language.

A person in the audience: Dr. Alosh, the fact that you are friends and in a social context, you still have to use colloquial only.

Rajaa: To Professor McLoughlin, a question from the audience: Would the professor add to his list of myths about Arabic that most educated Arabs do not believe that non-Arabs can rarely achieve any high proficiency? (Laughter over the complication of the question).

Leslie: I don't understand the question.

Rajaa: Neither do I.

Leslie: There *is* a myth that you cannot expect non-Arabs to achieve good and correct pronunciation, etc. This is quite a common belief, but to come to the question of can foreigners reach a really high level of proficiency? I can only say I have seen many, many foreigners from many nationalities achieve a very high standard. There was a conference in Cairo in 1996, a conference about problems of translation for Egypt as a state, and they invited speakers from all over Europe – in fact all over the world – and when the conference began, it was announced that there were two languages, English and Arabic. And I made the point that since we all knew Arabic, why didn't we all just speak in Arabic? The language of the conference became Arabic. The best speaker of Arabic was a young Finn. Yes, it is perfectly possible for a foreigner to acquire a very high level of Arabic. We tend to overcomplicate problems of conveying high level knowledge to our students. Somebody here said yesterday that we underestimate how clever our students are. Our students can sort out these problems and figure out how native speakers behave and communicate. They sort out that if somebody is using dialect and then uses something close to Fusha, that is something natural they can cope with. I have seen this so often I can give you a couple of examples from my own experience of seeing the language in action. It was at Number 10 Downing Street with Mrs. Thatcher, and we had a very senior visitor from what I could only call an Arab country, and the interpretations were in English-Arabic and Arabic-English. On the British side, at a table like this, was Mrs. Thatcher in the middle, and all along here were foreign officials, all of whom knew Arabic to a very high standard. The visitor was speaking clearly to me. He was speaking in something which was closer to his own dialect, it was a kind of standard Arabic, but it had features of his own dialect, and the key thing is this: he was stating in colloquial: إذا ما which means "if not," while in classical Arabic it could also mean "if" (followed by a pronoun). And I knew, as the interpreter, what he meant. One of the native English speakers said to

the speaker in Arabic: "Do you mean 'if' or 'if not'?" And the visitor was astonished at the question, because a native speaker has all these internalized. It is perfectly possible to convey that level of knowledge to our university students.

Rajaa: A follow-up question to that is: How many of you would hire non-Arab speakers to teach your classes?

Leslie: We've just hired one.

Mahdi: There are several. In fact, one of my students is now a professor at the University of Tennessee. When he speaks, he speaks just like an Arab. You can't distinguish.

Rajaa: I have a question for all of us from an audience member. I think they are going to shoot all of us five here, since we, all five, do teach or speak Levantine Arabic. The question says, "There are 100 million people who speak Egyptian spoken language; why not get rid of Levantine Arabic?" [loud laughter] Anyone want to tackle what is the merit of Levantine Arabic in school? Karin, I heard you last year say something beautiful about this subject, would you like to answer?

Karin: I would say, based on my experience as supervisor at the State Department and training diplomats, I would say the core Levantine base for what we call Educated Spoken is the easiest type of Arabic to travel. I would say Jordanian Arabic as a base is easily understood all over the world, and that's the basis on which I wrote my two books. I also think Egyptian travels well. But whichever base you choose, it should be a central one – that is, geographically central – and then that is adjustable as you move around. Any of you gentlemen like to respond to this?

Mahdi: In Arabic, it is not a problem. Dialect is part of Arabic. So Levantine, Egyptian, Moroccan are all the same. They have the same status. But, if we turn the situation around or try to replicate it in the classroom, that would create problems. It would be like a moving target: what is it that we are teaching? You mention Levantine Jordanian and Egyptian, but as a program, we don't know what to teach. Why should we select one of them? It doesn't make sense to me.

Leslie: One point about Levantine Arabic. The danger of people like us, especially the non-native speakers of Arabic, is to quote from our own experiences. We naturally do so, and I could be accused of simply extrapolating from the fact that I learned Arabic in Lebanon, Palestine, Jordan, and then used Arabic ever since. This is not the case. The reason why I would advocate the use of Levantine Arabic is because of the situation today: the Levantine Arabic is much more widely known today than it even was ten years ago, because of Satellite television. Again, you can't overestimate the focus on Levantine Arabic on the Satellite stations. It just so happens that these days, the best soap operas are in Levantine Arabic. They are fantastic.

Rajaa: One question to Dr. Younes. How can you explain the fact that American Arabs who acquired colloquial Arabic cannot understand Fusha?

Munther: Well, I guess it depends on the degree of the exposure and language. In the Arab world, it is not a problem because you are exposed to TV and are allowed to hear classical Arabic. Here it is just a matter of restrictions. We have a lot of these Arab heritage learners who come into the classroom, and it doesn't really take much time before they can start relating forms that they are familiar with from dialect – Lebanese, Syrian – and see the shared features with Al Fusha.

From the audience: I do believe in the integrated model approach that Dr. Younes and Professor McLoughlin take. It is a solution to the dilemma. It represents the reality in the Arab countries. This is the way we use the language. Why is there a problem?

Rajaa: We have time for two or three more questions, lady from audience… Allow me to interject here. At West Point, we pride ourselves with a very strong Arabic program. We use very successfully *Allan wa Sallan*. We do not drown in the issues of textbooks. I fully agree there are some books out there that are limited, but in general, Arabic books are very good. *Allan wa Sallan* has a wide variety of functional topics. We do teach colloquial at West Point. In a matter of a month or two, our students acquire it due to a very strong base in classical Arabic. So I am not going to take sides on issues of books.

Question from the audience: I want to go back to the conversation using you [to Mahdi and Rajaa], two friends talking about poetry and philosophy. If an observer was in that room listening to your conversation and thought it would be nice to transcribe it for posterity or for publication, would it be transcribed into classical Arabic? Would it be changed? It would not be transcribed just as you said it.

Rajaa: You are right. Let us not take the United States as a barometer of what's going on in Arabic today. In Beirut today, there are some major literary schools and phenomena happening in the spoken variety that you keep erroneously calling dialect. Since the advent of great literary clubs such as the cenacle libanais الندوة اللبنانية that hosted and promoted people like Salah Labaki, Michel Trad, Said Akl, Taha Hussein, Nizar Qabbani Andre Gide, Leopold Senghor, etc., and the great Arabic literary renaissance at the beginning of last century, major literary work has been written in the spoken variety. Said Akl and the Rahbani brothers, possibly the top classicist (using al-fusha classical variety) poets in the Arab World, chose to use the spoken variety for all their theatre and the bulk of their poetry. What does it tell us?* The most influential plays, the most effective poetry, have been in spoken variety and written as such, using the Arabic alphabet. Today, in Beirut, the German Cultural Center is doing fascinating research and publishing extensively about this topic.

[To the other panelists] Any of you would like to make a quick comment?

Munther: Someone just wrote a book six or seven years ago, her name is Niloofar Haeri, and the book is *Sacred Language, Ordinary People*. She cites an interview with Hosni Mubarak [president of Egypt], a two-hour interview only in Egyptian Arabic, but the following day it was printed in the newspaper, and every word was changed; it was all changed, and she writes extensively about that. She writes about the power of the language and al Fusha.

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*   One famous incident happened in Egypt and was related to me personally by Said Akl himself. Many years ago, in the first half of the twentieth century, Abd al-Wahab (famous Egyptian composer) loved a great poem by al-Akhtal al-Saghir Beshara al-Khoury. Yet the poem, which was in classical Arabic, proved difficult to put to music, and they needed it for a movie. So they hired a local colloquial Egyptian poet who sat with al-Khoury and transferred the great poem written by the Lebanese poet into an Egyptian poem that became known throughout the Arab World as: يا ورد مين يشتريك.

Rajaa: The newspaper *Tishrin* in Damascus had an interview with Ziad Rahbani two months ago, and Ziad Rahbani is known to speak spontaneously, he says something very funny and the Arab world loves him. The interviewer stated to him that, by law, they had to translate the conversation into classical Arabic. Ziad was upset and could have cancelled the interview, which he did not. What was very impressive was that the Syrian journalist acknowledged that by transcribing this conversation, 30-40% of the meaning was lost! [To someone in the audience] Do you have a question?

One person from audience: We are still discussing the same thing over and over. I was here last year, and I see we are discussing the same question. How can we try to make rules for Egyptian vernacular, Moroccan vernacular, Levantine vernacular?

Rajaa: You have four experts in the field of Arabic right here. I give you from now till tomorrow morning to get them to agree on one curriculum.

Same person from audience: Okay, well can we agree on one thing. We want to talk in Arabic together, some of us are from different Arab countries, are we going to speak the standard Arabic?

Munther: No, no, no…

Karin: No, we can't say that exactly.

Mahdi: It depends.

Karin: We would have to adjust…

Mahdi: It depends. You are going to adjust to each other. If we want to communicate with each other, sometimes we have to use the standard Arabic…

[Audience shouting.]

Rajaa: [to a Sudanese professor in the audience addressing him in Levantine Arabic with his Zahle accent] When I speak to you, what do you I use: Classical Arabic?!

يا عمي لما بحكي معك, بشو بحكي؟ بالفصيح؟!

[Audience noise, laughter, and loud discussion.]

Rajaa: Excuse me, Mahdi has a point to make.

Mahdi: It depends on the context. Last June, we had the first Arabic conference for teaching Arabic as a foreign language at De Paul University. I wrote in the invitations that the language of the conference was exclusively Arabic, but which Arabic? It's formal Arabic. It is the Arabic we call fasih, which is close to Fusha. So, it worked perfectly, nothing went wrong and everyone was on the same page.

Rajaa: Leslie has an answer, ladies and gentlemen.

Leslie: I'm afraid I am very simple-minded. I'm concerned with teaching the language, and the answer for all these complications is that we make it clear to the students there are occasions for Fusha that are normally academic, media, etc. We don't make a big issue out of this, this is perfectly normal, the al fusha is appropriate to certain types of function. I don't see a problem with this. We underestimate the student [when we see it as a problem]. We have only to make it clear to them from day one that there are various registers in Arabic, and our teaching throughout the courses should reflect that. I don't see a problem at all, because, as I said, I am very simple-minded. But I can give you a couple of examples of the complication of what happens. When I did my master's in linguistics, I focused on the issues that have been raised here. What happens when somebody gives an address in colloquial and the newspa-

per has to put it in al fusha? I made this my dissertation. So I knew a certain amount about this forty years ago. And what happens in practice is really what we have been talking about this morning. There are all kinds of possibilities; that some journals simply could not convey what Ziad Rahbani was saying and others could. So what's the surprise in that?

Rajaa: The surprise is that … I told you the story yesterday of Fouad al-Bustani [one of the pioneers of Arabic language in the 20th century] when he could not tell his students how to say in classical Arabic the expression: وز عينك يا قمر …! I do have recorded conversations with Nizar Qabbani, Omar abu Richeh, Said Akl, and the Rahbani brothers; you are talking here about the top people who wrote classical poetry in the Arab world. These conversations are from the television and seen all over. What is very interesting is that the discussion on the poetry was done in the spoken variety, not in Al Fusha although the topic was in Al Fusha. Taha Hussein himself realized this, and he tried to tackle this subject, but he had major political issues in Egypt that he had to deal with, and he was very frustrated (he was criticized because he thought that Egyptian Arabic should be used in literary work the way Levantine was being used in Lebanon). I don't think that the nature of discourse is really any longer determining the nature of the language on the speaking end. I do see a lot of lectures in the Arab world, and a lot of them are done in spoken Arabic. Parliamentarians, when they speak, they start the first few minutes in Al Fusha, then they slip into spoken language.

Karin: I agree with you, Rajaa, as an outsider, I see this all the time. I just think we have to understand that al-Fusha is okay if you have a script. If you don't have a script, what is your spontaneous language?

Mahdi: No, no. I was invited to the University of Maryland four or five years ago to participate in a conference where this issue came up in discussions of the training of diplomats to use Arabic. I collected and analyzed all kinds of interviews including one with Ambassador Ross, Christopher Ross. He speaks Arabic better than Arabs because his classical Arabic is top notch, and also he can perform at the vernacular level. According to the government [ILR] scale he may be a 5, perfect. But I also brought in an interview on television, very spontaneous, with the American attaché in Damascus, discussing everyday things including music military bands visits to and from the U.S. He used standard Arabic but he peppered it – the standard format – with Syrian Arabic words he picked up. Of course, when you compare the two [interviews], there is no comparison. One was 1+, the other was 5, but for public diplomacy that 1+ that has the combination of standard and some colloquial was also okay for a diplomat to reach that level. But for people, you mention Mubarak: look at how the public in Egypt and outside Egypt react to a president speaking in the low variety of language. They love it… He was charismatic. The way language has a political/ideological role in the Arabic world, you cannot ignore that. Standard Arabic is still viewed by most Arabs as the language to be taught. Somebody raised the issue of whose language is closer to Fusha.

Leslie: I mentioned that in the context of the myth, and it is sadly the case that some of these myths are still used. You have been touching now on the issues of lan-

guage which are absolutely vital in the situation we are in today, and especially in the U.S. and its diplomatic efforts. The gentleman that you mentioned, Christopher Ross, he learned his Arabic where I learned mine, the British school in Lebanon, and as you say, he acquired an excellent level in both spoken and fusha. He was also the guest on an Al-Jazeera program in which he spoke for ten minutes in fusha about the American approach in 2001 to the Arab and Islamic world. It was an absolutely crucial incident in the relationship with the Arabic and Islamic world. He spoke ten minutes in Arabic on American policy; in excellent Arabic. In the course of that ten minutes, he didn't mention Palestine once while he read his piece. Naturally, one of the hosts said to him, "Thank you, but you didn't mention the word Palestine," and Ross said to them in Arabic, "This is irrelevant." The next day, number two to Osama bin Laden put out a video saying, "If this is the extent of American knowledge of the situation we are in, they are unable to see the significance of Palestine." I quote that as an example to show that language is absolutely crucial.

Rajaa: Let us wrap it up. Very briefly please.

Leslie: Delighted to have this opportunity, and I would like to emphasize that for me, the ideal of teaching the kind of students we have, like university students, is from day one a combined approach of dialect with knowledge of fusha – with the condition that we explain to the students in the first hour all these registers of Arabic.

Karin: I agree with Dr McLoughlin. What I would like to see is more integration in approaching the teaching of Arabic and teaching discourse skills: the thing that Arabs know how to do naturally, not just dialect and fusha, but what it is that happens and how to do that. We need discourse analysis. We need to have much more information about how Arabs really speak to each other on various occasions; we don't have the documentation. We have a lot of ideas, myths, and feelings about it, but we don't have the documentation. We really need the research.

Mahdi: In my case, in fact I would encourage everybody to make the distinction between a native speaker in Arabic and what he does, and a language program for non-native speakers. This is a completely different game, and we have to play it well. While I follow and agree with you about discourse and communicative ability, the way I do it is basing everything in the textbooks on language function. What is it that we do to the language and with the language in order to convey meaning, regardless of the code? I am not concerned with the code, the language we use, and Dr. Younes has mentioned that about 90% of the words used in his textbook are shared between both varieties. So why don't we concentrate on this aspect of Arabic that is shared in order to train our students to perform language functions that would propel them very quickly up the scale, because every student one day will go through the oral proficiency interview.

Munther: One of my favorite stories is called "The Emperor's New Clothes"; some of you have heard the proverb. The issue is very simple, but it is very common for us in the profession to close our eyes and not look at the real issue. I think we need to take off the Emperor's clothes and see him naked and see…We don't need to keep pretending and beating around the bush, as the issue is very simple: students need to speak and they need to read Arabic, they need spoken Arabic and written Arabic.

Rajaa: Ladies and gentlemen, thank you. I give sometimes the impression that I am for one or another, but I am not. I am a classicist, but I still feel we waste a lot of time in our curriculum. What variety is needed? I still have a problem with calling the spoken language variety a dialect. It is not, because it does not emanate from a functionally spoken language. It is a variety. Arabic has two varieties, a spoken one and a classical one called al-Fusha, and some of the greatest literary works that have appeared in the last 30-40 years have appeared in both varieties, not in one exclusively or in one more than the other.

Reviews

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

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- Reference materials
- Other

Ariolfo, Rosanna, Daniela Caprani, and Ana Lourdes de Hériz. *¡Uno, dos y... tres! ¡Qué fácil!*.

Genova, Italy: Cideb Editrice, 2007. Includes: *Libro del Alumno 1* (Student Book 1), ISBN: 978-88-530-0653-0; *Libro del Alumno 2* (Student Book 2), ISBN: 978-88-530-0676-9; *Libro del Alumno 3* (Student Book 3), ISBN: 978-88-530-0679-0; *Guía para los Professores* (Teacher Guide), ISBN: 978-88-530-0674-5; *Cuadernos de ejercicios* (practice workbooks); multimedia support material, including Audio CD, interactive CD-ROM, and class Audio CD.

This multimedia Spanish course: "*¡Uno, dos y... tres! ¡Qué fácil!*" (literally, "One, two, and. . . three! How easy!") includes three reference volumes offering three different levels of increasingly sophisticated language as well as a variety of multimedia support materials in Audio CD, and CD-ROM format. The program provides the adolescent learner with full immersion (all reference material is presented in the target language) into the complex and linguistically diverse sociocultural environment that is the Spanish-speaking world. Language competency is achieved along with a good understanding of Hispanic customs and culture thanks to the authors' continuous efforts to compare and contrast different traits of this multifaceted intercultural universe. One of the foremost objectives of the program is to literally open a window on standard Castilian Spanish, which is compared and contrasted with the language spoken in different parts of the Spanish-speaking world. This specific feature of the program provides an effective overview of the diversity of Hispanic culture while identifying its deep interconnection with the Spanish language.

Each of the three volumes of the student book is divided into eight units, each including reading selections and practical activities conceived from the specific perspective of an adolescent learner who for the first time is looking at "*el gran teatro del mundo*" ("the big theater of the world"). In each unit, we find specific sections presenting essential vocabulary, the analysis of forms ranging from single words to whole sentences, and specific sounds of the Spanish language. This is where we felt that the audio support material (Audio CD and CD-ROM) was most compatible with the main objectives of the program, providing essential reference for listening comprehension. Each unit ends with a fully integrated section ("*el gran teatro del mundo*") where students can put all their strategies, vocabulary, and grammar knowledge together as they study the Hispanic world from the vantage point of a realistic cultural setting. Throughout the program, we encountered cartoons, simple games and puzzles that effectively break the monotony of a formal language course, making it more appealing to a younger audience.

The focus on particularly difficult grammatical and structural concepts is found in the "*cuadernos de ejercicios*" (practice workbooks) section, where learners can acquire a deeper understanding of the different structures of the lexicon (see the section entitled "*grammatica*" [grammar]), as well as practice and assess their knowledge and proficiency (in the section "*ejercicios de repaso*" [review practice]).

Although *¡Uno, dos y... tres! ¡Qué fácil!* is primarily designed for students at the A2 level of the European Reference Standard for world language learning, we found most of the activities to be engaging for both an intermediate and an advanced audience. A key feature of the program is the introduction of real-life situations (in the section "*projecto*" [project]) fully integrated with grammar lessons that reinforce the learning of the core components of the specific unit, allowing students who so desire to explore additional topics at their leisure.

In conclusion, we would rate this program as superior, innovative and extremely versatile and, without hesitation, recommend *¡Uno, dos y... tres! ¡Qué fácil!* as an invaluable core component of a world language program.

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Bissière, Michèle. *Séquences: Intermediate French through Film*.

Séquences, named for the key sequences of each of nine award-winning feature films forming the backbone of this intermediate-level textbook, reflects an original, integrated approach to language and culture learning. The complete package includes textbook, workbook, lab audio CD, Instructor's Resource Manual on CD-ROM, and Website. The nine contemporary films by French and Francophone directors (*L'Auberge espagnole; Rue Cases Nègres; Le Goût des autres; Le Placard; Indochine; Chaos; La Promesse; Le Dîner de cons;* and *Tableau Ferraille*) are set in or evoke Spain (and more generally, Europe), Martinique, France, Vietnam, Belgium, North Africa and Senegal, and deal with a wide range of social issues, including immigration, colonization, male-female relationships, love, social class, politics and cultural differences. Almost half are comedies. Eight of the nine films are readily available via rental, purchase, or Netflix, and an address is given in the textbook for obtaining the last film, *Tableau Ferraille*, which is harder to procure. A very useful bibliography, with articles on the teaching of language through film and critical analyses of each film, is also provided for the instructor.

Séquences is characterized in the preface as content-based, addressing the Communication, Culture, Connections, Comparisons and Communities dimensions of the National Standards. The stated goals of the materials are to "improve student motivation, language fluency, and cultural competence." The textbook seems best suited for a one-semester college course (the fourth semester in a two-year sequence, the first semester of third-year study, or a third-year conversation and composition course), although it is possible to use it for two semesters as well.

Séquences consists of nine chapters, one for each film. A *chapitre préliminaire* explores students' movie going habits and preferences, and offers relevant vocabulary and information on cinema in France, along with movie posters of all the films. The overall organization offers flexibility in that each chapter can stand alone, and chapters can be omitted if necessary or desired. Self-study grammar units corresponding to each main chapter, containing explanations in English and *Application immédiate* exercises, are grouped together toward the end of the book. These modules are followed by an answer key to the *Application* exercises (which would have been better placed, in my view, in the Instructor's Resource Manual), a Verb Appendix, French-English glossary, and Indices of both grammatical structures and content themes.

Visually, the textbook chapters have a somewhat muted appearance, with black and white photos, blue and black print on the page, and fairly small print in many of the readings. By contrast, in the middle of the book, an attractive sixteen-page color section, *Arrêt sur images*, features photos with questions on topics of intellectual interest (such as *clichés et stéréotypes, lieux de mémoire*, language variation, and cultural identity) that relate film themes to students' personal experience. With the exception of this section, the understated appearance of the book belies its extremely stimulating content.

The organization of each main chapter is consistent and clear. An *entrée en matière* section provides context (cultural references, reading of a short *compte rendu*, information about the director, and so forth) in preparation for the viewing of an introductory sequence of each film. Students are instructed to view the

sequence once with neither sound nor subtitles, then a second time with sound but no subtitles, and to answer questions eliciting their understanding of and reactions to what they see. After viewing the introductory sequence, students are invited to compare French and American advertising posters or DVD jackets for the same film. This activity is intelligent and fun, and a perfect realization of the *Comparisons* goal of the Standards.

After the *entrée en matière*, students view the entire (subtitled) film as homework. The textbook itself contains instructions for all homework assignments, ensuring a smooth sequencing of activities. The remaining sections of each chapter offer an excellent, concise menu of truly interesting, meaningful exercises relating to vocabulary, narrative chronology, character development and themes. Each chapter contains two listening comprehension texts (on audio CD) with accompanying exercises, a reading and a speaking activities section (*exposés*, skits, and debates), all of which relate directly to film content. For example, for *Le Dîner de cons*, activities include talking to classmates about a collection of some kind (like François Pignon's *maquettes*), discussing the casting of an American remake of the French film, or debating which of the two Francis Véber films merits inclusion in a college foreign film festival. Readings in each chapter include literary texts, from such different worlds and epochs as Maryse Condé's *Traversée de la Mangrove* and Molière's *Le Bourgeois Gentilhomme*, as well as authentic cultural texts like newspaper articles and editorials. Listening comprehension texts—a monologue about the history of Martinique or a conversation between friends about *Le Placard*, for example—are not drawn from real life; however, given students' exposure to naturalistic discourse in the films themselves, this is not problematic. The last section of each chapter provides a list of new vocabulary, with English translations.

A word about the treatment of grammar, which reflects a deft, light touch. A good, manageable number of important grammar points are included: all major verb tenses; present and past subjunctive; if/then sentences; relative pronouns; personal pronouns; nouns and adjectives. A few points sometimes covered in other books are omitted here (to no ill effect, in my view), such as possessive pronouns, causative *faire*, and *futur antérieur*. Other items, such as negation, adverbs, *participe présent*, passive voice, and pronominal verbs, are treated briefly, in a reading, contextualized exercise, or the Instructor's Resource Manual. Explanations in the student textbook are short but very good. For example, the explanation of the *plus-que-parfait*, unlike that of most textbooks, highlights in simple terms the importance of narrating time vs. chronological order of events narrated. Overall, the voice and tone of the explanations are low-key and supportive (e.g., "*Me, te, se, nous, vous* are both direct and indirect objects. This makes it easier for you. . ."), and there are friendly titles like "Some Tricky Verbs."

Most grammar exercises in the textbook are output-oriented; in the case of past tense narration, more textual input would have been welcome to help students recognize and understand tense usage. On the other hand, the workbook *Parlons de grammaire* sections, which explain grammatical concepts (like subject/object distinction) in general and French grammar specifically, are among the most interesting I've seen. Explanations are unconventional; for example, the relevance or irrelevance of chronological order is emphasized in choosing

between *passé composé* for plot and *imparfait* in description; and the explanation of determinants features a paragraph in English with randomly assigned noun markers to raise students' awareness of their communicative function. Grammar exercises in the workbook, as in the textbook, are tied directly to film content (*la grammaire et le film*). For *L'Auberge espagnole*, for example, students write *questions stéréotypées* for each character, based on their nationality (following this playful model: *Bruce est américain. –Avez-vous un revolver? Travaillez-vous tout le temps?*).

Each chapter in the workbook has vocabulary exercises, a *dictée*, and pronunciation/intonation exercises (on audio CD); pre-reading activities for textbook readings; and writing activities. With respect to listening, there are a few extremely useful *discrimination auditive* exercises, such as listening for relative pronouns (*que, qui, ce que*, or *ce qui*) or for *passé composé* or *imparfait* tenses, in spoken sentences. More of this kind of exercise would have been even better. For writing tasks, genres include a portrait, autobiographical narrative, *scène dialoguée*, personal letter, interview, and essay on a social or political theme. Surprisingly, while students read many *comptes rendus* of films throughout the book, there is no activity involving the writing of a movie review. This would seem to be a perfect composition task for this book, and a good way to make students aware of writing for a specific audience and rhetorical purpose.

I believe that instructors of French who look through this textbook will be eager to try it out, because it offers a fundamentally different way to teach, and because it is so intelligently composed. Watching and talking about movies is a wonderful entry into learning. The films are challenging, the activities thought-provoking, and the cultural content, importantly, reflects a relational rather than informational approach. These materials invite students to engage, and explore their own lives in relation to other worlds. As an instructor, I would work with this textbook for one semester to see how it fits for me, my students, and the departmental curriculum, and then adapt it to one or two semesters or to second- or third-year coursework, as appropriate. I am sure that using the textbook even once would help me teach through and with film at any level. This manual is, simply stated, a very important and original contribution to the profession.

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The Central Intelligence Agency (CIA).
The World Factbook.

As its back cover indicates, *The World Factbook* "is prepared annually by the Central Intelligence Agency for the use of U.S. government officials. The style, format, coverage, and content are designed to meet their specific requirements." However, it goes without saying that it also can be used by numerous other audiences, ranging from educators and their students to the media and politicians, not to forget Joe the Plumber (as well as the nation's army of "spooks"). In short, there is something here for everyone interested in that rapidly changing world of ours. The question, as always, is how to interpret the facts. Facts are like socks; they need to be "filled" in order to become meaningful, not to mention useful. What good is it to know, for example, that so and so is prime minister of France and represents a party that goes by the typically French acronym UMP (the French love acronyms!), or that Sweden measures 449,964 sq km if one is unable to contextualize the information gleaned? Yes, Sweden is a relatively big country, almost as big as France and Spain, which of course are both smaller than Ukraine (the largest nation-state in Europe) but then the U.S. is about twenty times the size of France (more or less the size of the former French empire). But all are dwarfed by the former Soviet Union, which was more than twice the size of the U.S. *The World Factbook* does, however, compare each country's size to that of the closest comparable American state; and, in the case of France, an editor's note alerts us to the fact that it is the largest state in Western Europe (203). Why not include, as an appendix, a compendium of statistics much as *The Economist* does in its *Pocket World in Figures* almanac?

The World Factbook covers the entire world, but users will need to look elsewhere for in-depth coverage, which is only in keeping with the expectations of the genre. This is a factbook, after all, a reference guide or an almanac, if you prefer, not a comprehensive world history, and it serves up the raw facts rather than offer an in-depth interpretation of how and why a given country became what it is today. With that caveat in mind, let's take the plunge and enter this magic kingdom of pure, unadulterated facts. The first thing we discover, thankfully, is that the facts add up; they are everything but miscellaneous and present the discriminating user with a comprehensive, albeit highly condensed portrait of nations. True to its title, *The World Factbook* covers every single independent state and dependency and area of special sovereignty under the sun (e.g., Saint Pierre et Miquelon island off the coast of North America, a territorial collectivity of France) for a whopping total of 268 profiles, from Afghanistan and Akrotiri to Zambia and Zimbabwe, each of which runs anywhere from 1 to 4 pages in length and is jampacked with every conceivable fact, all the nitty-gritty stats and figures one typically relies on when called upon to assess the relative importance of nations large and small. Presentations are visually attractive, including color maps, national flags, and multicolored labels for easy navigation.

To give the reader a sense of what to expect in *The World Factbook*, I will use France as a test country and examine its profile. A thumbnail picture in color of the *tricolore*, followed by a small-scale map, also in color, introduces this miniature portrait of France (all profiles include the national flag and a map) and livens up the otherwise somewhat bland, encyclopedia-like interface. Each profile consists of nine sections: Introduction, Geography, People, Government, Economy, Communications, Transportation, Military, and Transnational Issues. Incidentally,

each of these subsections is thoroughly explained in the section on Notes and Definitions at the very beginning of the volume, helping us to understand, for example, how "age structure," "budget," and "economic aid" are defined and what facts are needed in order to make a correct assessment of each.

The Introduction to France is rather on the perfunctory side and focuses exclusively on the evolution of post-World War II France—not a word about its two-thousand-year history. The next section, on the physical geography of France, provides all the relevant facts about size, land boundaries, climate, terrain, resources, irrigated land, etc., but does not provide any context. For example, what is the unsuspecting user to think of the inclusion of French Guiana, Guadeloupe, Martinique, and Réunion under "France," not knowing that they, by virtue of being *départements*, form an integral part of the French Republic, much like Alaska and Hawaii, as states of the Union, constitute part of the U.S.? The explanation is provided later, in the section on Government: "France is divided into 22 metropolitan regions (including the territorial collectivity of Corse or Corsica) and 4 overseas regions and is subdivided into 96 metropolitan departments and 4 overseas departments" [204] (including the four just mentioned). Curiously, measurements are given in square kilometers, which might be a distraction to an American audience, but then the U.S. did sign the Metric Conversion Act of 1975 and is bound to observe the metric system or SI used by 95 % of the world's population.

The section on human geography (People) provides basic information on age structure, population growth, birth rate, sex ratio, ethnic groups, religion, etc. However, a note to explain why the figures on the number of Catholics (83-88%) and Muslims (5-10%) are so vague might be in order: the French Republic does not authorize the collection of such information in any organized fashion (in a census, for example), which is why we do not know the exact number of Muslims living in France.

The section on Government is by far the longest and contains a smorgasbord of information that will overwhelm the neophyte user and will make it necessary for teachers, for example, to provide more context. The historian in me was gratified to see a reference to Clovis but puzzled by the proclamation of French independence harking back to his unification of what was to become "France" many, many centuries later, as well as the date (486). Clovis allegedly converted to Christianity in 496, but how did the episode of the "Vase de Soissons" in 486 lead to French independence? Was not the former event far more important in light of France's subsequent history as the "eldest daughter of the Church"? Still, one has to wonder: was Clovis "French"? And from whom did he proclaim "independence"? The proclamation of independence of my native Sweden is similarly arbitrary (1523) but not irrelevant, since Gustav Vasa was crowned in 1523 and can be considered the founder of modern Sweden. But these are minor criticisms; fact books almost always make claims that call for interminable clarifications that belong in history books.

The synopsis of the French economy is equally comprehensive, but many, if not most facts similarly need to be contextualized to take on the significance they deserve. The fact that agriculture makes up 4.1 % of the French labor force

does not become important until one realizes that this is about 3-4 times higher than in the rest of Western Europe; France is the *de facto* breadbasket of Europe and therefore has a strong agricultural sector, which again helps us understand why protectionism in what the French still proudly (nostalgically, according to some foreign observers) call the "first sector" of the economy ("Secteur primaire") is rampant. Subsequent sections on Communications, Transportation, Military, and Transnational Issues cover all the important facts and contain no surprises to veteran observers of France.

In the first week of my French Civilization course, which I teach annually, I struggle to provide students with an overview of French geography and am much impressed with the wealth of information provided in these five pages. I have used factbooks in the past but have never seen anything this comprehensive, and from now on I will make the online version of *The World Factbook* required reading. My only recommendation would be to add bibliographical references and links whenever possible (for the online version, at least), to enable the audience to make sense of all the facts and situate them in their proper context.

The volume also includes a set of color maps and three oversized, highly attractive and amazingly detailed fold-out world maps—a physical map (outlining topography), a political map (showing all independent states, dependencies, and most areas of special sovereignty), and a map of the standard time zones of the world—which would look absolutely smashing on any classroom wall. Appendices list everything from a key to the abbreviations used, lists of international organizations and groups, international environmental agreements, country data codes, and geographic names. And then, for the computer-savvy there is the online version, updated every two weeks or so, if my information is correct, and absolutely free. It is easy enough to navigate and does not require any special skills or programs that the ordinary user does not have easy access to.

Granted, the CIA has some competition in the form of the UK Foreign and Commonwealth Office and the Canadian Foreign Affairs and International Trade Office country databases. Still, in my opinion, *The World Factbook* is more user-friendly and should be a godsend to all language teachers, who will find multiple uses for it in their teaching. Since its declassification more than thirty years ago, when it was first shared with the general public and started to appear annually, *The World Factbook* has set the standard for all factbooks, in terms of comprehensiveness and accessibility, and it is still evolving, with new features added annually.

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Publisher's Response

We appreciate the opportunity to respond to your review, which is generally a very positive write-up of *The World Factbook*. We would only like to address a few of the points you bring up.

Regarding the "Independence" date of France (or, for that matter, any country) the front-of-the-book "Notes and Definitions" in the *Factbook* state the following: "For most countries, this entry gives the date that sovereignty was achieved and from which nation, empire, or trusteeship. For other countries, the date given may not represent 'independence' in the strict sense, but rather some significant nationhood event such as the traditional founding date or the date of unification, federation, confederation, establishment, fundamental change in the form of government, or state succession."

The entry under France was changed some time ago and presently reads (online): "486 (Frankish tribes unified); 843 (Western Francia established from the division of the Carolingian Empire)."

We would also like to point out that there are a number of features on the online version of the *Factbook* that help contextualize information (something you call for in your review). You may not have noticed the Field Listing feature that allows for comparison with all the other countries of the world and the Rank Order icon that ranks the country one is looking at in the world. Additionally, the *Factbook* is an organic entity that is continually updated (every two weeks) online. We value the feedback we get from our current customers and, when possible, try to incorporate their suggestions.

The recommendation to add references or links is a good one, but one that we are precluded from carrying out since it would show governmental "favoritism" of one site over another.

Finally, due to various consolidations and other political changes in the world, there are now only "a whopping total of *266* profiles" in *The World Factbook*.

Please keep your eyes open for the new, totally redesigned *World Factbook* site that will be appearing online in several months time. It will feature country photos and many new enhancements.

The World Factbook staff
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Colina, Sonia. *Translation Teaching: From Research to the Classroom: A Handbook for Teachers.*

The McGraw-Hill Second Language Professional Series. Perspectives on Theory and Research. General Editors: James Lee and Bill Van Patten. New York: McGraw-Hill, 2003. ISBN: 0-07-248709-7.

Translation continues to fascinate learners of a foreign language. In the past, American students were taught using a method that relied on an equal measure of translation and grammar. Today, too, when communicative approaches for teaching languages dominate in the academy, translation remains a topic of great

interest. Students often approach their instructors asking about careers in translation and job opportunities in this field. Moreover, foreign language instructors are often pressured to teach translation courses and to provide pre-professional training in this area. Yet few instructors have studied translation theory or practice, and many therefore feel quite uncomfortable teaching translation, especially non-literary translation in areas such as law or business.

Sonia Colina addresses these concerns in the book under review here. As a professor of translation, she has written this book for potential teachers of translation. She begins the book with a general overview of the subject. Of particular interest is the section where she describes her approach. Colina stresses that she is discussing primarily non-literary translation based on research done in the field of translation, especially the framework known as the Skopos Theory, which is a functionalist approach to translation and is presented later in the book. Although this is the primary theory informing this book, she also uses more descriptive translation research studies as a theoretical framework. Her choice of a theoretical model stems from its success in professional translation practice in Europe as well as in the U.S.

The first chapter addresses the field of translation studies (TS). Chapter Two provides a solid analysis of the research foundations of the field. The discussion of the Skopos Theory and functionalism makes up a major portion of this chapter and shows how functionalism affects the questions translators ask, such as:

- What is the function and the context of situation of the source text (ST)?
- Is functional identity appropriate or should the function of the target text (TT) be different from that of the source?
- How do we formally mark functional and situational features in the TT? (13).

In the same chapter Colina also discusses some of the theoretical issues and terms that are important to communicative translation teaching, such as the "referential/informative function," the "expressive function," and the "operative function," as well as issues of text type and genre. Later on, her illustrations summarizing issues and aspects of a successful functional translation are very helpful and illustrate distinctions between different researchers and which aspects of the translation process they find most important. In illustration 2.7 (19), she provides a summary that expresses her own viewpoint and provides a framework for the translations she and her students will be doing in the rest of the book. The illustration focuses on the need to transfer the function of the source text to the intended function of the target text, on the address, the time of reception, the place of reception, the medium of transmission, and the motive for production of the source text toward these same aspects in the target text (19). She then offers case studies that follow this outline. She goes on to look at second language acquisition theory (specifically Savignon) and second language teaching and relates them to functional notions of translation. This section is especially helpful for teacher trainers who wish to include translation as a topic in a language methodology course. She concludes the chapter with a discussion of translator competence and a consideration of the social dimension of the translator.

In Chapters Three and Four, Colina moves to very practical matters facing a teacher of translation. In Chapter Three, she discusses how to design an "Introduction to Translation" course. In this chapter, she makes a nice transition from the theories and issues she has been discussing to the "brass tacks" of a particular course. She discusses teacher and student roles in this communicative translation course, course components, the role of e-mail and listserves, and other technology useful for this type of translation course before returning to the role of theory and other pedagogical tools. She finishes this chapter with examples of activities, projects, and sample syllabi. In Chapter Four, she discusses this course in more detail, focusing on how to teach it and how to decide which materials to use. This chapter includes several specific texts and their translations with accompanying pre-translation activities, discussion of appropriate tools, and focus on language. While all of the translations are from Spanish to English, the fact that only these two languages are used is not a major problem. Since the book is clear in its focus on general aspects of translation and translation teaching and is quite clear in its theoretical focus, it is easy to apply its information and insights to other languages.

In Chapter Five, Colina addresses questions of testing and assessment for students in translation courses. She considers "traditional" ways of testing and assessing before deciding that a communicative translation course has to have other ways of assessing student translation performance. She considers several methods before coming up with a full page and a half of categories and rubrics (137-138) that assess several aspects of meaning, target language, vocabulary, functional and textual equivalence and revision process, stating that this list can be best used for projects and activities in her translation classes. However, she also addresses how to evaluate overall translation competence in three different (although related) ways using different theoretical models (139-145). This chapter concludes with examples of student work and application of the categories, rubrics, and associated point totals to help teachers evaluate actual projects.

In conclusion, Sonia Colina has written a very useful book for translation teachers, teacher trainers and administrators, helping them better understand how a communicative translation teaching program and communicative translation classes can be set up, administered, taught, and assessed as well as how to apply translation studies research in the classroom. Although teachers who have not done much work in linguistics or methodology might find this book difficult at times (and will certainly keep looking back at the list of acronyms provided at the beginning), the overall utility of Colina's book overshadows any worries one might have about its research-based language and the fact that the only two languages used for translation examples in the book are English and Spanish. Finally, it is important to note that the author does not hesitate to share her own experiences in teaching this kind of course and even shares her syllabi and other documents. This collegial approach reinforces the very practical nature of the book and make readers who are less theoretically inclined feel more comfortable. Thus, this book is essential reading for anyone considering teaching a communicative translation course.

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Dunmore, Charles W. and Rita M. Fleischer. *Studies in Etymology*. 2nd Edition.

Newburyport, MA: Focus Publishing, 2008. ISBN: 978-1-58510-012-5.

Focus Publishing publishes textbooks in three areas: Classical language, Classical drama in translation and editions of Shakespeare plays, and modern foreign languages. Their particular innovation, using examples from cinema rather than literature in their modern language books (e.g., *Cinema for Portuguese Conversation*, by Bonnie Wasserman) to facilitate development of conversation skills, may appall teachers even as it appears eminently practical. We want students to acquire functional usage, yet we may already have too few opportunities to introduce them to significant, long-established books and writers. Then again teaching always requires some degree of compromise and exchange, perhaps more than ever in an age ruled by whiz-bang media. Did carvers in stone once lament the coming of vellum with its concurrent influx of cursive script, or did they just shrug, learn a new skill, and eat more mutton? Focus books aim to get students as quickly as possible to the "real" language as native speakers currently use it; they reach, one may say, for the present *langue* rather than the most artful *parole*.

The present volume, *Studies in Etymology*, directed, as I understand, at students in an introductory course in English offered by a Classics department, employs a quirky rather than systematic approach that attempts to connect with readers through interesting trivia and odd word histories (the Product and Marketing Manager told me in a phone conversation that the book has been adopted for courses at the University of Washington-Seattle, University of California-Irvine, and University of Western Ontario). The book begins with an Introduction on the history of the English language (including its origin in Proto-Indo-European) and then proceeds to fourteen lessons on words in English that come from Latin (seven chapters) and from Greek (seven chapters). Presumably the design fits the standard fifteen-week semester. Lesson 1 briefly continues the history, then moves to Latin nouns, Latin adjectives, plurals, affixes, a vocabulary list, and a section called "Notes"—essentially short-shorts on the sources or histories of certain English words derived from Classical originals. The Lesson concludes with a page on "Using the Dictionary" (including some "typical etymologies") and three pages of Exercises, English sentences for which the student is asked to analyze or define an italicized word derived from Latin. Each subsequent Lesson follows a similar pattern. The other Latin chapters begin with information on "Latin Verbs," "Denominative Verbs," "Verbs with Infinitives in *–ire* and *–iri*," "Inceptive Verbs," "Gerundives," and "Diminutive Nouns." Lesson 8—the first on Greek—begins with an introduction to the alphabet, and the first of the exercises asks the student to transliterate a series of names of Greek gods, heroes, and writers. Lesson 9 takes up "More Greek Nouns" and "More Greek Adjectives," while Lessons 10 through 13 begin with Greek vocabulary lists. Lesson 14 homes in on "Greek Words in Medical Technology." A list of "Words in the

Exercises" and Appendices with "Additional Words for Study," a "Special Index of Stems" (from the "Additional Words"), a "Complete List of Exercise Words," an "Index of Prefixes, Suffixes, and Combining Forms," an "Index of Stems," and a page-and-a-half Bibliography follow the lessons and complete the volume.

The Notes sections, while brief, offer curious and pleasant twists and turns: allusions to (for example) Pandora, the Minotaur, rhotacism, pedagogues and demagogues, influenza, and chili con carne broaden readers' connections from their own world to the Classical. They constitute what I would have to call the most interesting "reading" in the book, though they seem to me to comprise more what happened to strike the authors at the time rather than any consistent idea of what students should find or learn.

I found myself asking a number of questions as I read *Studies in Etymology*. Why not title the chapters beyond lesson numbers? Why begin the book with a history of English (and note such tangents as Linear B, Indo-Iranian, and Tocharian), but include less than a page each on the history of Latin and Greek? The former is an enormous subject with many byways not especially pertinent to this book, and one can easily find it better done elsewhere, while the latter expanded would make a welcome and unusual addition with additional opportunities for engrossing stories. The Introduction begins, "The English language is not native to England"—well, not exactly: its precursors come from Germania, obviously, but English as it combined and evolved into its own language certainly comes from England and nowhere else. One may make a similar point about French or Spanish. A reference in the Introduction to "the Celtic language" also presents a problem: we can consider the Celtic language family, but not a single language—we have nothing of the "proto-" beyond possible reconstructions. Other inexactnesses have crept in: Alfred the Great did not entirely "unite England" (one must remember the Danelaw), and we find most Old English literature in a West Saxon koine, not in Anglian dialect; one can say much more about the influence of the Northern Germanic languages on English than that they added to it "a number of words"; Caxton doesn't serve as a particularly good example of Middle English, since he stands at the emergence of Modern. Next, why would we need at one point a definition of terms as basic as *nouns* and *adjectives* and immediately thereafter feel comfortable with distinctions such as "third declension nouns and adjectives," denominative verbs," and "gerundives"? Why append a chapter specifically on medical technology as the final lesson, for an understood sub-audience or on the assumption that everyone will have some familiarity? Certainly each lesson has something valuable and worth learning, but the choices, presentation, and arrangement frequently had me wondering about the rationale: who would use the book, and would they be best served by it or by something else? For undergraduate courses I never found a better book for vocabulary building than Marvin Zuckerman's workbook *Words Words Words*, unfortunately long out of print, and for an introduction to Latin and Greek words in English, I still particularly like Tamara M. Green's *The Greek and Latin Roots of English* (Rowman & Littlefield) for its logical arrangement and ease of use (though that costs a bit more). But I do think that with the help of a knowledgeable and creative instructor this book may serve as a useful supplement, perhaps for high school as well as first- or second-year college students with little background in Classical languages.

Focus Publishing offers an online course supplement ("Word Study for Latin and Greek Roots" (free sample, $20 for the full supplement) through their easy-to-use Website (www.pullins.com).

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Publisher's Response:

Thank you for this stimulating review. Yes, Focus publishes a number of titles using film to teach language, but is our hope and our intent that such books be used in conversation and culture courses, where they attempt to provide a realistic (and interesting) context for language and a stimulus to conversation, as well as an introduction to culture, history, etc., and not as a replacement for literature. Sadly the study of literature—as a vehicle of language study—is rapidly losing ground these days, be it in Russian, French, German or Spanish. As for the Dunmore/Fleischer text, the reviewer gives an accurate overview. Etymology is an oddity as a course, based as it is on the study of word formations and lacking in traditional intellectual content. Dunmore and Fleischer have chosen to focus on word groupings around Latin and Greek words, in a straightforward and, we hope, meaningful way, and yes, they conclude with a whole chapter on medical etymology, the one area of active word coinage most of us will encounter in our lives.

Ron Pullins
Focus Publishing

Fenton, Sue. *The World's Wackiest Spanish Joke Book: 500 Puns Guaranteed to Drive You Across the Río Groan-de!*

New York: McGraw-Hill, 2007. ISBN-13: 978-0-07-147901-1.

True to her uniquely creative form, as evidenced in her previous publications, such as *Oh là là: Sing Your Way to French* (Level 1, Parts 1 and 2) (Nashville, TN: Sonic Creations, LLC., 1998), Sue Fenton once again offers a fun, habit-forming method for getting students excited about learning a foreign language and helping them to succeed. Specifically designed as a vocabulary-building tool, *The World's Wackiest Spanish Joke Book: 500 Puns Guaranteed to Drive You Across the Río Groan-de!* introduces students to English-language jokes and puns that play on Spanish words. For example, a joke from the chapter on animals ("Los animales") is: "What is a Spanish *squirrel's* favorite brand of canned spaghetti? – Chef Boy-*ardilla* (Chef Boyardee; *una ardilla* = squirrel)." (1) Attention is drawn to the bolded words (*squirrel* and *ardilla*) and is enhanced by the fact that the "ll" pronunciation in Spanish resembles slightly the ending pronunciation of the proper noun "Boyardee."

Even more important to keep in mind about *The World's Wackiest Spanish Joke Book* is that it incorporates vocabulary notes that are cultural in nature. In her introduction Fenton explains: "Some of the jokes are based on America's general awareness of Spanish and the Spanish-speaking world. Others require some knowledge of Spanish, but if you get stumped there are vocabulary notes to help you" (v). The following example illustrates the richness of these notes: "Where in Mexico do the hairy cousins of the llama spend their vacations? – In Alpaca-pulco (Acapulco; *una alpaca* = relative of the llama with fleece). Fun Fact: The alpaca lives high in the Andes Mountains in Peru, Bolivia, and Chile. It produces twelve pounds of wool, which is used to make blankets, serapes, and ponchos. Alpacas come in twenty-two colors. And before they leave for vacation, they alpaca suitcase" (1).

While admittedly the jokes may elicit a groan from many students, they can only help them in their retention of vocabulary. The thirteen chapters cover a variety of themes: Animals ("Los animales"); Art ("El arte"); Birds ("Los pájaros"); Calendar and Celebrations ("El calendario y las fiestas"); Crazy (¡Muy loco!); Family ("La familia"); Fashion ("La moda"); Fruits ("Las frutas"); House ("La casa"); Mexico ("¡Viva México!"); Restaurants ("El restaurante"); Spain ("¡Viva España!"); and Vegetables ("Las legumbres"). While most of the chapters seem routine in nature, the "¡Muy loco!" chapter stands out. Indeed, this chapter covers words that cannot easily fall into a general category but add the colorful zing to language learning; for example, "What Latin American store sells *ugly* toys? – *Feo* Schwartz (F.A.O.; *feo* = ugly)" (44). Adding to the richness of *The World's Wackiest Spanish Joke Book* are general facts about the Spanish language (for example, "Spanish is spoken by so many people in Los Angeles that it's the second largest Spanish-speaking city in the world" [vi]) and pronunciation tips, including "fast-track" stress rules.

This reviewer envisions that instructors could have a "joke of the day" to begin class that could serve as a springboard for the day's activities. Another possibility would be to have students create their own jokes and puns based on their experience with the ones authored by Fenton. If the jokes were not only linguistically but culturally based, students would be obligated to do some research so as to be able to explain the gist of the jokes to their classmates and, better yet, to their families so that language and cultural learning moves beyond the classroom. The possibilities are truly limitless for students to improve their Spanish vocabulary and have fun at the same time.

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Publisher's Response

McGraw-Hill is very pleased to respond to Professor Angelini's thorough review of *The World's Wackiest Spanish Joke Book*. We appreciate her praise of the book's creative approach to Spanish vocabulary building in the classroom and acknowledgment that injecting fun into language learning in fact helps stu-

dents succeed. Her suggestion for instructors to use the material as a basis for a "Joke of the Day" to start each day's class is an excellent one and is in keeping with the spirit of the book. Professor Angelini also recognizes the emphasis on cultural content and makes a good point when she states that the inclusion of these cultural notes give students the opportunity to extend learning beyond the classroom.

Karen Young
Acquisitions Editor
McGraw-Hill Professional.

Hartnett, Matthew. *By Roman Hands: Inscriptions and Graffiti for Students of Latin*.

Newburyport, MA: Focus Publishing, 2008. ISBN: 978-1-58510-294-5.

A tender expression of grief at the death of a loved one. A sarcastic assessment of the tedium of school work. The chilling personification of a "return if found" slave collar. The Romans survive in and are taught using their literature, the most polished and formal expression of their language, Latin. Yet students, especially younger students, are constantly looking for ways to connect to the Romans, to humanize them, and to see the parallels between their own lives and the lives of the Romans. Matthew Hartnett's *By Roman Hands: Inscriptions and Graffiti for Students of Latin*, published by Focus, seeks to bridge this cultural gap through a commonly known but less commonly taught medium: inscriptions and graffiti, the former comprising primarily titular or commemorative Latin attached to buildings or gravestones, the latter comprising the etchings of everyday Romans found on the walls of their cities, especially Pompeii.

The strength of Hartnett's book lies in its ability to integrate culture and grammar in an authentic setting. The texts themselves tend to be on the short side "to facilitate ease of use within the parameters of class time" (x); class time will likely be spent more on discussion of the texts themselves than on their grammatical aspects. But imagine, rather than drilling your Latin 1 students on the forms and use of the nominative and accusative, reading the following tomb inscription from western Romania (p. 6, #11): *Terra tenet corpus, nomen lapis, atque animam aer.* In these eight words are three different nominatives from two different declensions and three different accusatives from two different declensions. Additionally, two of the accusatives are neuter nouns and the concept of ellipsis is used. And that's without even getting to what the Latin means: "The ground holds my body, a stone my name, and the air my soul." Hartnett rightly asks the question: "What view of death is implied by this statement?" (6) A drill worksheet would ostensibly accomplish more by virtue of redundancy, but what these texts lack in quantity they compensate for in interest. Hartnett's question becomes as important as drills because of the interest it generates in the language and in the Romans who spoke it. Hartnett's texts represent the Rome that students want: real and authentic without the intermediary of the textbook-Latin-writer or the drill sheet.

The book is divided into four parts, each one focusing on a different broad grammatical category (nouns, verbs [non-subjunctive], miscellaneous, and subjunctive) and subdivided into more specific grammatical subcategories. Each part then offers anywhere from 20 to 42 inscriptions or graffiti that illustrate that particular grammatical category. Each selection includes the following elements: a title with brief bibliographic information (usually to *CIL* and, when appropriate, another source); a transcription "that approximates the appearance of the lettering on the original object" (x); an updated transcription that better approximates a form familiar to students; a brief introduction to the object and its context; and vocabulary. Nineteen of the texts include drawings or illustrations. The book also provides a thematic table of contents, "for teachers who prefer to access the inscriptions by theme" (x); an introduction that includes information on inscriptions and how to read them; an outline of epigraphic conventions used in the book; a list of suggestions for further reading; a glossary; and an index of grammar covered in the book.

The introductory materials provide a complete overview of what will be necessary to read inscriptions and graffiti for the beginner. Hartnett addresses the anomalies of reading inscriptions and graffiti with specific sections on the language of inscriptions and the process of reading them, in addition to the transcription that he includes with each text in which spelling is regularized and ellipses are expanded. He also offers a worthwhile overview of what *CIL* is, outlines an admittedly incomplete list of the categories of inscriptions (e.g., dedicatory, honorific, etc.), and explains the different conventions for printing an inscription (e.g., how variant spellings are indicated or how missing letters are supplied). Nonetheless, approaching inscriptions with students, especially the beginning students for whom the grammar of the book is intended, can be challenging, and the teacher must decide whether such a challenge is worth undertaking. The teacher should expect to spend as much time introducing to students how to read inscriptions, teaching students the conventions of transcribed inscriptions, and introducing individual inscriptions beyond the brief introduction Hartnett supplies, as s/he will spend with the Latin of the inscriptions.

The cultural value of Hartnett's texts, however, especially insofar as they generate interest and enthusiasm on the part of students for Latin and the Romans, makes the time perhaps necessary to use the book worthwhile. Beyond the historical value of the inscriptions on the Arch of Titus or the Temple of Saturn are texts that are arresting in their frank authenticity. To read the Latin, augmented with a line drawing, of a collar worn by Roman slaves that commands the finder to please return the owner's property (32-33; 81), to read the variety of different Romans' views on death (and so on life) via funerary inscriptions (*passim*), to experience the poignancy and immediacy of the emotional funerary inscriptions about loved ones, from husbands to wives to parents to young children, provides an authentic glimpse into Roman life and society that textbook Latin simply cannot match.

The greatest strength of Hartnett's book, however, might also prove its greatest weakness. Although the texts are both compelling and grammatically relevant, there are not enough of them, and they are not long enough to make the book viable as a class text to be used on a daily basis. Hartnett himself at least implic-

itly acknowledges this in his preface: "This book can be used in a number of ways: as a reservoir of examples for reinforcing grammar points as they are introduced; as a supplement to the translation exercises in the regular textbook; as a source of additional assignments for more able or energetic students; as a tool to aid students in preparing for periodic major exams; or as a comprehensive review of basic grammar and syntax…" (ix-x). All of these rationales are, of course, worthy and viable, but any relegation of a book to the status of a "supplement" will naturally hamper its use and thus decrease the benefit that students receive from it. I have used the book to supplement my Latin 1 textbook, and indeed it accomplishes exactly what it sets out to do: students are exposed to authentic Latin, students review and practice whatever grammar they are studying, and, most important, students become interested in Roman culture; my students' questions alone about non-grammatical topics have encouraged me to continue to use Hartnett's book in class.

Hartnett's book is representative of a growing trend both in publishing and pedagogy: the more systematic incorporation of authentic Latin into the teaching of grammar. Wheelock, of course, published his *Sententiae Antiquae*, but more recently, Raymond Starr of Wellesley College published an article in the *New England Classical Journal* extolling the grammatical vicissitudes of Augustus' *Res Gestae* for use with a third-semester class; the author of this review published a workbook for Susan Shelmerdine's *Introduction to Latin* based almost entirely on using authentic texts to review grammar; and *Latin for the New Millennium*, a new grammar book published by Bolchazy-Carducci, includes a selection from an authentic text (adapted for the beginning chapters) in each chapter's reading. This trend is vital to the continued success of Latin in the classroom, for it allows our students an earlier opportunity to make meaningful connections to the Romans, and to do so as an integrated part of their study of Latin grammar. So, next time you want to review or practice different ablatives, leave those drill sheets in the manila folder and grab Matthew Hartnett's *By Roman Hands*. Both you and your students will be happy you did.

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Publisher's Response

The reviewer is correct in pointing out that modern language courses today are trying to integrate more culture into their classrooms, even in first-year courses (as in this case), where the so-called traditional, i.e., steady and seemingly unending, flow of grammar and vocabulary can be deadly. To be sure, beginning students are more interested in gladiators, the education of young Romans, even engineering, than in finding predicate nominatives. But the textbook author/publisher always has to be a bit careful and make sure that the razzle-dazzle pictures, films, culture, literature, history, geography, sidebars and interest boxes, etc., don't overwhelm students—or worse, distract them from the primary task of a first-year course—to engage the language and become familiar with it. In this respect I feel confident that Matthew Hartnett's book is a fine ancillary to the study of Latin, gently nudg-

ing students forward with tempting, embedded pieces of language that reveal the fascinating world and culture which will become understandable to them as they continue their study of Latin. As Ed DeHoratius notes, this book is just an ancillary; however, as he graciously observes, it is one that works.

Ron Pullins
Focus Publishing

He, Qian, Yenna Wu, and Ying Peterson.
Me and China.

New York: McGraw-Hill, 2008. ISBN: 0-07-338578-6.

In the past decade, Chinese departments at many universities have seen a growing number of Chinese heritage students taking Chinese language courses, which poses many challenges in the field of Chinese language teaching. One of the biggest challenges is to produce textbooks that meet the special needs of those students, since most of the present textbooks are designed for students without any Chinese language background at all. *Me and China* is among the few textbooks that address this challenge. As the authors state: "*Me and China* is designed to meet this purpose; it is a first-year Chinese textbook for university students who have the listening and speaking skills necessary to conduct an everyday conversation in Mandarin while their reading and writing abilities are still at the beginning level" (vii).

The textbook consists of four parts: Introduction, Unit One, Unit Two, and Unit Three. The first gives a brief introduction to Pinyin and Chinese characters. Unit One is devoted to terms associated with student life. Units Two and Three are, in a sense, content-based, so they allow students to grasp language through two layers of cultural content. Unit Two concentrates on Chinese demographics, whereas Unit Three focuses more on the values underlying Chinese culture and addresses everything from greetings to social behavior in general.

The textbook successfully blends culture and language. To the authors, language use is inseparable from the creation and transmission of culture, especially for heritage students, who possess a strong integrative motivation, as shown by the following survey results. By and large, heritage learners:

1. tend to express their ideas in Chinese,
2. seek to reconnect with their Chinese roots,
3. wish to one day visit China,
4. or, would like to find answers to questions and clear up confusion they experienced during a previous visit to China.

Throughout the book, the authors expose students to a variety of cultural topics, presented in chapters carrying such titles as "Long History," "The Origin of Chinese Surnames," "Greetings in Chinese," "Chinese Ways of Being Modest," etc., the knowledge of which is crucial for enabling heritage students characteristics

to integrate themselves into Chinese society. Unlike writers of similar textbooks, the authors are not satisfied with merely exploring aspects of Chinese culture but also trace them back to their roots. For instance, the authors brief students on the origins of Chinese surnames. In addition, they bring to light subtle differences among certain terms that are usually neglected by other textbooks. In Lesson Fourteen, for example, the subtle distinctions among terms used to address a stranger, such as 师傅 (master) 先生 (Mr.) 老师 (teacher) 同志 (comrade) 小姐 (Miss) are introduced very well.

The authors also put language into context and draws students' attention to the pragmatic aspects of a variety of items. Lesson Fifteen, for instance, explains why Chinese people treasure the virtue of "being humble" and then introduces the language forms that Chinese people use to show their modesty in various contexts, such as when receiving favorable comments or gifts, being praised for the clothes they wear, or concluding a speech. It is easy to see that insufficient exposure to pragmatic aspects of the language causes culture shock for heritage students once they are immersed in Chinese society. The authors' attempt to teach Chinese from the perspective of heritage learners is to be commended.

The authors adopt a unique way of selecting and sequencing language items, based on their years of experience teaching heritage students, so the language is directly targeted to these students' particular needs. In so doing, the authors prevent students from getting bored and challenge them to reach their full potential.

The authors also incorporate new methodical approaches. Their guiding principles are evident when they use concepts such as "harmonious blend of language and culture," "student-centered," "open teaching," "involvement," etc. These principles are nicely reflected in the materials they organize, the activities they promote, and the tasks they design.

Throughout each lesson, a variety of exercises, activities, and tasks is provided to allow students to discuss, reflect, and assess new information. In addition, two audio CDs accompany the textbook, enabling students to develop their listening comprehension skills.

Although the selection of some language items is "based mostly on … long-time teaching experience" (ix), rather than on a systematic pedagogy, this textbook is, on the whole, unique, and its highly practical information offers a solid methodological approach to teaching heritage students.

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Publisher's Response

McGraw-Hill is pleased to have the opportunity to respond to Professor Xu's positive review of *Me and China*, a textbook designed for heritage speakers of Chinese. As Professor Xu notes, the number of heritage speakers taking Chinese at universi-

ties in the U.S. is growing dramatically, and there are relatively few texts available that address the unique needs of this population. Therefore, we are gratified to learn of Professor Xu's opinion that *Me and China* addresses these needs successfully.

Professor Xu is particularly complimentary of *Me and China*'s treatment of culture, saying that the text "successfully blends culture and language." This is especially important for heritage speakers, many of whom have a strong connection to China and wish to visit in the future. Professor Xu goes on to say that the treatment of culture is not superficial, saying that the authors go deeper into cultural topics than typical introductory texts by "tracing them back to their roots." In addition, Professor Xu praises the authors' presentation of "language in context" and points out the importance of teaching "pragmatic" aspects of the language as it is used in Chinese society. Professor Xu commends the authors for their attention to "the perspective of heritage learners," and for "selecting and sequencing language" to respond to these students' particular needs. In summary, he calls *Me and China* "a solid methodological approach to teaching heritage students."

McGraw-Hill World Languages is committed to publishing high quality foreign language print and digital materials, and we are proud to include *Me and China* and its ancillary program among our many titles. *Me and China* is a co-publication of McGraw-Hill and the Foreign Language Teaching and Research Press. We again thank Professor Xu for sharing his review of *Me and China* with the readership of *The NECTFL Review*.

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

Jansma, Kimberly, and Margaret Ann Kassen. *Motifs: An Introduction to French.* 4th Edition.

New York: Thomson Heinle, 2007. ISBN: 1-4130-2983-3. Includes: text Audio CDs, Workbook Lab Manual, lab Audio CDs, book companion Website, writing assistant for French, Heinle iRadio, Merriam Webster's French-English dictionary, and French accents "how to" bookmark.

The 4th edition of *Motifs: An Introduction to French* invites first-year French students at both the secondary and college levels to immerse themselves in the French language. Divided into white and green sections, there are 14 modules, each followed by a review chapter. White pages are designed for the classroom encouraging students to communicate in French and explore cultural themes. They contain a chapter overview, thematic content and related communicative activities, conversation practice, structure boxes further explaining grammar points, cultural presentations, authentic interviews, listening comprehension activities, tips for students to discover language patterns, guided brainstorming questions, and real-life proficiency activities, including role-play and project-based activities, reading and writing activities, and authentic video segments. Green pages contain grammar explanations in English with self-correcting exer-

cises, comprising exercises for application of grammar explanations and more challenging exercises where several rules are simultaneously applied.

Motifs is aligned with the National Standards for Communication, Cultures, and Comparisons. Native speakers discuss topics and give students a perspective on Francophone culture, allowing them to learn and then make comparisons with their own culture. Students are also given examples of real-world natural language, including fillers and reduced forms not usually found in textbooks. Chosen topics stimulate student discussion, connect to students' outside interests, and challenge language learning through a content-based approach. Independent learners are provided with additional resources in the form of key features that help them analyze how language and culture systems work.

The program components that were particularly impressive to us were the efficient integration of technology and multimedia provided by the material contained in the Audio CDs and DVDs. This feature clearly makes this program superior to other comparable ones on the market. The "Voix en Direct" and "Perspectives Culturelles" sections of the DVDs not only provide highlights from situations frequently occurring in social settings but also address the fundamental problems of communication that might arise in common situations, thereby providing many opportunities for further discussion.

In conclusion, the possibilities of the program definitely surpass the general requirements of a conventional classroom setting. Overall, we rate the *Motifs* program as superior and recommend the program as an invaluable core component of a French language program at both the high school and college levels.

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Publisher's Response

We are very pleased to respond to Lisa Carlucci, Susanne L. Malmos and Dr. Franco Paoletti's favorable review of Heinle, Cengage Learning's introductory French program *Motifs: An Introduction to French*, 4th edition. It is apparent that the reviewers carefully examined all aspects of the program and we are most appreciative of their attention to detail.

As Lisa Carlucci, Susann Malmos and Dr. Franco Paoletti discuss in their thoughtful review, the 4th edition of *Motifs* "invites first-year French students at

both the secondary and college levels to immerse themselves in the French language." They insightfully note that the topics chosen in *Motifs* "stimulate student discussion; connect to students' outside interests, and challenge language learning through a content-based approach."

I would like to point out two additional features of the fourth edition: the *Quia Electronic Workbook/Lab Manual* and the *iLrn HeinleLearning Center*. The *Quia Electronic Workbook/Lab Manual* offers the convenience of an online grade book for instructors and the instant feedback of an interactive environment for students. While the *Quia Online Workbook/Lab Manual* contains all the activities from the print *Workbook/Lab Manual*, it also has the audio from the *Lab Audio CDs* embedded in the program, making it easier for students to develop listening comprehension skills through on-line delivery of audio content linked to specific activities.

The *iLrn Heinle Learning* integrates the latest teaching and learning technologies. The *iLrn Heinle Learning Center* includes an audio- and video-enhanced eBook, assignable textbook activities, companion videos with pre- and post- viewing activities, partnered voice-recorded activities, an online workbook/lab manual with audio, interactive enrichment activities, and a diagnostic study tool. The iLrn Heinle Learning center provides students with everything they need to master the skills and concepts in an Introductory French course.

Nicole Morinon
Acquisitions Editor
Heinle, Cengage Learning

Kashper, Mara, Olga Kagan, and Yuliya Morozova. *Cinema for Russian Conversation, Vols. 1 and 2.*

These two volumes are part of a series using cinema to teach languages such as French, German, Italian, Russian and Spanish, and they include a great variety of exercises. Each Russian volume deals with seven films. Volume 1 uses films from 1936 to 1979, volume 2, films from 1984 to 1999. The films are not presented in order of difficulty; therefore, the teacher can choose according to the needs and tastes of the class. The films in Volume 1 are: Цирк *(Circus)*, Золушка *(Cinderella)*, Летят журавли *(The Cranes Are Flying)*, Иван Васильевич метяет профессию *(Ivan Vasiljevich Changes Profession)*, Ирония судьбы, или с лёгким паром *(Irony of Fate)*, Москва слёзам не верит *(Moscow Does Not Believe in Tears)*, and Осенный Марафон *(Autumn Marathon)*. The films in Volume 2 are: Жестокий Романс *(A Cruel Romance)*, Ребро Адама *(Adam's Rib)*, Кавказский Пленник *(Prisoner of the Mountains)*, Вор *(The Thief)*, Принцесса на бобах *(Princess on the Beans)*, Сирота казанская *(The Kazan Orphan)*, and Восток-Запад *(East-West)*.

The authors chose these films because many of them are classics and are all well known in Russia. Most are available on DVD. Several are based on legends and fairy tales and would be familiar to many audiences. The films represent a variety of genres, and thus should interest all types of students. Students would be expected to view each film in its entirety on their own, watching only certain important scenes in class.

The exercises based on the films all follow the same pattern. Everything is completely in Russian, except for the translation exercises. Directions are clear and simple. The authors have arranged the exercises according to three divisions of the ACTFL proficiency scale: intermediate low (Exercises 1-4), intermediate mid and high (Exercises 5-14), and advanced/ heritage speakers (Exercises 15-23). Students could certainly do exercises from all categories, since rarely do they fall into these exact divisions. Exercise 8 addresses vocabulary building and applies to all levels.

Exercises 1-4 include various exercises but also provide information about the film, including the awards it has received, a brief critical evaluation, author, director and actor bios, and Weblinks for further information. Exercises 5-14 include questions on the film, matching descriptions with pictures, crossword puzzles, and scenes to act out in class. Exercises 15-23 require expression of opinion, translations into Russian, paraphrasing, and critical analysis. They also contain creative projects, such as preparing publicity for a film, or performing an original scene. Students can also submit their own reviews to a Russian Website. Some of these exercises are quite advanced, and would be applicable only to heritage or very proficient students.

Exercise 8 is the kernel of each lesson. It contains vocabulary, organized according to the scenes in the film. This section uses accent marks, whereas the rest of the exercises do not. The vocabulary is given only in Russian in one column, accompanied by questions in the next column that can be answered by using the various terms. The list is six to eight pages long. The number of words can be overwhelming to the student, especially one at the beginning level. The teacher would need to point out that all these words are not new. In addition, it would be useful to watch the scene under study, possibly more than once, and then attempt the questions. Although some items on the lists are expressions, most are only words. Context would be conducive to mastery.

Among the last exercises is a summary of the film, to be translated into Russian by more advanced students. It might be helpful to lower-level students who cannot always follow the plot of a foreign-language film, although most DVDs provide subtitles. There are also critical evaluations of the film, simple yet informative, which even intermediate students could read, although they could not do the analysis. The authors have also included relevant materials, such as Perrault's version of the Cinderella story, and Bulgakov's interpretation of Ivan the Terrible in his play *Ivan Vasilyevich*, written in 1935-1936. The final section contains the lyrics to some songs in each film studied and can be easily understood by students.

At the end of each volume is a list of terms pertaining to film, with accent marks and English translations. There is also a fairly extensive Russian-English

glossary, accented, and with appropriate annotations, such as perfective and imperfective forms, genders, irregular plurals, and idiomatic expressions. There is no English-Russian glossary, although advanced students are required to translate from English into Russian. There is, however, an accented English-Russian list of opinion words and connectives, some of which are found in various lessons. This will be a great help to students when they write compositions or engage in conversation.

Although the volumes are intended for conversation, as their title indicates, the more advanced exercises are also directed toward composition. The résumés, translations, and opinion questions will certainly be written. Since many courses combine both these elements, the material is relevant. The title, however, may be a bit misleading. Some of the exercises, which ask students to answer basic questions, may not create conversation in the strict sense. However, they provide practice that does lead to spontaneous interpersonal communication.

The publisher's Website has information about obtaining DVD or VHS versions of the films featured in the texts. Most are readily accessible at convenient prices. Schools with limited budgets could select only certain films, however. The Website also contains links to sites that offer monthly rental opportunities. It further provides ample information on the two volumes, along with the preface and a sample chapter. The reasonable price of the volumes makes them especially attractive.

Cinema for Russian Conversation is a valuable resource for any Russian course beyond the very basic level, and can be used to supplement another text, or as a stand-alone manual for conversation classes. The format is attractive, and the font easy to read. The exercises are varied and meaningful. The illustrations, though in black and white, add to the positive features of the text. The authors have chosen the films wisely, so that their two volumes will remain useful for many years.

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Publisher's Response

We appreciate this thoughtful review of *Cinema for Russian Conversation*. Our language and film series serves language teachers in a variety of ways by providing opportunities to learn language and culture. The use of film in language classes seems to have appeared at just the right time, providing language departments with an inexpensive and pedagogically sound way of attracting students to intermediate and advanced language courses; of course, film can also be used in refresher-type courses. A few inexpensive DVDs and a reasonably priced book or two is all it takes, really, to create a fascinating and rewarding language learning experience.

Ron Pullins,
Focus Publishing

Kershul, Kristine K. *French in 10 Minutes a Day.*

Seattle: Bilingual Books, Inc., 2005. ISBN: 978-0-944502-16-7.

French in 10 Minutes a Day includes a workbook (132 pages), 6 audio CDs, and supplemental materials, such as flash cards, sticky labels, and puzzles. Each workbook unit is organized around a theme and includes vocabulary, grammar, and pronunciation cues. The material is presented using colorful drawings which make it entertaining and visually attractive, helping to reinforce it. The accompanying activities are all well designed. For example, the unit on restaurants includes exercises that present the learner with realistic situations. The learner is required to respond, at first, in a very structured way using textual clues but, as the unit progresses, the learner is given increased freedom to respond to open-ended questions. The required answers build on each other, providing the learner with a solid knowledge base and opportunities to make immediate use of what has just been learned.

The immediate reinforcement concept is used frequently throughout the book and is one of the techniques that make it so enjoyable. In one activity, the author writes paragraphs in English but replaces several of the words with French words. At first, a few words are substituted and the learner is given translations. As the learner works through the lesson, more and more words are substituted and fewer translations provided. The learner has the impression of "reading in French" and feels motivated to continue.

The lessons are sequenced in a logical fashion, and each lesson is well rounded, with a variety of fun, enjoyable and educational activities that pass the time. There is a rhythm to the lessons; i.e., they contain similar types of activities, making them familiar to the learner and giving the learner the opportunity to develop good habits. The format allows enough variation to avoid the monotony that plagues some basic language texts.

My first impression of the text was that it was very rudimentary, perhaps for children; however, as I began using it myself, I found it to be targeted above all to travelers or to professionals planning to relocate to a French-speaking country. It was far from elementary or childish for adult learners; even those who already have a basic knowledge of French will find the activities educational.

By introducing a variety of speakers, the accompanying audio disks are entertaining, challenging, and highly realistic. However, the discs do not exactly match the text's lessons. For some users, this may present a problem as it is not possible to read and listen at the same time. In fact, the discs are meant to be used separately from the text as an enhancement, rather than for reinforcement.

The one word that sums up this text is "practical." There is no need to memorize long lists of verb conjugations or seldom used vocabulary words. My overall impression of *French in 10 Minutes a Day* is that it is extremely realistic and useful. It is well paced, well sequenced, and well executed. The text and discs, in fact, are so engaging that "ten minutes" quickly become twenty or more.

Janice Sartori Weinreb, M.A.
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Publisher's Response

I wish to thank Janice Sartori Weinreb for her insightful review of the *FRENCH in 10 minutes a day® Book and Audio CDs.* Her review captures the essence of the *10 minutes a day*® Series as a complete language learning kit, which seeks to combine a playful style with academic rigor.

The newest edition of the *FRENCH in 10 minutes a day*® book includes an interactive CD-ROM. This language learning software brings the *10 minutes a day*® methodology to the computer, so there are now even more interactive ways to learn a new language. It's the perfect blend of education and entertainment.

Rich Bushnell
Series Editor
Bilingual Books, Inc.

Kuo, Jane C. M. *Startup Business Chinese — An Introductory Course for Professionals.*

Boston: Cheng & Tsui Company, 2007. Includes: Textbook, Workbook, Audio CD. ISBN-13: 978-0-88727-474-9.

Rapid economic development in China in recent years has drawn many business professionals worldwide to expand their business opportunities in this ancient land. Knowledge of Chinese language and culture is necessary for those professionals to succeed in the Chinese market. *Startup Business Chinese – An Introductory Course for Professionals* is a textbook specifically designed to meet the needs of those professionals. However, it can also be used by students of Chinese in general. The program includes a text, Workbook, and two audio CDs.

The textbook starts with a brief introduction to the Chinese language, namely the basic elements of Chinese pronunciation and the writing system. It is followed by 12 units, covering topics such as greetings, shopping, making appointments and social events. Each unit starts with a situational dialogue that simulates a real-life situation one would most likely experience while doing business in China. Each dialogue is presented in both simplified characters and Pinyin, followed by a chart that lists all the new vocabulary it introduces. The textbook is supplemented by a Workbook and two audio CDs. The Workbook is divided into two parts, the first part focusing more on vocabulary and grammar and the second part on oral comprehension.

Drills and translation are two frequently used techniques in *Startup Business Chinese.* In each lesson a short presentation is followed by a section that focuses on basic grammar patterns illustrated by it and gives a detailed description of the rules, including examples that teach additional vocabulary. Learners can use the additional vocabulary to create new sentences within the framework of the sen-

tence pattern by substituting part of the sentence with the other vocabulary provided. Translating English into Chinese is fairly typical of the exercises in the workbook. Other form-focused activities include rearranging certain words to produce grammatically correct sentences and rewriting entire sentences using specific grammatical features. The audio-lingual method is also evident in the task design of the book. Each lesson in the workbook starts with an activity in which students listen to the CD and repeat the sentences they hear and then give the English equivalent. The textbook does have some communicative activities that require learners to use what they have learned to complete a task, such as writing a dinner invitation, but the overall approach is still rather traditional.

One feature of the textbook worth mentioning is its user-friendly design, which provides users maximum convenience by organizing material so that it can easily be located. The beginning of the book includes a chart that introduces numbers in Chinese, a list of useful Chinese expressions, and a list of recommended Chinese textbooks for learning more about the language. The last part of the textbook includes translations of all the presentations. Learners can easily refer to the translations for help. The book also uses several pages to list Chinese versions of key capital cities throughout the world and to provide maps of major business provinces and cities in China—information frequently encountered in the business world. The Chinese-English and English-Chinese wordlists at the back of the book are particularly useful for learners. Using the wordlists, learners can easily find the lesson in which a word is used and how it is used, in case they only know the English translation or the Chinese word.

A very impressive feature of the textbook is its coverage of culture. Each lesson introduces various cultural points in situational dialogues and thematic vocabulary. The cultural points address different facets of business practices in China such as business communication and interpersonal relations, and focuses particularly on differences between Western and Chinese business practices. For example, in China, the custom is to rely on "small talk" to open a conversation even when official business is to be conducted and this small talk frequently includes questions that are quite personal in nature, such as " Are you married?" and " Do you have children?" Questions of this type are deemed inappropriate in a Western business environment. Other topics covered in the cultural points section include the Chinese concept of time and accepting and extending dinner invitations. The addition of the cultural points is likely to increase learners' cross-cultural awareness and effectively help learners improve their linguistic as well as interactional skills to avoid possible breakdowns in communication.

Nevertheless, one weakness of the textbook is its overt use of form-focused activities. Form-focused activities are necessary in order for learners to develop accuracy; however, form-focused activities alone are insufficient for students to learn how to use grammar forms communicatively. Even though the Workbook does have some good communicative activities, the program overall lacks communicative activities that create a context for the grammar patterns and help the learner reach the goal of conveying meaning through language.

A second weakness of the textbook lies in the fact that some of its activities are pedagogically unsound. For example, Activity 3 in U2.1 asks students to read

a conversation in Pinyin and then decide if the given statements are true or not. Since, in real life, all materials are written in Chinese characters and not in Pinyin, a reading activity should focus on reading characters rather than Pinyin.

In summary, *Startup Business Chinese* is a textbook that is most suitable for professionals living in a total immersion environment in China, which is likely to offset the disadvantage that the textbook lacks communicative activities focusing on the forms to be taught. It also serves as a good reference book for students of Chinese in general insofar as it introduces basic Chinese grammar and provides ample grammar activities and useful cultural insights. A novice teacher, however, might find the activities insufficiently engaging and choose to add more communicative tasks.

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Publisher's Response

Cheng & Tsui wishes to thank Professor Wang for his thoughtful and detailed review of *Startup Business Chinese*. We appreciate the positive comments on its user-friendly approach, the translations of all of the presentations, the vocabulary lists that can be used for quick reference, and the coverage of cultural points. This text has unique and specific teaching materials, developed from Dr. Kuo's teaching experience and research. The book was developed for both professionals and students who need to communicate in Chinese but do not have much time to study before they need to conduct business in China.

The form-focused activities enable many independent learners to use this book without classroom instruction. For some professionals, learning Chinese characters is a very difficult task; thus, in order to stimulate learners' interest and confidence (as well as not to exclude *pinyin*-only learners), it was the author's intention to avoid introducing characters early in the text. Nevertheless, there are some exercises in the workbook (such as in Unit. 2.1, exercise 3) which asks students to write an answer using either Chinese characters or *pinyin*. Beginning in Unit 5.1, both *Pinyin* and characters are included in every exercise in the workbook. Learning *Pinyin*, in fact, is crucial in this technological era, as students will be able to "write" by typing in *Pinyin* on computer software, provided that they can recognize basic Chinese characters. Lastly, the author considers the dialogues and grammar examples to be useful for reading practice.

The forthcoming Level 2 in this series, intended for those students who have mastered the basics of business Chinese, will include more communicative activities, and all exercises will include both *pinyin* and Chinese characters. We look forward to see what people will say when they see an additional volume of *Startup Business Chinese*.

Lisa Kimball
Director of Sales and Marketing
Cheng & Tsui

McNab, Rosi. *Interactive French Grammar Made Easy.*

Interactive French Grammar Made Easy is a French grammar workbook aimed at adult learners with some rudimentary knowledge of French. Users do not necessarily need any prior knowledge of French grammar. However, they should be at the stage where they need to learn, review, and practice the essentials of grammar so that they can move beyond phrasebook French. Recognizing that grammar has often been seen as a challenging part of language study, the author wants users to look at it as a framework that enables them to recognize word patterns and use the language to express themselves instead of just memorizing the odd sentence or idiomatic expression.

Each chapter is based on a particular part of speech, such as verbs, nouns, pronouns, adjectives, adverbs and prepositions. There is a simple guide to the parts of speech that, in a concise way, defines and gives examples of each one covered by the workbook. This approach can help those who need or want a quick review. In every chapter, grammar explanations are followed by examples and exercises. The author effectively breaks down information to provide the user with an appropriate amount of explanation and practice. At the end of every subsection of a chapter, there are segments called "fast track" that briefly summarize the content introduced. These short cuts allow learners who know some French grammar to skip the subsections that they already understand and proceed to another one. Grammar tips, practical advice, or interesting facts about the language are put in text boxes. Learners can easily and effectively locate and consult them as they make their way through the workbook. Effective textual and graphic features with occasional visuals draw the user's attention to necessary information, patterns, and parts of this resource. These features make the workbook more interactive and interesting and also address learners' multiple intelligences and learning styles. Examples represent a word- and sentence-level discourse. Along with explanations, definitions, and examples, the workbook offers a variety of interactive exercises that are based on effective principles of learning and teaching foreign languages. Some of them include: matching, translations, fill-in-the-blanks, guessing, asking questions, selecting, recognizing, and writing. Transliteration of French words is sometimes used. Verb tables and the answers to all exercises are included at the end of the workbook. For those who would like to have more in-depth knowledge and explanation of a particular grammar point, the author recommends using *French Grammar and Usage* by R. Hawkins and R. Towell.

The CD-ROM follows the structure and the content of the workbook; however, it is only compatible with Windows. On the CD-ROM, the learner can find more than 200 interactive exercises. Although the majority of these exercises are drawn from the workbook, the CD-ROM contains many additional exercises. The CD-ROM features pop-up grammar tips, some of which are very close to those

that can be found in the workbook. Clicking on the corresponding button makes the tip appear or disappear. Learners can consult the grammar explanations as they complete the items, helping them become more independent and reflective learners. The screen has a series of buttons that complete certain functions, such as showing and marking answers, resetting the items, going to back to menus, getting help and exiting the program. Clicking on "mark answers" enables the exercises to be instantly scored by a program that indicates which answers are correct and which ones are wrong. All vocabulary and answers are recorded by native French-language speakers, which enables the user to practice listening skills and pronunciation. By clicking on an appropriate button, users can play and replay the recordings as many times as they like. In addition to the items in the workbook, the CD-ROM offers other listening material. Another "click on" feature allows the user to read the English translation of the item in question, which can provide a helpful cue. In many cases there are between one and three screens of further exercises that offer users further practice in order to reinforce their mastery and knowledge of a particular topic or skill.

Like the workbook, the CD-ROM offers exercises that reflect effective principles of teaching and learning languages, and give users opportunities to grow as language learners. Some of the exercises include: matching, fill-in-the-blanks, true-false or yes-no questions, repeating items after the audio, translations, writing, selecting, and recognizing. The technological features on the CD-ROM are varied. For example, for multiple choice exercises, learners can select with a single click an answer they believe to be correct in a list of choices. Learners can also be asked to highlight a necessary word in a sentence. For matching items, users can drag and drop the words and letters into corresponding boxes, re-arrange possible answers in a particular order, and draw lines that link different words. To type words accurately, users can click on French letters with accents that appear on the screen.

In conclusion, this interactive resource can be beneficial for beginning language learners engaged in individual and independent practice. Language teachers can also recommend it to their students as a source of additional practice and review.

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Publisher's Response

McGraw-Hill thanks Professor Sanatullov for his review of *Interactive French Grammar Made Easy*. He identifies the flexible approach offered by this book, which breaks down the essentials of grammar into easy-to-grasp explanations and provides examples for beginning students, while at the same time also providing short cuts for students at a more advanced level or for those students who want to use this text for review. Professor Sanatullov also draws attention to the design features that encourage student interaction with the book, as well as to the accom-

panying CD-ROM. The latter is distinguished by a wide variety of exercises at different levels of difficulty, as well as a significant amount of audio content that provides native-speaker pronunciation and greater interactivity. As the reviewer correctly concludes, this book and accompanying CD-ROM provides supplemental review and practice for individual study, whether at home or in class.

Christopher Brown
Publisher, Language & Test Prep
McGraw-Hill Professional

Paris-Bouvret, Emmanuel, and Ana Pérez-Gironés. *En una palabra. Córdoba, Argentina. A CD-ROM for Exploring Culture in Spanish.*

Washington, D.C.: Georgetown UP, 2007. ISBN: 978-1-58901-186-1.

This CD-ROM forms part of a series featuring Sevilla, Spain and Puebla, Mexico. *En una palabra* is a tool that may be used for independent study or as a supplement to accompany any intermediate to advanced course textbook. It emphasizes the cultural subtleties revealed through language and addresses the variety of speech patterns within a specific area of Argentina and includes: video clips with transcriptions, cultural information on Córdoba, a glossary of terms specific to the province, and a special section on distinct variations in pronunciation. An instructor's manual with lesson plans and teaching strategies is also available online. Institutions that purchase this CD-ROM for a language lab receive rights to post an electronic copy on a password-protected site for students and faculty.

The video clips feature fifteen individuals from Córdoba who express their views on a variety of topics using spontaneous, natural speech. The clips last less than a minute and are transcribed. All material is in Spanish with no translation into English. The listener can access a transcript during the listening exercise but can also choose not to. Participants in the videos come from a variety of backgrounds and are of different ages to provide a broad perspective on how individuals interpret the abstract concepts discussed, such as happiness, success, individualism, and work. The concepts were chosen not only to assist students in acquiring vocabulary for complex expression, but also to provide insight into another culture and what its people consider significant and important. To complement the interviews, there is a cultural section providing an overview of Córdoba that includes resources and materials on important places to visit in the surrounding area. Another linguistically focused section points out the variety of accents spoken in Córdoba. In this file, there are examples of the unique characteristics of speech in the province, including the use of *voseo* and *tonada cordobesa*, among other distinct features. For each characteristic, there is a short, sample recording with a phonetic transcript of the phrase spoken.

The program primarily targets intermediate to advanced speakers, but can be used at more basic levels as well. In the online lesson plans, there are various examples for all levels providing strategies for pre-listening exercises, group

work, discussion, and out of class projects. Considering that the language learning market offers ample materials on Spain and Mexico, this CD-ROM on Argentina will be valued by instructors and learners wishing to expand their knowledge of other areas in the Spanish-speaking world.

En una palabra is an easy to use resource of short cultural and linguistic vignettes that can be helpful to instructors for group listening exercises and to provoke subsequent discussion in class. The CD-ROM is also a useful tool for individual learners who wish to practice on their own, and it provides exposure for students preparing for a study abroad experience in the region.

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Rifkin, Benjamin, and Olga Kagan with Anna Yatsenko. *Advanced Russian through History.* *Дела давно минувших дней*.

New Haven and London: Yale University Press, 2007. Includes: CD-ROM. ISBN: 978-0-300-10947-4.

The purpose of *Advanced Russian through History: Дела давно минувших дней* is to help learners of the Russian language practice and improve their reading, listening, speaking, and writing skills while exploring scholarly texts on historical, political, and social topics of Russian history. The textbook can be used for a variety of students, including students of Russian as a foreign language or heritage learners. The minimum requirement for students is to have the equivalent of approximately 350 hours of Russian-language classroom instruction or to have at least intermediate- or high-level oral and reading proficiency. Teachers can use this textbook as a complete course or in conjunction with other instructional materials, as it provides a wide range of educational tasks. This textbook adopts a strong pedagogical rationale based on standards and a proficiency approach to teaching and learning languages.

For every chapter (*глава*), there is text included in the textbook, a mini-lecture in MP3 format on a CD-ROM that accompanies the textbook, and a series of learning tasks that can be found on a companion Website.

The textbook presents 36 chapters that contain texts discussing important issues from Russian history. The texts are organized in chronological order and are not based on their difficulty level, which distinguishes this book from traditional ones. The book begins with Kievan Rus and ends with the Post-Soviet era. Some other issues are: *Татаро-монгольское иго, Пётр I, Екатерина II, Владимир Ильич Ленин, Образование СССР, Сталин и сталинизм, Коллективизация, Великая Отечественная Война, Н.С. Хрущев и "оттепель,"* and *Этнические конфликты в СССР.* The texts in all the chapters are written by Russian scholars who are working at Russian institutions and

who are considered experts in their field. They use the language of Russian scholarly discourse and represent contemporary post-Soviet Russian scholarship. Such a resource will better prepare students to do research consulting sources in Russian and to participate in humanities and social science courses and public and private discussions about related topics. Every chapter has a short introduction (*введение*), and for each Russian word in the text, the stress is indicated on the corresponding syllable. Challenging key Russian words, idiomatic expressions, and historical and geographical terms have glosses with English translations and explanations at the bottom of the page. Consulting glosses and using effective learning techniques, such as creating vocabulary flash cards, writing down recurring words and phrases, taking note of rhetorical structure and cohesive devices used in the text, will help learners and teachers make the use of this textbook active, purposeful, and flexible. Every line has an assigned number reflecting its order in the text, which allows the user to effectively locate the necessary information. The textbook contains maps in Russian that illustrate the historical development of the country.

The mini-lectures are 3-7 minutes in length. They are recorded by the scholars who wrote the texts presented in the textbook. At the same time, the mini-lectures are not recordings of the written texts of the textbook. Instead, they feature a distinct text on a topic related to what is in the textbook. Their purpose is to provide additional information or items for discussion. Neither the textbook nor the Web-based learning tasks contain the transcript of the lectures. Using the mini-lectures will help learners improve their language skills, especially their listening skills, as well as their understanding of scholarly discourse.

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

For pre-reading tasks, the following activities are recommended: guiding questions, matching chronology, consulting lexicons of historical political and rhetorical terms, map activities, and general comprehension activities. For the map activities, students are asked to locate important places on a map and explain (orally or in writing) why those places are important to the chapter's topic. For general comprehension, learners answer questions in English.

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

antecedents, determining sentence clauses and rewriting sentences in the text, and completing paragraph-length summaries.

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

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Publisher's Response

Yale University Press wishes to thank Marat Sanatullov for his thorough and insightful review of *Advanced Russian through History* (*Дела давно минувших дней*). We are very proud of this textbook and ancillary materials. Visit yalebooks.com/russian to look at the Learning Tasks, lists of abbreviations and films, glossaries, and maps included with the main text.

Niamh Cunningham
Yale University Press

Sanz, Cristina, ed. *Mind and Context in Second Language Acquisition.*

Washington, D.C.: Georgetown UP, 2005. Pp. 332. ISBN: 1-58901-070-1.

The present volume examines the interaction between external and internal factors that both determine and explain the adult second language learning process. The volume contains four parts: (1) Theory and Methodology, (2) Internal Factors, (3) External Factors, and (4) Pedagogical Implications. The structure of the ten chapters in this volume is as follows: key words, an introduction, main text, summary, suggestions for further readings, and references. The exercises at the end of chapters 2 through 8 are a useful feature—allowing the reader to practice his or her skills in reading and critiquing important issues in second language acquisition research.

In chapter 1, Sanz, the editor, outlines the contents of the volume. Chapters 2 and 3 are an introduction to quantitative and qualitative approaches to second language acquisition research. In chapter 2, Chen begins with a review of the basic concepts of statistics. He then outlines statistical procedures relevant to second language acquisition research such as: t tests, ANOVA, regression, and chi-square tests. The presentation of these concepts within the context of recent studies assists the reader's understanding of quantitative statistics. The author

also offers an excellent discussion of guidelines for choosing an appropriate statistical procedure. The chapter concludes with suggested readings. In chapter 3, Adams, Fujii, and Mackey focus on the use of qualitative methods in classroom-based second language acquisition research. The authors discuss the characteristics of qualitative research, and then provide examples of studies using qualitative methods. The most important data gathering instruments for qualitative research are also presented: classroom observations, interviews, case studies and ethnographies, verbal protocols, diaries and journals, and questionnaires. The chapter concludes with a discussion of practical considerations in conducting qualitative research.

In chapter 4, Bowden, Sanz, and Stafford examine the role of individual differences—age, sex, working memory, and prior knowledge—in shaping the second language learning process. Ullman discusses second language acquisition from a cognitive neuroscience perspective in chapter 5. First, he discusses the declarative/procedural (DP) model. He then presents the claims and predictions of the DP model for first and second language acquisition. In chapter 6, Leow and Bowles examine the role of attention and awareness in second language acquisition. The chapter provides a brief introduction to the theoretical models of attention and awareness. In addition, the authors explore methodological issues in the measurement of these constructs.

Mackey and Abbuhl provide an overview of the interaction hypothesis in chapter 7. The chapter begins with an introduction to the major components of this hypothesis: input, feedback, and output. The authors conclude with a brief discussion of the relationship between recent work on interaction and task-based language instruction. In chapter 8, Sanz and Morgan-Short investigate the role of explicit instruction in second language learning. The authors present a clear and comprehensive discussion of issues such as explicit and implicit learning, explicit rule presentation prior to input, explicit feedback, manipulated input, and practice.

Chapters 9 and 10 examine the relationship between second language acquisition research and language instruction. VanPatten discusses processing instruction (PI) in chapter 9. The author discusses his input processing model and the three key components of PI. Examples of structured input activities—and guidelines for their creation—are provided to assist the reader in understanding how PI differs from traditional grammar instruction. In chapter 10, Byrnes focuses on the potential role of content-based instruction (CBI) in the attainment of advanced second language learning. The author offers a convincing argument for the development of a CBI curriculum—one that integrates cultural knowledge and language. She traces the history of CBI within the context of research on the importance of comprehensible input for output and focus-on-form. Recent CBI initiatives are examined such as Languages Across the Curriculum, the Foreign Language Immersion Program, and Language for Special Purposes. The chapter concludes with a discussion of future challenges for CBI and second language acquisition.

This is indeed an excellent collection of papers on adult second language acquisition. The various chapters in this volume provide a comprehensive introduction to the field of second language acquisition research. Examples are pro-

vided throughout to illustrate key concepts and approaches. The exercises at the end of chapters 2 through 8 are also an important feature. In conclusion, this volume is appropriate for both graduate students and researchers in second language acquisition.

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Sobejano-Morán, Antonio, and Paola Bianco. *Introducción a la literatura latinoamericana: An Anthology of Latin American Literature.*

Newburyport, MA: Focus Publishing, 2005. ISBN: 1-58510-105-2.

Introducción a la literatura latinoamericana: An Anthology of Latin American Literature provides the reader with a solid introduction to Latin American literature. Written completely in the target language, Spanish, it chooses representative works and writers of the Hispanic world. Beginning with pre-Columbian literatures, the book moves on to contemporary times with samples of novels, short stories, essays, poetry, and theater. This well-rounded work provides students with a balanced sampling of each genre.

To facilitate understanding, the authors have organized the material in chronological order and divided it into four main chapters. Chapter One gives a brief introduction to pre-Columbian literatures, emphasizing the Mayan, Aztec, and Incan cultures. This chapter could have only been improved if some fragments of these texts had been included so that students could understand their beauty. The second chapter deals with writings during the colonial period, including *Naufragios* by Núñez Cabeza de Vaca and selected poetry by Sor Juana Inésde la Cruz. The third chapter focuses on the works produced during the Independence period of Latin America. Included in this section are canonical works by Fernández de Lizardi, Heredia, Palma, Martí, and Darío. The longest chapter of the book deals with the twentieth century and features beautiful works of poetry by Storni, de Burgos, and Neruda; prose by Quiroga, Cortázar, Borges, Rulfo, Fuentes, García Márquez, Allende, and Ulibarrí; and a dramatic text by Vodanovic.

This comprehensive reader is carefully conceived and well organized. Each reading is placed into its cultural and historical context. Following this introduction is a biography of the author studied; a reader's guide, which focuses on the topics and narrative techniques utilized in the work; the actual literary selection, clarified by glossaries and glosses; comprehension and discussion questions, identifications, and multiple choice questions; a critical analysis, which asks students to reflect on certain topics or subjects pertinent to the text; an essay section, which invites readers to further analyze the work studied; and, finally, a bibliography. An introduction to poetic analysis is provided as an appendix of sorts, at the

very end of the text. This concise and thorough presentation of poetic terminology rivals the one found in Virgilio, Valdivieso, and Friedman's *Aproximaciones al estudio de la literatura hispánica*. However, it might serve students better if it preceded the presentation of the first poetic work to be analyzed.

The target audience for this textbook is the advanced high school AP student, as well as undergraduates in their third year of studying Spanish. The authors state that this textbook can be used in preparation for the AP examinations. The works were carefully selected to represent all those covered in the AP reading list. The only exceptions are Lizardi's novel *El periquillo sarniento* and some excerpts from pre-Columbian literatures.

Introducción a la literatura latinoamericana: An Anthology of Latin American Literature fills a gap in the market today and is reminiscent of a book no longer in print, Mullen and Darst's *Sendas literarias hispanoamericanas*. This text differs from others on the market in that it limits its selections in order to provide a basic introduction for beginning literature students. Because it presents the material in a concise way, this wonderful text could be used over many years to teach students.

Introducción a la literatura latinoamericana: An Anthology of Latin American Literature boasts many strengths. It is set up in a very organized fashion, providing students with appropriate amounts of background information, as well as follow-up materials. The introductions are well-written, informative, and concise. They provide a good background on sociohistorical context to illustrate just what brought about different types of literary texts. The "Guía de lectura" orients the reader to the salient characteristics of the text. I find the follow-up activities to be very helpful, especially the identification section, which serves to reinforce the salient points of the content. I must confess, however, to being less enchanted with the multiple choice sections, which I found to be quite weak. The bibliography is helpful to teachers and students alike who wish to continue their exploration of Latin American literature. The selection of texts made by the authors to illustrate the various movements could not be better. Not only are these texts representative pieces of the literary canon, but they also present interesting nuances for textual analysis. Moreover, the glossaries are very helpful for students at this level. However, one of the features that I believe would help teachers greatly (and I don't mean to criticize this particular text exclusively but, rather, literary textbooks in general) would be the incorporation of new technology. For example, the authors might recommend several sites on the Web that further elucidated the topic under study. Teachers could then take advantage of the existence of www.palabravirtual.com, to mention just one example, which allows students to hear the poems read by a native speaker.

I find this textbook to be a very substantive work that could be used in either a college survey course, i.e., in a third-year course, or at the AP high school level. By reading the selections provided, students will acquire a solid knowledge of the social, historical, and literary traditions of Latin America. I am only saddened that I did not know of this text's existence when I last taught a Latin American survey course because I would have adopted it; it is perfect for the beginning student of Latin American literature.

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Swiecicka-Ziemianek, Maria.
Russian Poetry Reader.

This text contains a selection of Russian poetry from the eighteenth through the twentieth centuries, mainly lyrical poems. It includes the most popular poets, such as Pushkin, Lermontov, and Pasternak, as well as lesser known authors in addition to numerous women writers, and is intended for students in the third and fourth year of Russian, or for graduate courses in Russian poetry. It can be used either as a primary text in a literature course, or in conjunction with other materials, such as advanced grammar. The selections are generally short and vary in difficulty, so that the teacher can choose appropriate texts based on the abilities of students.

The *Russian Poetry Reader* contains a table of contents, a brief introduction in English to Russian poetry, the texts themselves, and a short biography of each author, again in English. Footnotes identify historic and cultural references in the biographies. The book also includes a Russian-English vocabulary, an alphabetical index of the poets, and a bibliography. The text does not include any ancillary materials.

The three-page introduction provides valuable information on the evolution of Russian poetry. It traces the beginnings to Lomonosov, who introduced the alternation of stressed and unstressed syllables, more appropriate to the Russian language than previous forms used in imitation of Polish poetry. The author then studies the various literary periods, through Classicism and Sentimentalism, until Russian literature entered its Golden Age in the nineteenth century with Alexandr Sergeevich Pushkin. The Romantic period in Russia, she maintains, was not strong. The end of the nineteenth century saw the rise of Symbolism, mainly through French influences. This period was known as the Silver Age. Finally, the twentieth century saw such diverse movements as Acmeism, Futurism, and Imaginism. Since many writers left Russia in the early twentieth century for political reasons, the various trends disappeared. Boris Pasternak, she notes, was considered the greatest poet of the twentieth century. He remained in Russia and produced works of international fame.

The book is an excellent anthology of Russian poetry. It follows a chronological order for the authors and their works, up to 1956, although most works are earlier. It includes approximately 70 poets, normally with only a few selections from each author. The exceptions are Pushkin and Lermontov, appropriately, whose *oeuvre* is represented by more than ten poems. The choices are among

the most popular from each poet, such as Pushkin's *Телега Жизни, К**** and *Письмо Татьяны к Онегину*, and Lermontov's *Ангел*, and *Парус, И скучно и грустно*. More numerous selections are also included from Derzhavin, the poet who first recognized Pushkin and himself gave Russian poetry its own individual idiom. Swiecicka-Ziemianek gives great prominence to women poets, from the best known such as Zinaida Gippius, Marina Tsvetaeva, and Anna Akhmatova to lesser known authors, such as Yulia Zhadovskaya and Olga Chiumina.

On the other hand, it is disappointing not to see more poems from Boris Pasternak, the great modern Nobel Prize winner, especially his poetry from *Doktor Zhivago*. One might also expect more selections from Alexander Blok, especially his famous *Двенадцать (The Twelve)*. Vladimir Mayakovsky and Sergei Esenin might also be better represented because of their importance in the early twentieth century after the victory of Communism.

It seems that this book would best serve as an anthology for graduate courses in Russian literature, one of the options that Swiecicka-Ziemianek mentions in her preface. The choice of authors lends itself to students who are dedicated to the study of literature. Since there are many poets who are not widely known, or little read outside of Russia, this text will be of value to more mature students who will do further research on the authors and their works.

As a text for third- and fourth-year students of Russian, this *Reader* has its limitations. The text is unaccented, although in poetry this is less crucial, since the rhythm dictates the accents. However, not all students are able to intuit this. Also, there are no commentaries or notes on the poems, which are simply reproduced without any critical apparatus. Unless students have a firm base in the Russian language and a broad knowledge of poetic imagery, it would be very difficult for them to interpret some of the poems without extensive help from the teacher. Granted, most of the poems are short, and some already appear in intermediate readers, such as the more popular works of Pushkin and Lermontov. The moderate price of the *Reader* makes it possible for the teacher to use it in conjunction with other texts, as Swiecicka-Ziemianek indicates. However, the expense may not be justified if the teacher selects only a few poems.

The anthology does include a Russian-English glossary, also unaccented. Most of the words in the selections are included here, though not all. The meaning suitable to the poem is given. However, there is no further help for students regarding gender, perfective and imperfective forms, and irregular conjugations. There are no exercises to reinforce the vocabulary, nor questions to aid the student in interpretation. These omissions also make it less suitable for undergraduate third- or fourth-year students, and even less so for high school students.

While Swiecicka-Ziemianek maintains that the text follows the ACTFL Proficiency Guidelines, it is hard to see how she observed any of them; her anthology does promote interpretive communication, but it is not a part of the Proficiency Guidelines, but rather belongs to the Foreign Language Standards. The means of implementing the Guidelines are left to the teacher. Although the *Reader* shows great scholarship in the choice of poems, it could certainly include

more commentary on the works themselves, especially for the benefit of less advanced students.

Mary Helen Kashuba, DML
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Chestnut Hill College
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Publisher's Response

Thank you for this fair and evenhanded review of Swiecicka-Ziemianek's *Russian Poetry Reader*. I do agree that a textbook for undergraduates needs to provide a good deal more critical and pedagogical apparatus than this book does. Literary readers, traditionally, have helped students not only to learn the target language but also to become excited about Russian literature and, therefore, need to be more accommodating to intermediate-level language students. All things considered, this reader is a good option for Russian poetry lovers with sufficient language skills.

Ron Pullins
Focus Publishing

Thompson, Chantal P., and Elaine M. Phillips. *Mais oui! Introductory French and Francophone Culture.* 4th edition.

Boston, MA: Houghton Mifflin, 2009. ISBN-10: 0-618-94910-0.

Mais oui! Introductory French and Francophone Culture, now in its fourth edition, is a highly appealing, well-organized first-year college textbook. The twelve main chapters are each divided into four *étapes*, with the fourth, labeled *Intégration*, containing literary excerpts, writing activities, and an engaging section of short texts (*Synthèse culturelle*), in which French speakers of various nationalities explain features of their home culture or their reactions to American culture. The book is framed by a traditional *chapitre préliminaire* with greetings, spelling, classroom expressions and the alphabet, and an unconventional *chapitre complémentaire* at the end, with readings on immigration and colonialism, a recording of a speech by l'Abbé Pierre and activities using the present subjunctive to express opinions. The textbook contains a French-English and English-French glossary, appendix of verb conjugations, and in-text audio CD. Other components of the package include a Student Activities Manual, text-specific video modules, and student and instructor Websites. Instructors who are already familiar with *Mais oui!* will find in this edition new headings, icons for increased readability, earlier placement of certain grammatical structures, and new readings.

In the preface, the authors state the objectives of providing real-world input, developing critical thinking and reflection, and exposing learners to a wide range of Francophone cultures. The methodology can be characterized as an inductive

approach; students are led to observe and understand, through various types of input, how language works and what various cultural concepts (such as vacation or friendship) mean.

One of the strongest features of this textbook is its visual appeal. Many exercises include attractive drawings or colorful photos of real products from catalogues or magazine ads. Photos such as a McDonald's ad with the text "*c'est ça que j'm*" provide up-to-date, fun illustrations of chapter themes. Other visuals include beautifully drawn maps of neighborhood streets (for giving directions), floor plans of houses, a Paris Métro map, and realia such as tickets, menus, schedules and brochures. Overall legibility of the textbook is excellent; pages are large and spacing good.

The *À l'écoute* listening sections are another strong point, featuring, particularly in later chapters, interesting and substantive material such as interviews with native speakers from Algeria and Chad on the topics of happiness and friendship, and an interview with West African writer Aminata Sow Fall on globalization. The exercises for students to complete before, during and after listening, which focus primarily on informational content, inferencing of new vocabulary and pronunciation, are intelligently conceived and varied in format. The *À l'écoute* sections provide a wealth of stimulating material for classroom interaction, including practice in speaking, reading and writing, based on the listening texts.

Very brief texts in French in the *Notes culturelles* sections touch on a variety of social issues, aspects of daily life, and culture-specific dimensions of communication such as compliments, politeness and conversational norms. A few less conventional topics include medicine, dating and friendship, and *Le Ramadan*; surprisingly, there is no content relating to media and the arts.

The readings on Francophone cultures in the lengthier (one-page) *Culture et réflexion* sections are of considerable interest. Texts and photos on France and Burkino Faso, for example, offer contrasting visions of home and the notion of privacy. In the chapter on clothing, three different contexts are featured: *la haute couture, la coiffe bretonne,* and *le boubou africain.* Texts relating to food in France and the French-speaking world are accompanied by a beautiful photo with a view from above of a circle of men eating couscous with the right hand. The *Synthèse culturelle*, as mentioned earlier, offers viewpoints of French speakers from a variety of countries on personal and cultural topics: the notion of success; odd American eating habits (doggy bags!); childhood memories of school; and so forth. Literary readings represent a wide range of authors from France, Africa, Canada, and the Caribbean.

The number, variety, and intrinsic interest of speaking exercises and activities for classroom interaction are just right. Activity types include *Chassez l'intrus* and matching exercises for vocabulary; true/false listening exercises; sentence completion (*Ouvrez . . . . . . la porte/ la chaise/ l'horloge*); interviews; and role plays. Prewriting activities in composition sections—webbing, list writing, looping—make writing fun; text genres include ads (to practice telegraphic style), narratives, and letters.

In *Stratégies de communication*, students read a short text to identify expressions used to carry out language functions such as giving advice, thanking and complimenting. This is followed by a chart listing the expressions in French (with no translations, perhaps to students' chagrin), and a brief exercise for practice. Communicative strategies include asking for clarification, hesitating, and interrupting for interactive speaking, and brainstorming, listing, and keeping purpose in mind for writing.

Explanations of grammatical structures are minimal (e.g., "The simple future in French, as in English, is used to say what *will take place* or what one *will do*" [388]; or "The imperfect is used to describe what things were like in the past, the way things used to be" [277]) and cannot be said to offer much insight. Still, there is a nicely sequenced, informative chapter (appropriately titled *Les souvenirs*) on the extremely important and challenging topic of past narration. In the first *À l'écoute* section, students listen to an oral narrative (a childhood memory) in order to identify basic circumstances and events. The same story is told again twice from the point of view of two other characters, as students complete additional listening and reading exercises. This is followed by grammatical explanations, and activities for speaking practice. The second *À l'écoute* section later in the chapter offers a travel narrative and accompanying exercises. Importantly, the textbook provides ample input, offering exposure to past narration in a textual environment. (Unfortunately, however, the "Ace the test" practice exercises on the student Website provide sentence- rather than text-level practice.) Finally, with respect to grammar, it's good to see that the authors have removed past conditional, past subjunctive, and *futur antérieur* from the traditionally overloaded first-year agenda.

Only one or two minor drawbacks deserve mention. In the preliminary chapter the list of classroom expressions relates only to instructor-student interaction. Expressions for student-student classroom talk (e.g., *Tu peux répéter, s'il te plaît? Merci bien. —Je t'en prie,* etc.) would be a welcome addition. It would be also helpful to have the track number on in-text audio CD next to the earphone icon in the textbook itself, rather than in a separate tracking guide.

Overall *Mais oui!* is an extremely attractive, easy-to-use textbook that provides first-year learners with a user-friendly introduction to spoken and written French, and an exceptionally rich selection of cultural content. The ancillary materials for both instructors and students—including such items as Power Point slides and a wide variety of maps—are substantial. An eBook version of the complete package is also available.

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Publisher's Response

We are very pleased to respond to Professor Knutson's favorable review of Heinle, Cengage Learning's introductory French program *Mais oui!: Introductory French and Francophone Culture*, 4th edition. It is apparent that Professor

Knutson carefully examined all aspects of the program and we are most appreciative of her attention to detail.

Mais oui!'s success builds on its unique guided approach that engages students in the discovery of the French language and Francophone cultures. Through its proven methodology that entails "thinking," then "observing and inferring," and finally "confirming," the program skillfully leads students to discover for themselves how the language works. As a result, students develop critical-thinking skills that empower them to take control of their own learning.

We appreciate Professor Knutson's acknowledgment of the robust print and media supplements accompanying *Mais oui!*. Heinle, Cengage Learning is committed to publishing high-quality foreign language textbooks and multimedia products, and we are proud to include *Mais oui!* among our French language publications.

Nicole Morinon
Acquisitions Editor
Heinle Cengage Learning

Traynor, Tracy. *French with Abby and Zak.* With illustrations by Laura Hambleton.

Chicago, IL: Milet Language Learning, 2007. ISBN: 978-1-84059-490-4.

A recent addition to the world of learning French is a children's book titled *French with Abby and Zak.* The author, Tracy Traynor, has created a text to be used as a storybook and not as a textbook. The first two pages of the book include a user's guide, "For parents and teachers," that provides useful tips. Parents, especially, will want to look at the section titled "How to use the course" because it offers seven very helpful suggestions for helping their child get started:

1. Talk about the spread with your child in English, using the pictures to help work out what the French means.

2. Read through the French again, this time listening to the recording.

3. Then read through the words on the pages together. Take turns to read the different parts.

4. Play the recording again, this time encouraging your child to repeat the words/phrase after Abby and Zak.

5. Read through the language summary (*Regarde!*) and get your child to tick off on the checklist (*Je sais dire…*) what he/she can say.

6. When your child is feeling confident, play some games to help him/her remember the language he/she has just learned:

- Ask what words mean in French or English.

- See how many words your child can remember in French without looking at the book.

- Practice the words together in different contexts (e.g., practice numbers using toys or coins, colors using things around the house, family/clothes using photographs).

7. Encourage your child to move on to reading the book and listening to the recording independently (3).

The book is organized into chapters, each approximately two pages long. Short quizzes follow every third or fourth chapter and are hands-on, challenging children to make good use of the vocabulary they learn. If they do not understand a word, they can check the dictionary located at the very end of the book.

Accompanying the text is a CD featuring a native speaker pronouncing the words studied. Verbal recognition is important in learning a second language and having the ability to reproduce language in as authentic an environment as possible. So, listening to language in context improves children's ability to understand and utilize the target language.

As stated by the author, *French with Abby and Zak* is designed for children between the ages of five and ten. The illustrations by Laura Hambleton beautifully accompany the vocabulary items covered. The vocabulary focuses on everyday topics, such as school, family, numbers, and colors, to name just a few.

French with Abby and Zak will help children learn basic words on their own. Actually, it is designed in such a manner that it is easy for parents to use at home with their children. Parents and their children can study French together and enjoy themselves as well.

Tom Conner
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Michael Donnelly, M.A., M.S.
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Publisher's Response

Milet is delighted that the reviewers have recognized the exceptional features of the book – that it is easy to use, at home as well as in the classroom, and also fun. With the Milet Language Learning line, we aim to refresh the genre, with contemporary, practical but lively texts that have a narrative feel and include fine arts and collage-type illustrations, as opposed to the more cartoon-like illustrations found in many language learning books for children. In the *Abby and Zak* series, we address parents as well as teachers, so that language learning can feature in both contexts and be enjoyed as something playful and collaborative, rather than

as simply hard work! Additionally, the *Abby and Zak* books are suitable for self-study for more independent young learners. The *Abby and Zak* audio CDs are a strong feature of the series: they genuinely make it easier for children to practice speaking the language by providing clear, expressive readings and conversations, and witty music and special effects. Milet has encapsulated in a vibrant, handy book and CD what we believe – and the reviewers confirm – is an engaging and accessible introduction to a new language.

Patricia Billings
Publisher
Milet Publishing

Widmaier, Rosemarie E., Fritz T. Widmaier, and Margaret Gonglewski. *Treffpunkt Deutsch.*

Upper Saddle River, NJ: Prentice Hall, 2008. ISBN: 0-13-189042-5.

Like its four predecessors, the fifth edition of *Treffpunkt Deutsch* presents a comprehensive introductory German program, which endeavors to transform the classroom into a student-centered meeting place (hence the title, *Treffpunkt*). Following the tenets of communicative language instruction, the program aims to further students' listening comprehension, develop their speaking skills, provide them with reading practice, and hone their writing skills. The student text therefore contains listening, writing, speaking, reading, and culture-focused activities, as well as grammar. It also presents high-frequency vocabulary along with contextualized exercises. Ancillary materials such as audio CDs, a student activities manual, and a video containing unscripted interviews accompany the program. Both the video and the student manual are also available online, together with a companion Website containing additional resources for language practice and more in-depth cultural information.

The authors divide the program into an introduction (*Erste Kontakte*) and twelve chapters, each of which focuses on traditional first-year topics. Thus, daily life, family and friends, festivals and holidays, living circumstances, leisure activities, jobs, and recent European history are all covered. The book is very user-friendly because the chapters consistently follow the same structure. Each chapter has an opening photograph with the chapter's title followed by a short table of contents presenting communicative goals (*Kommunikationsziele*), grammatical focus (*Strukturen*), and cultural information (*Kultur*). The culture heading also lists the reading text and the video topic. Interspersed throughout the chapters are linguistic notes (*Sprachnotiz*), which explain structures and colloquialisms.

In every chapter, a preliminary section (*Vorschau*) introduces the topic. It contains simple dialogues relevant to the chapter theme, and students encounter a line-drawn cast of characters, who reappear throughout the book. This device enables the authors to introduce dialogue structures both formally and informally. Students can either read or listen to the dialogues and decide whether the statements provided are true or false. The *Vorschau* section is followed by the first

vocabulary list (*Wortschatz 1*) and a grammatical section (*Kommunikation und Formen*). Vocabulary is generally organized alphabetically and divided by theme or into parts of speech. Contextualized exercises provide meaningful vocabulary practice, while the grammar section offers charts, explanations, and a nice mixture of drill exercises and communicative activities. This first half of each chapter is tied together by the *Zwischenspiel* segment, which offers listening and speaking practice and additional contextualized exercises and "synthesizes vocabulary and structures learned so far" (xxvi). *Zusammenschau*, which follows, contains activities based on the video material (*Video-Treff*), more in-depth listening and writing activities, and the chapter's reading text. *Wort, Sinn und Klang* focuses on cognates or idioms and aims to highlight German's place in the Indo-European language family. Pronunciation activities precede the second set of vocabulary (*Wortschatz 2*). The cultural information in the *Kultur* and *Infobox* sections is presented in English, is up-to-date, and provides students with cross-cultural comparisons between German-speaking countries and the U.S. and Canada. In the same vein, the grammar explanations allow students to see the similarities and differences between German and English. The student edition also contains annotations on cultural information and study hints (*Lerntipps* and *Schreibtipps*) in the margins. The *Anhang* at the end includes a set of useful classroom expressions, word groups, and an answer key to the *Wörter im Kontext* exercises.

Every listening activity featured after the *Vorschau* section asks students to focus both on global and detailed understanding (*Erstes Verstehen* and *Detailverstehen*). Developing these kinds of listening skills is one of the major strengths of *Treffpunkt Deutsch*. Yet, unlike the listening activities, many of the readings, especially in the first half of the book, are prefaced by specific questions pertaining to the text. They help students focus on details, rather than providing a variety of pre-reading activities, which would allow them to tap into their own knowledge prior to engaging with a text. Despite the authors' goal of providing a student-centered, communicative text, the book contains a fair number of translation exercises. The more complicated the texts get, the more the authors resort to translation in their pre- or post-reading activities (e.g., Chapter 11, *Mein Bruder hat grüne Haare*). Thus, students are provided with fewer opportunities to practice circumlocution or learning how to define new words with vocabulary they already know. In general, the post-reading exercises also do not challenge the students to go beyond the text and connect it meaningfully to other areas of inquiry, while detail-oriented pre-reading activities do not allow students to begin developing the skimming and scanning techniques required to decipher texts without glosses.

The fifth edition of *Treffpunkt Deutsch* has undoubtedly become more colorful than its predecessors. The majority of the photographs are current and attempt to go beyond stereotypical tourist imagery of German-speaking countries. However, the line drawings, though now also in color, have remained the same over the years. Although the authors believe that the line drawings project a "German feel" (xxii), the graphic artist's style and the clothing and hairstyles depicted make the book appear a little outdated. This problem is exacerbated by communicative activities about persons who are no longer known to the majority of incoming students (for example, Whitney Houston, Steffi Graf, and Neil

Young, mentioned in Chapter 1). The *Lerntipps* are very useful, but tend to make the layout busier. This is especially true for the vocabulary sections, which are already overwhelming due to the length of the word lists. Interspersing small photographs, a variety of headings, realia, and magenta-colored *Lerntipps* on already full pages makes the information seem overwhelming.

The strengths of *Treffpunkt Deutsch*, however, outweigh the minor weaknesses. Apart from the pedagogically sound presentation of listening activities, the book carefully contextualizes structural and vocabulary practice. Pronunciation hints are provided through diacritical marks in vocabulary sections, and each chapter features exercises focusing on minimal pairs and other problem areas for English speakers learning German. The authors have also undertaken some thoughtful revisions of reading texts. For example, in their attempt to make the information on East Germany more relevant and accessible to young adults who are coming of age themselves, they have included an excerpt from Jana Hensel's *Zonenkinder*. The variety of form-focused and open-ended activities is designed to engage diverse learner types. The choice of reading materials, ranging from biographical material on Margarethe Steiff to the *Bauhaus* movement and the inventor of the Swiss army knife, reflects the fact that most German programs attract students from the Liberal Arts as well as Business and Engineering. *Treffpunkt Deutsch* therefore remains a good choice for German instructors who want the flexibility to tailor their classes to suit a variety of student needs.

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Publisher's Response

Pearson Prentice Hall very much appreciates Gisela Hoecherl-Alden's wonderful review of *Treffpunkt Deutsch*, 5th edition. This text is intended for the introductory level of German and provides instructors with the flexibility to tailor their classes according to the needs of their students. *Treffpunkt* provides activities that focus on the development of all four skills; in particular, Hoecherl-Alden notes that one of the major strengths of the text is the inclusion of listening activities that focus on both global and detailed understanding. In any given section of the text, the sequencing of activities moves from form-focused to open-ended activities, providing instructors with the option of assigning all activities, or just those that are manageable by their students.

We strive to provide consistency within the structure of each chapter and in the overall articulation of the relationship between main text and ancillary materials. These features allow instructors to pace their course and create daily lesson plans.

The 5th edition provides up-to-date cultural information and photographs that represent today's German-speaking world, and the numerous activities encourage students to make cross-cultural comparisons. Hoecherl-Alden comments: "in the same vein, the grammar explanations allow students to see the similarities and differences between German and English."

Pearson Prentice Hall is proud to provide such rich curriculum materials as *Treffpunkt Deutsch*, and we are grateful to Professor Gisela Hoecherl-Alden for her thoughtful review and for sharing it with the readership of *The NECTFL Review*.

Rachel McCoy
Senior Acquisitions Editor
Pearson Prentice Hall World Languages

Yao, Tao-chung and Yuehua Liu.
Integrated Chinese.

Boston: Cheng & Tsui Company Inc., 2005. Includes: textbook, integrated activities workbook, character workbook, and multi-media support material in Audio CD, CD-ROM or DVD format, and Instructor's Resources. ISBN-13: 978-0-88727-533-3.

The strength of this multimedia introductory course on Mandarin Chinese lies in the direct approach taken to teach students how to effectively communicate in the target language even at the introductory level. The course, divided into two levels, provides a solid grammatical reference for the beginning (Level 1) and more advanced (Level 2) student by continually referring to "authentic material" in order to provide an effective connection between the spoken/written idiom and Mandarin-Chinese culture. In the Level 1 section of the course, a collection of high-frequency expressions and language formulae commonly used in daily life provide learners with immediate satisfaction, thus allowing them to perform a variety of practical functions in the target language. In Level 2, a smooth transition to more abstract concepts is provided, allowing the learner to capture the intricacies of the grammatical structure of the idiom.

One of the distinctive characteristics of the program is that it provides efficient integration of the "written style" (shūmiànyǔ) and the "spoken style" (kǒuyǔ), as well as the "traditional" and the "simplified form" of written Chinese. In this context, we appreciate the authors' realization that it would be rather confusing for the non-native student of an Oriental language to learn "traditional" and "simplified" forms from day one. To solve to this problem, the authors provide the educator with the possibility of adopting the Level 1 section of the course in either the "traditional" or the "simplified" form; thus, two editions ("traditional" and "simplified") of the textbook and workbook are provided for the Level 1 section. In Level 2, "traditional" and "simplified" are presented together with the understanding that students in a second-year Chinese course learned one of the two forms in their first year and should be allowed to continue to write in that form as they advance in the learning of the language.

It is generally recognized that the use of Pinyin (Romanized transcription) helps students learn the pronunciation of words without being blocked by the overwhelming task of learning characters. Recognizing this, the authors place the Pinyin text directly above the Chinese character in the Level 1, Part 1, section of the course so that students can effectively focus on speaking and pronuncia-

tion. We appreciate, though, the effort made to provide students with effective tools to learn written Chinese without relying too heavily on the Pinyin text. Placing the Pinyin text as a mere reference at the end of each lesson of Level 1, Part 2, effectively trains learners to eventually engage with Chinese characters.

The program component that was particularly impressive was the efficient integration of technology and multimedia provided by the two Audio CDs, the CD-ROMs, and the DVD. This is clearly the feature that makes this program superior to comparable ones on the market. The interactive material contained in the multimedia CD-ROMs not only provides highlights from social situations but also addresses the fundamental problems of communication that might arise from common situations, providing numerous opportunities for further discussion. In addition, through the activities contained in the CD-ROM, students can test their proficiency skills and receive immediate feedback. Finally, the online supplements to *Integrated Chinese* (www.webtech.cheng-tsui.com) provide a useful and rich network for teaching material using non-traditional modes of delivery to support and widely expand the already rich contents of the course.

In conclusion, the program definitely surpasses the general requirements of a conventional classroom setting. Overall, we would rate *Integrated Chinese* as superior, innovative, and extremely versatile. We recommend it without hesitation as an invaluable core component of a Chinese language program at both the high school and college levels.

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Publisher's Response

Cheng & Tsui wishes to thank Lisa M. Carlucci and Franco Paoletti for their very positive review. Readers will be interested to know that the third edition of *Integrated Chinese* has just been published. While all of the features that the reviewers commented on have been retained in the new edition, we have added or changed others based on teacher feedback in order to make the book an even better learning and teaching tool. New features include a new four-color design; fewer lessons to allow for more flexible pacing; more task-based communicative language applications and exercises; a reorganization of the lessons so that each of the dialogues or readings is followed by its own Vocabulary, Grammar, and Language Practice; new learning objectives, progress checklists, and cumulative reviews to facilitate learning; a new storyline that links all of the dialogues and readings; and more cultural information and authentic materials. We think that the reviewers—and instructors—will be as pleased with the new third edition as they were with the second edition. We have already received rave reviews from its first users.

Lisa Kimball
Director of Sales and Marketing
Cheng & Tsui

Yu Feng, Yaohua Shi, Zhijie Jia, Judith M. Amory, and Jie Cai. *Pop Chinese: A Cheng & Tsui Bilingual Handbook of Contemporary Colloquial Expressions.* 2nd Edition.

Boston: Cheng & Tsui Company, 2007. ISBN: 0-88727563-X.

The second edition of *Pop Chinese* is a handbook of modern informal colloquial Chinese and contains over 1,200 entries of sayings and expressions of modern colloquial Chinese selected from a variety of sources of modern media in China, such as film, television, and contemporary literature since 1990. The handbook itself comprises three parts: the body of entries, a list of works cited, and an English-Chinese index. The 1,200 entries are arranged alphabetically, according to the Pinyin of each entry. Each entry includes the following components: the phonetic indication of the expression in Pinyin; the expression in both simplified and traditional characters; both literal and idiomatic translations into English; two examples in simplified Chinese characters illustrating the various uses of the expression.

Pop Chinese obviously is not a standard textbook and therefore not suitable as a teaching tool. It seems to be best used as a reference source or tool for either learners or teachers and scholars of Chinese. In general, it may be used by intermediate- and advanced-level learners of Chinese to better understand the increasingly popular informal speech of Chinese appearing in mass media in China today. It may be used specifically as an aid to courses on Chinese film, spoken Chinese, and modern literature, or as a handy tool for participants in a Chinese study abroad program. Teachers and scholars of Chinese may also find this book helpful in that it is not only a source of examples of modern informal colloquial Chinese expressions but also a convenient tool for understanding popular language and culture in Chinese society today. Translators working on modern Chinese literary works may find this book particularly useful, too. In addition, Chinese students of English may find some help in this book since it contains pretty good idiomatic translations of some colloquial Chinese sayings that can sometimes be quite a challenge to render into English.

When used well, *Pop Chinese* can certainly be a helpful tool for students of Chinese enabling them to improve their competence in the language and gain an understanding of Chinese culture, as advocated by the National Standards in Foreign Language Learning.

Pop Chinese has fulfilled its objective by providing learners and teachers of Chinese alike with a unique reference tool on current Chinese popular sayings and expressions prevalent in today's mass media in China but not included in

conventional textbooks and reference books. By presenting spoken Chinese in its real setting, the handbook provides a bridge between the Chinese language and culture and its people. Thanks to its authenticity and richness, *Pop Chinese* can be indeed a good companion for students on study abroad programs as well as a valuable tool for scholars studying contemporary spoken Chinese.

Pop Chinese does, however, have some weaknesses when it comes to user-friendliness. Even though all entries are arranged alphabetically according to their Pinyin, the lack of an alphabetical note on the top or bottom of each page causes some inconvenience for readers who wish to locate a particular entry. Further, the fact that at least one of the examples provided for each entry is taken directly from an actual contemporary film, television program or work of fiction, while providing authentic language, may present readers with some cultural challenges. Despite the sporadic efforts on the compilers' part to provide brief background information in English for such samples, without strong cultural background and necessary contextual knowledge of the actual film, television production or literary work, readers may find it difficult to fully comprehend some examples. These examples, therefore, fail to fulfill their purpose of illustrating usage. The newly added bibliography, as it now stands, constituting merely a list of names of the films, television programs and works of literature referenced, with their authors and directors, is not of much practical use to its intended audience. The English-Chinese index at the end of the book would be more helpful if accompanied by page numbers so that users could easily refer back to the entries as needed.

Yue Ma, M.A.
Assistant Professor
Chinese E Department
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Monterey, CA

Publisher's Response

Cheng & Tsui would like to thank the reviewer for a most thoughtful review. The publisher would like to note that while *Pop Chinese* was not intended for use as a textbook, it does aim to compile in one easy reference volume the hundreds of popular Chinese expressions that are often not included in standard dictionaries. *Pop Chinese* is groundbreaking in this aspect alone. Its strength lies in its breadth of coverage, and its uniqueness lies in the fact that it includes expressions exactly as they are spoken by ordinary people on the street—not written by Chinese instructors specifically for foreign language learners. For those who are seeking to take their Chinese to the next level this handbook is indispensable.

The reviewer makes a valid point regarding the dilemma of how to present authentic colloquial Chinese in a way that is accessible to foreign learners. Since the expressions contained in this handbook are most commonly encountered in the colloquial speech of China, the compilers and publisher agreed that popular literature, TV shows, and movies are the best sources for learning and mastering popular expressions. They are also the sources most likely to motivate and interest students! No doubt the short usage examples will present challenges for the

non-native learner in terms of contextual knowledge and cultural understanding; regarding contextual knowledge, the compilers sought to add the necessary contextual information through parenthetical notes where necessary, and to supplement each directly sourced quotation with one specifically written by the compilers so that taken as a whole, the two to three usage examples would help learners understand the usage of each expression. As regards cultural background, the aim of this handbook was to collect as many modern popular (hence the name of the volume) expressions as possible and give students a basic introduction to their meaning and usage. Not intended as a teaching tool for elucidating each expression and all its nuances of meaning, the handbook provides a starting point through which intermediate and advanced learners can begin to explore colloquial expressions in more depth.

Regarding the newly added bibliography, this handbook was originally written as a reference guide and study tool for advanced-level students taking Chinese literature and film courses. The bibliography was meant to give instructors a convenient list of all original sources for the purpose of selecting appropriate teaching material. Students, especially those engaged in film or literature research projects, may also use it to locate and consult the original works.

Finally, the publisher would like to thank the reviewer for the suggestions regarding page layout and indexing, which can both be improved in the next edition.

Lisa Kimball
Director of Sales and Marketing
Cheng & Tsui

REVIEWERS WANTED

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

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

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

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NEWS FROM NORTHEAST

A Message from the 2010 Conference Chair

Jaya Vijayasekar

Dear Colleagues,

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

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

As we gather again at the Marriott Marquis in Times Square, I hope you will recognize not only the benefits to you, professionally, but also the fact that our theme lends itself to connecting with and highlighting the invaluable work of all the players in our field: the counselors, the parents, the administrators and the policy makers. I hope representatives from these groups will attend with you and help formulate a plan to make your program even better. Together, we can make it happen!

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

Sincerely,

Jaya Vijayasekar

Jaya Vijayasekar
Vernon Public Schools

YOUR FELLOW TEACHERS, FACULTY MEMBERS, AND EXHIBITORS THINK _YOU_ SHOULD ATTEND THE 2010 NORTHEAST CONFERENCE!

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

- "Most of the presenters were absolutely energetic, shared great ideas and came well prepared to the session."
- "I gained a lot from interaction in the sessions."
- "Keynote speaker was excellent."
- "The most valuable aspects were the new tools and strategies to teach."
- "I got strategies that I can implement in my classroom."
- "Technology updates were useful to veteran teachers."
- "Good time in exhibit hall and good times with colleagues!"
- "I recommend the Tenement Museum in NYC."
- "NECTFL's choice of conference theme was bold and welcome!"
- "I liked the Global Exchange."
- "I came away from the exhibit hall with new ideas."
- "I got a lot of valuable ideas from sessions and will definitely use them starting Monday morning."
- "I will try a lot of the new technology."
- "As always, the sessions I attended were the most valuable aspect of the conference."
- "I liked connecting with colleagues and associations from other states."
- "I appreciate NECTFL's vision."
- "See a Broadway play while you're in New York."
- "Go to the New York Public Library and then have lunch in Bryant Park!"
- "The individual attention and hands-on activity at the tech playground were valuable."
- "Rich choice of sessions."
- "I always find it most valuable to visit the exhibit hall. There are always new products coming out, and I also make a lot of contacts with exhibitors…"

- "Cutting edge sessions."
- "Great conference. Congratulations to the conference chair!"
- "Quality of German sessions was excellent."
- "Take a walking tour of the city."
- "I was inspired!"
- "Huge push for literacy in school districts — having that topic in sessions was important."
- "So many FLES sessions!"
- "Inspiring and delightful presenters!"
- "I like the exhibits so you can actually look at things — it's difficult to know from the catalogues."
- "Great information."
- "Lots of freebies!"
- "Range of topics covered is really good."
- "I appreciated the cultural aspects of sessions."
- "Connecting with people can really help us as teachers."
- "MOMA is free after 5."
- "I attended six sessions and I am more than satisfied."
- "I appreciated the Community College breakfast."
- "Session and exhibits were helpful — I will be teaching for the first time in September."
- "It was valuable to discuss professional issues."
- "Congratulations! A success! Thanks to the organizers!"
- "New and old vendors available."
- "Visit the Museo del Barrio."
- "There was more Chinese and Arabic this year!"
- "I got great ideas and reconnected with great people!"

If you want to feel this good about a professional experience, join us for NECTFL 2010, March 25-27, at the Marriott Marquis Hotel on Broadway in New York City!

OUR THANKS
TO THE 2009 NORTHEAST
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In Memoriam

The Northeast Conference shares with readers of the *Review* our sorrow over the loss of two "giants" of the profession — and dear friends of our organization.

Dora F. Kennedy was a member of our Board from 1985-1988 and then served as Recording Secretary for Heidi Byrnes in 1990 and as Consultant to the Chair for Judith Liskin-Gasparro in 1991. She was also a consultant to the Working Committee on Spanish-Speaking Cultures in 1976 as well as to the Working Committee on New Teachers in 1978. In 1983, she was a co-author of the NECTFL Reports chapter titled "Foreign Language in the Secondary School: Reconciling the Dream with the Reality" in *Foreign Languages: Key Links in the Chain of Learning*, edited by Robert G. Mead, Jr.

Eleanor Jorden participated in the "voices from the field" project conducted for the 1995 NECTFL conference and *Reports* volume as one of the "venerable voices." She shared her thoughts as the doyenne of Japanese language instruction in this country with an irrepressible sense of humor and sharp insights. Among her many awards, she received His Majesty the Emperor of Japan's Third Class of the Order of the Precious Crown in 1985 and the Japan Foundation Award in the same year, as well as the Papalia Award for Excellence in Teacher Education from ACTFL in 1993. She was also granted four honorary doctorates. Dr. Jorden was President of both the Association for Asian Studies and the Association of Teachers of Japanese.

It was NECTFL's privilege to present both Eleanor Jorden and Dora Kennedy with our highest honor, the Brooks Award for Outstanding Leadership in the Profession, in 1994 and 1989 respectively.

Dora F. Kennedy

Dora F. Kennedy died February 1, 2009 at 87, having taught English, Spanish, Latin, Portuguese, and teacher education over the course of her long career. She worked as a translator of Portuguese during World War II. She was the first foreign language supervisor appointed in the Prince George's County (MD) Schools, a position from which she nominally retired in 1991. Dora published two important textbooks and advocated vociferously and effectively for language immersion programs. She was loved and respected by her students at all levels from elementary school to university. She trained teachers with passion and commitment at the University of Maryland for a period of almost twenty years following her retirement. She had warm friends and ardent admirers all over the country, and her loss will be felt in many places for years to come.

Ohio University awarded Dora her bachelor's degree in education and Romance languages with honors. She earned both her M.Ed. (in elementary education) and her doctorate (in foreign language education) at the University of Maryland.

Dora co-founded the National Museum of Language in College Park. She was elected president of the Maryland Foreign Language Association (MFLA) and also served on the Executive Council of ACTFL. She was recognized and celebrated with honors ranging from ACTFL's Steiner to MFLA's Life Achievement Award to the University of Maryland College of Education's Dean's Award.

With his kind permission, we are reprinting here the beautiful tribute paid to her by her son, Dallas, at her funeral on February 9 of this year.

About My Mother, Dora Kennedy
by Dallas C. Kennedy

Whenever someone passes from this life, for good or ill, they leave behind something of themselves. As we pick up the pieces after the death of my beloved mother, Dora, we are and will be confronted with the mundane signs that she left behind — like her famous stacks of papers and folders, and her flood of mail! — and the distinctive things she accomplished in her long, productive life — her love of teaching, education, and languages; her love of her home, College Park, and her country; and her love of my father and me. These are not as visible as the physical things she left, at least not at first glance. But they get closer to the essence of who she was.

When anyone asks me the first thing that comes to mind when I think of mother, I say, her energy. My friends and colleagues think that I am driven, and I can be. But few people approach the drive mother had — it was a force of nature, and a force to be reckoned with. All who knew her are well aware of what I mean. Once one thing was accomplished, there was always another challenge to tackle, another hill to climb over, another limitation of our world to be overcome.

That leads me to the second thing that comes to mind about mother. She embodied the three most powerful words in the English language — not "I love you," but "let me help." Her way of helping was not to expect or induce an attitude of dependency in others, but to inspire in others the same attitude: "let me help." Under her influence, others themselves became sources of helping, not of passivity. Even if others let her down, she never became embittered, only more determined to get others to see it her way. Like my father, mother was one of a kind. When I think of my dad, I sometimes think of Clint Eastwood or Frank Sinatra — I Did It My Way. When I think of mother, I think of that unique combination of energy, friendliness, and improving everything she got her hands on.

She was part of a generation that grew up in hard circumstances, but mastered them, eventually transforming American society in barely-dreamed-of ways. It helped to fight and win a world war, helped to rebuild the world afterward, and successfully guided America and its allies through the cold war that followed. It made a better society that we tend today to take for granted. Her intense patriotism had not the slightest trace of chauvinism. It was instead a search for what was best for the greater good.

Mother's talent and passion for teaching led her, by her thirties, to become an outstanding teacher at the secondary level, and at the elementary level as well. But her greatest years came in her forties and later. That is when she became a teacher's teacher and an advocate for foreign languages and education. Her achievements amounted to more than a job, or a career, or even a profession. They added up to a calling, with epic cumulative impact. She trained, supervised, and mentored hundreds of teachers and taught hundreds of students.

Even anonymously, mother has influenced everyone learning or teaching a foreign language in America in the last forty-five years. But that's also true of anyone living in College Park in the last thirty. All that energy left over from supervising and teaching and keeping me under control went into civic improvement. Phrases like "civic pride" and "pillar of the community" can be clichés, but were no empty words when it comes to the mark that she made here. The city is a better place to live and evokes more enthusiasm among its residents as a result of the causes mother made her own and of her personal example.

Dora Kennedy will be sorely missed by all who knew her. Small in size, giant in mind, willpower, and impact — that was mother.

Eleanor Jorden

Eleanor Jorden, a linguist and world leader in language pedagogy and language teacher training, died Feb. 11 at her daughter's home in Connecticut. She was born in 1920. During her 19 years at Cornell, the professor emerita of modern languages established the university as one of the world's leading institutions for the study of the Japanese language. In 1972 she founded the Full-year Asian Language Concentration (FALCON) program, now in its 37th year. Unlike other programs of the time, FALCON consisted of a full year of intensive language instruction and achieved levels of fluency rarely seen in foreign learners of Japanese.

Jorden came to Cornell in 1969 as a visiting professor of linguistics. She was granted tenure in 1972 and was appointed to the Mary Donlon Algers Chair of Linguistics.

At Cornell Jorden co-wrote two seminal textbooks. "Reading Japanese" was the first in the field to attempt to enable students to read Japanese rather than simply decode it into English. "Japanese: The Spoken Language" represented a new approach to language teaching, rooting the language in its social context and cultural framework, while guiding students toward mastery of appropriate social interaction and grammar.

Jorden left Cornell in 1988 to teach at the National Foreign Language Center in Washington, D.C., where she co-wrote the study "Japanese Language Instruction in the United States," which influenced government policy to support the training of Japanese language teachers. Her efforts helped to ensure that the many new programs in Japanese sprouting up across America would be staffed by trained professionals.

Prior to Cornell, Jorden worked at the U.S. Department of State's Foreign Service Institute, where she had become a world leader in language teaching with the publication of the landmark textbook "Beginning Japanese." She also founded and directed the service's language school in Japan and served as dean of the service's Asian language school in Washington, D.C.

(This notice originally appeared in the Cornell Chronicle, online, and NECTFL sincerely appreciates the Chronicle's permission to reprint it here: http://www.news.cornell.edu/stories/Feb09/JordenObit.html)
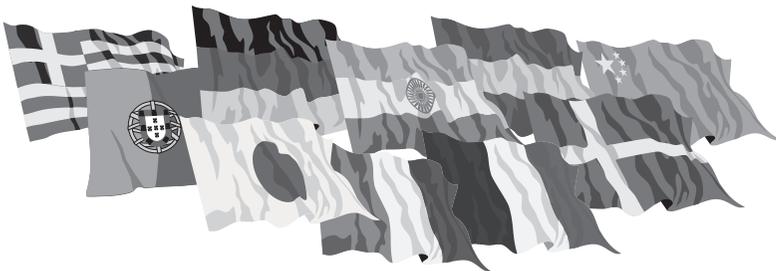
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FUTURE CONFERENCE DATES AND LOCATIONS

2010: **March 25-27, New York Marriott Marquis**

2011 and 2012: **Baltimore!**

IMPORTANT!

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PLEASE KEEP THIS INFORMATION HANDY

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